

PART TWO

A PRELIMINARY TYPOLOGICAL REPERTORY OF WORLD ROCK ART

The following repertory is conceived with the purpose of providing general guidelines on the characters and the range of possibilities of visual expressions in the various categories of rock art. It does not intend to be a complete repertory of the typologies but mainly a selection of significant examples.

In some of the captions, interpretations are proposed. They are working hypotheses meant to stimulate thinking. Several of the interpretations have ethnographic parallels. These were taken into consideration when the same meaning is given to the same sign in more than two geographical areas. The main ethnographic sources have been the Pueblo American Natives, the Bedouins of the Negev and Sinai, the Nyau from Malawi, the Sandawe from Tanzania, the Khoisan from South Africa and the Australian Aborigines.

Most of such interpretations derive from comparative analyses of different groups of rock art from different geographical areas. This study is still in progress with the intent of producing a "World Data Base" on rock art and its meaning. Such interpretations should be taken as "tentative". It was however considered useful to present them at an interim stage for an open and constructive debate. The reading of rock art is going to be one of the main goals of forthcoming research in this field, and progress may be obtained in the way of "trial and error". Comments and alternative interpretations would be welcome and, if pertinent, will be cited in the forthcoming data base.

In consideration of the comparative character of this repertory, unless relevant for the understanding of the specific depiction, measures have been omitted. They are often available in the bibliography cited. Also dates and absolute chronologies have been omitted, but again, they are usually available in the bibliography, and can be provided upon request. Chronology in connection to categories of rock art may have local values. The relative chronological succession of the four categories, when more than a category is present in the same area, has a frequent progression from A to D (A. Archaic Hunters; B. Evolved Hunters; C. Pastoralists; D. Groups with Complex Economy). But the absolute chronology may vary considerably from area to area. While Archaic Hunters art was still being produced in Amazonia, the Kalahari Desert or Central Australia in this century, in the Near East, in parts of China, Europe and North Africa, it stopped being produced 10,000 years ago. The art of Complex Economy and the pastoral art started, in a few areas, 10,000 years ago but never reached some parts of the world.

The main references considered are the “*Area Code*”, the typological “*Category*” and the “*Kind*” of art. The present repertory is referring entirely to rock art, that means to just two of the kinds of immobiliary art: Rock Engravings (A-1) and Rock Paintings (A-2); the *Kind* is mentioned in the caption. The other two classifications appear at the bottom of each caption. Most of the present repertory is composed of drawings. For those interested in confronting the drawings with photographs, or with other tracings, bibliographic references are provided.

CATEGORIES OF PREHISTORIC AND TRIBAL ART (CAT)

Code	Category	Sub- code	Type
A	Archaic Hunters and Gatherers (no bow and arrow)	I	Pre-figurative
		II	Aurignacian Syntax
		III	Magdalenian Syntax
		IV	Early Gatherers (“Vegetarians”)
		V	Final Archaic Hunters (Epi-Palaeolithic Syntax)
		VI	Synthesis Collectors (Mesolithic Syntax)
B	Evolved Hunters and Gatherers (with bow and arrow)	I	Hunters without Domesticated Animals
		II	Hunters with Domesticated Dog
		III	Hunters with Incipient Animal Breeding and/or Incipient Agriculture
		IV	Late Gatherers (“Late vegetarians”)
		V	Fishermen and Seafarers
C	Pastoralists Animal Breeders	I	Hunting-and-Pastoral Groups
		II	Nomadic and Transhumant Pastoralists
		III	Sedentary Animal Breeders (with or without Garden Agriculture)
D	Complex Economy	I	Incipient Agriculturalists Without Metallurgy (Neolithic Syntax)
		II	Agriculturalists and/or Traders with Metallurgy (Metal Ages Syntaxes)
		III	Agriculture and Fishing
		IV	Urban or literate peoples

KINDS OF PREHISTORIC AND TRIBAL ART (KIND)

Code	Kind	Subcode	Type	Criteria
Code A	Immobiliary art (Not removable)	I	Rock Engravings	Visual art which affects the surface structure
		II	Rock Paintings	Visual art which does not modify the structure of the surface
		III	High and Low	Three dimensional reliefs operations on the surface
		IV	Monumental	Statues, poles, stele, statuary which cannot be removed by less than 5 people (more than 250 kg.)
Code B	Mobiliary Art (Removable. Less than 250 kg)	I	Movable monuments (statues, pillars, standards, other plastic items)	Monuments which cannot easily be carried by a single person (10 to 250 kg).
		II	Statuettes	Three-dimensional objects which can be carried by a single person (less than 10 kg.).
		III	Plaquettes A. Paintings B. Engravings C. High and Low reliefs (typological subdivisions)	Two-dimensional paintings and engravings on "non-functional" objects
		IV	Decorations on tools	"Functional" items & other objects of daily use (same use of A-B-C)
		V	Parure, masks and talismans (typological subdivisions)	Objects used for body decoration
		VI	Musical instruments (typological subdivisions)	Objects used to produce sound
		VII	Furniture and others (typological subdivisions)	Other movable art items not included in previous subdivisions

GEOGRAPHIC CLASSIFICATION OF AREAS (AREA CODE)

Code	World area	Sub-	Region
A	Asia (except the Near East)	I	Russian territories and former USSR territories in Asia
		II	China, Korea and Mongolia
		III	India, Pakistan, Afghanistan, Nepal
		IV	Southeast Asia
		V	Japan
B	Near East	I	Anatolia, Turkey
		II	Syria-Lebanon-Iraq
		III	Israel-Sinai-Jordan
		IV	Arabia
		V	Iran
C	Northern Africa	I	Mediterranean and Northern African Atlantic Coastal Areas
		II	Sahara
		III	Sahel
		IV	Egypt and Sudan
		V	Horn of Africa
D	Southern Africa	I	West-Central Africa and Congo Basin
		II	Kenya, Tanzania, Uganda
		III	Mozambique, Malawi, Zambia, Angola
		IV	Namibia, Botswana, Zimbabwe and South Africa
E	Europe	I	Western Europe
		II	Scandinavia
		III	Eastern Europe
		IV	The Balkans
F	Northern America	I	Canada, Alaska and Greenland
		II	The United States
G	Latin America	I	Meso-America including Mexico to Panama
		II	Colombia, Venezuela, Guyana, Ecuador
		III	Brazil, Peru, Bolivia, Paraguay
		IV	Uruguay, Argentina, Chile
H	Oceania	I	Australia
		II	New Guinea, Bismarck and Solomon Islands
		III	North Pacific (north of the Equator)
		IV	South Pacific (south of the Equator)

THE STATE OF RESEARCH IN ROCK ART - 1993
ARCHETYPES, CONSTANTS, AND UNIVERSAL PARADIGMS

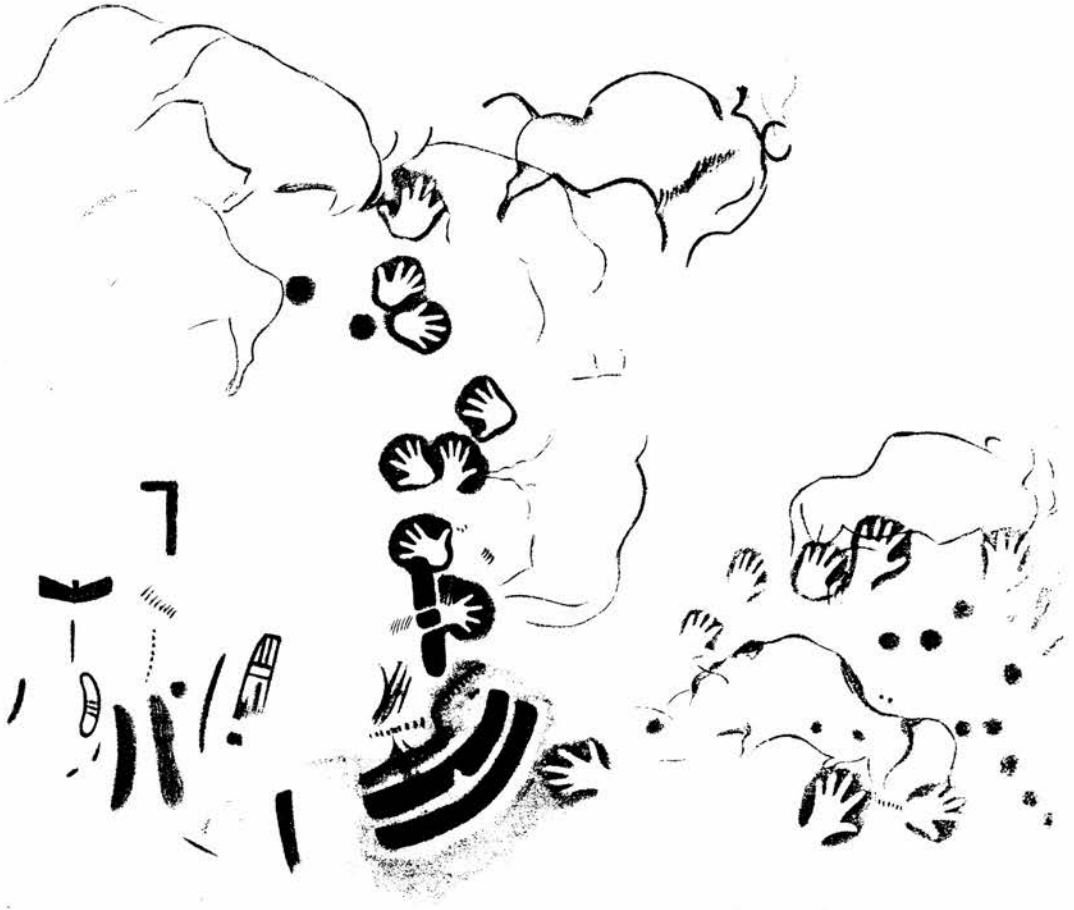
AREA CODE OF COUNTRIES

(In alphabetic order of countries)

Country	Code	Sub-code	Country	Code	Sub-code
Afghanistan	A	III	Colombia	G	II
Albania	E	IV	Comoros	D	III
Algeria, Mediterranean	C	I	Congo Brazzaville	D	I
Algeria, Sahara Region	C	II	Costa Rica	G	I
Andorra	E	I	Côte d'Ivoire	D	I
Angola	D	III	Croatia	E	IV
Argentina	G	IV	Cuba	G	I
Armenia	E	III	Cyprus	B	I
Australia	H	I	Czechia	E	III
Australian External Terr.:			Denmark	E	II
Christmas Islands	H	IV	Faeroe Islands	E	I
Cocos (Keeling) Island	H	IV	Greenland	F	I
Norfolk Island	H	IV	Djibuti	C	V
Other Territories	H	IV	Dominica	G	I
Austria	E	I	Ecuador	G	I
Azerbaijan	E	III	Egypt, Nile Valley and East	C	IV
Bahamas	G	I	Egypt, Saharean	C	II
Bahrain	B	IV	El Salvador	G	I
Bangladesh	A	III	Equatorial Guinea	D	I
Barbados	G	II	Eritrea	C	V
Belgium	E	I	Estonia	E	III
Belize	G	I	Ethiopia	C	V
Benin	D	I	Fiji	H	IV
Bhutan	A	III	Finland	E	II
Bolivia	G	III	Åland Islands	E	II
Bosnia-Herzegovina	E	IV	France	E	I
Botswana	D	IV	French Overseas Depts & Terrs.:		
Brazil	G	III	French Guiana	G	II
Brunei	G	I	French Polynesia	H	IV
Bulgaria	E	IV	French S.& Antar. Terrs.	H	IV
Burkina Faso	D	I	Guadeloupe	G	II
Burma	A	IV	Martinique	G	II
Burundi	D	II	Mayotte (Comore)	D	II
Byelorussia	E	III	New Caledonia	H	IV
Cameroon	D	I	Réunion	D	III
Canada	F	I	Saint Pierre & Miquelon	F	I
Cape Verde	D	I	Wallis & Futuna Islands	H	IV
Central African Rep.	D	I	Gabon	D	I
Chad	C	III	Gambia	C	III
Chile	G	IV	Georgia	E	III
China, P.R.	A	II	Germany	E	I
China, Taiwan	A	II	Ghana	D	I

Country	Code	Sub-code	Country	Code	Sub-code
Great Britain: see UK			Mexico	G	I
Greece	E	IV	Moldavia	E	III
Grenada	G	II	Monaco	E	I
Guatemala	G	I	Mongolia, P.R.	A	II
Guinea	D	I	Montenegro	E	IV
Guinea-Bissau	D	I	Morocco	C	I
Guyana	G	II	Mosquat	B	IV
Haiti	G	II	Mozambique	D	III
Honduras	G	I	Namibia	D	IV
Hungary	E	III	Nauru	H	IV
Iceland	E	I	Nepal	A	III
India	A	III	Netherlands	E	I
Indonesia	A	IV	Netherlands Antilles	G	II
Iran	B	V	New Zealand	H	IV
Iraq	B	II	New Zealand's Assoc. Terrs.:		
Ireland	E	I	Cook Islands	H	IV
Israel	B	III	Niue	H	IV
Italy	E	I	Ross Dependency	H	IV
Jamaica	G	I	Tokelau	H	IV
Japan	A	V	Nicaragua	G	I
Jordan	B	III	Niger	C	III
Kampuchea	A	IV	Nigeria	D	I
Kenya	D	II	Norway	E	II
Kirghizistan	A	I	Svalbard (Spitzbergen)	E	II
Kiribati	H	IV	Jan Magen	F	I
Korea, D.P.R.	A	II	Oman	B	IV
Korea, R.	A	II	Pakistan	A	III
Kuwait	B	IV	Panama	G	I
Laos	A	IV	Papua New Guinea	H	II
Latvia	E	III	Paraguay	G	III
Lebanon	B	II	Peru	G	III
Lesotho	D	IV	Philippines	A	IV
Liberia	D	I	Poland	E	III
Libya, Mediterranean	C	I	Portugal	E	I
Libya, Saharean	C	II	Macau	A	II
Liechtenstein	E	I	Madera	C	I
Lithuania	E	III	Romania	E	III
Luxembourg	E	I	Russia, Asian	A	I
Macedonia	E	IV	Russia, European	E	III
Madagascar	D	III	Rwanda	D	II
Malawi	D	III	Saint Lucia	G	II
Malaysia	A	IV	San Marino	E	I
Irian	H	II	São Tomé e Príncipe	D	I
Maldives	A	III	Saudi Arabia	B	IV
Mali	C	III	Senegal	C	III
Malta	E	I	Serbia	E	IV
Mauritania	C	III	Seychelles	D	III
Mauritius	D	III	Sinai, Asian Egypt	B	III

Country	Code	Sub-code	Country	Code	Sub-code
Sierra Leone	D	I	Bismarck	H	II
Singapore	A	IV	British Antarctic Terr.	H	IV
Slovakia	E	III	British Indian Ocean Terr.	H	IV
Slovenia	E	IV	British Virgin Islands	H	IV
Solomon Islands	H	II	Cayman Islands	G	I
Somalia	C	V	Falkland Islands	G	IV
South Africa	D	IV	Gibraltar	E	I
Spain	E	I	Hong Kong	A	II
Canary Islands	C	I	Montserrat	E	I
Spanish North Africa:			Pitcairn Islands	A	II
Ceuta	C	I	St. Helena and Depend.	D	III
Melilla	C	I	Ukraine	E	III
Sri-Lanka	A	III	United States of America	F	II
Sudan	C	IV	Alaska	F	I
Suriname	F	II	Hawaii	H	III
Swaziland	D	IV	Puerto Rico	G	I
Sweden	E	II	U.S.A. External Terrs.:		
Switzerland	E	I	American Samoa	H	IV
Syria	B	II	Guam	H	III
Tadjikistan	A	I	Northern Mariana Islands	H	III
Taiwan: See, China (Taiwan)			Trust Terr. Pacific Isl.	H	II
Tanzania	D	II	Virgin Islands	G	II
Thailand	A	IV	Upper Volta: see Burkina Faso		
Togo	D	I	Uruguay	G	IV
Tonga	H	IV	Uzbekistan	A	I
Trinidad and Tobago	G	II	Vanuatu	H	IV
Tunisia	C	I	Vatican City State	E	I
Turkey, Asian	B	I	Venezuela	G	II
Turkey, European	E	IV	Viet-Nam	A	IV
Turkmenistan	A	I	West Indies Assoc. States	G	II
Tuva	A	IV	Antiqua	G	II
Tuvalu	H	IV	St.Christopher & Anguilla	G	II
Uganda	D	II	Western Samoa	H	IV
United Arab Emirates	B	IV	Yemen	B	IV
United Kingdom	E	I	Zaire	D	I
British Dependent Terrs.:			Zambia	D	III
Bermuda	F	II	Zimbabwe	D	III



A - Early Hunters and Gatherers

Fig.17.

Rock painting of Early Hunters. Castillo cave, Spain. Two phases of paintings are present. The later represents associations of quadrupeds, mainly bison and horses. This kind of association is defined as "Magdalenian Syntax" even when it belongs to other sub-periods. The earlier phase is an accumulation of hand stencils

and of signs some of which represent tools. This kind of association is defined as "Aurignacian Syntax", even when it belongs to other sub-periods.

Source: Tracing by H. Breuil, in H. Alcalde del Rio, H. Breuil & L. Sierra, 1912, pl. 46.

Area code: E-I. Cat.: A-II, A-III.

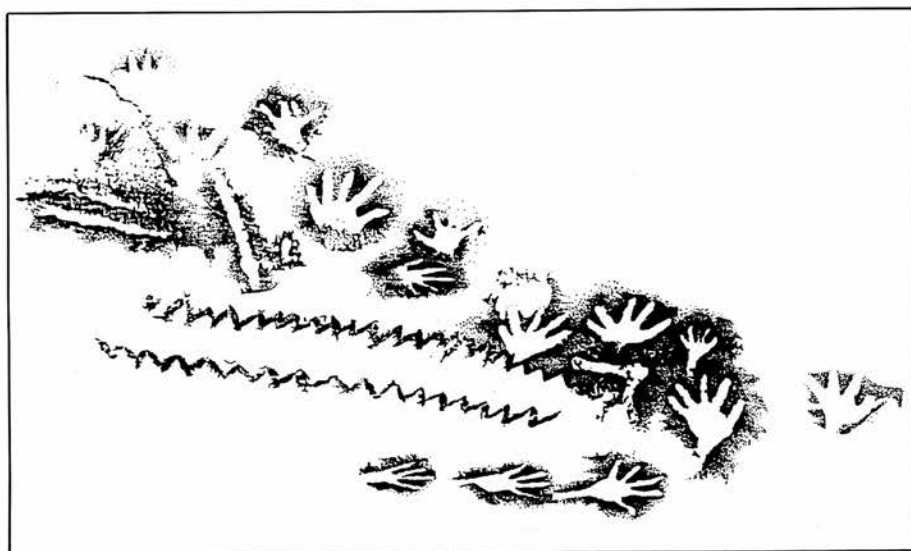


Fig. 18.
Upper. Association of ideograms of Early Hunters. Rock paintings of Nabarlek, Arnhem Land, Australia. Stencils of three elements: hand-prints, animal footprints and tools. Three of the four hands are mutilated. In a later moment two more ideograms were added: disk (female) and arbolet (male).
Source: D. Lewis, 1988, p. 199.
Area code: H-I. Cat.: A-II.

Fig. 19.
Lower. Association of ideograms of Early Hunters. Rock paintings in Queensland, where there are also engravings (omitted in the drawing). Stencils of human hands are associated with stencils of animal limbs, zig-zags and tools ("Aurignacian syntax"). Length of traced part 1.50 meters.
Source: Drawn from a photograph of J. Clegg, 1983, p. 69.
Area code: H-I. Cat.: A-II.

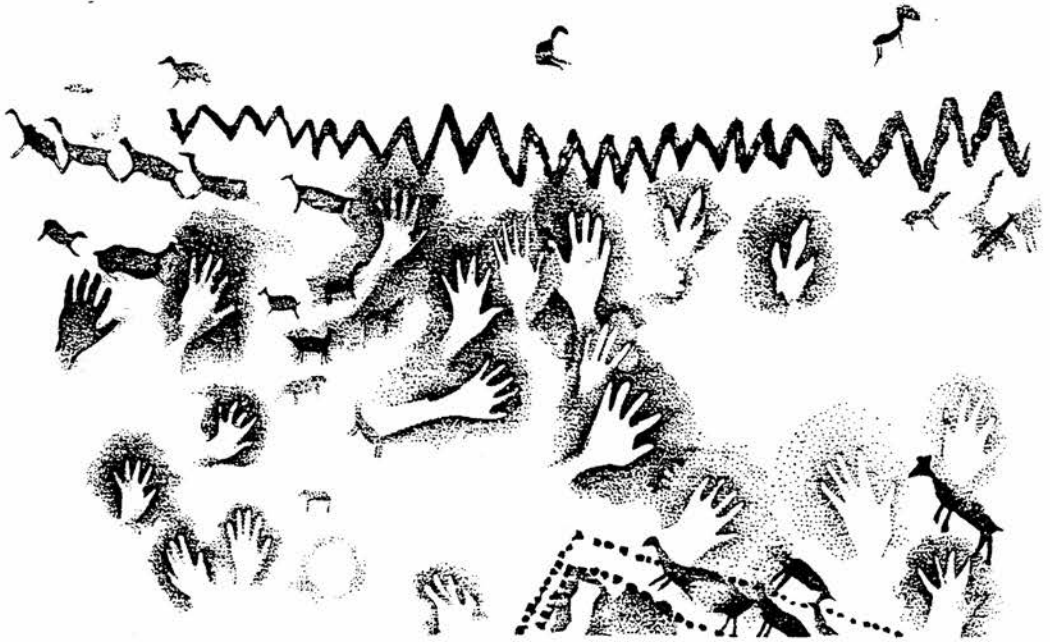


Fig. 20.
 Upper. Hand stencils and other symbols
 of Early Hunters. Rock paintings of Rio
 Pinturas, Chubut, Patagonia, Argentina.
 Human hands and stencils of animal feet
 are accompanied by a long zig-zag
 ("Aurignacian syntax"). The animal
 figures and the rows of dots are later
 additions. Length of traced part 2.60
 meters.

Source: Drawn from a photograph of G.C.
 Ligabue; cf. E. Anati, 1989, pl. 4.
 Area code: G-III. Cat.: A-II.

Fig. 21.
 Lower. Hand stencils from Dingo Ridge,
 York peninsula, Australia.
 Source: WARA-88: MH XXI-2.
 Area code: H-I. Cat.: A-II.





Fig. 22.
Proliferation of "vaginas". Deeply engraved rock surface at Pachene, Chimanes, Bolivia. Over 30 vagina-ideograms show a variety of shapes on the same surface. On the upper part of the surface there is a cup-and-ring ideogram, a phallic depiction and other ideograms. This composition is an accumulation of

signs with an "Aurignacian syntax" which is likely to be over 20,000 years later than similar compositions from the Old World. Source: Drawn from a photograph of the Froebius Institute in A.A. Fernandez Distel, 1990, p. 79. Area Code: G-III. Cat. A-II.

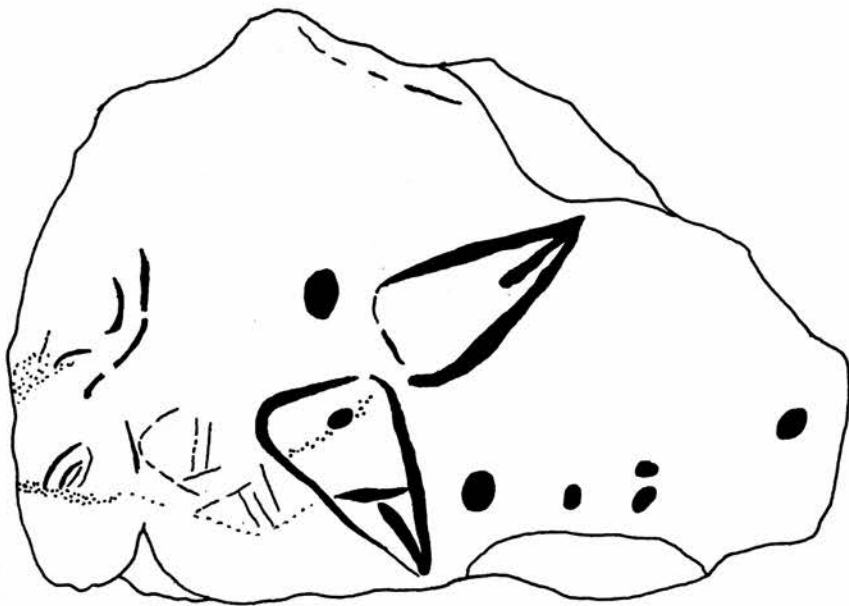


Fig. 23.
Upper. Choice of natural shapes by Early Hunters. La Ferrassie, Dordogne, France. A stone block having a natural shape reminiscent of a bison's body has been completed by engravings of the horns and the eye (see left). On its surface two vulvar ideograms and cup marks have been added ("Aurignacian syntax").
Source: drawn from a photograph in E.

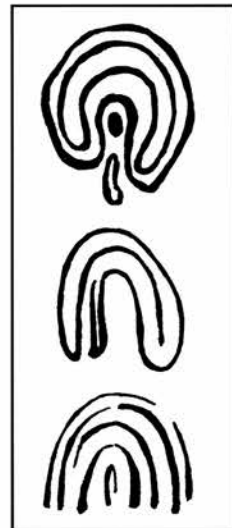
Anati, 1989, p. 93.
Area code: E-I. Cat.: A-II.

Fig. 24.
Lower. Deeply engraved "vagina" patterns from the Mulegé, San Borjita, Baja California, Mexico.
Source: WARA-81: AA-XXII-12
Area Code: G-I. Cat.: A-II.



Fig. 25.
Upper. Repetition of ideograms in Early Hunters art. Owens Valley, California, USA. Deeply engraved vulvar signs are repeated on the same surface.
Source: E. Anati, 1989, p. 93.
Area code: F-II. Cat.: A-II.

Fig. 26.
Lower. Stylization in Early Hunters' art. Province of Santa Cruz, Argentina. Deep engravings of what is being defined as stylized vulvar signs. The upper one shows some anatomic details. The two others are just schemes.
Source: J. Schobinger & C. Gradin, 1985, p. 36. Area Code: G-III. Cat.: A-II.



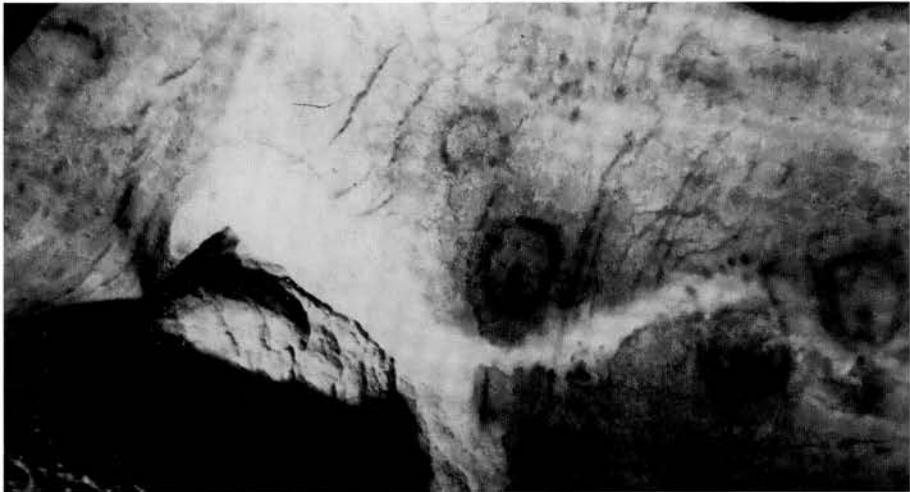


Fig. 27.
Upper. Rock paintings of Early Hunters.
Tito Bustillo cave, Spain. Vulvar signs
are in red. They are painted on a rock
surface which has a natural vague animal
shape.

Source: Tracing by F. Jorda-Cerda, in E.
Anati, 1989, p. 213.
Area code: E-I. Cat. A-II.

Fig. 28.
Lower. Rock paintings in the cave of Tito
Bustillo, Spain.
Source: WARA-87:EA-XXII.
Area code: E-I. Cat. A-II.



Fig. 29.
Upper. A stone block with engravings displaying the "Aurignacian syntax". La Ferrassie, Dordogne, France. A schematic quadruped outline is surrounded by ideograms. What appears to be a vulvar sign occupies a central position. Rows of dots, lines and groups of lines and the ideogram dot-and-line are present.
Source: E. Anati, 1989, p. 96.
Area code: E-I. Cat.: A-II.

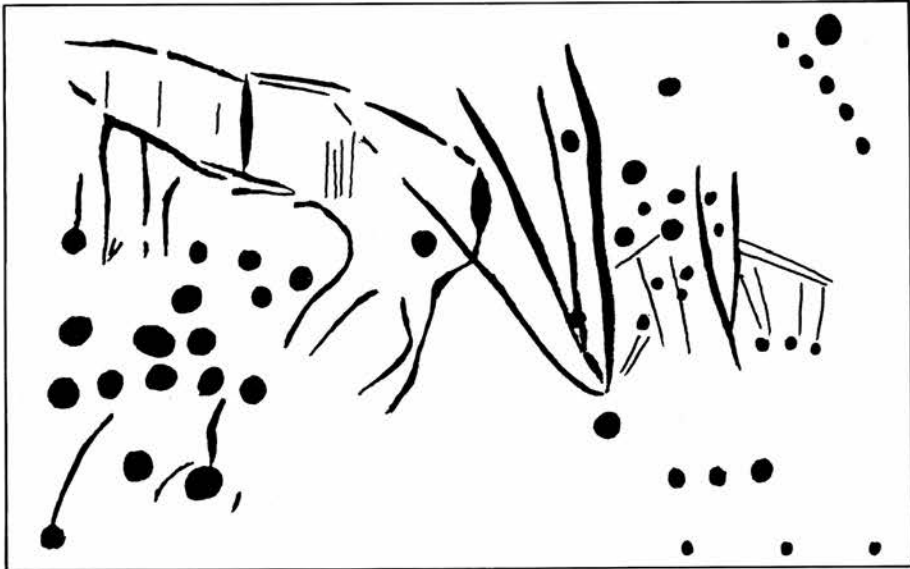


Fig.30.
Lower. A rock-shelter surface with engravings displaying the "Aurignacian syntax", Murray river, Australia. A schematic quadruped outline is surrounded by ideograms. What appears to be a vulvar sign (and probably another one) occupies a central position. Rows of dots, lines and groups of lines and the ideogram dot-and-line are present.
Source: Drawn from a photograph in E. Anati, 1989, p. 96.
Area code: H-I. Cat.: A-II.

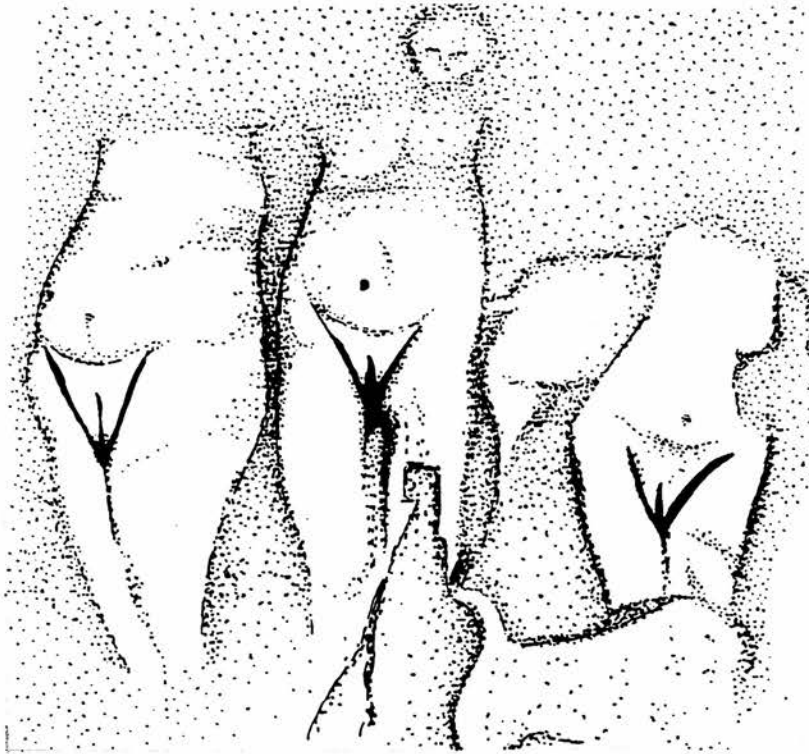


Fig.31.
Upper. Animal metaphors. Early Hunters high-reliefs. Angles-sur-Anglin, Vienne, France. The feminine body to the right is connected with two bisons, one below and one on top. The overlapping appears to be intentional and is likely to have a metaphoric meaning. (An evolved example of "Aurignacian syntax").

Source: E. Anati, 1989, p. 51.

Area code: E-I. Cat.: A-II.



Fig. 32.
Left. The figurative syntax of Early Hunters. Rock engravings of Totes Gebirge, Austria. A couple of anthropomorphic figures is reduced to schemes, where the ideograms are indicative: the exaggerated penis for the male and the pubic triangle for the female. Heads and limbs are disregarded. The "bâtonnet" on the back of the female is likely to express the action or the relationship the artist intended to express. It appears as a sort of verb in a visual sentence, like "to do" or "to penetrate".

Source: E. Anati, 1982, p. 148.

Area code: E-I. Cat.: A-II.



Fig. 33.
Upper. Early Hunters in Northern Africa. Jebel Uwenat, Egypt. Deeply engraved sequence of pictograms and ideograms typical of Early Hunters. The female figure near the tail of the elephant is executed by a different hand in a different style. It is likely to have been added when the previous sequence was not fully understood any more and required more explicit details (or it may be an attempt to read the message). From left to right: two ideograms are related by a line, one of them is a vulvar sign, the other is an oval or disk which is likely to stand for "female". Then comes the later feminine figure and the elephant. At the right end another ideogram, which is widespread in Early Hunters art may indicate "union" or "intercourse". The elephant has a disk near its hind legs which is likely to indicate "female". Source: E. Anati, 1989, p. 67. Area code: C-IV. Cat.: A-II.

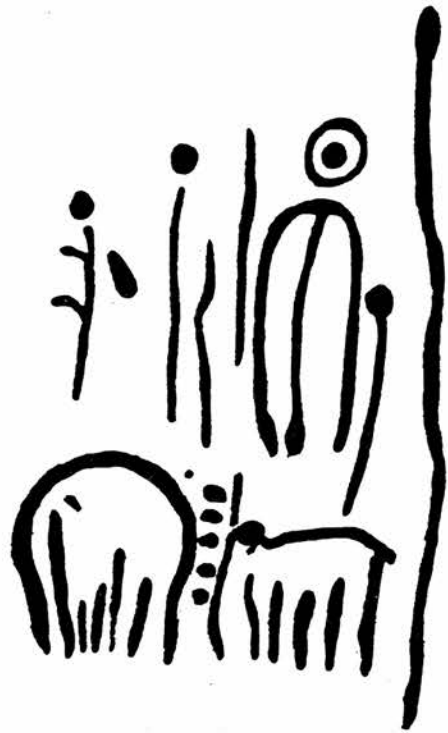


Fig. 34.
Lower. "Aurignacian Syntax" of Early Hunters. Chifubwe Stream, Solwezi, Zambia. This group of deep engravings is nearly 2 meters in height. In the lower part there are two schematic figures likely to represent quadrupeds (elephants?). Between them there is a vertical row of five dots. Above, there are several vertical

lines of various types, dots, the "arbolet" ideogram, the ideogram dot-and-line and what appears to be an "intercourse" sign with a cup-and-ring sign above it. Source: Drawn after a photograph of B. Woodhouse, in E. Anati, 1989, p. 94. Area code: D-III. Cat.: A-II.

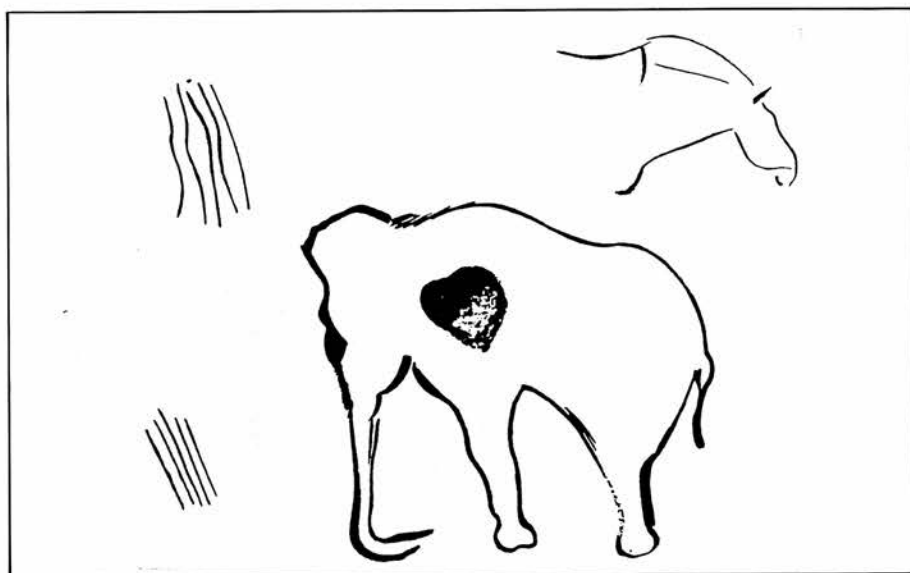


Fig. 35.
The syntax of Early Hunters.
 Aurignacian association of pictograms, ideograms and psychograms in engravings from Altamira, Spain. Two animal figures, one vertical and the other horizontal, are associated with two couples of repetitive male-female ideograms. Below one of the animals, a group of sinuous lines is neither a pictogram nor a repetitive ideogram.
 Source: Tracing by H. Breuil.
 Area Code: E-I. Cat.: A-II.

Fig. 36.
Metaphoric associations of Early Hunters. El Pindal cave, Spain. This red painted panel shows the association of elephant and horse. On the body of the elephant there is a large red spot. By the left side two rows of five lines, one is straight, the other is undulated.
 Source: Tracing by H. Breuil, in H. Alcalde del Rio, et al., 1912, p. 61.
 Area code: E-I. Cat.: A-III.

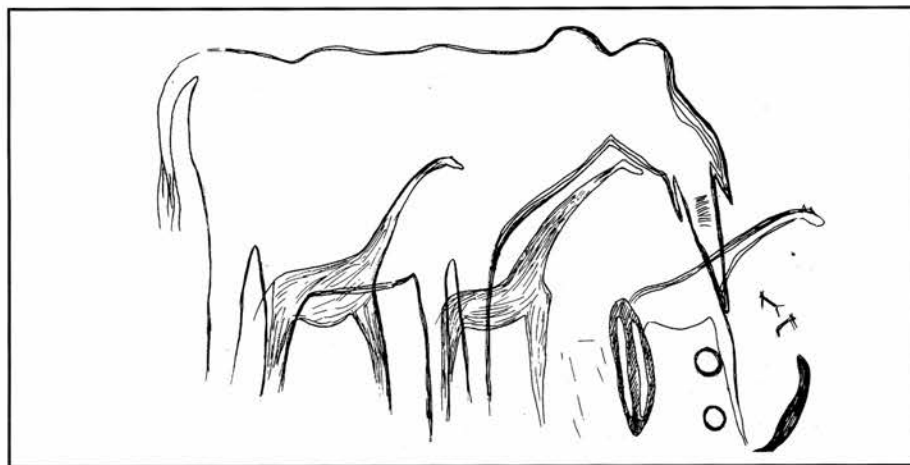
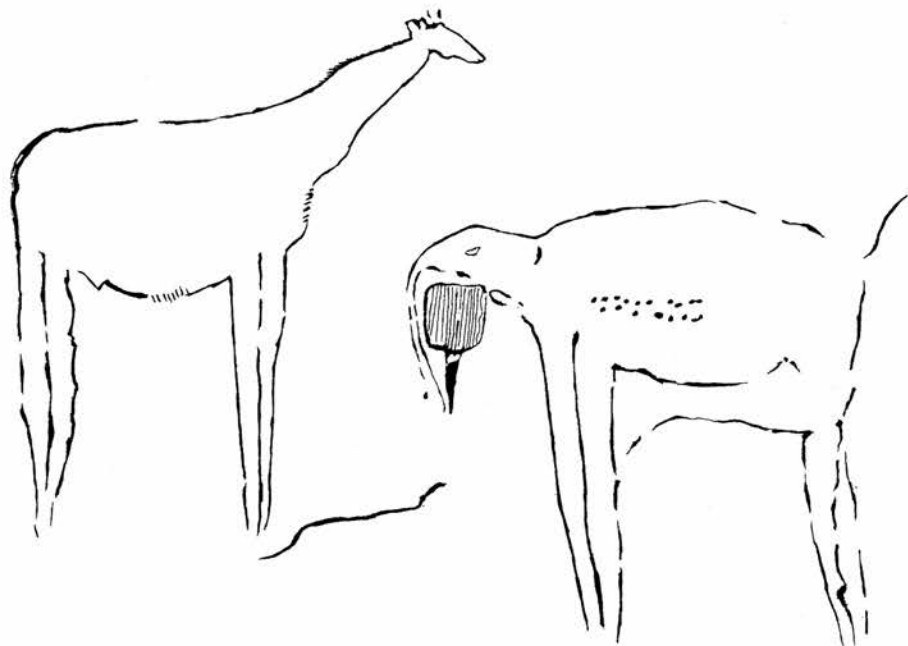


Fig. 37.
 Upper. Metaphoric associations of Early Hunters (schematic tracing). Mongoni Wa Kolo, Tanzania. A giraffe and an elephant, in outlined red paint, are facing each other. A paddle-like ideogram is below the face of the elephant and two rows of dots are on its body. Between the giraffe and the elephant there is a snake-like ideogram.

Source: E. Anati, 1989, p. 192.
 Area code: D-II. Cat.: A-III.

Fig. 38.
 Lower. Rock paintings of Early Hunters. Kiesese, Tanzania (schematic tracing). A large elephant (3.50 meters long) and three giraffes. The elephant has been repainted at least twice, both before and after the giraffes. The ideograms on the right side have been added later.
 Source: E. Anati, 1989, p. 194.
 Area code: D-II. Cat.: A-III.

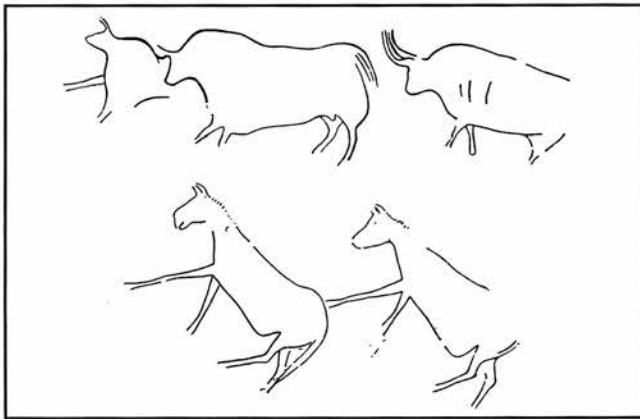
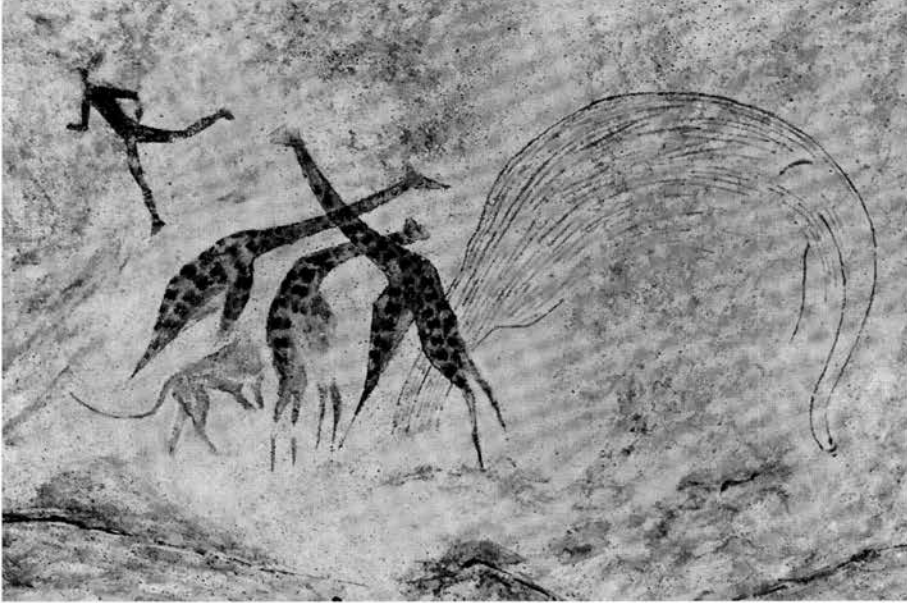


Fig.39.
Upper. Accumulation of rock paintings from different periods. Tassili, Algeria. Three phases are recognized. A stylized elephant drawn with thin lines appears to be the oldest detectable depiction. Three giraffes have been added later and repainted at least twice. The a feline has been painted between the giraffes and an anthropomorphic being above them. Between the second and third phase the concept of the composition and the significance have been changed. The association of the elephant-giraffe reflects a mentality of Early Hunters while the two

figures added later by an Evolved Hunter makes it a scene in which the feline is attacking the giraffe
 Source: Drawn by J. Tchudi; in E. Anati 1989, p. 195.
 Area Code: C-II. Cat.: MULT.: A-III; B-I.

Fig.40.
Lower. Association of animal species in the art of Early Hunters. Monte Pellegrino, Sicily, Italy. Bovines and horses.
 Source: Tracing by J. Bovio Marconi, 1955, p. 60. Area code: E-I. Cat.: A-III.

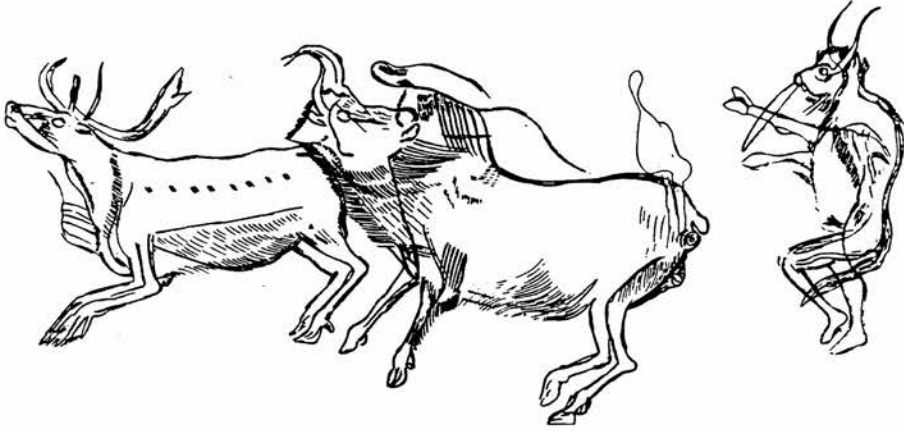


Fig. 41.
Upper. Metaphors in a sequence of Early Hunters. Caverne du Volp, Ariège, France. A masked, or anthro-zoomorphic figure seems to be playing the musical bow. At the center of the tracing, a zoomorphic figure appears to be a combination of deer and bison. Like the first figure, this one appears to have a double or mixed identity. A reindeer is drawn to the left with a series of dots on its body. There are ideograms in various spots and the thin outline of a female on the back of the central zoomorphic figure. Source: H. Breuil & H. Begouen, 1958, Fig. 63. Area code: E-I. Cat.: A-III.

Fig. 42.
Lower. Anthro-zoomorphic being in the world of Early Hunters. This engraved figure from Altamira Cave, Santander, Spain, has a human erect posture with human arms and sex, but the head is that of a bird and the feet are those of a bear. Source: tracing by H. Breuil, in E. Anati, 1989, p. 183. Area code: E-I. Cat.: A-III.

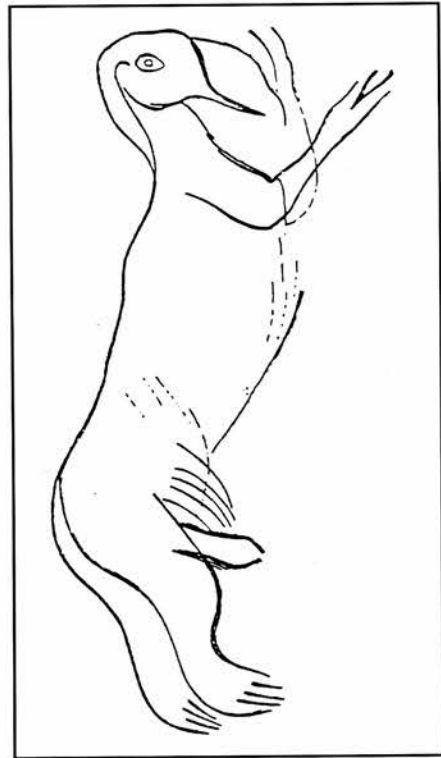




Fig. 43.

Upper. A bison and its ideograms. Niaux, Ariège, France. Dots, lines and tools painted in brown and red seem to follow an intentional sequence.

Source: M. Raphael, 1945, p. 88.

Area Code: E-I. CAT.: A-III.

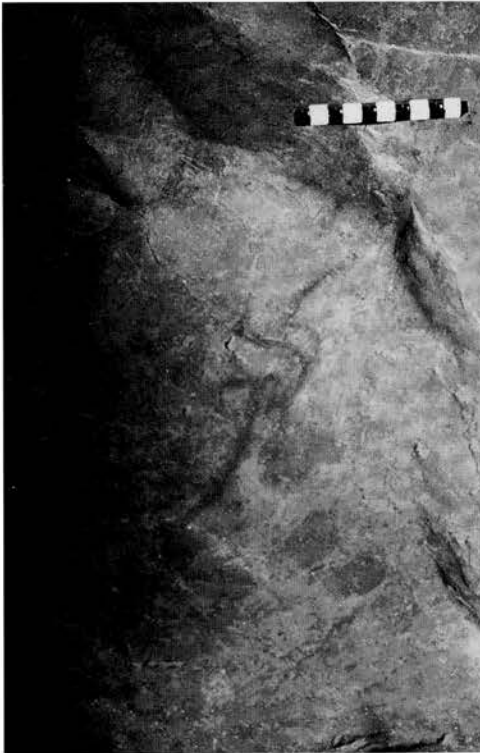


Fig. 44.

Lower. Niaux Cave, France. The natural shapes of the rock are completed by red paint to form a standing bison.

Source: WARA-88: I-4; Photo by J. Clottes.

Area Code: E-I. Cat.: A-III.

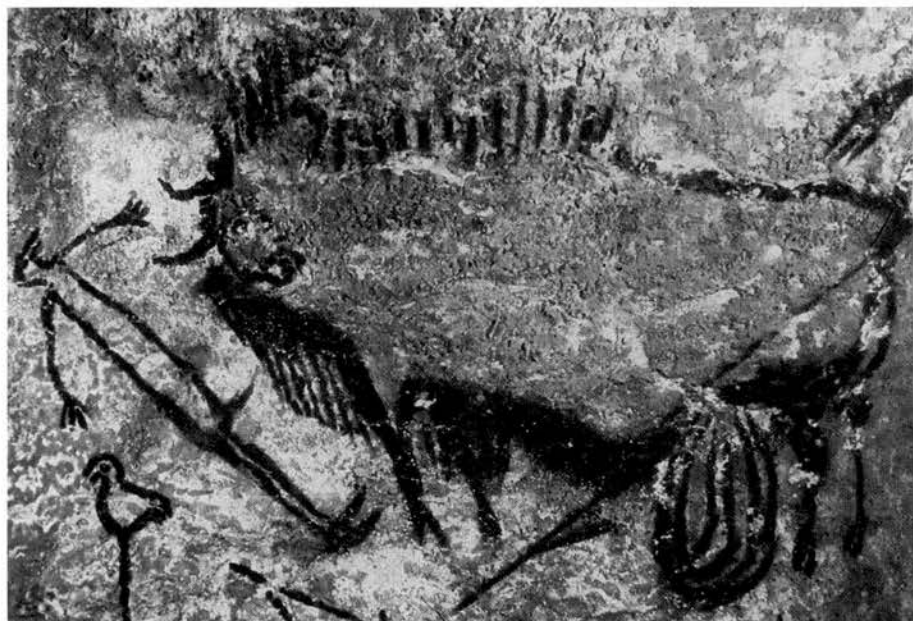


Fig. 45.

Upper. The composite conception of an evolved phase of Early Hunters. Detail of a "Magdalenian" composition from Lascaux, Dordogne, France. A bison is charging an ithiphallic bird-man. Both pictograms are accompanied by ideograms: Near the bird-man there is a bird-standard and on top of the bison there is a spear. Below both pictograms there is another ideogram, a "bâtonnet" which is likely to indicate the type of relationship between the two pictograms

or the type of action which is taking place.

Source: A. Leroi-Gourhan, 1981, pl. 93.
Area code: E-I. Cat.: A-III.

Fig. 46.

Lower. Association of pictograms and ideograms in the art of Early Hunters. Lascaux, Dordogne, France.

Source: photo by M. Sarradet, 1975, p. 30. Area code: E-I. Cat.: A-III.

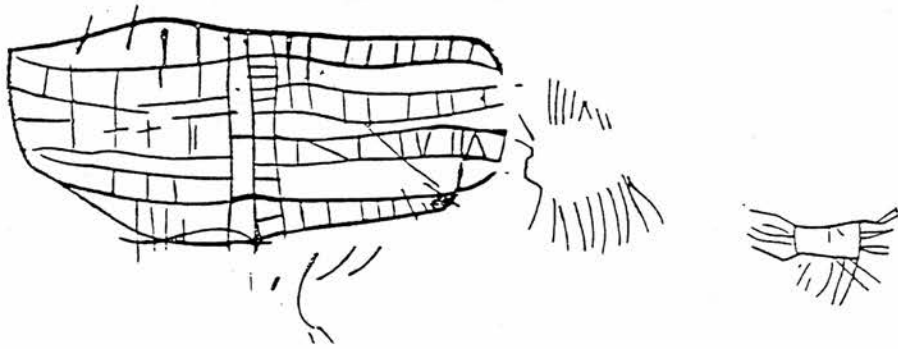


Fig. 47.
 Upper. Pictograms, ideograms and psychograms. La Pileta, Spain. This dark brown painting shows a horse (pictogram). On its body an ideogram is repeated ten times. Made of two parallel lines, it is defined as "lips" and has the significance of "female". These ideograms have been made at different times with different shades of the colors red, brown and black. Nevertheless, the ideogram is always the same. Above the horse there is a psychogram: a rectangle emanating lines. It may have been added by a different hand. A relatively simple painting seems to hide a long and complex story.
 Source: E. Anati, 1989, p. 167.
 Area code: E-I. Cat.: A-III.

Fig. 48.
 Lower. Ideograms and psychograms of Early Hunters. Altamira cave, Santander, Spain. A large oval shape is covered by patterns of lines. It is likely to mean "territory" or to indicate a territory. Below it there is an ideogram. To the right there are two psychograms with "energy rays".
 Source: Tracing by H. Breuil, in H. Alcalde del Rio, H. Breuil & L. Sierra, 1912, p. 186. Area code: E-I. Cat.: A-III.



Fig. 49.
Dreams of the Gatherers. Red rock
paintings at Epworth, Zimbabwe. Three
phases are detected on this surface. The
early phase shows two beings in thin
outline. Both of them have a very long leg
and a short one. They seem to be dancing.
A second phase is characterized by small
human figures. Twice a man is following
a woman. In the upper scene the woman,
with a strange head-dress, holding sticks
in the hands, is going away from the man.

In the middle scene the woman seems to
be calling the man, who is running toward
her. The lower man is alone and seems to
be going away. The whole assemblage
seems to evocate some sort of a love story.
In the third phase, bushes are
represented.

Source: Drawn from a tracing of
E. Goodall, 1959, p. 70.

Area code: D-IV. Cat.: A-IV and B-IV.

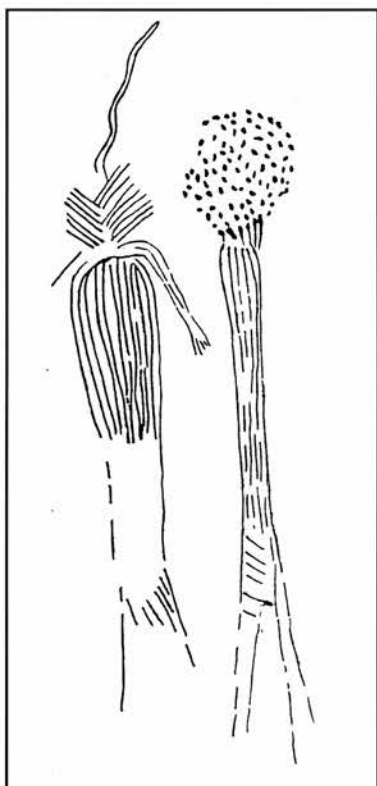


Fig. 50.

Upper. Rock art produced in a state of hallucination. Tassili, Algeria. General tracing and a detail of a painting illustrating the effect of hallucinogenic mushrooms. Series of dots lead from the mushroom to the head. Horizon of the "Round Heads style", ca. 5000 BC. Source: G. Samorini, 1989, Fig. 9. Area code: C-II. Cat.: A-IV.

Fig. 51.

Lower. Rock paintings of Early Gatherers. Kundusi, near Kondoa, Tanzania. Two anthropomorphic beings have, as heads, ideograms which define their identity. One of the heads is a combination of outgoing lines with a wavy emanation. The other is an assemblage of dots.

Source: M. Leakey, 1983, p. 73.

Area code: D-II. Cat.: A-IV.



*Fig. 52.
Rock paintings from Tadrart Acacus,
Libya. Early Gatherers red painted
outline anthropomorphic beings with
round heads and emphasized hands and
legs.*

*Source: F. Mori; WARA 88: XIX-7.
Area Code: C-II. Cat.: A-IV.*



Fig. 53.

Upper. Brown rock paintings from Tadrart Acacus, Libya. Later phase of Early Gatherers. A dance or worship scene. Vegetalia are held in the hands of two of the beings.

Source: Painted reproduction supervised by F. Mori, WARA 88: XX-3.

Area Code: C-II. Cat.: A-IV.



Fig. 54.

Lower. Rock painting of Early Gatherers from Pahi, Tanzania. An anthropomorphic being with a round head made of dots is producing words or sounds.

Source: M. Leakey, 1983, Fig. 44.

Area Code: D-II. Cat.: A-IV.

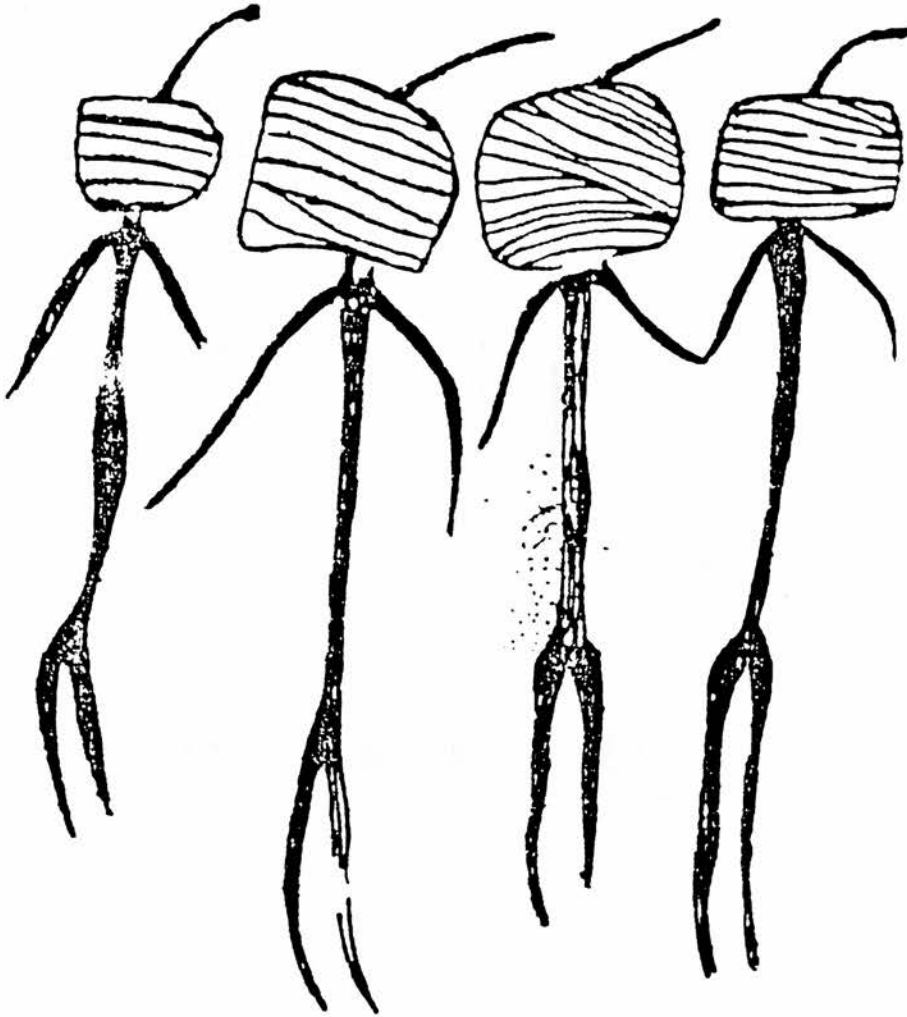
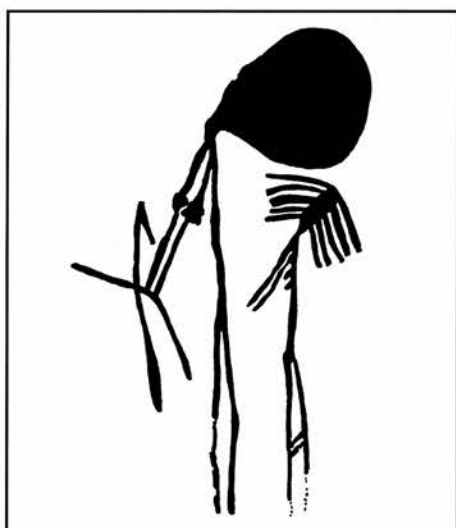


Fig. 55.
 Rock paintings of Early Gatherers from
 Kundusi near Kondoa, Tanzania. Four
 beings with hidden faces, all have a
 distinctive oblique line on their heads.
 They seem to make a team for dance or
 some other performance.
 Source: M. Leakey, 1983, p. 76.
 Area Code: D-II. Cat.: A-IV.

Fig. 56.
 Upper. Depiction of vegetalia by Food
 Gatherers. Rock paintings of Nabarlek,
 Arnhem Land, Australia.
 Anthropomorphized yams, with limbs and
 heads composed of yam tubers. The
 painting is in dark red while the natural
 color of the yam is yellowish-brown. The
 color is used for its symbolic meaning,
 not for reproducing "naturalistically" the



anthropomorphic yam.

Source: D. Lewis, 1988, p. 290.

Area code: H-I. Cat.: A-IV.

Fig. 57.

Lower. Rock painting of Gatherer-Hunters from Koongarra Saddle, Kakadu, Northern Territories, Australia. A couple of unlucky Mimi spirits. The male, with a big pear-shaped head, has a bad spear that cannot be used with the spear thrower (the spear thrower is not in his hands). The female with long hair has "tied legs" (two lines between the legs), likely to mean that she is not copulating. Both of them are unable to perform their task.

Source: David Welch, 1990, p. 122,

Fig. 35. Area Code: H-I. Cat.: A-IV.



Fig. 58.

Upper. Association female-animal in Early Hunters art. Alam, Saudi Arabia. A large, open air rock surface is covered by this complex composition where at least 24 female outlined figures and 10 animal figures are found. From the different types of engraving it appears that this is an accumulation of images produced by different hands. It is thus noteworthy that the same two themes are repeated all the time.

Source: E. Anati, 1974, p. 144.

Area code: B-IV. Cat.: A-V.

Fig. 59.

Lower. A search of communication with the animal world. Rock engraving from Afualligskop, Orange State, South Africa. The figure merges animal and human characters. Many such depictions of anthropo-zoomorphic figures are present in the rock art of all continents.

Source: E. Anati, 1989, p. 11.

Area code: D-V. Cat.: A-V.

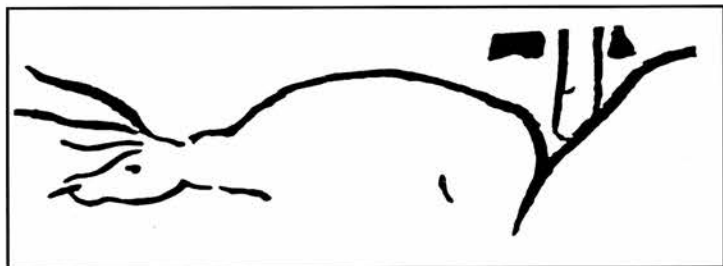


Fig. 60.

A. The visual language of *Homo Sapiens*. Rock engravings of Gobalis, Namibia. Two pictograms represent a female and a large penis between her legs. Each one of these two subjects has its own indicative. The body of a quadruped is the indicative of the phallus and the head of a bovine exposing the tongue is the indicative of the female. Two different parts of the animal body represent respectively male and female. Thus the union, unites head to body as a single body. Several considerations emerge from the syntax of this depiction. Different parts of the same animal may symbolize different things, like: tongued head of bovine = female; body of bovine = male. What kind of message is conveyed by the depiction? Is it a proverb or a precept like "the union makes a single body of woman and man", or the address of a male to a female, or vice versa, like "you are my tongued head", or "you are my body". Other possibilities may well exist. Behind the body of quadruped there is a line which touches both the penis and the quadruped. Likely, this line can be identified as a "bâtonnet". This is an ideogram which often appears to be a sort of verb in a visual sentence, like "to do" or "to penetrate".
Source: E. Anati, 1989, p. 52.
Area code: D-V. Cat.: A-V.

Fig. 60B.

Reconstruction of the animal from the previous rock engraving. The head of bovine seems to fit the body of the quadruped only if it is turned in the opposite direction. One wonders whether the same subject may have a different significance if it turns left or right.
Source: E. Anati, 1989, p. 52.
Area code: D-V. Cat.: A-V.



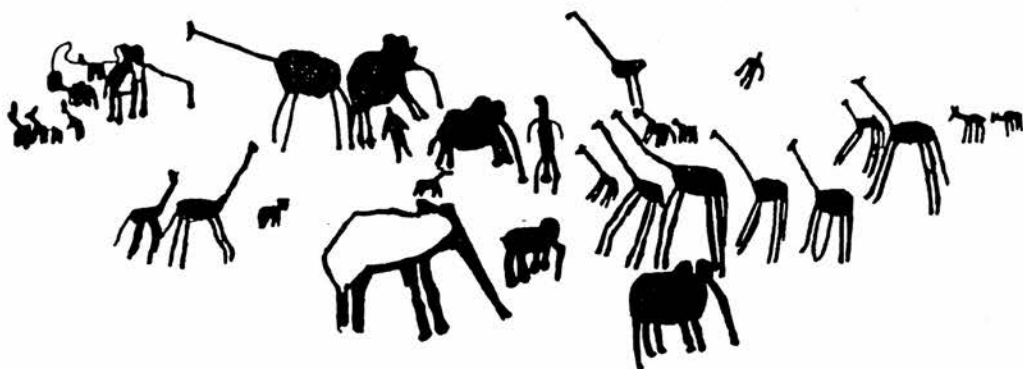
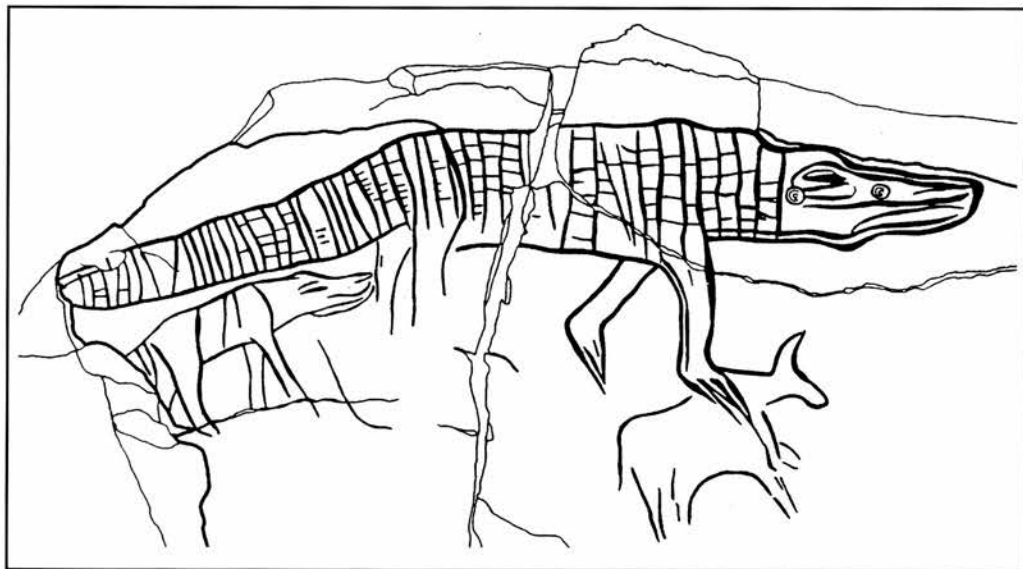


Fig. 61.

Upper. Crocodiles in the middle of the desert? Rock engravings from Wadi Mathendush, Fezzan, Libya. Climate must have been quite different in the Sahara when these figures were engraved. The main crocodile is 2.50 meters long.

Source: Drawn from a photograph in K. Striedter, 1984, p. 72.

Area code: C-II. Cat.: A-V.

Fig. 62.

Lower. Elephants go to right and giraffes go to left, so they must meet. Humans are observing but not hunting. Final "Early Hunters". Wadi el Arab, Nubia, Egypt. Source: Drawn from W.F.E. Resch, 1967, p. 61/a.

Area code: C-IV. Cat.: A-V.

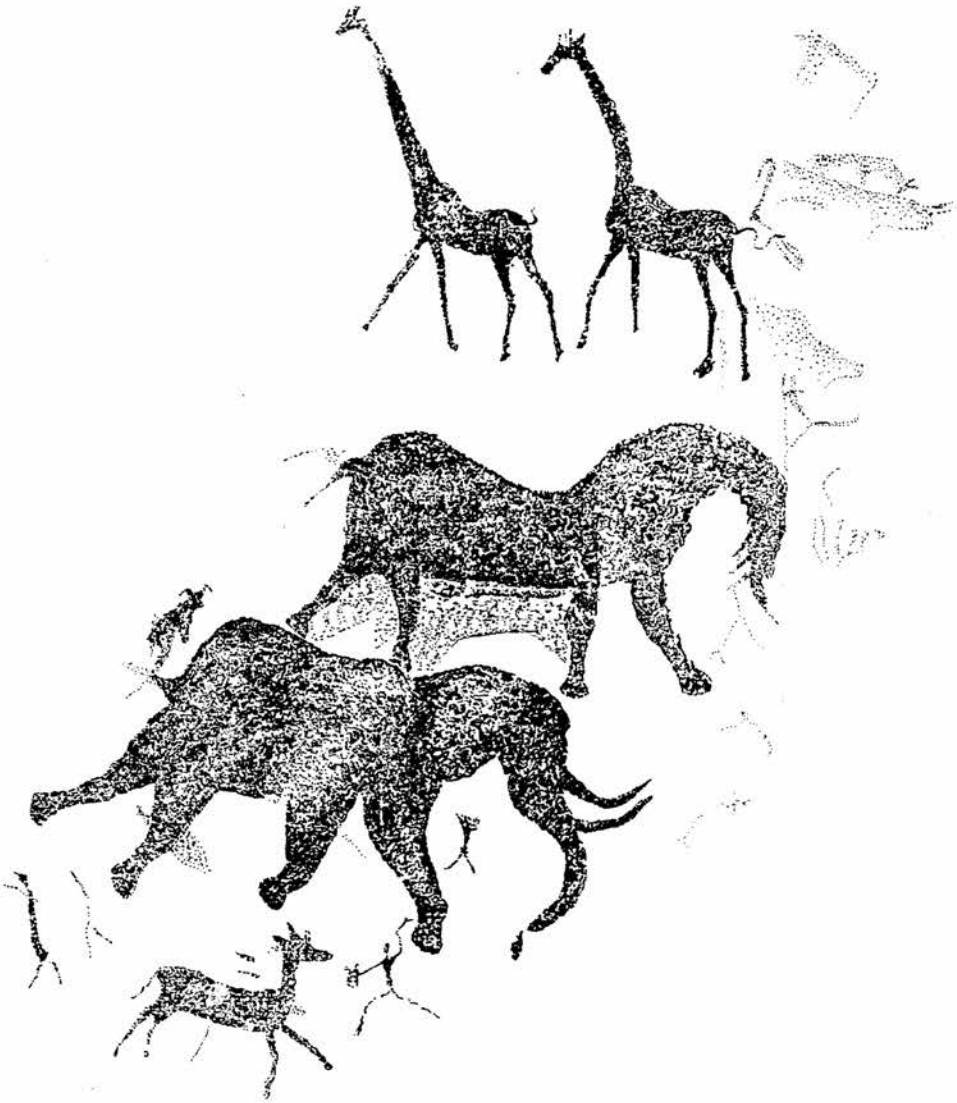


Fig. 63.
Elephants go to the right and giraffes go
to the left so they must meet. Final "Early
Hunters", Marandellas, Zimbabwe.
Source: Drawn from a photograph of L.
Frobenius, 1962, pl. 67.
Area Code: D-IV. CAT.: A-V.

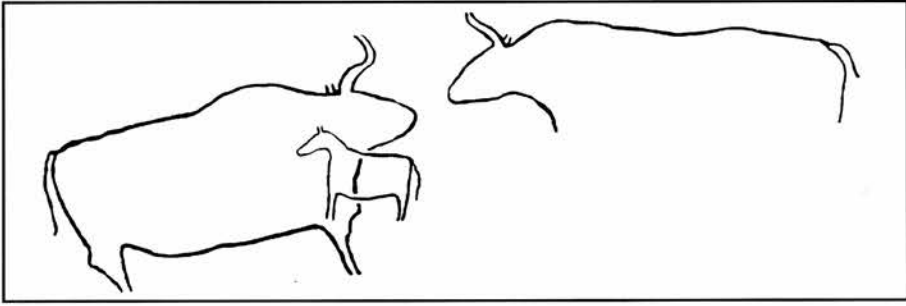


Fig. 64.
Upper. Accumulation of figures of Early Hunters. Gobustan, Azerbaijan. Two deeply engraved, large-size figures of bovines face each other. A small horse has been overlapped.
Source: I.M. Djafarsade, 1973.
Area code: E-III. Cat.: A-III.

Fig. 65.
Lower. The animal metaphor. Rock engravings of Luine, Valcamonica, Italy.

The association of animals, in Evolved Early Hunters' groups often appear to have a metaphoric significance. The animal figure, in many cases, seems to represent the item, person or power that responds to the name or qualifications of the animal. In this panel two animals are associated, one is an elk, the smaller one is a wild caprine.

Source: E. Anati, 1976, p. 59.
Area Code: E-I. Cat.: A-V.

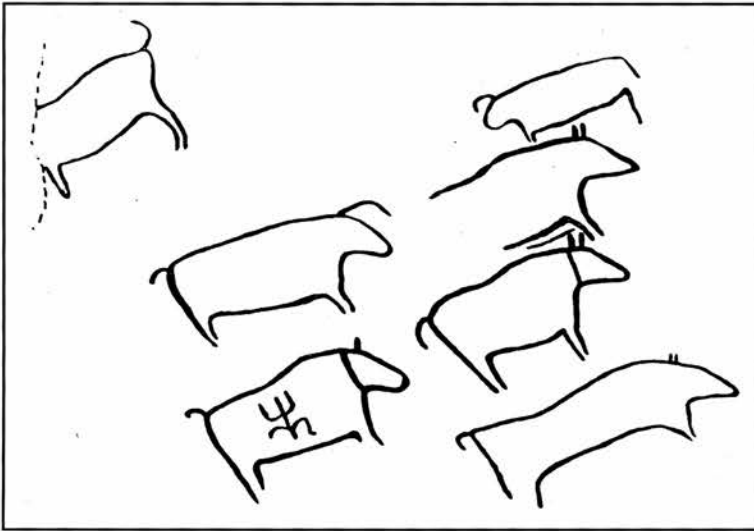
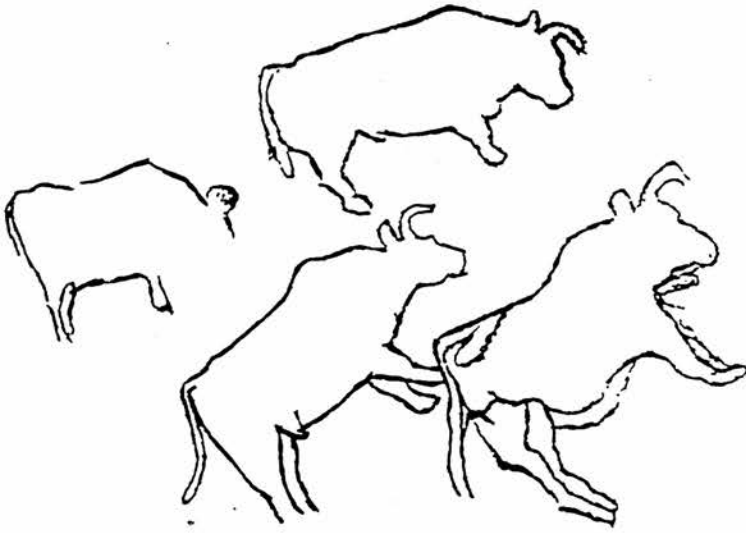


Fig. 66.
Upper. Open air rock engravings of Early Hunters. Kom Ombo, Egypt. The four bovines are engraved in a levitating posture, apparently without concern for a "ground level".

Source: Tracing by P.E.L. Smith in E. Anati, 1989, p. 178.

Area Code: C-IV. Cat.: A-V.

Fig. 67.
Lower. Deeply engraved bovines from Gobustan. Two of the animals have a line

separating the head from the rest of the body. This has been interpreted as lasso-catching which may imply some sort of early attempt at domestication. The figures are between m. 1 and 0.80 in length. The style is that of Final Archaic Hunters. The anthropomorphic figure centered on one of the bovines is a later engraving, but may be an intentional addition.

Source: I.M. Djafarsade, 1973, rock 30.
Area Code: E-III. Cat.: A-V.

Fig. 68.

Upper. Emphasis on the significant attributes. Deep engraving of Final Archaic Hunters from Laxe de Rotea de Mende, Campo Lameiro, Galicia, Spain. The antlers and sexual organ are represented in a magnified proportion in this depiction of a deer.

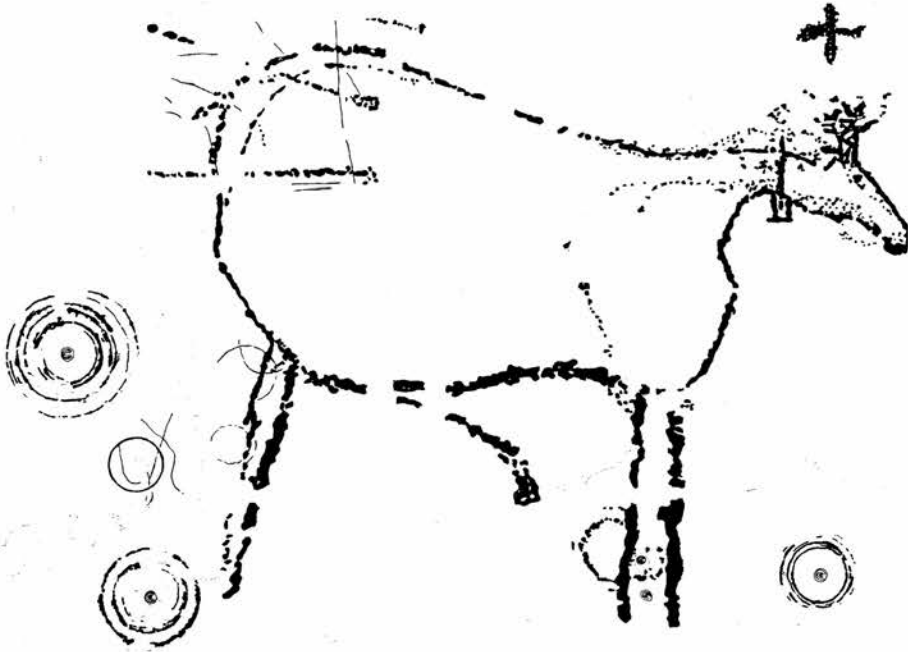
Source: E. Anati, 1968, p. 41.

Area Code: E-I. CAT.: A-V.



Fig. 69.

Lower. Accumulation of ideograms. Rock engravings Luine, Valcamonica, Italy. A large cervide with a magnified sexual organ, is wounded by several arrows. In the Epi-Palaeolithic period the animal had been re-engraved twice.



changing the shape of the muzzle and of the back. The collar is made by a different pecking and is a later addition. It is likely to indicate a wish to possess the animal. Also, the concentric circles appear to be later additions. Their conceptual relation to the main figure is

not clear. The cross above the head of the animal is made with a metal point and is likely to be a sign of "christianization" of the panel

Source: E. Anati, 1976, p.56.

Area Code: E-I. Cat.: A-V.

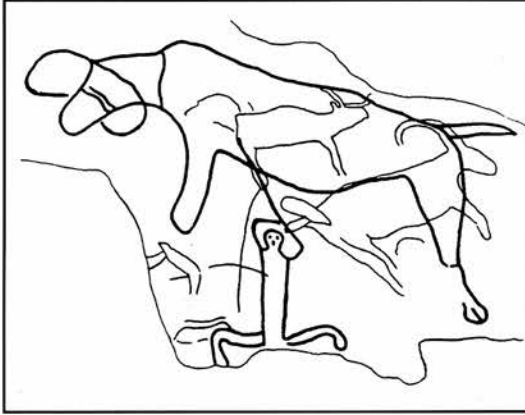
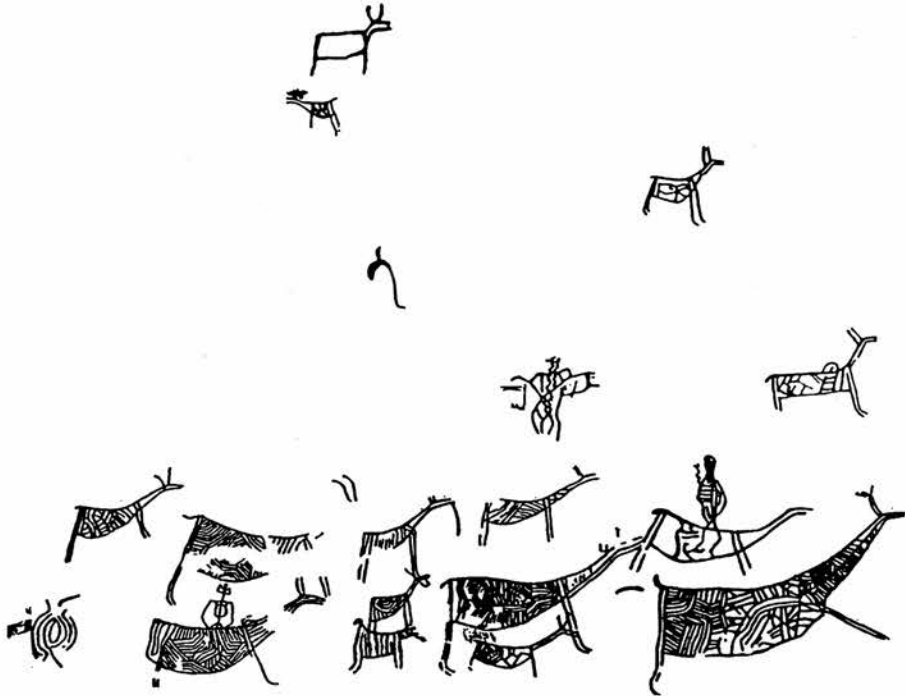


Fig.70.
Upper. From association to scene; Kilwa, Jordan. Two phases of engravings are recognized on this surface. The earlier phase represents the association of animals and signs engraved with fine incision. One of the animals appears to be caught by a leg trap. The later phase, with thicker engravings, represents a scene (of hunting?). An anthropomorphic figure and a large bovine, over m. 2 long. Final phase of the Early Hunters period.



Source: E. Anati, 1979, p. 30.
Area code: B-III. Cat.: A-III, A-V.

Fig. 71.
Lower. Final "Early Hunters" art may describe not just external shapes but also the content of the internal structure. Some of the animals and humans of this large-

size rock engraving, nearly 5 meters long, from Vingen, Norway, display what was believed to be a structural or schematic representation of their anatomy, in a style which is referred to as "X-ray style".
Source: Tracing by E. Bakka, 1973.
Area code: E-II. Cat.: A-V.

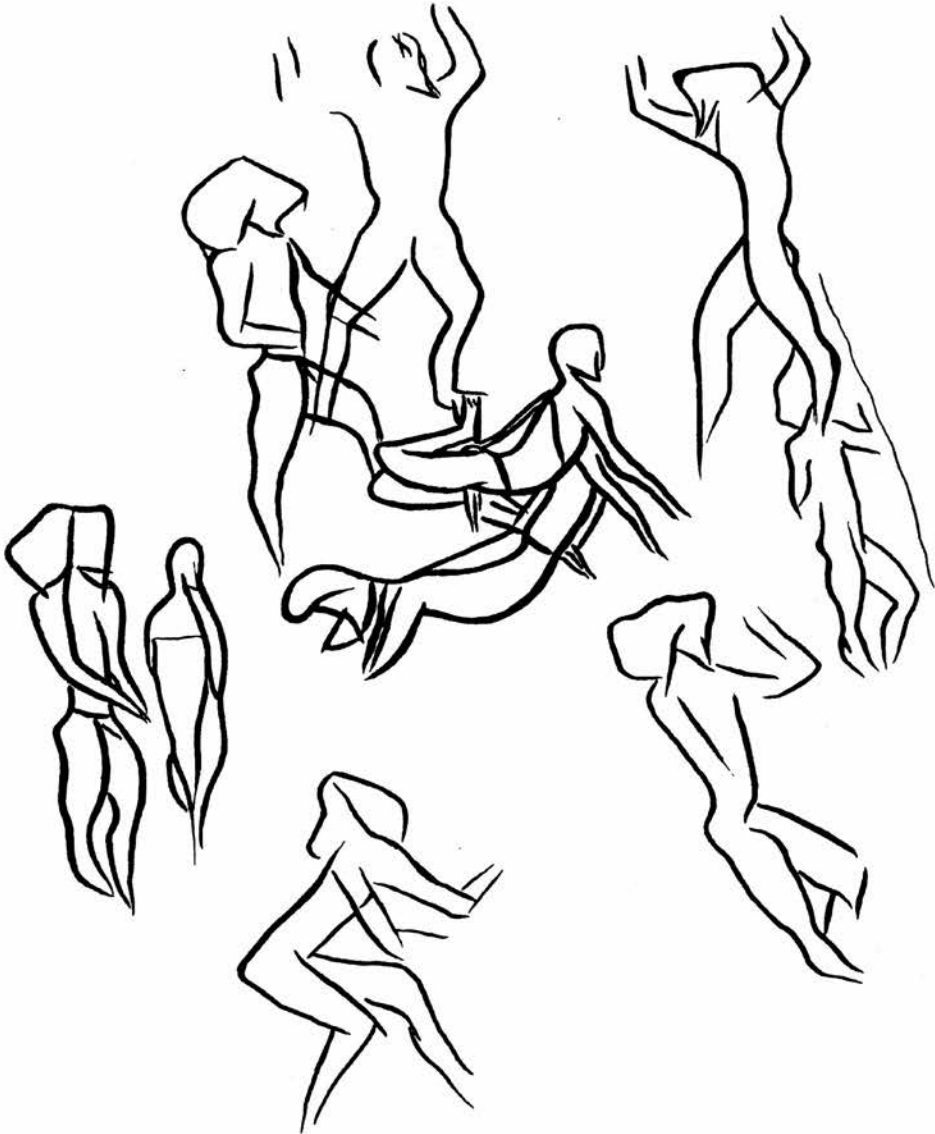


Fig. 72.
Rock engravings of Final Early Hunters
at Addaura Cave, Sicily, Italy. This is
likely to be the earliest known "scene" in

the rock art in Europe, around 10,000 BC.
Source: Tracing EA-63.
Area Code: E-I. Cat.: A-V.



*Fig. 73.
Transitional phase from Early Hunters to
Late Hunters. Addaura cave, Sicily, Italy.
On the upper part of the panel there is a
group of masked individuals in dance
posture around two people who perform
or, in any case, are the center of interest.
This is the earliest known "scene" in the
rock art of Europe, and men are
protagonists. This scene overlaps an
earlier phase with animal figures and
signs but no scene is recognizable.
Source: Tracing by Superintendent of
Antiquities, Palermo.
Area code: E-I. Cat.: A-V.*



B. Evolved Hunters

Fig. 74.
 Hunter's social life. Rock painting in red from Cedarberg, south-west Cape Province, South Africa. Six people are close together in a rock-shelter. Above them, bags and other objects are suspended from the ceiling. To the left and above, three ideograms are depicted, one for every two human figures. A sort of "arm-line" relies the figure with the largest head (probably the leader) with the most prominent female figure (with breasts), to the right. The three

ideograms are likely to indicate the sexual relationship between the people represented. From left to right they are: Bâtonnet and closed lips; bâtonnet and closed lips; bâtonnet and open lips. Source: J.D. Lewis-Williams, 1983, p.15. Area Code: D-IV. Cat.: B-I.

Fig. 75.
 Lower. On the trail of hunting. Rock paintings of Evolved Hunters, Mt. Vumba, Mozambique.



*Source: Tracing by O.R. de Olivera in
A.R. Wilcox, 1984, p. 146.
Area Code D-III; CAT.: B-I*

*Fig. 76.
Dancing girls. Rock paintings of Evolved
Hunters, Wed Mertoutek, Hoggar,
Algeria. Rhythm and scene make this
scene easily suitable to modern European
aesthetic.*

*Source: Drawing from a photograph,
EA-62. Area Code: C-II. Cat.: B-I*



Fig. 77.

Rock painting of Evolved Hunters from Cueva Remigia, Valltorta, Spain. A group of armed people with bow and arrows display, each one, a different profile and a different head-dress, indicating the concern for details. The organization of the people in a row, marching with a rhythm, indicates the presence of coordination. Pre-Neolithic phase from the Levante area.

Source: Tracing by J. Porcar, in E. Anati, 1992, fig. 61.

Area code: E-I. Cat.: B-I.



*Fig. 78.
Status symbols on the head. Rock painting
of Cueva Saltadora, Valltorta, Castellon,
Spain. Each one of these three human
figures is being defined by the attributes
that decorate his/her head. The central
figure seems to wear a hat while the two
others have feathers.*

Source: A. Beltran, 1980, p. 39.

Area code: E-I. Cat.: B-I.



Fig. 79.
*Rock paintings of Evolved Hunters in the
Lavante area, Spain. Two anthropo-
zoomorphic figures carrying weapons.*
Source: A. Beltran, 1980, p.42; E. Anati,
1989, p. 204.
Area Code: E-I. Cat.: B-I.



Fig. 80.
Masked bowmen from Mosange, Tanzania. This rock painting in dark brown describes two beings with peculiar (animal?) faces and crests or head decorations. The long bows with arrows are not necessarily an indication of the male sex. The two lines in the back are usually an indicator of females. Behind the right figure an oval shaped ideogram is likely to be the indicative of the identity of the depicted beings.
Source: Drawn after a photograph in A.R. Willcox, 1984, p. 115.
Area code: D-II. Cat.: B-I.

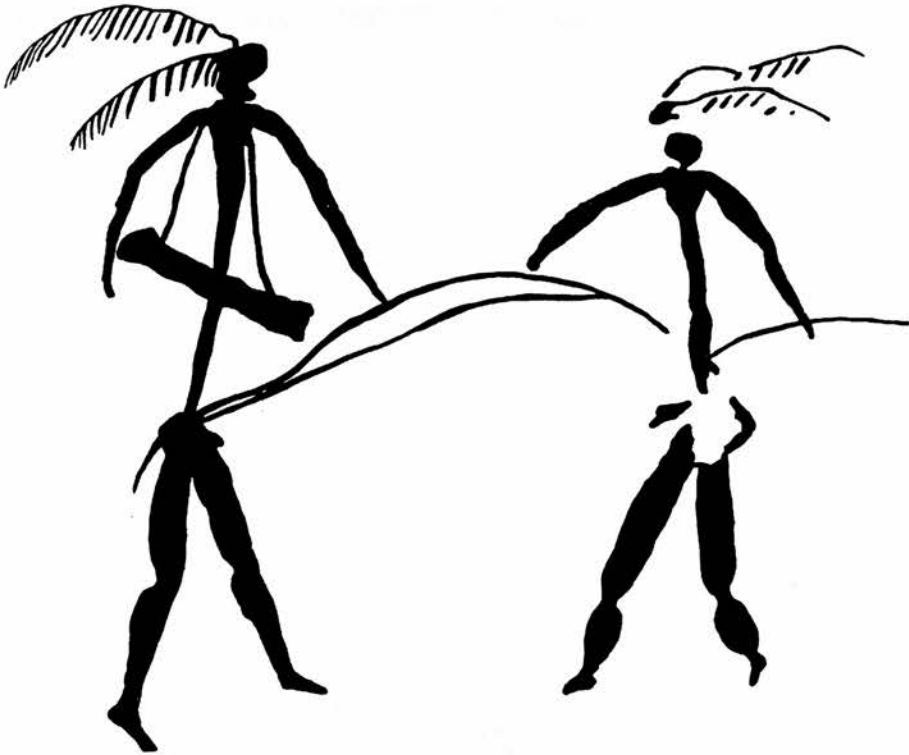


Fig.81.
 Upper. Evolved Hunters meet. Rock paintings of Zimba, Zimbabwe. The direction of feet shows that they are walking toward each other. The head-dresses indicate that they are of the same category. However there are some differences. One has the head-dress attached to the head, the other has it above his head. One of them has longer feathers and is depicted in a larger size, indicating that is more important than the other. The larger one has a bow and a quiver, the other one holds a stick .
 Source: E. Goodall et al. 1959, p. 22.
 Area code: D-V. Cat.: B-I.



Fig. 82.
 Lower. Strange beings populate the bush. Rock painting of Ruchera Cave, Mtoko, Zimbabwe. An anthropo-zoomorphic being is running fast.
 Source: E. Goodall, 1959, p. 87.
 Area Code: D-IV. Cat.: B-I.

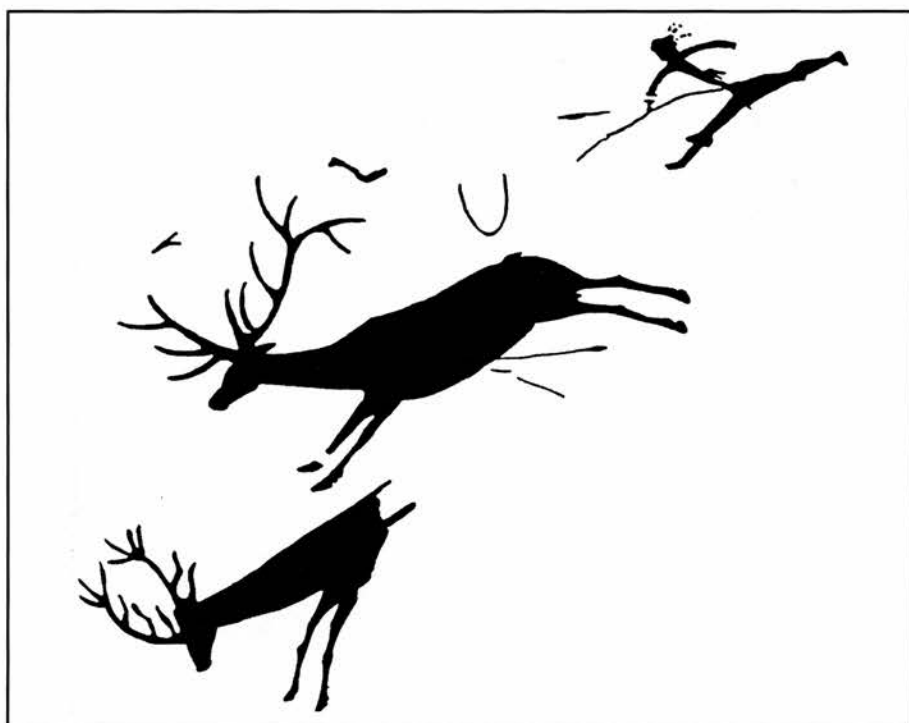
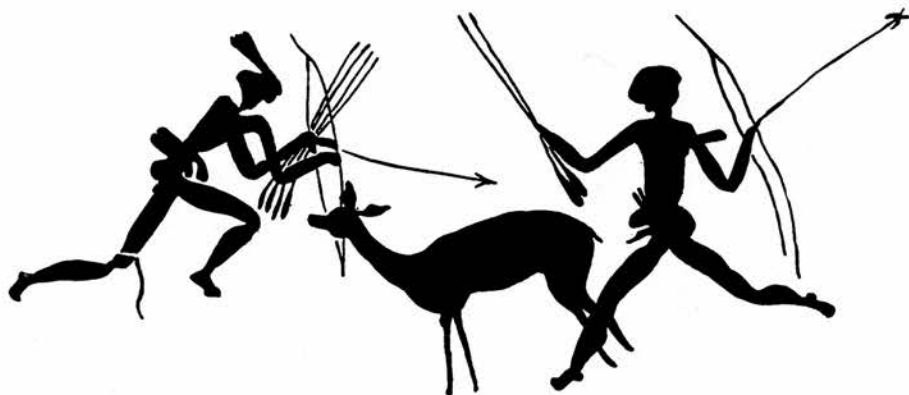


Fig. 83.
 Upper. Bow and arrow hunting of the Evolved Hunters; Msana, Zimbabwe. The entire space available on a small flat and smooth surface in a rock shelter has been used to paint this scene.
 Source: E. Goodall, 1959, p. 19.
 Area code: D-V. Cat.: B-I.

Fig. 84.
 Lower. The scene of Evolved Hunters. Valltorta, Castellon, Spain. Deer hunting with the use of bow and arrow. The dynamic movement is often characteristic of Evolved Hunters scenes.
 Source: A. Beltran, 1980, p. 36.
 Area code: E-I. Cat.: B-I.



Fig. 85.

The descriptive scene commemorates moments rather than messages. Rock painting of Evolved Hunters, Alpera, Albacete, Spain. The hunted are more important than the hunters in the early phases of Evolved Hunters. At the center of the scene are the animals. The bowmen are at the sides, and they are

proportionally smaller.

Source: Tracing by Cabre in A. Beltran, 1980, p. 24. Area Code: E-I. Cat.: B-I.

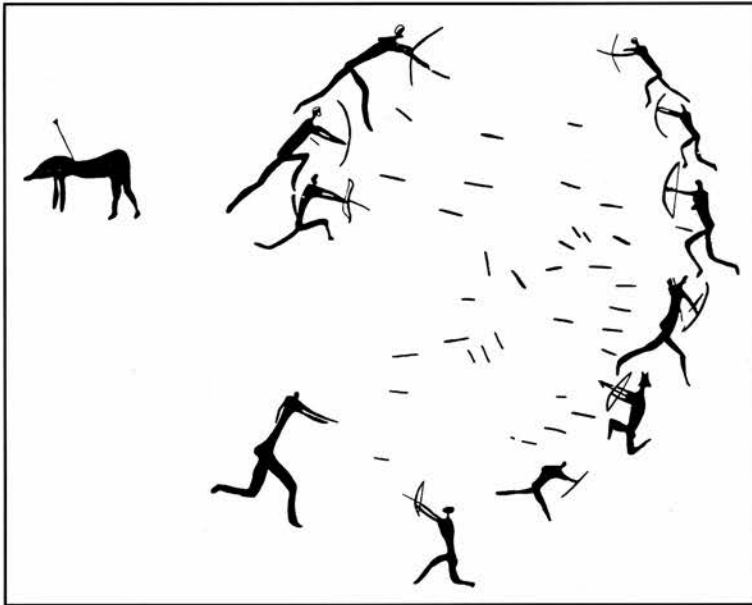
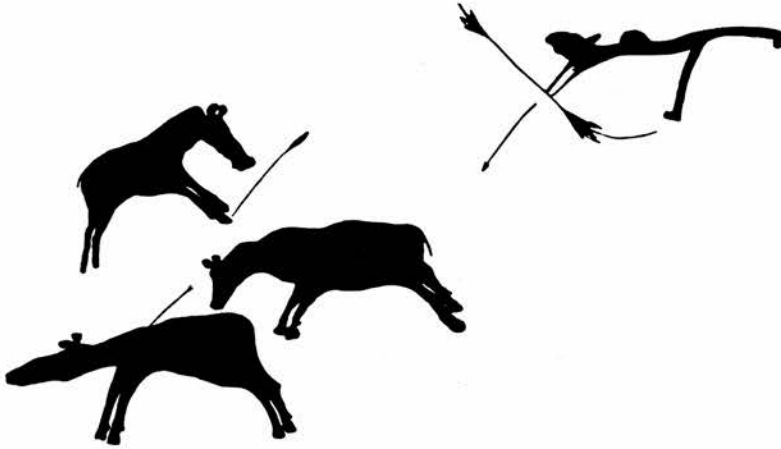


Fig. 86.

Upper. The trajectory of the arrow. Rock paintings of Benasal, Castellon, Spain.

The arrow is shown in the air and then wounding the prey.

Source: Tracing of Gonzales Prats in A. Beltran, 1980, p. 29.

Area Code: E-I. Cat.: B-I.

Fig. 87.

Lower. Rock painting of Evolved Hunters. De Rust, Cape Province, South

Africa. A scene of fight using the bow, between two rival groups. Arrows are flying while the two teams are well organized one in front of the other. The most numerous group seems to be made by small people. Probably the cause of the conflict is a wounded animal bleeding from the mouth. Its hind legs seem to be human.

Source: J.D. Lewis-Williams, 1983, p. 35.

Area code: D-V. Cat.: B-I.



Fig. 88.
Dynamic human representation of the Evolved Hunters. Rock paintings of Cueva del Civil, Valltorta, Castellon, Spain. The elegance and stylization of shapes is often characterizing the hunters using bow and arrow. Human figures of the dynamic style have been accumulated in this panel.

At least three different groups of paintings are overlapping each other. Source: Tracing by U. Obermaier, in A. Beltran, 1980, p. 38. Area code: E-I. Cat.: B-I.



Fig. 89.
Upper. Sense of humor of Evolved Hunters. Rock paintings of El Boro, Quesa, Valencia, Spain. Four bowmen walk in a row. Their movements are shown in a sort of slow motion dance. The theatrical result may well be intentional.

Source: Tracing by Gonzales Prats in A. Beltran, 1980, p. 45.

Area Code: E-I. Cat.: B-I.



Fig. 90.
Center. Three bowmen. Rock paintings of Evolved Hunters, Mt. Vumba, Mozambique.

Source: Tracing by O.R. de Olivera in A.R. Wilcox, 1984, p. 146.

Area Code: D-III; Cat.: B-I



Fig. 91.
Lower. Rock paintings of Late Hunters from Matebele, Zimbabwe. Two pregnant women follow a bearded being, dressed with a long skin: he is addressing with his arm in an interlocutory posture.

Source: C.K. Cooke, 1959, p. 154.

Area code: D-IV. Cat.: B-I.



Fig. 92.

A narrative mortuary scene of Evolved Hunters. Zisab Gorge, Brandberg, Namibia. The difference in size of the carriers and the followers is noteworthy.

It may indicate the different importance of the two types of participants in the event.

Source: Tracing by H. Pager, in E. Anati, 1989, p. 47. Area code: D-V. Cat.: B-I.

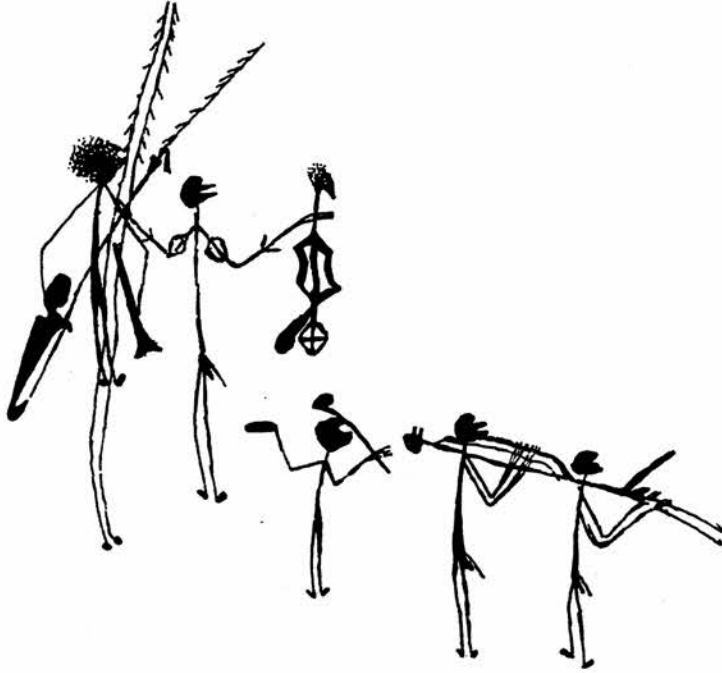


Fig. 93.
Upper. Narrative mortuary scene.
Evolved Hunters syntax. Cannon Hill,
Arnhem Land, Australia. This scene is
composed of two parts. To the right, two
people are carrying the dead and are
followed by a smaller human figure
holding an axe. To the left two people are
equipped for hunting. One of the human
figures is larger in size than the other. He
displays two spears of remarkable size
and an elaborate spear-thrower. His
arm's muscles are emphasized. This
figure is likely to be the evocation of the

high qualities of the dead man.
Source: D. Lewis, 1988, p. 370.
Area code: H-I. Cat.: B-I.

Fig. 94.
Lower. The team. Rock paintings of
Lesotho highlands. A team dance is
showing 19 adults moving with the same
cadence: expression of social solidarity
and team sense.
Source: Tracing by L.A. Smits
Area Code: D-IV. Cat.: B-I.

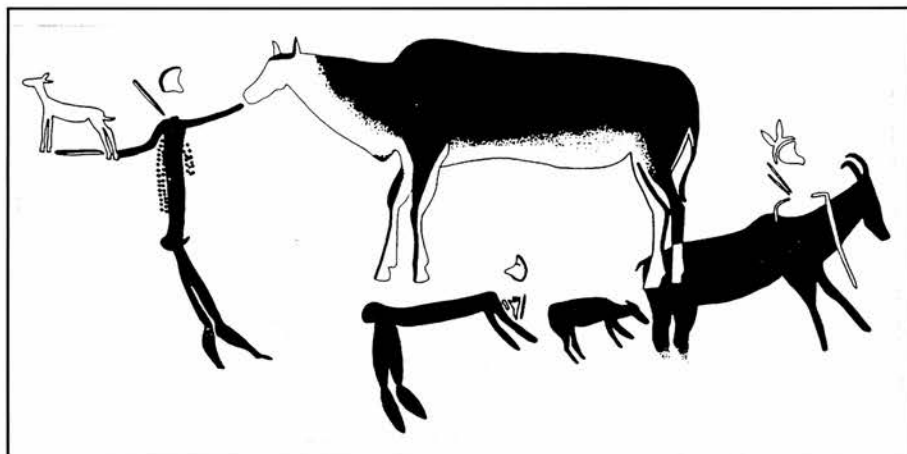


Fig. 95.

Upper. Dominating the spirit of the animal. Rock painting of Giant's Castle, Drakensberg, Natal, S. Africa. The left side human figure displays the ability of the medicine man to catch the spirit of the antelope by putting his hand in front of its nose. The man figure below is performing a medianic dance and is in trance.

Source: J.D. Lewis-Williams, 1983, p. 59. Area code: D-V. Cat.: B-I.

Fig. 96.

Lower. The collection of honey is an economic activity of Hunters-Gatherers. Rock paintings of Cueva de la Araña, Bicorp, Valencia, Spain. The man is climbing on ropes to reach the beehive.

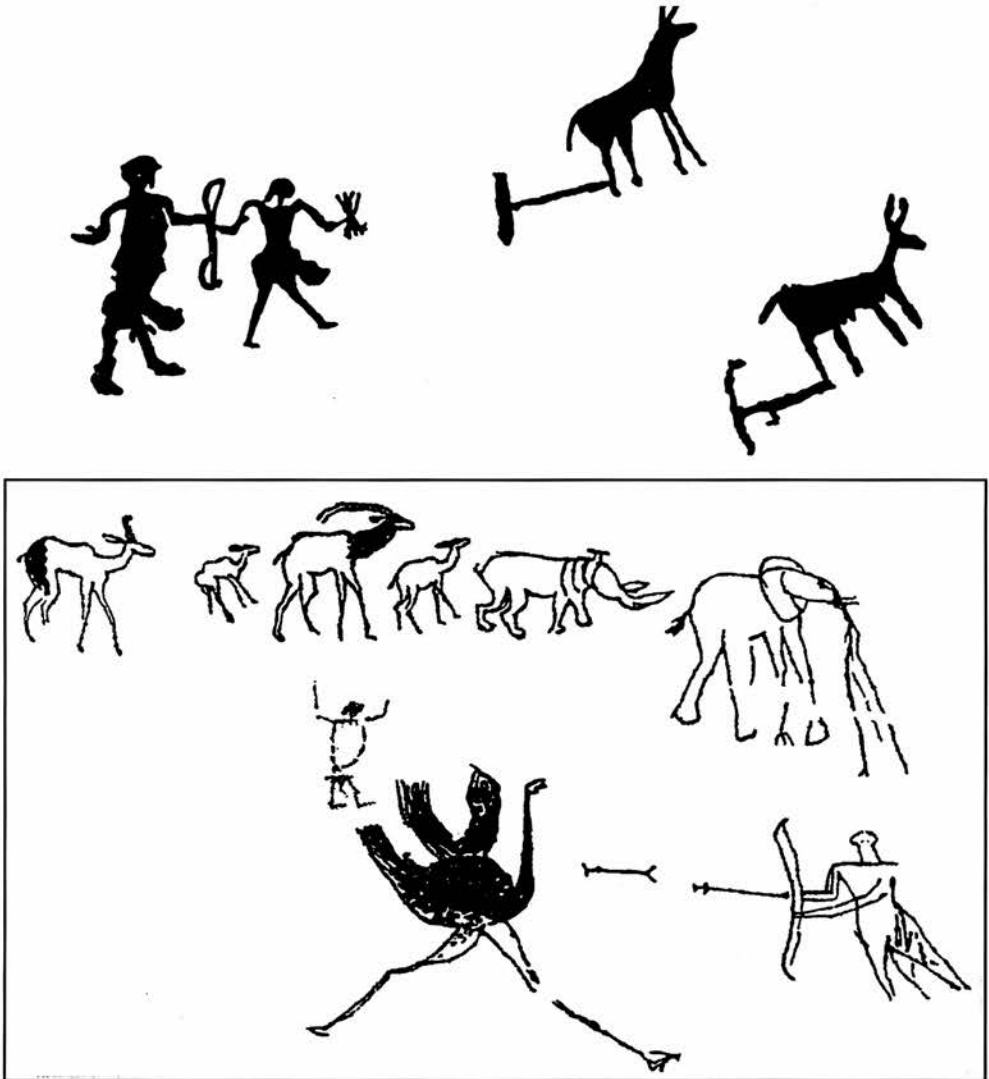
Source: Tracing by Hernandez Pacheco in A. Beltran, 1976, p. 54.

Area Code: E-I. Cat.: B-I.



Fig. 97.

Upper. The use of leg traps for hunting among Evolved Hunters. Jebel Uwenat, Egypt. The double-bent bow of one of the two human figures indicate a proto-dynastic age, a period in which different kinds of people coexisted in Egypt. Late Hunters may be contemporary to Pastoralists, Incipient agriculturists and



Proto-urban groups.

Source: H. Winkler, 1938, vol. I, pl. XVIIIb. Area code: C-IV. Cat.: B-II.

Fig. 98.

Lower. The "Late Hunter" makes a choice. Rock engraving of Jebel Uwenat, Egypt. A variety of possible game is "listed" on the upper part of the panel. In the lower part the choice is made and an

ostrich is being hunted. This animal occupies a central and dominant part in the panel. The arrow, which has a peculiar arrow-head, is repeated twice to indicate its trajectory. The human figure above the ostrich may not belong to the same phase.

Source: Drawn from a photograph by H. Winkler. Area code: C-IV. Cat.: B-I.

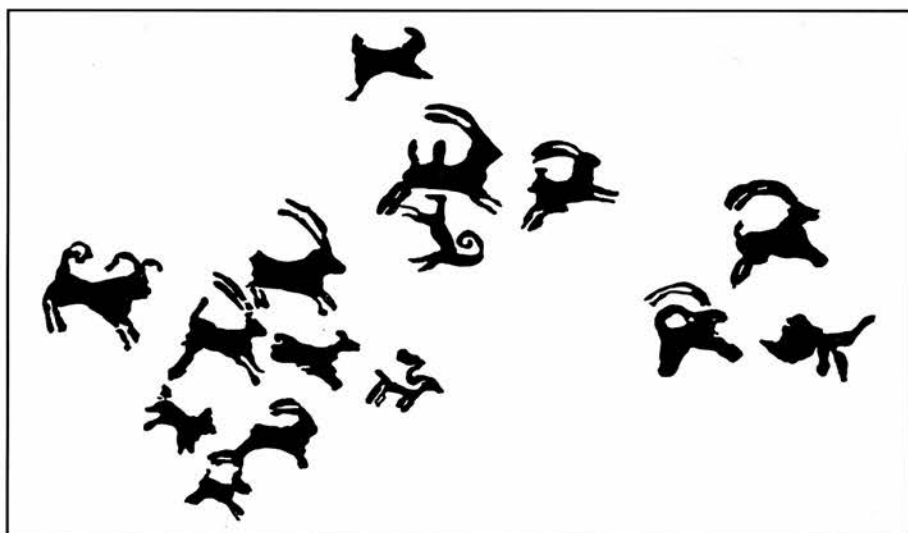


Fig. 99.

Upper. Evolved Hunters using the bow and arrow are helped by dogs. Rock engraving of a hunting scene from Wadi Ramliye, Central Negev Desert, Israel. The arrow is repeated in the air to show the trajectory. Dots near the arrow are a sign of action. In many cases dots and series of dots seem to represent the verb "to do" or some of its extensions, like "to be well aimed" or "to reach the goal".

Source: E. Anati, 1979, p. 42.
Area code: B-III. Cat.: B-II.

Fig. 100.

Lower. A scene of Evolved Hunters. Rock engravings of Wusitaikou, Inner Mongolia. Wild goats are being attacked by a dog. The dog is at the center of the scene. Source: Chen Zhao Fu, 1988, p. 171.
Area code: A-II. Cat.: B-II.

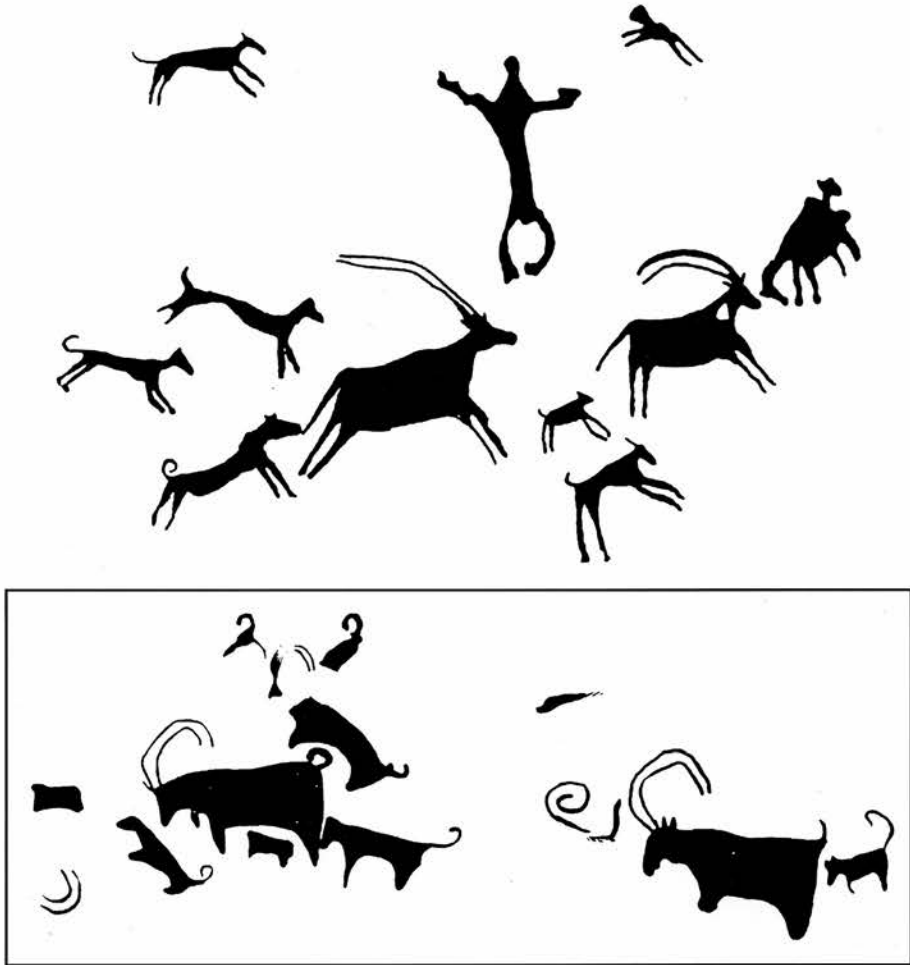


Fig. 101.

Upper. Domestic dogs take care of the hunt. Jilf Kebir, Egyptian Sahara. The human being is at the center of the scene, more as a spectator than as a protagonist.

Source: Drawn after a photograph of H. Rhotert, 1952, pl. XXVII.

Area code: C-IV. Cat.: B-II.

Fig. 102.

Lower. Dogs attacking wild caprines. Rock engraving of Evolved Hunters from Kilwa, Jordan.

Source: E. Anati, 1979, p. 39.

Area code: B-III. Cat.: B-II.





Fig. 103.
 Left. Rock engraving of late Evolved Hunters. Tamgali, Russian Kazakistan. The tailed anthropomorphic being is standing near a tail-less animal, which is likely to be his ideogram and indicate his identity. The anthropomorphic being has an owl-like "oculi-face". Around the face there are two disks and numerous dots, as if some ideas or thoughts were coming out. Source: E. Anati, 1989, p. 220. Area code: A-I. Cat.: B-III.



Fig. 104.
 Above. Evocation of a myth? Tamgali, Russian Kazakistan. Anthropo-zoomorphic beings interplay in a descriptive scene. Two anthropomorphic wolves are holding hooks, or have hook-like hands. They approach a small tailed being with a feather on his head. Source: E. Anati, 1989, p. 31. Area code: A-I. Cat.: B-III.



Fig. 105.

Above. Worshipping vegetation. Rock paintings of Late Gatherers, Toca da Extrema II, Piauí, Brazil. Twelve people are addressing a plant. One of them is depicted in front view, the other eleven are shown in profile. They are ithyphallic and have their arms uplifted toward the plant as if they were in thanksgiving. The plant is likely to have aphrodisiac qualities.

Source: N. Guidon, 1984, pl. 63
Area Code: G-III. Cat.: B-IV.

Fig. 106.

Lower. Anthropomorphic roots in the art of Late Gatherers. Runanza, Domboshawa, Zimbabwe.

Source: Drawn after a photograph by E. Goodall, 1959, p. 79.

Area code: D-IV. Cat.: B-IV.

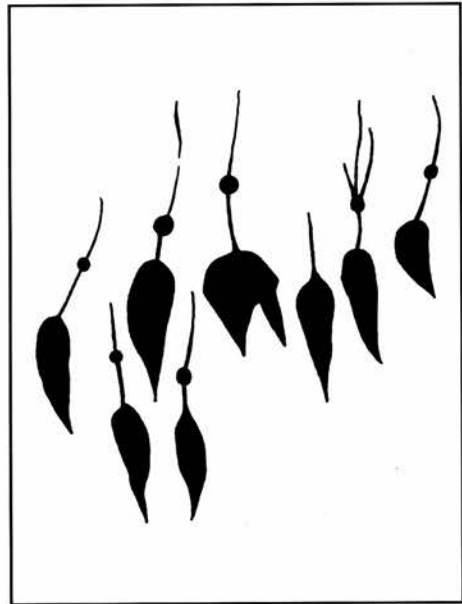




Fig. 107.
The shaman communicates with roots.
Rock paintings of Late Gatherers from
Madzangara, Mtoko, Zimbabwe. The
shaman is addressing a kind of edible
tubers, 22 of which (rounded with a tail)
are surrounded by a line, while longer
tubers are left out. Food gatherers may

represent plants or roots to refer to their
qualities or powers. Similar metaphors
are common with animals in hunters' rock
art.

Source: E. Goodall, 1959, p. 83.
Area code: D-IV. Cat.: B-IV.

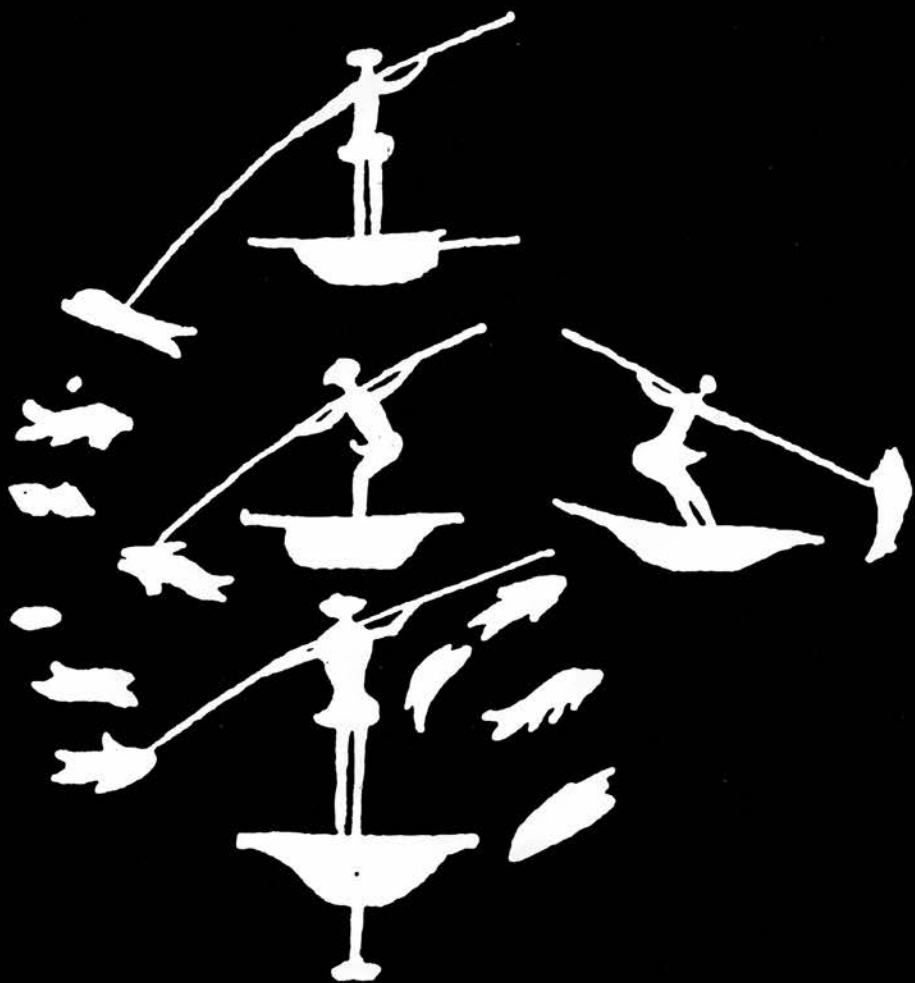


Fig. 108.
*Team fishing. Rock paintings of Evolved
Hunters-Gatherers, Kenegha Poort, N.E.
Cape Province, South Africa.*
*Source: Tracing by A.J.H. Goodwin in
A.R. Willcox, 1984, p.198.*
Area Code: D-IV. Cat.: B-V.



Fig. 109.
 Upper. Team fishing. Rock painting of Evolved Hunters-Gatherers, Mpongweni Mountain, Underberg, Natal, South Africa. Source: Tracing by W.W. Battiss, in W.R. Wilcox, 1984, p. 198.
 Area Code: D-IV. Cat.: B-V.

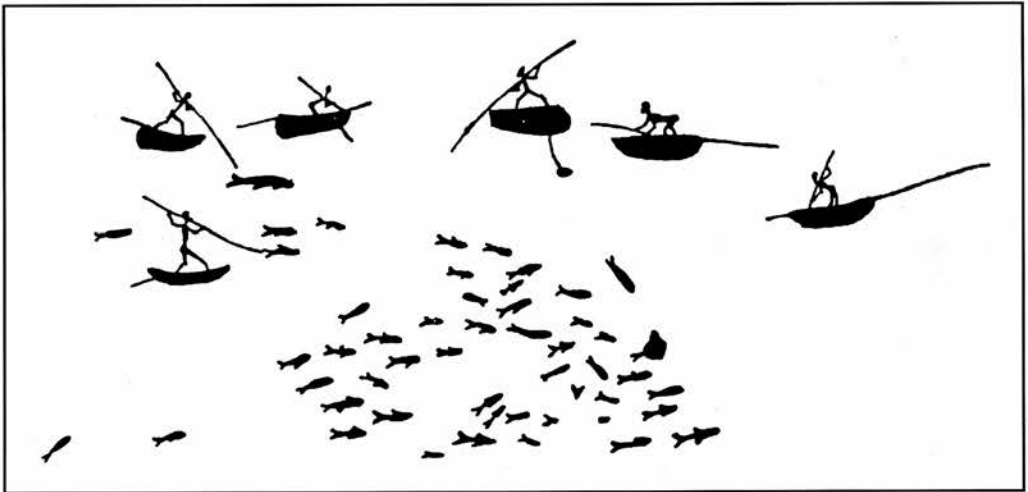


Fig 110.
 Lower. Team fishing. Rock paintings of Evolved Hunters-Gatherers, Tsoelike River, Lesotho
 Source: Tracing by P. Vinnicombe, in A.R. Wilcox, 1984, p. 198.
 Area Code: D-IV. Cat.: B-V.

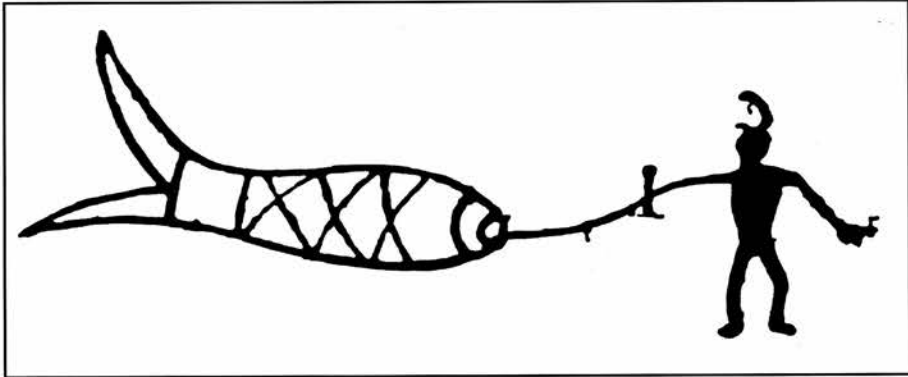


Fig. 111.
Upper. "Fishing for compliments". Deep
Rock engravings of islanders from Cape
Alitak, Kodiak Island, British Columbia,
Canada. Idealization of fish shapes
reflects a tendency to exalt the source of
food.

Source: B. & R. Hill. 1974, p. 231.
Area code: F-I. Cat.: B-V.

Fig. 112.
Center. A fisherman scene. Rock
paintings of Gongxian, Sichuan, China.
The 3 "X"s painted on the body of the fish
are likely to have a meaning which is still
in use today: "very large!" The feather on
the head of the man indicates his high
status or his fame (as a fisherman?).
Source: Chen Zhao Fu, 1988, p. 212.
Area code: A-II. Cat.: B-V.

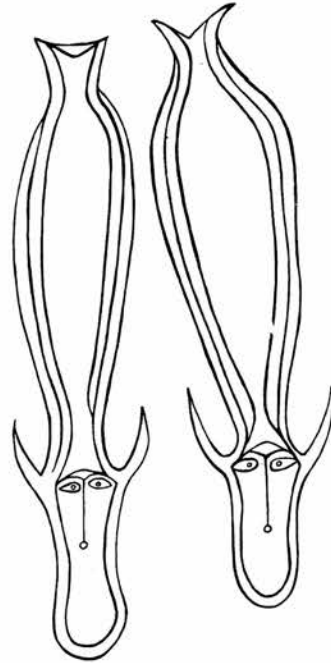


Fig. 113.
Lower. Imaginary sea creatures,
anthropomorphic seals. Rock engravings
of Anakena, Easter Island.
Source: Georgia Lee, 1986, p. 80.
Area Code: H-IV. Cat.: B-V.

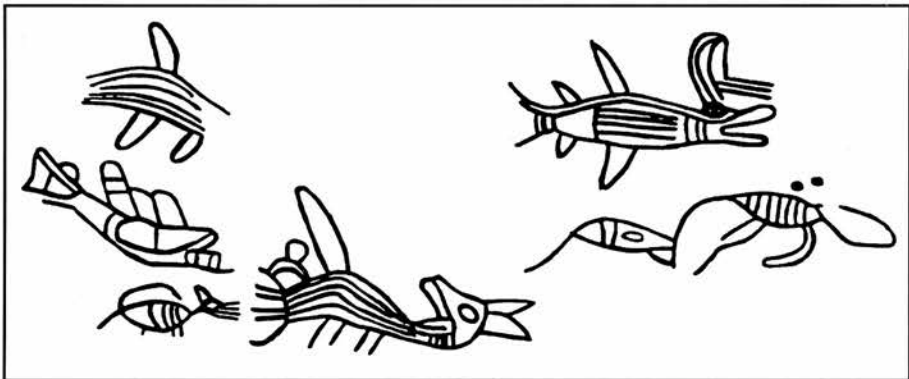
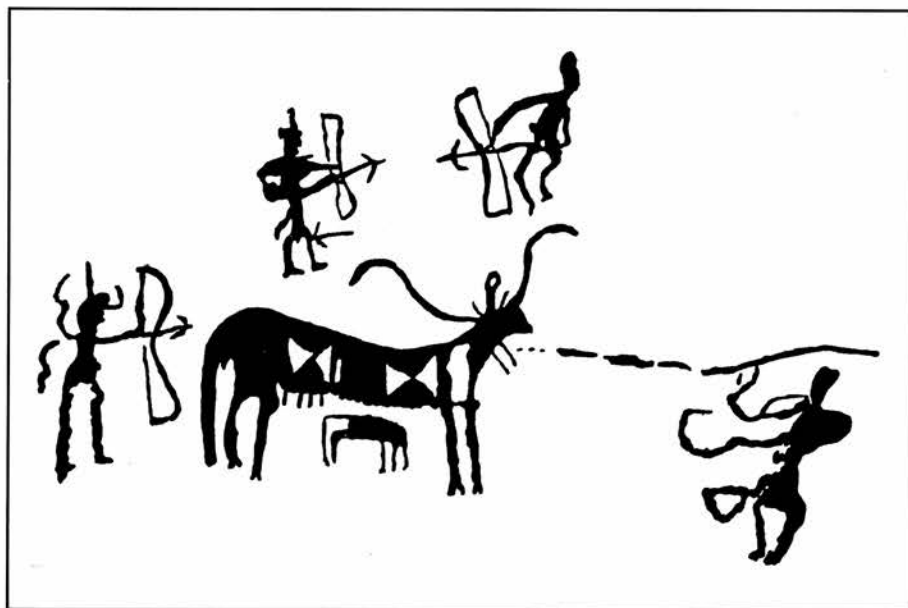
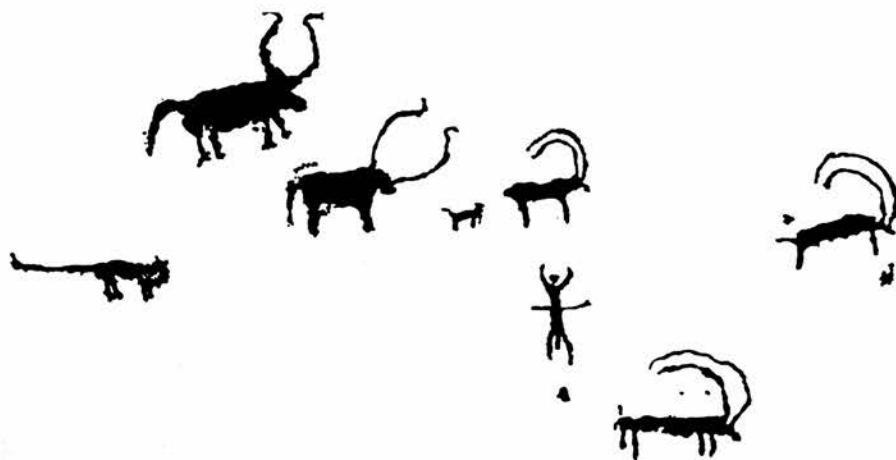


Fig. 114.
Upper. Sea monsters of fishermen. Rock engravings of Nanaimo, British Columbia, Canada. In several areas around the Pacific sea spirits have been painted and engraved. As we know from more recent wood carvings and totem poles, they are likely to represent powerful spirits whose deeds, characters and qualifications have been transmitted by myths and popular tales.
Source: B. & R. Hill, 1974, p. 101.
Area code: F-I. Cat.: B-V.

Fig. 115.
Lower. Mythic beings populate the waters of the Ocean. Englishman River, British Columbia, Canada. A large number of deeply engraved imaginary fish cover a vertical rock wall over 120 m. long. The site is considered to have been a place of shamanic performances, of visions and of initiation rites.
Source: B. & R. Hill, 1974, p. 120.
Area code: F-I. Cat.: B-V.



C - Pastoralists

Fig. 116.

The danger of wild felines for both domestic and wild animals (and man). Rock engravings of hunting-and-pastoral people from Wadi Huwara, Egyptian Sinai. Long horned oxen, one dog and antelopes are moving away from a lion. The human figure is in a "praying" position. These kind of rock engravings

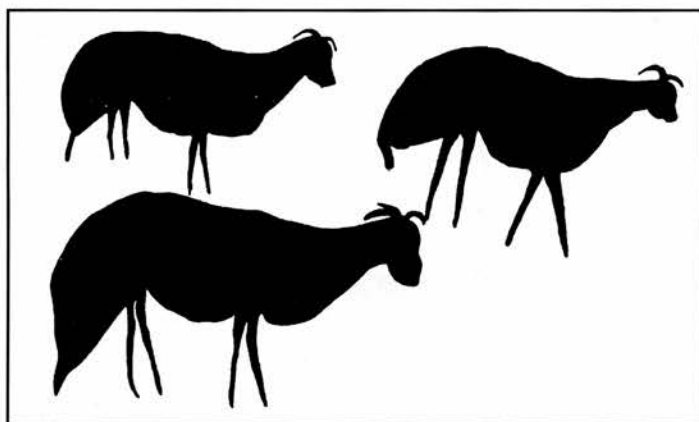
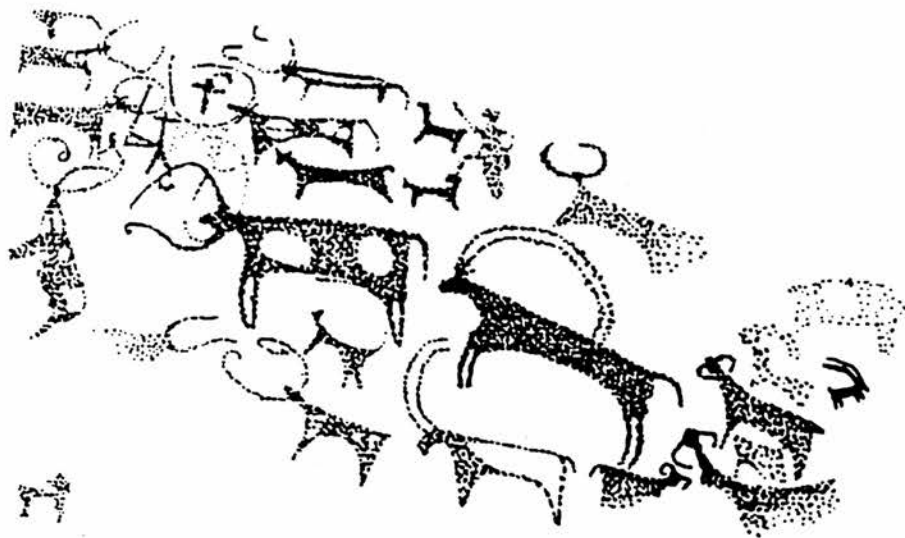
are likely to have a commemorative character.

Source: E. Anati, 1979, p. 44.

Area code: B-III. Cat.: C-I.

Fig. 117.

Lower. Story-telling among pastoralists. Rock engraving of Jebel Uwenat, Egypt. While three people are fighting with each other with bows and arrows a fourth man is attacking a domestic ox with a spear.



Between the horns and on the body, the ox has ideograms of identification.

Source: Drawn from a photograph of H. Winkler.

Area code: C-IV. Cat.: C-I.

Fig. 118.

Upper. Rock engravings of pastoral people from Hijaz, Saudi Arabia. Bovines, caprines and ovines are taken care of by man. The size of the animals is bigger than that of the humans.

Source: E. Anati, 1979, p. 39.

Area code: B-IV. Cat.: C-II.

Fig. 119.

Lower. Fat-tailed sheep in Africa. Rock paintings of Mazoe, near Salisbury, Zimbabwe. The fat tailed sheep is believed to have been introduced in Africa from Arabia, less than 2000 years ago.

Source: Tracing from R. Townley Johnson, 1979, p. 82.

Area code: D-V. Cat.: C-II.

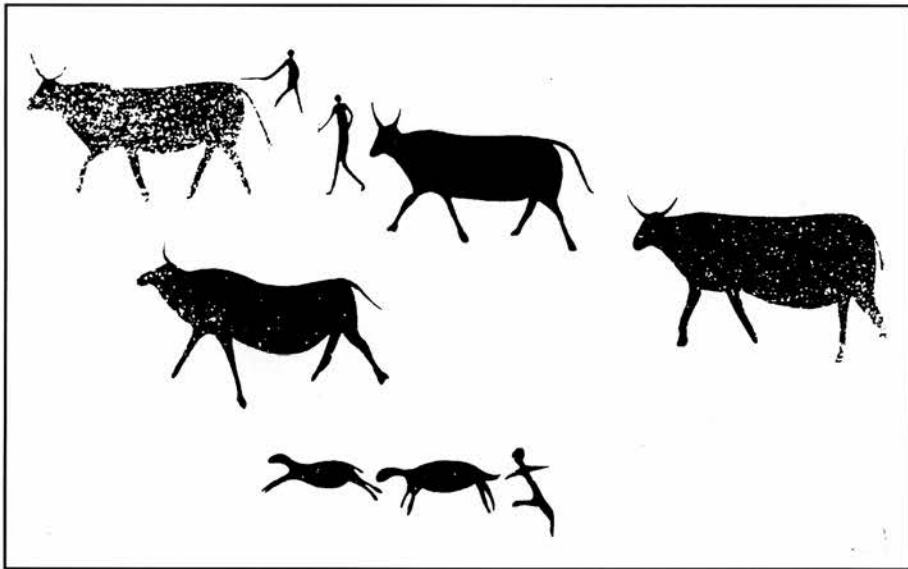


Fig. 120.
 Upper. The relationship between man and his animals. Rock paintings from South Africa (site unspecified). This scene describes pastoral people on the move. A man is giving some food or medicine to a bovine while the others are continuing on their way.
 Source: Tracing by M.H. Tongue, 1909.
 Area code: D-V. Cat.: C-II.

Fig. 121.
 Lower. Rock paintings of nomadic pastoralists. These are likely to come from the same area as the previous drawing. South Africa.
 Source: Tracing by M.H. Tongue, 1909.
 Area code: D-V. Cat.: C-II.

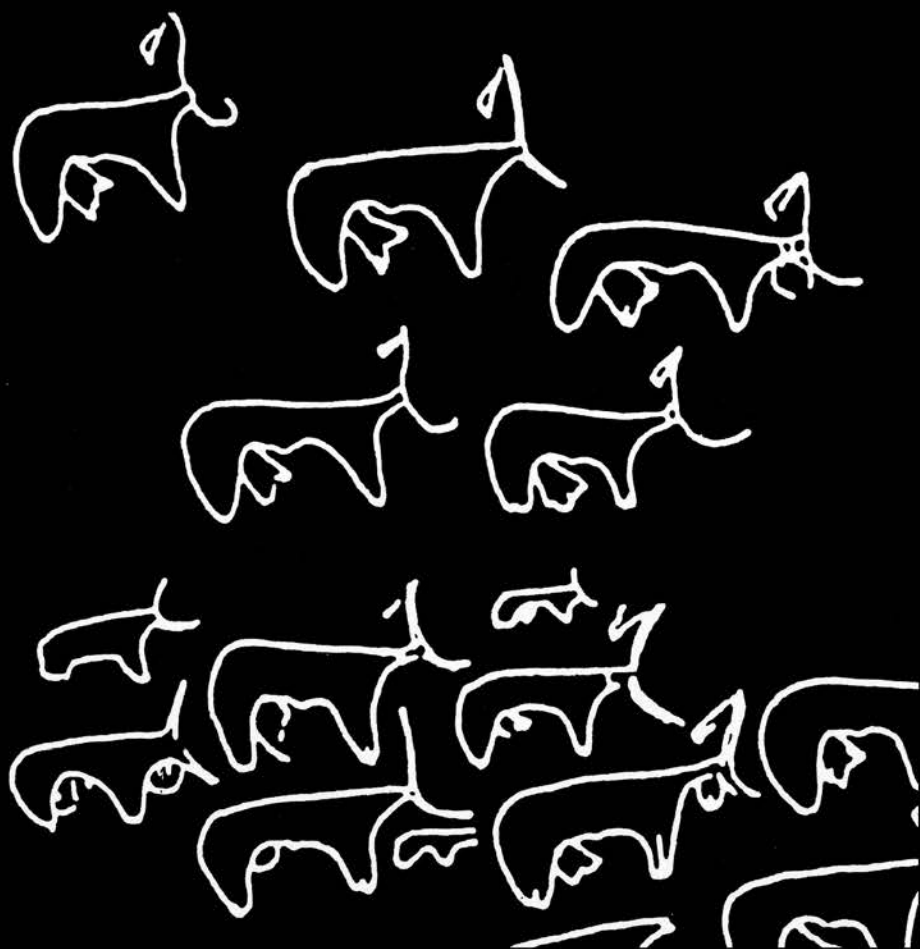


Fig. 122.
*The herd of oxen. Rock engravings from
Chabbé Sidamo, Ethiopia. Cows with
huge udders are followed by calves.*
Source: Tracing by F. Anfray, 1967.
Area Code: G-III. Cat.: C-II.

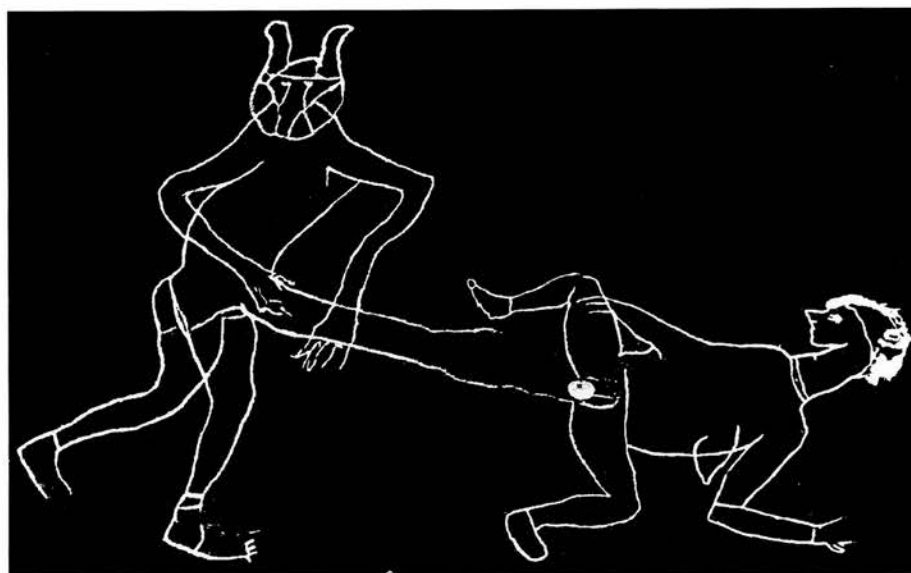


Fig. 123.

Upper. A herd of long-horned bovines. Pastoral rock paintings of Wadi Nashriya, Sayala, Nubia, Egypt. The long horns are exaggerated in their proportions and are given idealized shapes.

Source: Redrawn from M. Bietak and R. Engelmayr, 1963, taf. XXVII.
Area Code: C-IV. Cat.: C-II.

Fig. 124.

Lower. The "powerful feline" and the sleeping beauty. Pastoral engraving from Ti-n-lalan, Tadrart Acacus, Libya. Pastoral people often reveal the presence of dream-like myths. The crude realistic style is sometimes present in the rock engravings but very rarely appears in the rock paintings which are usually more refined. Early phase of Pastoral Neolithic, size of tracing m. 2.70 by 1.80.
Source: F. Mori, 1975, p. 358.
Area Code: C-II. Cat.: C-II.

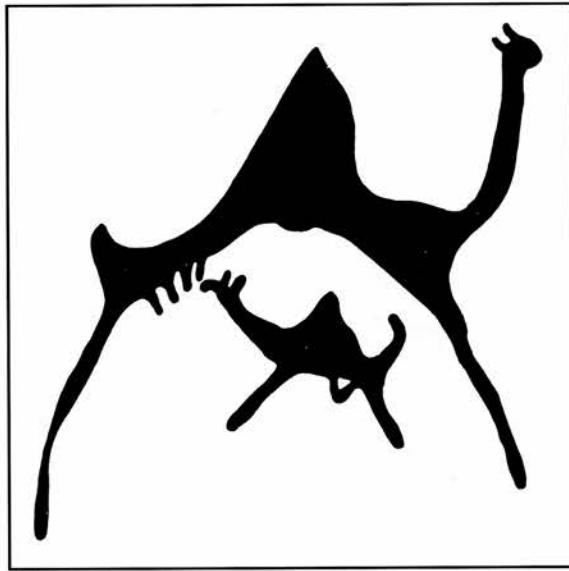
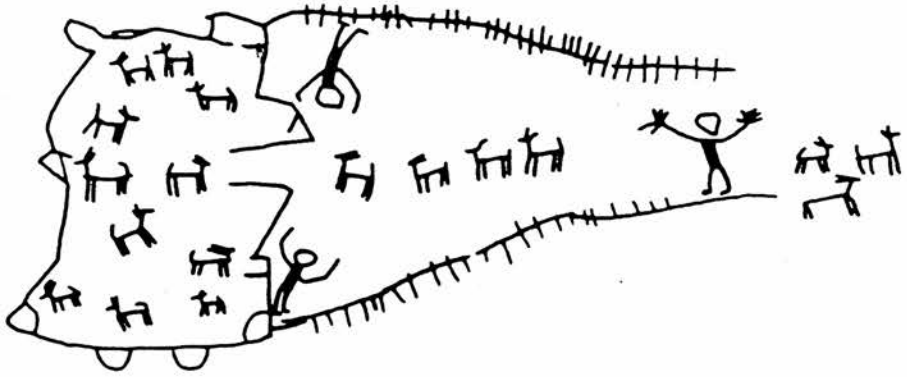
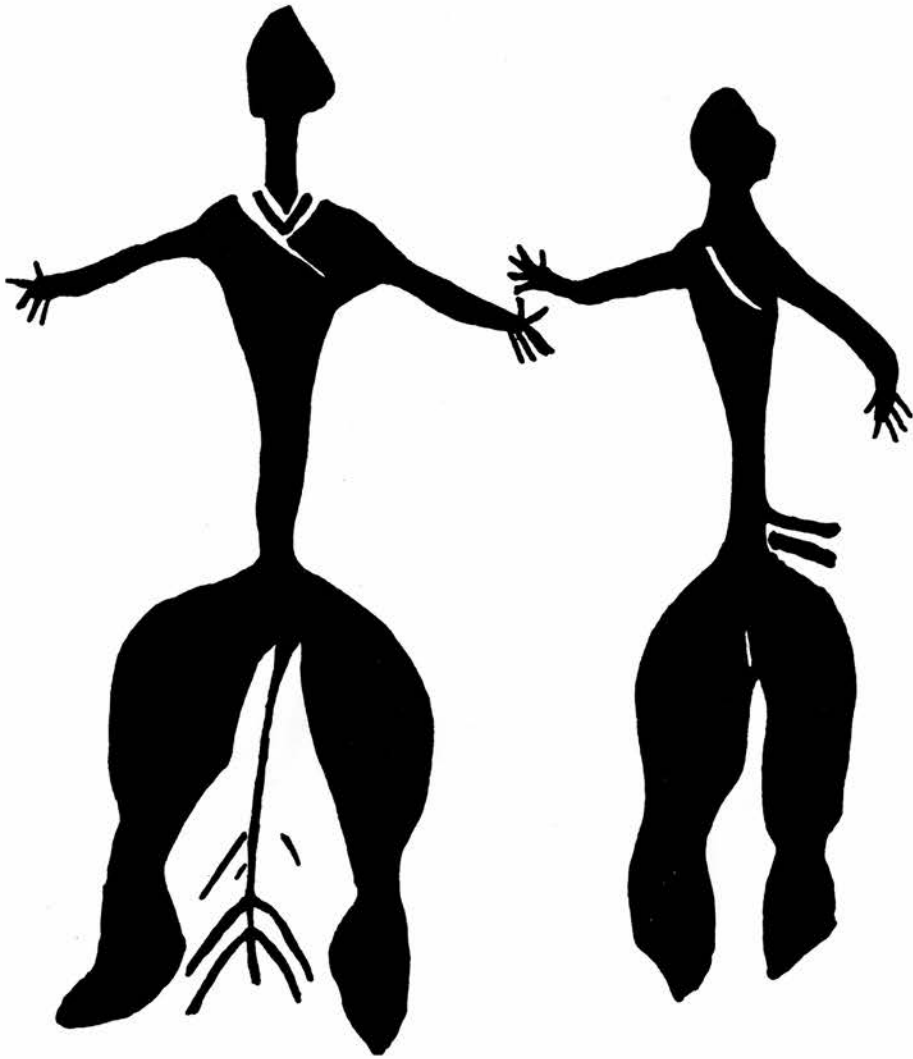


Fig. 125.
Upper. Assembling the animals in the enclosure. Rock engraving of transhumant pastoralists from Rujum Hani, Jordan.
Source: E. Anati, 1979, p. 57.
Area code: B-III. Cat.: C-II.

Fig. 126.
Lower. Nursing camel in rock engraving of late nomadic pastoralists. Nahal Odem, Southern Negev, Israel. The interest of pastoralists often focus on details of daily events.
Source: E. Anati, 1979, p. 62.
Area code: B-III. Cat.: C-II.



D. Complex Economies

Fig. 127.
Symbols for male and female. Rock engravings of Incipient Agriculturists of Gobustan maintain, ideograms of Early Hunters. The "arbolet" or "branch", indicates the male sex, while the two

parallel lines by the side of the woman, or "lips", indicate the female sex. This may well be an indication of the names given to the sexual organs by those people.

Source: Redrawn from a photograph of I.M. Djafarsade, 1973, rock No. 42. Area Code: E-III. Cat.: D-I.



Fig. 128.
Incipient Agriculturalists. Rock paintings
of Dos Aguas, Spain. Women with large
gowns are naked on the upper part of the
body. They are using digging sticks.
Source: A. Beltran, 1980, p.43.
Area Code: E-I. Cat.: D-I.

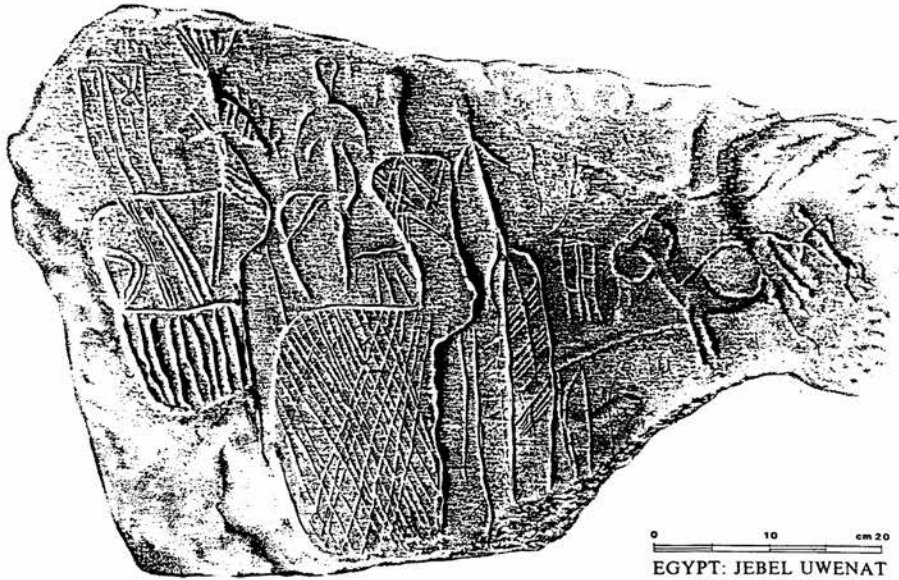


Fig. 129.

Upper. Elaborate dresses of oasis dwellers. Rock engravings of Jebel Uwenat, Upper Egypt. Two elegantly dressed women are being attended by two others who are more modestly dressed. On both sides of the scene the same ideogram is repeated: it represents schematically two human beings near to each other and is likely to mean "union". The two elegant women are likely to be preparing for a ceremony (marriage?). The scene may be attributed to Incipient Agriculturalists of early Neolithic culture. To the right there is a human figure with a bovine made by a different hand. It reflects a Pastoral style and is later. Jebel Uwenat, which is today in the middle of a dry stony desert,

may have been a fertile zone when the women were engraved.

Source: Drawn from a photograph by H. Winkler.

Area code: C-IV. Cat.: D-I, C.III.

Fig. 130.

Lower. Proto-dynastic rock engraving from the Nile Valley describes an event: the arrival on boat of a praying being (a priestess?) with a head decoration. The boat is carried (on shore?) with a rope by five women. Some ideograms are engraved between the boat and the women.

Source: H. Winkler, 1938, vol. I, pl. XII/a.

Area code: C-IV. Cat.: D-I.

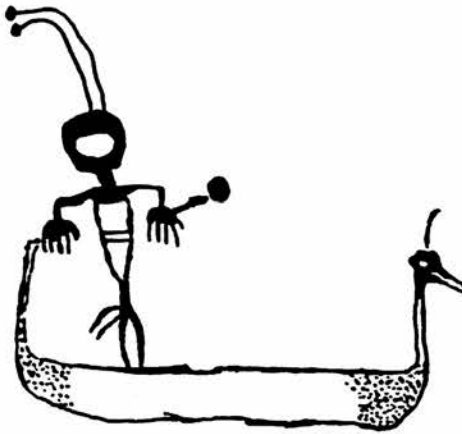
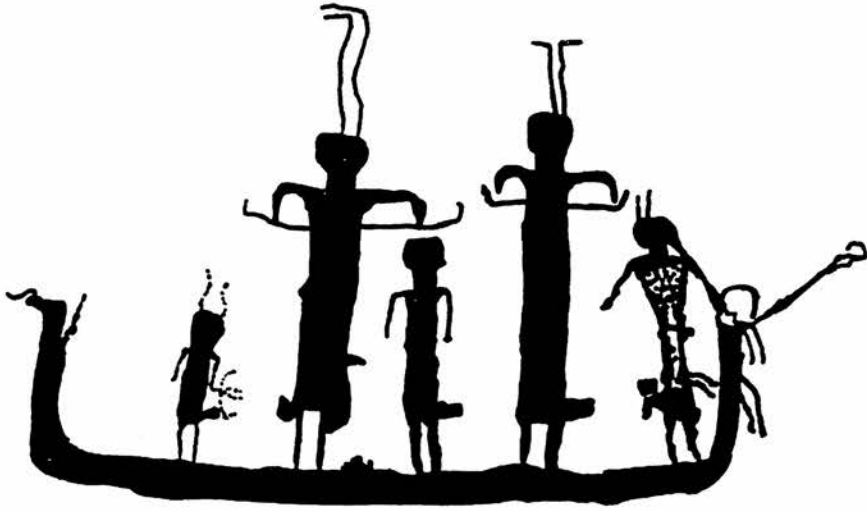


Fig. 131/A-B.

Strange people arriving on boats. Rock engravings from the Upper Nile Valley, Nubia, Egypt. Two representations of elaborate boats with anthropomorphic beings displaying their weapons: bows in fig. A and a mace in fig B. In both cases they represent pre- or proto-Dynastic

weapons. The beings have some kind of elongated "antennae" on their head, which are their identification symbol. Source: Drawn from photographs in H. Winkler, 1938, vol. I, pl. XXII. Area code: C-IV. Cat.: D-I.

Fig. 132.

A social event. Rock engravings at Naquane, Valcamonica, Italy. A composition of schematic anthropomorphic figures. Bottom center, an anthropomorphic figure has an animal head (masked?). Immediately above it, a human figure with large hands is emitting energy rays from his body. He has been interpreted as a shaman. Several couples may be seen composed of one headless figure and one headed figure. In several tribal societies, this kind of "couple" indicates the separation of "body and soul" of the same individual.

Source: E. Anati, 1976, p. 60.
Area Code: E-I. Cat.: D-I.

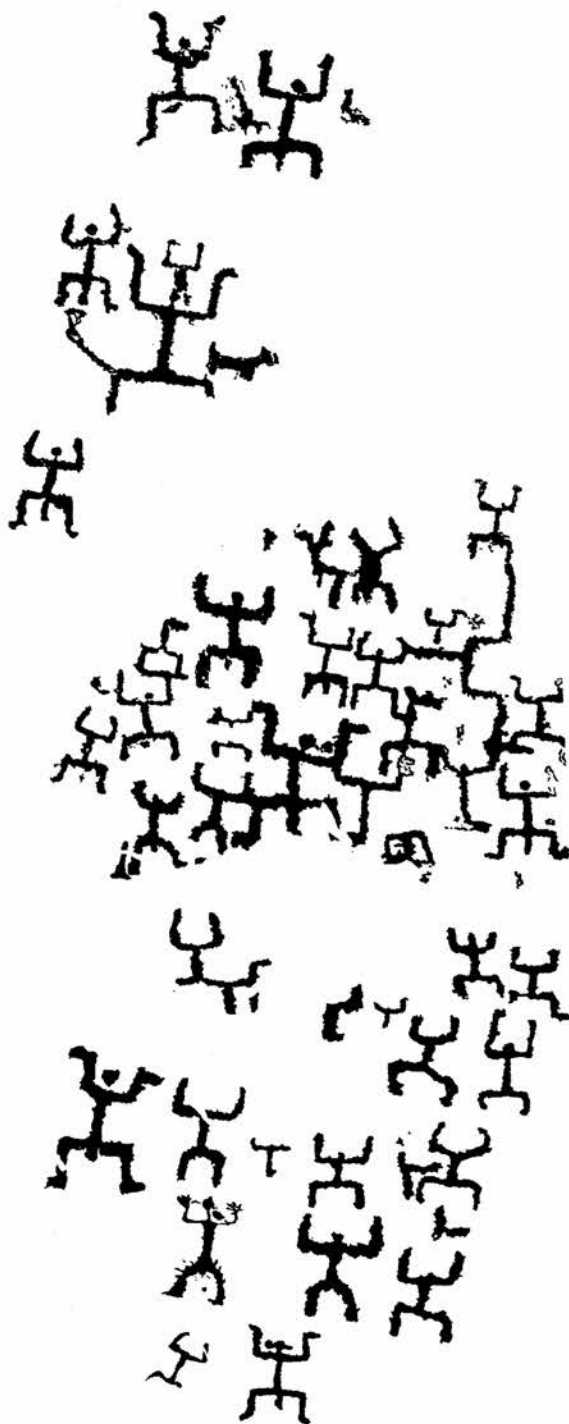


Fig. 133.

Next page. Upper. Rock engravings of people with complex economy. Coren del Valento, Valcamonica, Italy. The panel seems to represent a scene of solar cult. Neolithic period, ca. 4000 BC.

Source: E. Anati, 1982, p. 162.
Area code: E-I. Cat.: D-I.

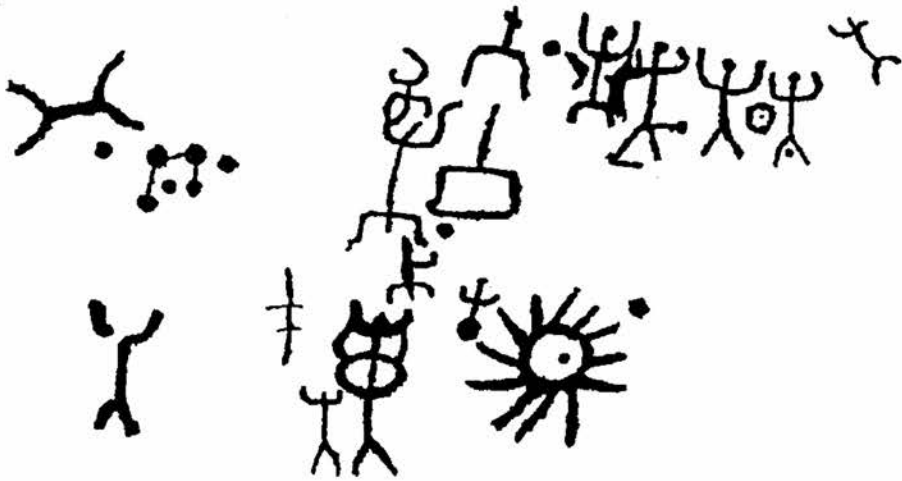


Fig. 134.
Center. An appeal to supernatural forces
by Incipient Agriculturists. Rock
engravings of Kamooally, Hawaii, USA
(North Pacific). The human figure with
upraised arms (in "worship" posture) is
addressing the ideograms above. A disk
which is likely to mean "sky", an axe or
some other tool, which is emanating
energy (the dots) might indicate the kind
of power he is addressing, and more
ideograms. By the side of the human
figure there is a larger ideogram, which is
likely to indicate who is the worshipper.
It is likely to be a badly depicted
rectangular shape meaning "land" or
"territory". In such case the
anthropomorph would be "a man from the
land" or a "land owner".
Source: Drawn from a photograph
by J.H. Cox & E. Stasack 1970, p. 8.
Area code: H-III. Cat.: D-I.



Fig. 135.
Lower. An appeal to supernatural forces
by Incipient Agriculturists. Red rock
painting from Carrizo Plain, California,
USA. The worshipper is genuflected and
addresses a sun disk with 13 rays.
Source: Drawn from a photograph by J.A.
Van Tillburg, 1983, pl. 11.
Area code: F-II. Cat.: D-I.

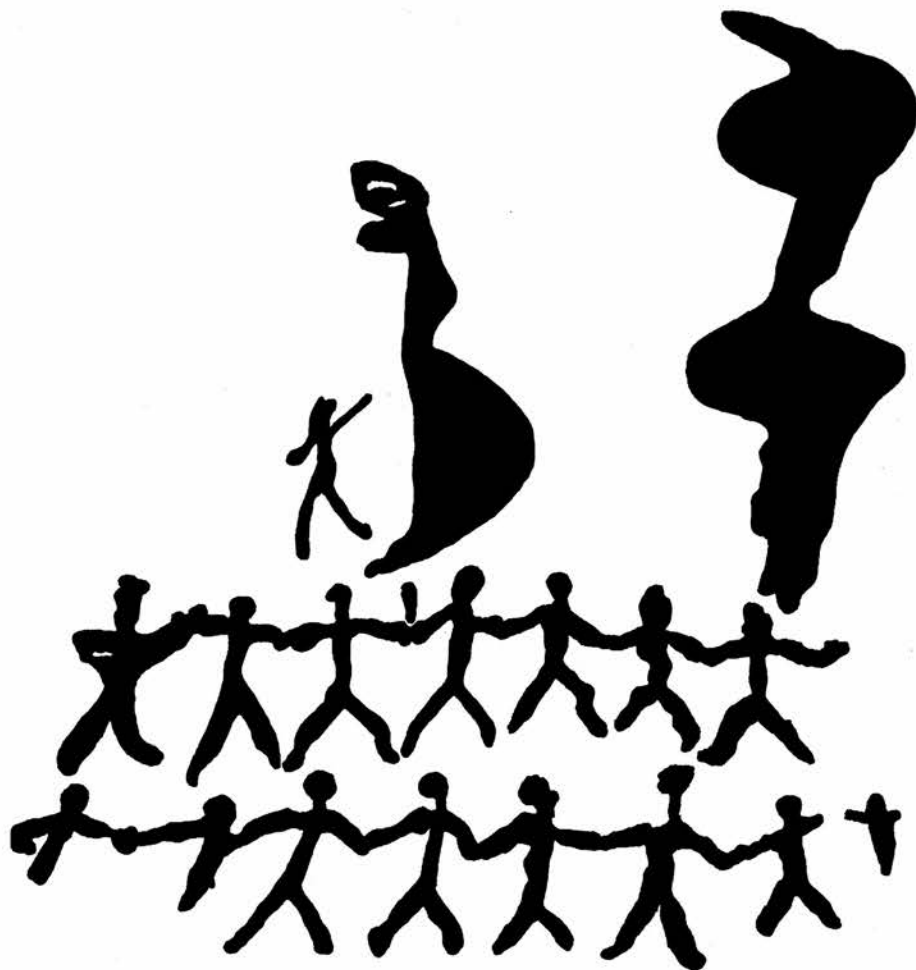


Fig. 136.
The cloudy spirits. Rock engravings of
incipient Agriculturalists of Gobustan.
Two rows of people hold hands and dance
(?) while an isolated person seems to
address one of the two cloudy spirits
above them. The scene seems to evoke a
ceremony.
Source: Drawn from a photograph of I.M.
Djafarsade, 1973, rock No. 46.
Area Code: E-III. Cat.: D-I.

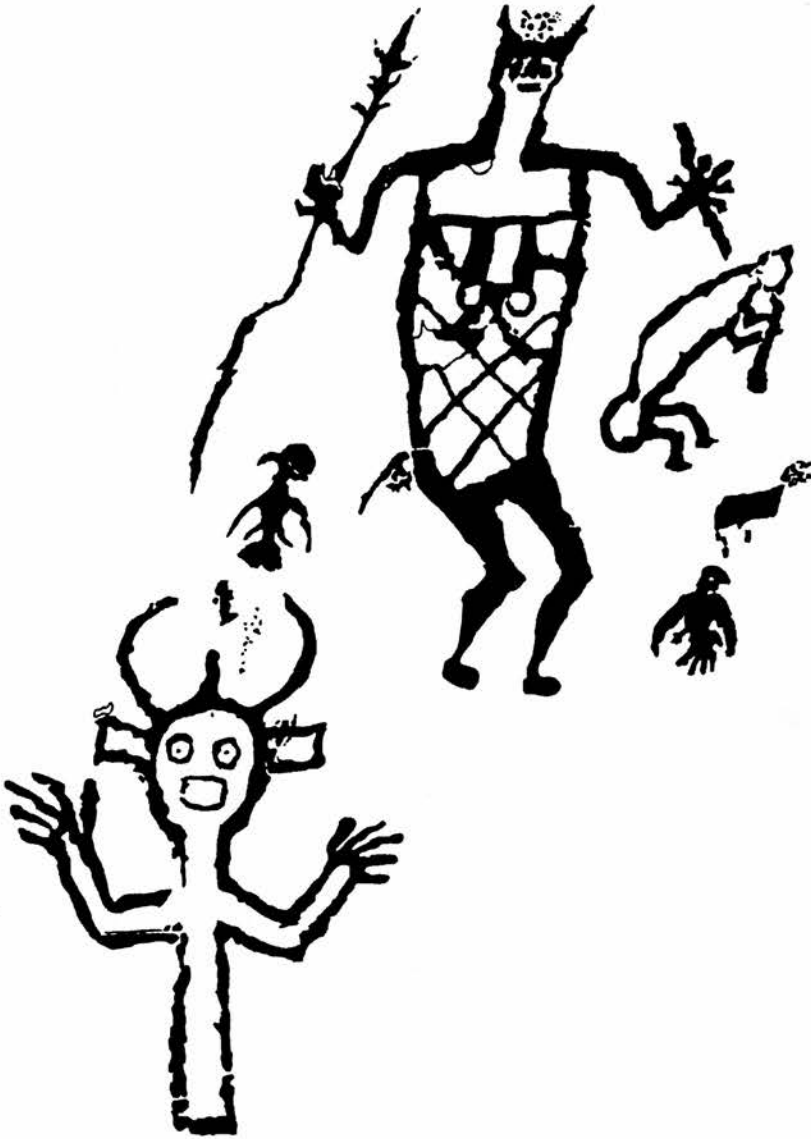


Fig. 137.
 Narrative rock engraving evocating a myth, of people in an early phase of complex economy. Comanche Gap, New Mexico, USA. The spirit in the lower left side of the panel has, above him, an ideogram which identifies him. He is sending a mythic ancestor on his way. The ancestor, upper anthropomorphic figure,

is holding corn in his hand. Near his legs he has his own ideogram of identification. He is shown the way by Kukupeli (a mythic positive spirit of the Great Plains), who is playing a flute (telling stories).
 Source: Drawn from a photograph by E. Anati, in E. Anati, 1989, pl. 35.
 Area code: F-II. Cat.: D-I.

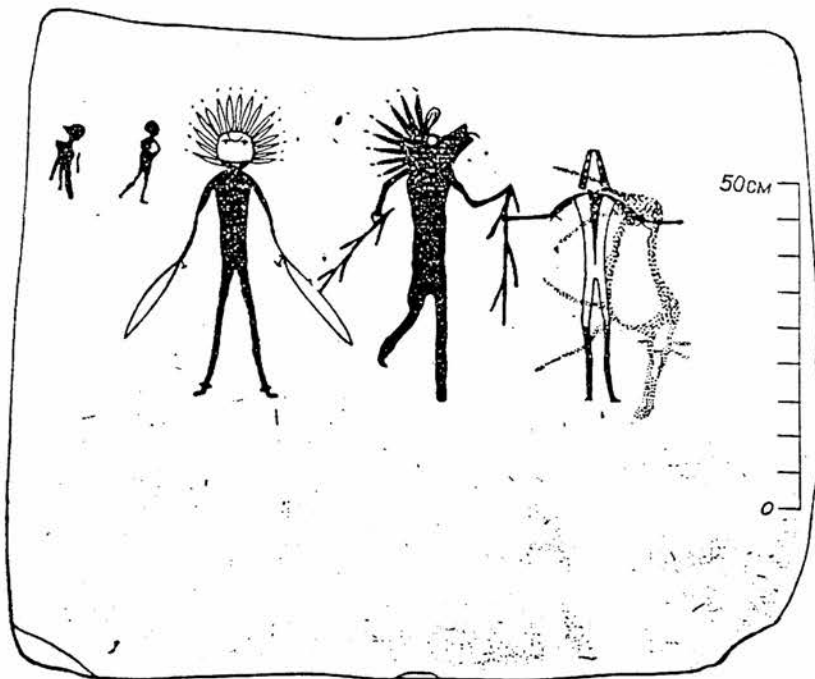


Fig. 138.

Upper. Paintings on slab of Early Agriculturists evocate mythic ancestors. Cist tomb, Karakul, Siberia. This slab is one of several cist tombs from the Chalcolithic age. The central "spirit" is apparently giving an "arbolet" (symbol of masculine energy) to the being on his right, walking in his direction and turning the face to the feather-decorated anthropomorph to his left. The dotted elk, to the right, is of an earlier phase. Source: B.D Kubarev, 1988, p. 49. Area code: A-I. Cat.: D-II.



Fig. 139.

Lower. A spirit emanating sexual energy. Rock engraving from Derrynablaha, County Kerry, Ireland. The anthropomorphic face is above the ideograms of circle-and-dot which are likely to symbolize "fertility". Below the ideograms a male sexual organ is depicted. Further below there is a line, probably representing the standard pole

of the spirit. Around the being there are several ideograms meaning "intercourse" or "penetration".

Source: E. Anati, 1963, p. 7. Area Code: E-I. Cat.: D-II.

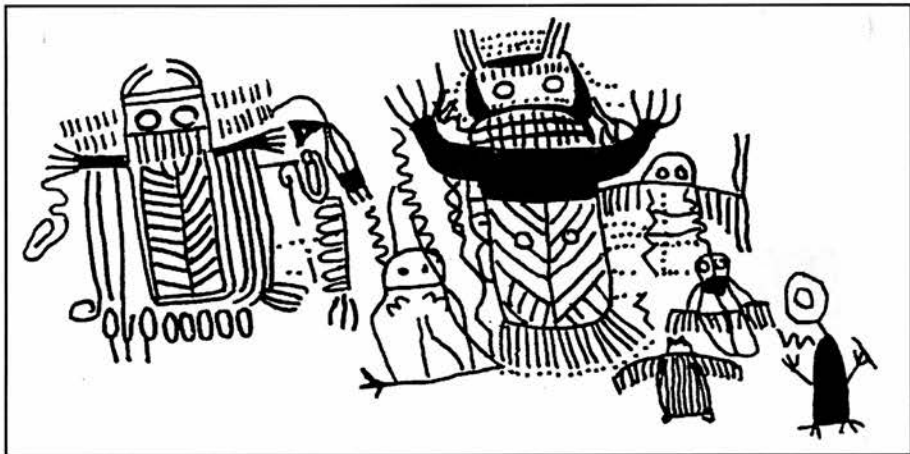
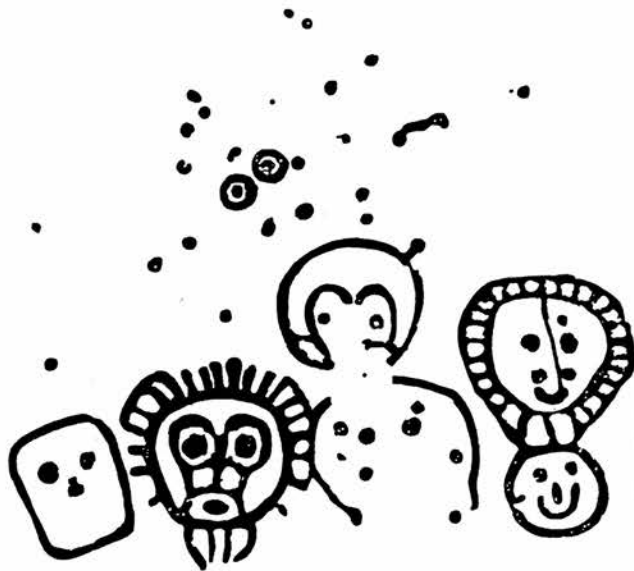


Fig. 140.

Upper. Spirits on the rocks. Rock engravings of Incipient Food Producers from Helan range, Ningxia, China. Each one of the masks appears to have its own personality. The surrounding rock surface is covered by cup-marks. The rock surface is steeply oblique.

Source: Chen Zhao-Fu, 1988, p. 162.

Area code: A-II. Cat.: D-I.

Fig. 141.

Lower. The powerful spirits of the Shoshoni nation. Rock engravings of Dinwoody Lake, Wyoming, USA. Like other tribes of North America, the Shoshoni used to evocate ancestral spirits in front of rock surfaces on which the spirits were depicted. According to their tradition "the spirits are inside the rocks" and these images "have always been there". Each spirit can be recognized by the shape and the ideograms that accompany him.

Source: C. Grant, 1983, p. 47.

Area code: F-III. Cat.: D-II.



Fig. 142.
The so-called "Sonico Idol". Rock engravings of Early Agriculturists, from Sonico, Valcamonica, Italy. A vaguely anthropomorphic "baby-god" is surrounded by its ideograms. The "body" of the anthropomorph is subdivided by horizontal lines. The upper one separates the mask-like rounded head (sky) from the

upper part of the body which is made of two rectangles (territory). Inside them are the indicative symbols, among which a bucranium and an axe. The lower part, vaguely triangular, has a net-like pattern with dots (the underworld). Source: E. Anati, 1982, p. 183. Area code: E-I. Cat.: D-II.

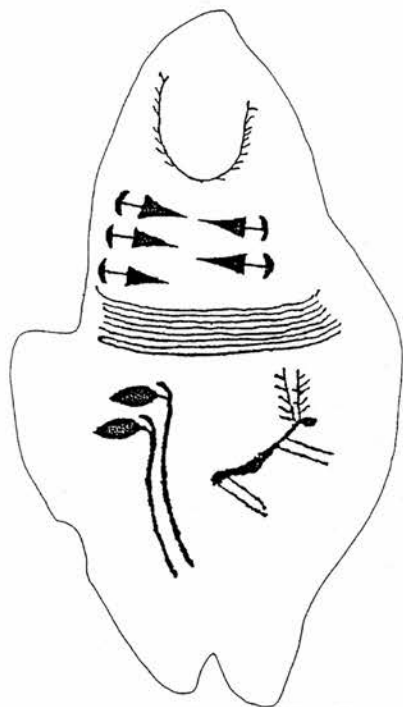


Fig. 143.

Upper. Rock engraving of people with Complex Economy. Paspardo, Valcamonica, Italy. Chalcolithic period, late 4th millennium BC.

"Anthropomorphic" composition of ideograms. The "head" is represented as solar antlers which symbolize "sky" or "celestial energy"; in the bust area copper daggers are depicted symbolizing the power of chiefhood in life; the belt with parallel lines symbolizes the river or "water", source of purification and passage from life to the underworld; the lower limbs are foliated halberd, (sacrificial tools), and to the right there is a deer, messenger of the underworld. The composition represents a cosmic "body" enveloping the sky, the earth of the living and the world of the dead.

Source: E. Anati, EA-64.

Area code: E-I. Cat.: D-II.

Fig. 144.

Lower. The face of the Spirit. Rock engraving of complex economy from Laxe



do Pombal, Galicia, Spain. The labyrinth shape surrounding the oculi-face is likely to be an indication that the being is from the world of the dead. The dots around the oculi may represent

messages or ideas emanating from the being.

Source: E. Anati, 1968, p. 21.

Area Code: E-I. Cat.: D-II.



Fig. 145.

Upper. *The power of the rock.* A spirit-mask engraved near Fulford Harbour, Salt Spring Island, British Columbia, Canada. The eyes are different from each other, one with two rings, the other with three. The mouth is supposed to be that of a predatory fish.

Source: Drawn from a photograph, cf. B. & R. Hill, 1974, p. 86.

Area code: F-I. Cat.: D-II.



Fig. 146.

Lower. *Penetrating the labyrinth.* Rock engraving of Complex Economy from Laxe da Rotea de Mende, Campo Lameiro, Galicia, Spain. The labyrinth is likely to represent the world of the dead. The being may be a shaman seeking communication with the spirits.

Source: E. Anati, 1968, p. 89.

Area Code: E-I. Cat.: D-II.

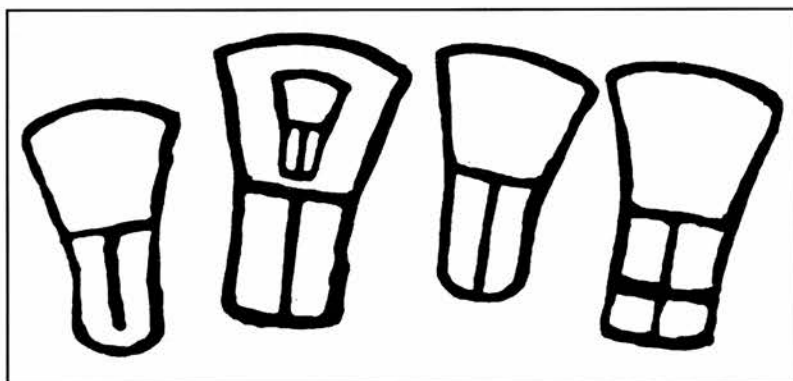
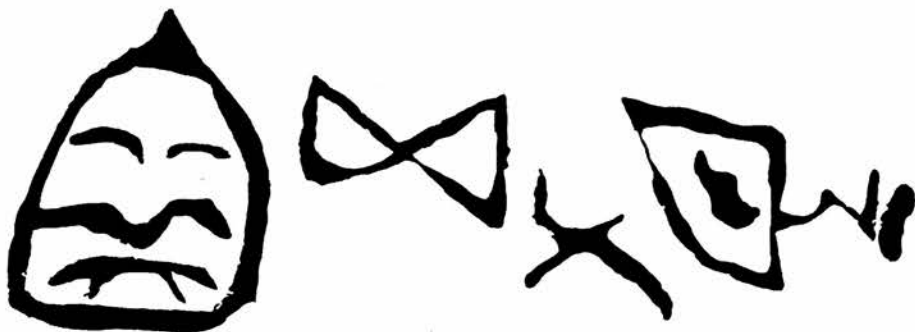


Fig. 147.

Upper. An ideographic sequence. Helan range, Ningxia, China. This is likely to be a "written" message. The subject, the mask, is followed by a row of ideograms. Source: Chen Zhao-Fu, 1988, p. 46. Area code: A-II. Cat.: D-II.

Fig. 148.

Center. Wealth represented by copper. Rock engravings of Complex Economy with Metallurgy. Beaumont Island, British Columbia, Canada. The rock engravings

represent copper ingots offered to special guests in the potlatch ceremony on the occasion of an important marriage or the death of a chief, when the host, to gain political and social prestige is displaying his wealth. The habit is still reported in accounts of the 19th century and the shape of copper ingots was still the same. Source: B. & R. Hill, 1974, p. 276. Area code: F-I. Cat.: D-II.

Fig. 149.

Lower. The "Lord of fishes". Rock engraving of Incipient Complex Economy. Return Channel, British Columbia, Canada. The image or mask of an ancestral spirit is like a second face of a spirit-fish which is identified by the ideogram engraved on its body. The long tongue out of the mouth indicates "breathing" or "emanating vital energy". Source: B. & R. Hill, 1974, p. 166. Area code: F-I. Cat.: D-II.

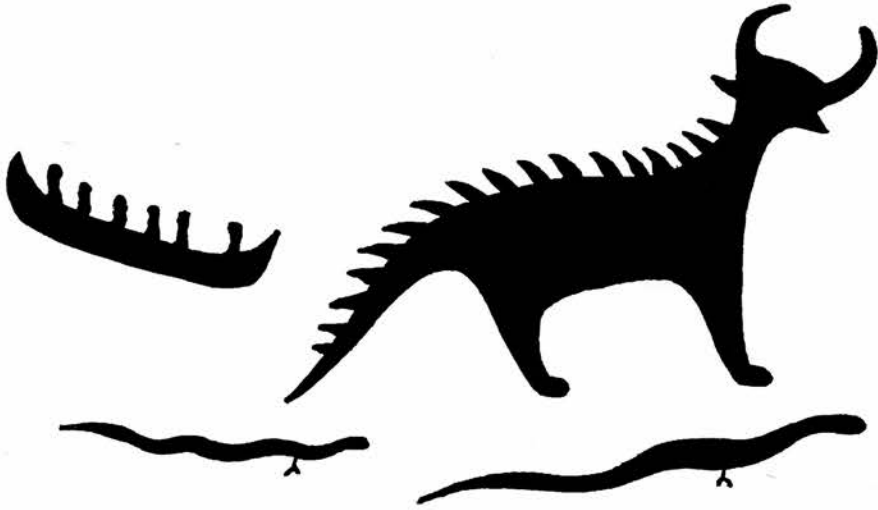


Fig. 150.

Upper. A mysterious journey of the Algonquian people. Agawa, Ontario, Canada. This painting in red on a vertical rock washed by the waves of Lake Superior is supposed to be over 2000 years old and is still regarded with reverence by the local tribes. According to tradition it evokes the story of a group of people, on a canoe on Lake Superior who met the spirits of the underworld, Mishipizbiw, or the spirit of the black panther, and the Great Legged Snake.

Source: Tracing by Selwyn Dewdney, 1962, p. 85. Area code: F-I. Cat.: D-II.

Fig. 151.

Lower. Historical records: commemoration or wishful thinking? Rock engravings of Helan range, Ningxia, China. The rectangle means "land" or "territory". The same meaning is preserved in early Chinese writing. The message of this depiction is something like: "The four clans of (our) people are in the territory while the clan of the goat (breeders) is out". It seems to reveal the presence of contrasts between Agriculturists and Pastoralists.

Source: Chen Zhao-Fu, 1988, p. 178. Area code: A-II. Cat.: D-II.



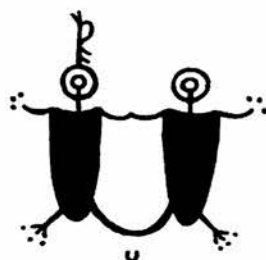
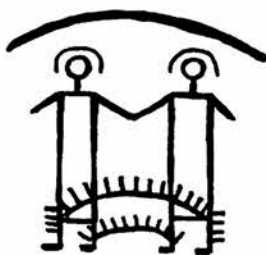
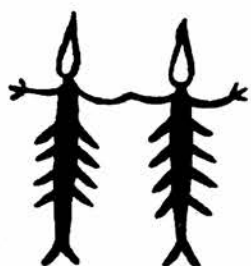
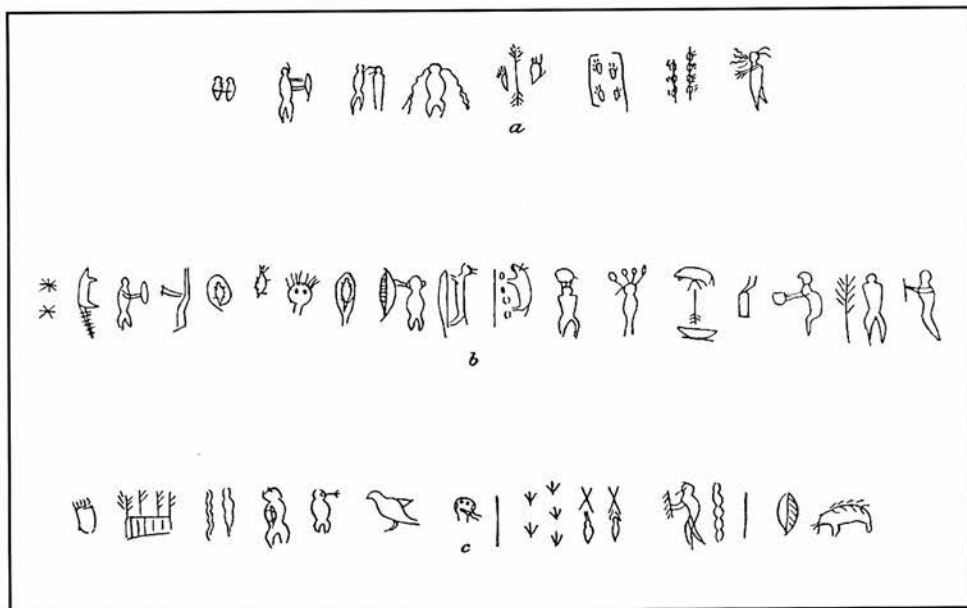


Fig. 152.
Upper. Graphic memorization of a story
which is evocated by a song of the Ojibwa
tribe, near Red Lake, Canada.
Source: G. Mallery, 1888, vol. I, p. 245.
Area code: F-I. Cat.: D-II.

Fig. 153.
Lower. The "Mythic Twins coming from
the sea". Three rock engravings from the
State of Washington, USA, and from
British Columbia, Canada, evocating a
myth of origin which is recorded on many
rock engravings of the Western Coastal
area of North America. A similar myth is
also recorded in the rock art of the
Siberian Far East.
Source: C. Grant, 1983, p. 26.
Area code: F-II. Cat.: D-II.

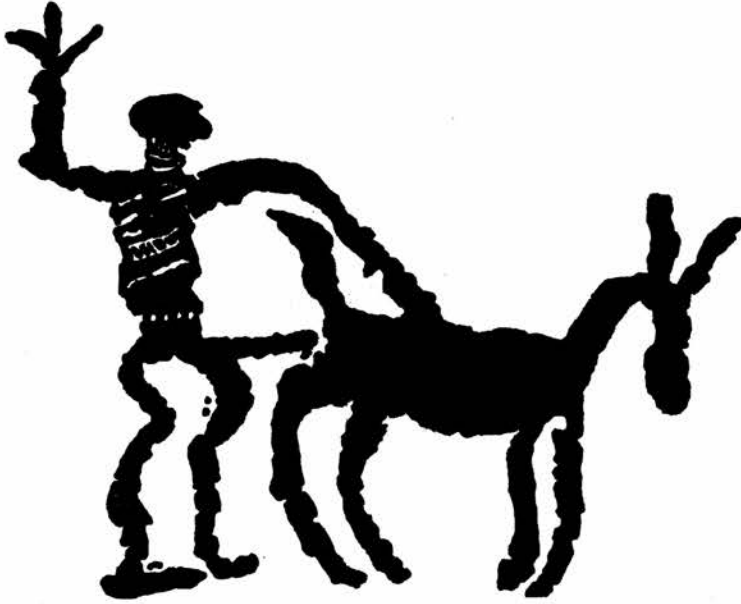


Fig. 154.
Upper. Search of communion with the animal world. Coren del Valento, Valcamonica, Italy. The Iron Age people of Valcamonica tried, in various ways, to provoke the powers of nature. Source: E. Anati, 1976, p.128. Area Code: E-I. Cat.: D-II.

Fig. 155.
Lower. Rock engraving of people with Complex Economy. Valcamonica, Italy. A male and three females dance and produce sounds and rhythms. These are expressed by the ideograms. Source: E. Anati, 1989, p. 208. Area code: E-I. Cat.: D-II.

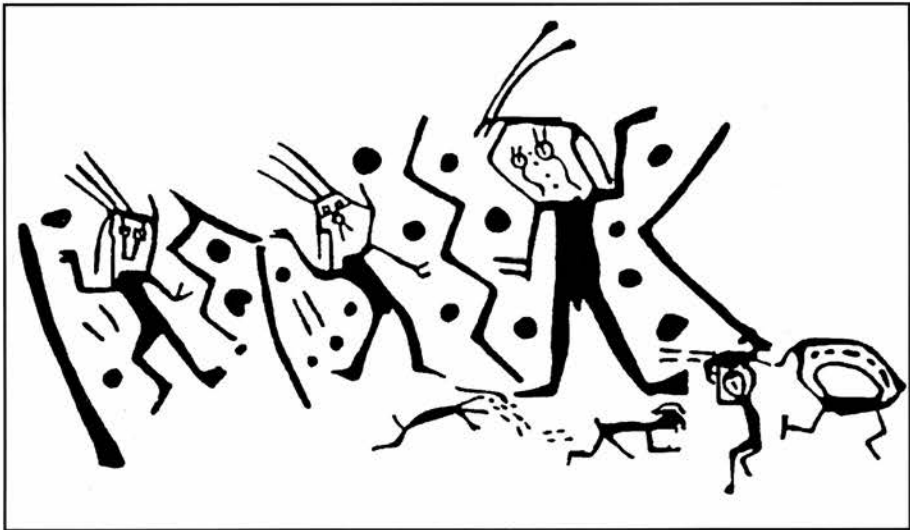


Fig. 156/A-B.

Upper. Two scenes of dance and music. Rock engravings of Pastoralists-Agriculturists-Traders having knowledge of metal. Wadi Harash, Central Negev, Israel. The asymmetric lyre, the chair and other elements allow to establish a date in the 2nd millennium BC. The two players in the upper scene dance in front of an animal. Both scenes are depicted on the same rock and are likely to be related to each other.

Source: E. Anati, 1979, p. 50.
Area code: B-III. Cat.: D-II.

Fig. 157.

Lower. Rock engravings of Incipient Food Producers. An early phase of the "Complex Economy" group. Toro Muerto, Perú. A scene of dance and music where rhythms and sounds are represented graphically with dots and lines around the dancers. Each dancer has a different mask which indicates his identity (or the identity he represents in the dance). Source: A. Núñez Jiménez, 1986, vol. 4, p. 469. Area code: G-II. Cat.: D-I.



Fig. 158.
Upper. Shamans Pool, Kulleet Bay,
British Columbia, Canada. Over 20
"masks" are represented here, each one
different from the others, in a place which
is still considered to be sacred
Source: Drawn from a photograph in B.
and R. Hill, 1974, p. 94.
Area Code: F-I. Cat.: D-II.



Fig. 159.
The eloquent eye of people with Incipient
Complex Economy. Deeply engraved mask
figures from British Columbia, Canada.
When the eyes in facial figures are
different they convey a message. A
recurrent message is "I, spirit, can see
things you do not see". But they can also
indicate the identity of a special spirit
who can see or preview supernatural
events.
Source: B. & R. Hill, 1974, p. 275.
Area code: F-I. Cat.: D-II.



Fig. 160.
Next page. Upper. Psychedelic cave
paintings of the Chumash. Santa Barbara,
California, USA. Ritual caves of the
Chumash Indians of California are richly
decorated in red, yellow and black with
images of spirits and with ideograms of
celestial and terrestrial energies which
evocate visions. They are said to have
been executed by shamans while under the
effect of hallucinogens.
Source: C. Grant, 1983, p. 35.
Area code: F-III. Cat.: D-III.



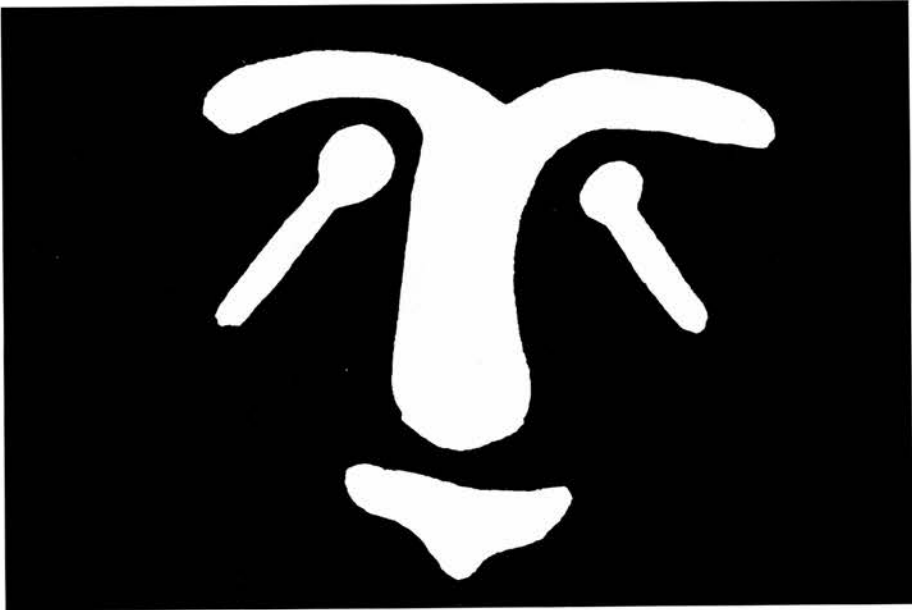


Fig. 161.
 Lower. The crying mask. Rock engraving
 of Incipient Complex Economy. Afofrak,
 British Columbia, Canada. Numerous
 masks from the same period in British
 Columbia display a larm pattern and are

currently called "crying masks". Behind
 this representation there is a mythic tale
 of a spirit who regretted his bad deeds.
 Source: B. and R. Hill, 1974, p. 241.
 Area Code: F-I. Cat.: D-II.



Fig. 162.
A masked man and his true face.
Incipient Complex Economy. Rock
engraving from Clo-oose, British
Columbia, Canada. A masked man is
holding his true face so the question
arises: "which one is the true face? The

one you have been born with or the one
you put on?" This question is probably
still asked by many people in our own
society.

Source: B and R. Hill, 1974. p. 280.
Area Code: F-I. Cat.: D-II.

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In 1988, Dr. Sante BAGNOLI, Chairman of Jaca Book publishing house, Milan, commissioned the book "*Origini dell'Arte e della Concettualità*" which was then published in Italian, French and German in 1989. The compilation of this book allowed me to gather the world data on the Hunters-gatherers rock art. In 1993 another "State of Research in Rock Art" was commissioned by ICOMOS and a new synthesis became necessary. These experiences have been the core upon which this work has grown.

The present book is basically a further elaboration of the main results presented by the two World Reports, 1983 and 1993. It was compiled at the Centro Camuno di Studi Preistorici, Italy and at the Maison des Sciences de l'Homme, Paris.

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