



Book of abstracts

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**XXIX-1. The intellectual and
spiritual expressions of non-literate
peoples.**

Men and Animals. Antropozoomorphic and animal's masks in rock art

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This study analyse the examples in rock art, in the mythological traditions and in the artistic historical cultures production, of possible earlier, deeply-rooted, antropozoomorphic conceptions. The antropozoomorphic figures are recurrent symbols in the rock art in each latitude and era. They are often undistinguishable from the human figures carrying animal masks and/or other elements. Generally documented in short amount in several context, they include exclusively masculine figures isolated or in groups. The figures may be static, dancing, in a mimetic fashion and are usually in a central place of the scene.

These series show the basic archetypal disposition as symbolical image or projection in the animal. This state of being, endogenous situations or human characteristics is in a systemic-web vision that contemplates a close connection, a psychic and physical interdependence with certain animals, that represent the entities that are closest to us in the wild world.

That disposition is strongly represented in all the paleolithic formative phase, as in the later archaic hunters phases. Consequently on the examples of Bushman and Native American's art, we have also to consider when and if the animals are truly represented as themselves.

Firstly we analyse all the paleolithic figures: from the Hohlenstein Stadel's lion-man to the bison-man of Chauvet and Trois Freres, the Le Gabillou's bull-man, the Du Volp's deer-man, the *sorcier* with bird head in Lascaux and the only clear feminine figure with "fawn" head in Tolentino.

Those series underline the strong connection between the most represented animals (but the horse and the stein bock) and the dominant animal world in the Palaeolithic representations. This world shows precise mimesis figures suggesting something more than the pure representative aim or practical magic, something like a powerful symbolic representation.

After the preludes of Paleolithic art, also the later phases of prehistoric art has been investigated, showing again antropozoomorphic representations that suggest probably an underlying zoomorphic belief, strongly connected with rituality, ecstatic and shamanistic traditions. In other cases is safe to believe that those are representation of either divinity (which can show themselves exclusively in animal form) or animistic entities.

This research also analyzed the totality of these representations in Valcamonica (late Neolithic – beginning of Modern Age) comparing them to the main context of rock art expression, in particular to those of Scandinavian, central-Asia and Sahara areas.

*Speaker

Keywords: rock art, antropozoomorphic figures, paleolithic, masks.

New interpretative hypotheses on the new interpretation of the Venus à la Corne, a Palaeolithic bas-relief figurine

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Starting from the hypothesis that by changing the perceptive approach there was a chance of collecting additional significant information, we tried to reinterpret the artefact of the Venus à la Corne, dating back to 25,000 years ago and discovered in France in 1911. Campbell describes the Venus à la Corne as a bas-relief of a nude female figure, carved in a cave which was considered a hunter's temple. Anati gave another interpretation of the place: it was a sanctuary dedicated to fecundity, fertility, reproduction and we also agree with this second opinion, to the point that we can suppose it may have been a nuptial temple. The profile, which gazes down and opposite to the hand holding the horn, is not that of the renowned owl, but of a precise bird with a very large and strong beak: the *fratercula artica*. In the Palaeolithic age, this animal would spend time on the Europe coasts during the migration season and could be seen flying across the Atlantic Ocean. It is most probable that Palaeolithic hunters fed on this species. Besides the beak, which clearly stands out, another clue leads us to this interpretation: the female hand is not human, but is clearly a webbed paw. This seabird has a very interesting ethology and would prove it also struck our ancestors. Today, exactly as in the past, this bird migrates and returns to the same place after a solar year or thirteen lunar months. The horn held in the hand of Venus is notched thirteen times. In addition, this species is monogamous, forming families of only two individuals, and which last a lifetime, and has a very particular courting ritual: the couples seem to kiss each other with their beaks. The bird's behaviour on land closely resembles that of humans: it walks on two feet whilst rocking from side to side, builds its nest in small caves, constantly takes care of the egg and, once it hatches, the puffling, recalling in this way human parental care. Palaeolithic hunters had surely noted these elements, considering they would usually study their prey with great attention, and most probably had found a similarity between this species and their own: they had identified a representative totemic animal.

Keywords: Venus à la Corne, New Interpretation, *Fratercula Arctica*, Art Palaeolithic, Mother Goddess, Bird

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Settlement spatiality reflecting spirituality. Searching for higher order cultural expressions of Final Palaeolithic communities in Northwestern Europe.

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Throughout Western Europe, marvelous examples of artistic and spiritual expression are known from the Upper Paleolithic, most notably the Magdalenian. With the exception of some rare figurines and simply decorated pebbles, evident expressions of higher order cultural performance seem to overall disappear from the archaeological record during the subsequent Final Paleolithic period. In the same vein, *Federmesser* and Azilian lithic industries are simplified, less structured and generally of a lower complexity as compared to Magdalenian and other Late Upper Paleolithic industries. Final Pleistocene climatic and ecological changes will presumably have influenced hunter-gatherer subsistence strategies and hunting techniques, as well as the related material culture, but what about imagination and beliefs? Did art, ritual and spirituality simply disappear? Or is higher order cultural behavior just less easily visible archaeologically than during the previous period? This paper explores and demonstrates how hitherto little acknowledged patterns of spatiality in *Federmesser* sites, with well-defined areas of projectile piece production isolated from the overall encampment activities, likely reflect ritualistic behavior. Preparing equipment that was eventually destined to kill was presumably connected with a set of ritual prescriptions and spiritual experience. In a more theoretically oriented viewpoint, the paper also assesses the effect of a historically grown gap in research traditions with regard to cognitive archaeology of the Upper and Final Paleolithic respectively. Has this possibly led to a bias in our perception and appraisal of these traditions and should this be amended? Finally, we explore whether more aspects of spiritual life may be perceived through the spatial layout of artefact manufacture, use, repair, and discard of lithics in settlement sites and landscapes.

Keywords: ritual behaviour, spiritual expression, Federmesser, hunting, spatial analysis, arched backed piece complex, research history, cognitive archaeology

*Speaker

AN UPPER PALAEOOLITHIC CALENDAR TYPE IN NORTHERN EURASIA

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In 1963 László Vértes has found a special archaeological find in a Gravettian site in North-east Hungary, prepared in limestone. Vértes, following Alexander Marshack, determined the piece as a lunar calendar. According to his research, Marshack supposed that the fossil man used the lunar calendar which aligned itself with the sinodic periodical of the Moon during the Upper Paleolithic.

The theory of Marshack was criticized by Francesco d'Errico and others. From our part we are of the opinion that in between 26000 and 14000 years BC was used a different calendar. This system divided the years into 13 months each of which consisted of 28 days. The specificity of this system was that from year to year the fossil man incorporated one day and every fourth year an other additional day. This eternal calendar helped to follow precisely the holidays for the Upper Paleolithic people which were in all the years on the same dates and days.

We can understand the details of this 4-year calendar, at the bottom of the Hungarian site's find and outside it of some portable art objects and cave paintings of Mezhirich, Ukraine and Lascaux, France.

Keywords: calendar, lunation, amplitude, winter solscite, incorporation

*Speaker

The bucranes in the domus de janas: symbols of a funeral ideology or effect of human actions mutually connected with social structures?

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Interdisciplinary analysis conducted on numerous figurative sculpted motifs, engraved or painted on the walls of about 220 domus de janas, artificial caves funerary excavated in Sardinia between the end of V and 3rd millennium BC. (medium neolithic, recent neolithic and copper age), allows to better articulate the meaning of art manifestations, deepening and integrating already advanced hypotheses, sometimes just only outlined.

The topic will be carried out in a semiotic approach, starting from the figurative analysis and the location of the motifs, to achieve the following objectives:

- 1) recompose the process of stylistic evolution;
- 2) identify elements and influences of the reconstructed economy on the basis of archeobotanical, paleofaunistic and biomolecular analyses;
- 3) to recognize and point out the complex of social structures, enucleating the dialectical relations that have arisen with the motifs of art.

Keywords: Art, économie, société

*Speaker

Unbridling the Past: The Visual Language of Animacy in Paleolithic Cave Painting at Chauvet

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Forty millennia before the Common Era, cave paintings and carved images indicate animals and the central role of the older female were revered and respected as part of an inclusive sentient biological family. Paleolithic humans at the end of the Ice Age learned much from closely observing Nature, particularly animal interactions and behavior. They celebrated this knowledge in stunning parietal images discovered in 1994 in the Chauvet Pont-d’Arc Cave in the Ardéches region of southern France. The nuanced images reveal that Paleolithic humans learned to adapt to change from close observation of collaborative herd behavior, of the seasonal patterns of animal migration and foraging, and mating interactions, recognizing the central role of the wise older lead female in herds. The highly sophisticated depictions of the nuanced behavior of diverse animal species at Chauvet have challenged traditional assumptions about aesthetic skill and perception of humans in the remote past. The subject matter also indicates traditional gender expectations have dismissed the role of the woman as artist and the female body as a key metaphor for regeneration. To decode this imagery an examination of animals and their nuanced behavior has expanded the traditional consideration of them as objects of the hunt or for use in shamanistic rituals. Our traditional disregard and marginalization of animals as "beasts" and lack of knowledge of their hierarchical collaborative herd behavior led by older "matriarchs," has left largely un-remarked the adaptive value of animals for the foundational development of human culture. Using the knowledge of indigenous tribal peoples and cognitive ethology this paper studies the interconnections between animals, herd behavior and their impact on the evolution of human culture at a time of global environmental change. Applying an expanded and enhanced context that gives voice to the behavior of the animals themselves provides new understanding of these remarkable parietal images and the people who made them 40,000 years ago.

Keywords: Animal behaviour, Chauvet parietal images, horses, cognitive ethology

*Speaker

The use of ancient symbols through times

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Since their creation up to the present, ancient symbols have been used for different purposes. This paper explains the ways in which different social groups have used the rock art symbols during different time periods. By observing the rock art sites in Kosovo, we see at least three different ways of using and reusing the ancient symbols: a) the first one is when some elements of given symbols are used to create the same type of symbols next to each other. This occurs mostly in the case of asterisks where one line from the first asterisk spreads along to the center of the next, and another line of the second one goes to the third asterisk, representing in this way a multi cellular structure and its relationships and interconnectivity. Another case of the same way represents the symbol of double square, where a part of first square is used to create the second one; b) The second way is the case when one symbol is used to create another type of symbol. This usually happens by superimposed symbols, and in the particular site I'm studying this case is best represented by the pentagram and square with crossed lines; c) The third way, which is probably the most important one, is when some prehistoric symbols become part of visual experience today by using them for various purposes, such as logos for organizations or institutions, for decorations in different products, or for other aspects of social practices. In this paper I explain the reason why people use and reuse the same symbols during different time periods by concluding that this is done predominantly for practical, spiritual, aesthetical, or ideological reasons, or certainly, for all of them.

Keywords: Prehistoric symbols, Kosovo

*Speaker

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The answers are written in the stone

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There are very few places left in Australia, largely due to the consistent removal policies of Aboriginal people from tribal lands, that can reveal the clan moiety knowledge and therefore existence of connection through totemic landforms. The place known as Dak Djerait, Werat Goanna country, Litchfield National Park northern Territory, is one such place. Traditional knowledge transfer in a nonliterate society occurred in a very complex and multisensory way. A number of studies completed over the last half century in this untouched area of Northern Territory, have, to some extent, validated the premise that identity and therefore connection for nonliterate societies is maintained by the performance of obligations that include customary retouching of art and performance of ceremonies around totemic values. My paper will explore the relationship of these timeless rituals through the continuation of ceremony and retouch obligations for each of the sites and landscape features, which all hold spiritual and mythological values. I will draw on several authors, including Ray Petherick snr, who made the great leap forward, finding connection for each clan group, and their totemic standing within the groups, through his families' stories about the people, and their connection to the land they lived on.

Through a concerted effort spanning some 60 years of research, Ray Petherick snr and his family have recorded and kept a vigil of these ceremonies and connections, recovering the identity of Roth's lost tribe, by illustrating the songs and ceremonies of Port Keats people belonged to the Dak Djerait tribal area. Aboriginal Elders continue this through their nonliterate expressions unique to the Dak Djarait peoples. Petherick released these very intimate and personal records to be researched, to demonstrate the complexity of each moiety and clan group within the region, collectively called the Dak Djerait tribe.

We will be exploring the assumption that non literate societies continued the transfer of knowledge through a complex system of art, ritual and ceremony, as stated by R Petherick "Many of the songs and dances used at the corroborees represent their geological features with matching rock art totems painted in Litchfield National Park which represent totemic sacred sites and country on the Finnis/Reynolds River wetlands". Much of the work has been completed by the descendants of the Aboriginal custodians, who have gathered the evidence, using their own tribal connections and knowledge of the area to rediscover and identify the sites, so that the post-colonial scientific research can validate what they already knew. They kept their story through the stones.

Keywords: arboriginal people, rock art totem

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Forgotten myths and memories, the art of Early Gatherers: from Tanzania to a world pattern

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Does the kind of food influence mental associative processes? Does it influence the typology of art production? Field research in Tanzania has allowed to identify a rock art style representing branches, fruits and other vegetal images; anthropomorphic figures have altered deformed-idealized shapes, likely to display patterns produced under the influence of hallucinogens. Animal figures are rare and deformed; they do not appear to be related to hunting and could be totemic symbols. Thanks to overlapped incrustations this style resulted to have been produced in the late Pleistocene over 12.000 years ago. Comparative studies showed the presence of similar styles in other regions, allowing to attribute them to people having a prevailing vegetarian diet and indulging in the use of drugs. The typology revealed recurring patterns of early Food Gatherers in several other assemblages of rock art in other parts of the world.

Keywords: Tanzania

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Early medieval slavs in their myths and archaeology

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In the early Middle Ages (it is between 4th and 9th Century AD), a new nation settled in Middle Europe, the Slavs. We know that people of Slavs, divided in many tribes, represented very primitive material culture, which was quite different from a rich preceding civilizations. There is an interesting difference between the written sources, the myths and the archaeological statements. The written sources were showing the Slavs as cruel nation, killing enemies and destroying the towns and villages. They were robbing and plundering the Balkan Peninsula, including Greece, and returning home to their settlements north of the Danube. The retour was slow, because of the heavy booty broth by them. What surprises is the fact, that most of the same Slaves, on the large territory, had not only treasures, nor robed gold or silver. Their women did not use any kind of metal or stony jewelry, especially in Middle Europe. The centuries between 5th and 8th were the time, when neighboring nations: Germans, Prussians (the people in present north Poland), Avars, Magyars, and other nomads from Asiatic steps, both men and women loved the decorations in gold, silver and precious stones. Bernard Salin observed in 1904 that if there are not any decorations in the settlements and graves in that time in Middle Europe, it confirms the evidence of Slavic occupation. As it was noticed above, the Slavic culture in archaeological evidence shows extreme poverty. Powerful and brave fighters, robbers and plunders, behave in their homeland like beggars? Strange but it is confirmed by hundreds of excavated settlements and graves. At the same time Slavs have good rural economy, they cultivated rye, kept domestic animals cows, pigs, horses, and sheep. They were not a hungry people. And they have been ALL even. The Greek sources showed the Slavic war bands led by warlords, and they names are known. Bat if they governed home, there is no archaeological evidence for it. It means that the power was executed not above people, but inside people. The myths about geneses appear quite late, at the eve of creation first states, mostly in 9th century AD. The best known concerns Poland, Czechs, Kroatian Slavs (eastern part of Austria) and partly Rus. In first three of them the first legendary ruler and founder of the dynasty was a simple peasant, villager. The coronation dress of Kroatian prince was countryman's cloth, and simple stone served for the throne. Exactly the same was celebrated in Czech. The prince to be coroneted should dress in countryman's cloth and boots, which were conserved for next coronations. Polish dynasty was founded by a poor countryman.

Keywords: Medieval slavs, myths

*Speaker

Changing intellectual and spiritual expressions of the nomadic birhor in Jharkhand

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The Birhors are the most primitive tribe in India. The name Birhor comes from the mundaric words Bir for forest and Hor for man. The Birhors claim their ancestors painted our region's rock art. They worship land-forms. The Birhor sleeps on the bare earth in his leaf hut or Kumba as it is called. Their visual perspective is always from the ground up and in the middle of the circle is a pit where a fire is always burning, the family including the dogs and may be a goat or pet forest animal sleeping around it. Most Kumbas contain a bamboo cage with a parrot or a partridge used to decoy other partridges when trapping.

Today the Birhor are increasingly exposed to highways being built through their forested territory. A couple of years ago I visited a settlement (tanda) not far from the highway where government was trying to resettle them in cement houses. Looking about the settlement for the "worship" site I found it in a small cleared space amidst the dense lantana bushes (lantana camera) and to my great surprise in the centre of this cleared patch was a huge nut and bolt smeared with red vermilion! Upon my questioning one of the men told me they had found it on the side of the highway and had brought it to worship it. An unknown power is a god!

When a Birhor child is born the afterbirth is taken out of the Kumba from a hole in the rear, and the same when a man or woman dies. There is no clear idea of belief in rebirth but it strikes someone now and then if a child is born about the time an old man dies that the old man's spirit has entered the child, but there is no set religious belief in these matters. They believe that life is breath and that when breath ceases life ceases but that wherever the breath goes life goes with it and this is shown in the creation legend in which the first man and woman are made by the creator Singbonga (sun god) out of clay and he blows breath into their faces and so they become alive and continue to raise progeny!

Their knowledge of ethnobotany is vast! There is some connection physically in its shape or substance between sickness and medicine - for example anti venom roots are snakelike; medicine of hydrocile are yams resembling testicles; the root for arthritis is arthritic in shape, and so on. They place great significance on markings, be they the tracks of creatures or their own markings and this is important to note in a people who still do not read or write.

*Speaker

Keywords: Jharkhand, nomadic birhor

The Har Karkom rock art from the Hellenistic to late Byzantine period. Man as the centre of the Universe

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The paper focuses the rock art of the classic period at Har Karkom in the light of the archaeological findings and offers an interpretation of the philosophy and beliefs of this period as opposed to the prehistoric engravings.

The bulk of rock art at the site belongs to Chalcolithic and Early Bronze Age periods, 4th and 3rd millennium BCE, consistent with a dense occupation of the area with numerous religious and burial sites on the mountain and dwelling encampments in the surrounding valleys. Scenes of spirituality, moon god worshipping, fertility rites and symbolic hunting, prove intense cult activities. After a hiatus during the 2nd millennium, and a sporadic frequentation during the Iron Age II, the area was repopulated from the Hellenistic period for over one thousand years. The rock art style IV-C belongs to this period of occupation.

Until then, the animal figure was prevailing: from style IV-C, human becomes the dominant figure. The horse image appeared when soldiers introduced the animal in the area. To that period belong figures of horsemen with dagger and shield, often in scenes of duel or combat, but also figures of dignitaries escorted by walking persons. Solar symbols do appear which account for the introduction of new religious ideas by sun god worshippers, likely the Nabataeans who settled the area starting from the 3rd century BCE. Camels also appear in the rock art, which account for the trading activities along the Silk Road and the Spice Road. Opposite to the spirituality, focused on superior entities and magic rites, which had characterized the rock art of the Bronze Age, the Negev rock art of the classic period, under the influence of the Greek-Roman philosophy, put the Man at the centre of the Universe.

Keywords: Rock art, classic period

*Speaker

Iconography and orality: mnemonic patterns of meaning within the Neolithic societies of Old Europe - c. 6500-3500 BCE.

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The discipline of prehistoric archaeology typically focuses on the systematic recovery and study of the material remains of non-literate societies. The durable artifacts preserved in the archaeological record represent fragments of the life-ways of once-living people. This paper assumes that the cultural fabric of each prehistoric society was imbued with a complex orality that articulated and perpetuated meaningful patterns of knowledge. Therefore, in order to develop a viable understanding of prehistoric societies, a study of the non-material aspects of culture must be included.

The earliest agrarian societies of southeastern Old Europe (c. 6500-3500 BCE) developed into long-lived, mature culture systems. Their remarkable sustainability would not have been possible without the distillation and communication of ancestral knowledge, values and beliefs. Systematic studies of non-literate peoples, wherever they are found, demonstrate that the development of cultural knowledge and long-term memory requires communal identification with what is known. Moreover, whatever is communally understood as meaningful must be repeated through specific oral expressions such as through stories, proverbs, songs, and recitations, as well as non-verbal expressions through music, dance, and the creation of visual motifs.

Widespread evidence of pervasive ritual activities throughout the Neolithic and Copper Age societies of Old Europe suggests a cohesive worldview deeply rooted in an abiding spirituality functioning at the core of each culture's longevity. It is possible to assume that the abundant creation of iconic and abstract images and the systematic use of signs and symbols were inseparable from a living context of vibrant orality, invisible in the archaeological record. Orality promotes the repetition of sacred knowledge in mnemonic patterns imbued with mythical symbolism, expressed in ritual actions, and transposed into tangible media serving long-term cultural communication. This paper discusses evidence for Old European orality as reflected in specific canons of forms within Old European iconography.

Keywords: Iconography, Neolithic, Europe

*Speaker

Why our understanding of the emergence and early development of pictures in ontogeny must undergo a revision, and what this revision may offer for the understanding of early prehistoric pictures

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Why our understanding of the emergence and early development of pictures in ontogeny must undergo a revision, and what this revision may offer for the understanding of early prehistoric pictures. On the basis of a comprehensive phenomenological investigation of early graphic expressions in ontogeny, firstly, basic aspects of the characteristics and status of early pictures in ontogeny as well as related clarifications are discussed. Secondly, with regard to early pictures as such and including phylogeny, four suggestions are brought forward: (i) a picture concept referring to the pragmaticistic perspective of Peirce; (ii) systematic differentiation of produced visual forms, understood as twodimensional, as representing the primary character of early pictures; (iii) "graphic form precedes, enables and parallels graphic analogy formation, depiction, denotation and other types of graphic referencing" as a structural formula for early picture development; (iv) early picture production as a phenomenon of a "layered" concept in which aspects such as syntactic structure and production procedure possess a semiautonomous status. In these terms, the thesis of a picture-inherent agency in early graphic manifestations is exposed.

Keywords: Ontogeny, Early prehistoric

*Speaker

New perspective on the theory of the ”main myth”

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The theory of the ‘main myth’, developed by linguists Toporov and Ivanov in the 60s-70s of the 20th century, leads to the identification of the main mythological motif in Indo-European mythology – the motif of the thunderer fighting a serpent. Cognitive and linguistic analysis of this study reveals that the theory of the ‘main myth’ is outdated, since it does not cover all the issues into account. In order to create a new perspective on the study of this issue it is important to keep in mind the historical, philosophical, cultural and linguistic facts which are known now.

The issues of the origin of cognition, knowledge, art and writing refer to a common initial stage, when these concepts were all unified into a single mythological consciousness. Then, in a certain period of time, it gradually generates theoretical concepts on cognition, like space and time, good and evil, life and death. This ‘genetic’ connection indicates the formation of certain particular motifs and of the principles of Natural Philosophy concerning the fundamental principle of mythological consciousness. Thus, this question develops beyond the current interpretation of the theoretical study of the ‘main myth’, including a broader range of issues and objectives.

The new conception is not based on the motif of the thunderer fighting a serpent, but on the motif of interaction among the four principal forces of nature (genesis), which completes by the birth of the first man (cultured, cognizant). The proposed framework is crucial and develops further not only in Indo-European mythology, but also in world mythologies. The new conception tends to the synthetic perception of the genesis concept, rather than to its separation into different units.

Keywords: Mythology, main myth, Indo European

*Speaker

New content of understanding the Indo-European original homeland (Urheimat)

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Based on cognitive comparative analysis of universal fundamental factors and concepts, the authors propose a new conception of knowledge or a new content regarding the data of Proto-Indo-European homeland or prehistoric urheimat of Homo sapiens, the origin of the common human culture (traditions, knowledge, languages, art and science) as a phenomenon of the genesis of sociobiological paradigm of civilization. In this respect, realizing the necessity of founding a knowledge repository (prototype of academy) or the dwelling of God is the fundamental phenomenon within the frames of knowing the objective reality and forming worldview by ancient people. The analysis reveals that if the spiral model of knowledge is the basis of the paradigm of understanding the geography of dialect division of the common Proto-Indo-European language, then all existing theories do not contradict, but rather complement each other, as they cover different time periods. Thus, the Armenian historical chronology, as being more ancient and more reliable, has its crucial role as a basis for understanding the paradigm of evolution and chronology of knowledge dissemination, the original homeland of the civilization and the geography of dissemination of the Indo-European nations. The analysis of the relevant literature and the results of numerous studies have shown that the common universal Indo-European motif of a dragonslyer fighting a serpent/dragon stem to the archaic motif of Vahagn fighting a dragon (the consequences of volcanic eruption and avalanche on the Araratian Mountains). The Araratian volcanic mountains are the original homeland of the culture of dragon- and cross-stones (known in Asia, Europe and Nordic countries).

Keywords: Traditions, culture, civilizations, language

*Speaker

Kirtimukha: A Piece of Art that Communicated

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Art communicates. Art enriches, informs and questions our world. It can have powerful transformative and restorative effects within a society as well. Art is creation to express oneself or to communicate some message, thought or point of view or aesthetic experience or to entertain the viewer or even there may be no meaning or intention in this creation of art. The functions to art are generally categorized as personal, social or physical functions. The works of art that are created to perform some service have physical functions. The personal function of art attempts to exert magical control over time, or seasons or the acquisition of food. Art is a means to bring order to a messy word and also a chaos to a calm world. It can also be therapeutic. The religious function of art is another important point. The biological function includes fertility symbols. Art has a social function when it addresses aspects of collective life, as opposed to one person's point of view or experience. Art that depicts social conditions and satire performs social functions. Thus the functions of art can be categorized as: 1. Context 2. Personal 3. Social 4. Physical 5. Religious 6. Spiritual and many more. Social functions of art are those that go beyond personal intrinsic value to art's social benefits, which shows great bondage between an individual and his society (www.nabdb.design.iastate.edu/about/thinkingskills/human_context). Religious art or sacred art is artistic imagery using religious inspiration and motifs and is often intended to uplift the mind to the spiritual. Sacred art involves that ritual and cultic practices and practical and operative aspects of the path of the spiritual realization within the artist's religious tradition (https://en.m.wikipedia.org/wiki/Religious_art). In this paper we are communicating the social message which is being communicated by religious depiction of art named Kirtimukha; as Kirtimukha is not only variously depicted in Hindu, Buddhist etc. religious art but communicates strong message towards society for their religious, spiritual and day to day uplift

Keywords: Kirtimukha, communication, function, art, religious, spiritual

*Speaker

Ethno rock art: beliefs, rituals and experiences, the study of ferocious depictions inside Khoh in light of believers of Kaimur inhabitants

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Since prehistoric times, people have passed important stories down from generation to generation. Although cultures differed significantly throughout history, many of these oral traditions are similar. The study is based on the author's personal survey from 2009 to 2016 in the region of Kaimur, Bihar state, India. The author personally documented several folktales directly related to the rock art sites in this region. The present conditions of the tribes of Kaimur and even the adjoining plain people of the Kaimur range and their customs, dress, habitations, rituals, mode of worship, behavior and methods of herding and cultivation remind us of the characteristics of the protohistoric people, and there is enough archaeological evidence to prove all these. This speculation may take us not far from reality and one may hope that in future it will prove to be authentic. The Kaimur plateau and foothills are predominantly inhabited even now, as before, by aboriginals, that is, tribes and semi-tribes such as the Oraons, Cheros, Kharwars, Bhuiyans and Karias who now reside in the villages mostly in mud-built houses. Significantly, the tradition of painting the walls of their houses still continues, sometimes with the same kind of symbols and patterns seen in the rock paintings as well as some modified ones. Curiously enough, the tradition of color preparation with powdered geru, oil, sindur (vermilion), juice of the bark trees and of beans and other vegetation, etc, is prevalent even now among the tribal folks of this region. It may thus be surmised that this tradition of color preparation and using it for painting various figures and patterns on the walls may have had been certainly handed down from generations since the earliest rock painters devised them. Khoh is shelter in the local language of Kaimur. The region of Kaimur shows a prehistoric base of the religious practices widely prevalent in the region.

Keywords: Rock art, Kaimur

*Speaker

Ataegina: a peninsular deity

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This article presents lines of research for aspects that seem more relevant about the peninsular deity Ataegina. This divinity appears, in many respects, as an exceptional case of the Indigenous Iberian religion. Namely, in the variants of her nomenclature, geographical extension, iconography and iconology of the divinity. This contribution is also including the thematic of her cult, yet poorly understood, in Merida, close to Proserpina as a private worship and connected to the emeritenses elites and their appropriation of the *Lucus Feroniae*.

Keywords: Peninsular Divinity, Innominate Divinity, Ataegina

*Speaker

Paired megaliths with sculpted images facing sunset at the summer and winter solstices and the implication of paradisiacal belief

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Two megaliths on Overton Down-the highland zone east of Avebury in Southern England-are described for the mythical messages from the Neolithic and Early Bronze Age that they seem to portray. Each stone bears a carved human image and what appears to be a likeness of the head of a dead animal. Because the true sculpture on the first megalith faces midsummer sunset, the author was motivated to seek whether there was a second megalith also with a carved ‘dead animal’ and carved human head but facing midwinter sunset. At a distance of 70 metres such a carved stone, with two features subtly shaped by the craft of the stonemason, was found, thus securing the prediction. A possible explanation as to mythical meaning is proposed.

Keywords: Animal sculptures, Avebury, midsummer sunset stone, midwinter sunset stone, Neolithic, rock art.

*Speaker

The Neanderthal construction in Bruniquel Cave, France – the origin of myths through the anthropological structuralism discussion

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The Bruniquel cave has been known since 1990, when it was discovered by a 15-year-old boy. It has been studied since then, but only on May 2016 a great discovery in archaeology was announced. The new information is that the date of the circular structure made of stalagmite found inside the cave, at first considered to be 47,600 years ago, has been changed to 176,000 years ago. Therefore, it could only be considered as a Neanderthal's work. In this article, we intend to discuss the discovery's importance to humanities and sciences, with complex thoughts about the first manifestations of myths. We will try to present the issue through an anthropological structuralism approach, although the Bruniquel find has not been associated with a human creature in a strict sense.

Keywords: Neanderthal, Bruniquel

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Memories: ground for myth

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The intellectual and spiritual expressions of human beings are evidence of their attempts to understand the forces of nature and of life. These expressions reflect man's intuitive ways of observing the perceptible and unintelligible phenomena of existence, while also expressing their inner self, using his/her sensitive and intuitive process of observing, perceiving, memorising and questioning, while giving birth to different forms of communications and tales. Expressions of intellectual and spiritual ideas are found also in the creation of myths.

Keywords: spiritual expressions

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The HeLanShan god rock painting is the proof of Zhuan Xu and Buddha's portrait

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The topic is the idea. In other words, the author comes to the view by assembled multi-group data about ancient literature, Xumishan Grottoes, hieroglyph, stones of cultural remains and using "court-style" research method that emphasized facts and reasons.

Zhuanxu was a Chinese early emperor and also was tribal leader of the northern alliance in Neolithic Period. North belongs to the black and water in five-element Theory, so the Zhuanxu was also called dark Emperor or water emperor. We can see the roofs of temples, cathedrals and palaces of worship are drop-shape in the world. The drop-shaped components can prove that Zhuanxu was a master, water emperor, who influenced the world with water virtue.

Zhuanxu could influence the world because he carried out a religious Revolution of "the prohibition of heaven and earth". "The prohibition of heaven and earth" means to prohibit the people of the Earth communicate with God in heaven. Only Zhuanxu himself and his two necromancers could be communicated with the gods. Through the religious Revolution of "the prohibition of heaven and earth", Zhuanxu became the earliest master and god in human history. There are many physical evidences around the Helan Mountain that can prove Zhuanxu is Buddha. The form of the sun god rock painting of Helan Mountain should come from the name "Zhuanxu", who was Gaoyang and it told the story of the Buddha.

A portrait of "Buddha" which was unearthed in the Hongfo Tower under the Helan Mountain is the portrait that portrayed Zhuanxu and his two proteges. At the same time, a painted clay statue of Buddha's head with a short beard and black drop-shape under the eyes also unearthed, indicating that the Buddha was Zhuanxu, dark Emperor.

The most convincing argument are the tens of thousands of cultural relics which left over from a goddess in Chinese mythology who fill the sky by smelting stone. The engravings of these stones and their idol sculptures can attest to the author's point of view.

Keywords: Buddha, rock painting

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The conservation of cultural heritage, art and society

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”...The profane-perfumes, music and colors-are inherently identical, and their differences lie only in human perception. As for the scholars, they invented this plausible tale so that the strength of the soul and the strength of an electric magnetic vitality would be of the same species.”

Impressions of places or objects are integral parts of the process of accumulating memories concerning humanity’s endless endeavors. They offer both a tangible and an intangible basis for comprehending ideas, innovations, and all forms of human creation.

Artists demonstrate the application of the arts to the transformation of nature based on human actions can illustrate a general schema of communication, transcending locations or personal differences and demonstrating an understanding of the plurality of realities, of limits, of tools, of objects, of symbols, and of languages, as well as our philosophies, our histories, our civilization, and the choices we make in moving toward the future.

This statement is compatible with UNESCO declaration that ”Intangible cultural heritage is a living set and a perpetually constant re-creation of practices, knowledge and of representations, that enabling individuals and communities at all levels of society to express ways of seeing the world through systems values and ethical standards.”

Keywords: cultural heritage

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The memory between repetition and creativity

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Memory involves the associative re-elaboration between an ontogenetic and a phylogenetic experience and is realized through repetitive and innovative movements.

The creative gesture opens up to the mystery of how nothing new can come to something already known and at the same time each discovery is nothing but an unprecedented transformation of information already present in the same field of observation.

Creativity opens up on the mystery of the unconscious where, when the specific prerogative of a subject manifests itself, at the same time it becomes a collective heritage, thus losing the limit of its origin.

Every work of art, as we can well observe in its embryology, that is, rock art, and as Freud has shown, constitutes the attempt to transform the unconscious life into a conscious one.

In this coming and going between the immortality of the unconscious memory and the mortality of the conscious manifestation, the origin but also the outcome of human destiny materially manifests itself, as it occurs in the genes of the DNA.

Keywords: memory, phylogenetics

*Speaker

X-Ray style anthropomorphs in Rock Art: the challenge of interpretation

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Rock art anthropomorphic images in X-ray style depicted with their ribs and vertebral column, producing an impression of their translucent chest, reflect the shamanic beliefs about the state intermediate between death and revival, the concept, which later persisted in shamans' costumes. The same idea has been preserved in details of the shaman's equipment; in bone pendants attached to his shoulders, and in decoration of breast or back textile attachments with a skeleton motif (Ivanov, 1954; Devlet, 2001). The depiction of skeletons on the breast-plate or on the plate attached to the back of a Siberian shaman's coat is a common and remarkable feature of ritual attire (Ivanov, 1954). There are two main interpretations of these anatomic motifs. The first one assumes them to be images of the shaman-ancestor's bones that served for the owner of the garment as a shield, protection and armor, the guarantee of his/her survival. The other interpretation explains the skeleton parts of the costume as representations of a shaman, brought back to life after his initiation following his dismemberment; thus, skeleton parts on the costume represent his own skeleton (Alexeev, 1975, p. 152; Devlet, 2001). The same concept may be traced in rock art anthropomorphic images in X-ray style.

Keywords: rock art, X, Ray

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