



SOME REFLECTIONS ON THE SIMILARITIES OF COMMUNICATION AMONG PREHISTORIC ART, CHRISTIAN WORSHIP AND 'NEW/OLD' CONTEMPORARY LANGUAGES

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Abstract - Some reflections on the similarities of communication among prehistoric art, Christian worship and 'new/old' contemporary languages

The communication is evolved over the centuries, but some methods of transmission remained even after the invention of writing and the introduction of new religious beliefs. This paper aims to gather some examples - archaeological, ethnographic and iconographic data - that could clarify the role of the stone as a support to communicate, through artistic representations, that concepts related to the sacred sphere, that is the "sense of the mystic." In particular, the attention is directed on the continuity of the places of worship between pagan religion and Christianity for showing how in the Christian era and in the "literate society" the oldest methods of communication - which have been put together with new practices of conceptual spreading- continue. Some sites, where beliefs and rites of the pre-literate societies have been kept thanks to the body gestures of the faithful and thanks to the hierophany of the 'new' sacred using supports and ancient expressive forms, are significant. A final consideration is made in the bosom of the methods of communication which have been taken by the new media: in the language of young people (called digital natives), which is used in mobile phones, MSN and chat lines, there are graphic artistic creations that can spread single words, concepts and emotions. One wonders if we are facing a literate society that chooses to use drawings as a global language which could be plain beyond the spoken language.

Riassunto - Alcune riflessioni sulle affinità di comunicazione tra arte preistorica, culto cristiano e 'nuovi/vecchi' linguaggi del contemporaneo

La comunicazione durante i secoli si è evoluta, ma si sono mantenuti alcuni metodi di trasmissione anche dopo l'invenzione della scrittura e l'introduzione di nuove credenze religiose. Il presente saggio intende raccogliere alcuni esempi - dati archeologici, iconografici ed etnografici - che possano chiarire il ruolo svolto dalla pietra come supporto per "comunicare", tramite raffigurazioni artistiche, concetti inerenti la sfera del sacro, ovvero il "senso del mistico". In particolare si punta l'attenzione sulla continuità dei luoghi di culto tra religione pagana e cristianesimo dimostrando come nell'era cristiana e nella "società letterata" continuano - affiancate a nuove prassi di divulgazione concettuale - le modalità di comunicazione più antiche. Significativi sono alcuni siti dove credenze e riti delle società pre-letterate si sono conservati nei gesti corporei dei fedeli e nella ierofania del 'nuovo' sacro utilizzando supporti e antiche forme espressive. Un'ultima riflessione è condotta in seno alle metodologie di comunicazione adottate dai nuovi media: nel linguaggio dei giovani, definiti nativi digitali, impiegato in telefoni cellulari, MSN e chat line, si trovano creazioni artistiche grafiche che possono veicolare singole parole, concetti ed emozioni. Ci si chiede se si è di fronte ad una società letterata che sceglie di utilizzare dei disegni come linguaggio globale comprensibile al di là della lingua parlata.

Résumé - Quelques réflexions sur la ressemblance entre l'art préhistorique, le cult cristian et le langage contemporain

La communication a évolué pendant les siècles, mais certains modes de transmission se sont maintenus même après l'invention de l'écriture et l'introduction de nouvelles croyances religieuses. Cet essai vise à recueillir quelques exemples - les données archéologiques, ethnographiques et iconographique - qui peuvent clarifier le rôle de la pierre comme support pour communiquer, par des représentations artistiques, concepts relatif à la sphère du sacré, c'est-à-dire 'le sens du mystique'. En particulier, on met l'accent sur la continuité des lieux de culte dans la religion païenne et le christianisme en montrant comment dans la 'société littéraire' et dans l'ère chrétienne continuent - à côté de nouvelles pratiques de divulgation conceptuelle - les plus anciennes méthodes de communication. Importants sont des sites où les croyances et les rites des sociétés pre-littéraire ont été conservés dans les gestes du corps des fidèles et dans la hiérophanie de 'nouveau' sacré avec l'usage de supports et d'anciennes formes expressives. Une dernière réflexion est menée au sein des méthodes de communication adoptée par les nouveaux médias: dans le langage des jeunes, appelée 'natifs numériques', utilisé dans les téléphones mobiles, MSN et les chat line, il y a créations artistiques graphiques qui peuvent transmettre mots, concepts et émotions. On se demande si nous sommes en présence d'une société littéraire qui choisit d'utiliser des dessins comme un langage global compréhensible au-delà de la langue parlée.

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PREFACE

Reflecting on the pre-literate society it can be seen that communication was an indispensable way of survival, useful to the satisfaction of basic needs of everyday life. There are also elements that attest to very lofty conceptual forms of communication that go beyond the mere circulation of information. The world of sacred¹, which may stand out from the everyday life reaching the extraordinary sphere, required a communication based on gestures, words, signs, objects, aligned stones, drawings on bodies, dances and places; most of these elements has got lost and it is beyond retrieval². On the contrary material evidence, such as objects made of bone (carved and engraved), metal objects placed for ritual purposes, evidence on the rock, still exists. For space reasons I would like just to propose a few examples with the intention of documenting the affinities between the art used by 'pre-literate' societies and art used by 'literate' populations. By affinity, I don't want to analyze only the same signs and the more or less elaborate archetypes; in fact I'd like to direct my attention to the execution method (art technique), to the support and to the choice of sites. In detail, my study pinpoints the similarities between the prehistoric art and the Christian art (at least that one has been relegated to the popular sphere) precisely with the choice to go on using - the engraving gesture, even in periods when the writing was known; parallels were also understood through the use of artistic objects³, which perhaps are different with regard to the form and the name, as votive offerings both in prehistoric sanctuaries and in Christian churches. One last cue of reflection is rather based on semiotics and contemporary communication and it entails a comparison between the methods of use and the function of the prehistoric and proto-historic depictions and the symbols created by the digital natives community. These artistic creations are used by web surfers for the network nonverbal communication.

When the literate societies are analysed, the evidences, which don't make use of writing of the period, are often unconsidered. As discussed in this paper, it nearly seems that people have forgotten and given up the thousand-year methods of communication because of the advent of writing. However, this interpretation of the facts doesn't suit with reality, as we can realize, for example, examining the case of Campanine in Cimbergo, where the engravings of historical age, that were made by men of the 'literate' era, have been a little neglected by scholars for some decades. On the contrary, I think it is important not only showing the values of which the engravings of the historical epoch in Campanine were the herald, but also explaining how the engraving method - typical of a society that hasn't known writing yet - even continues throughout the Christian Middle Ages⁴.

It is a fact that the site of Campanine has a high concentration of evidence which demonstrate how the prehistoric language, using signs on the rocks, even continues throughout the modern era (Fig. 1). It should be borne in mind that in Christian Europe writing and reading were skills for few individuals and therefore it seems obvious that nearly all people went on using communication forms which were wrongly defined as primitive.

SOME EXAMPLES

In Capo di Ponte, nearby *Naquane* National Park of rock engravings, stands the church (Fig. 2) named after Saints Faustina and Liberata. Inside an enclosure, which is next to the church, there is a stone engraved with 6 paired handprints (Fig. 3). According to the tradition, these are the marks made by Faustina, Liberata and Marcello, who rushed to stop the boulder and the stream which were destroying the church during a flood towards the late 14th century (Fig. 4). The engraved stone is seen and it is regarded as worthy of veneration by St. Carlo Borromeo in the early eighties of the 16th century; the confirmation of the miracle and of the evidence of the Saints' and Priest Marcello's

1 U. SANSONI, *Simboli e Archetipi nell'arte rupestre. Per un'archeologia cognitiva, psichica e simbolica*, in *Papers XXII International Valcamonica Symposium*, Darfo B. T. 18-24 May 2007, Ed. del Centro, Capo di Ponte (BS) 2007, pp. 423-431.

2 E. ANATI, *Grafismo e semiotica nell'arte preistorica e tribale*, in «BCSP», 1999, N° 31-32, p. 11.

3 D. COCCHI GENICK, *Il mondo ideologico ed i suoi simboli nell'età del Rame del territorio italiano*, in *Papers XXI International Valcamonica Symposium*, Darfo B. T. 8-14 September 2004, Ed. del Centro, Capo di Ponte (BS) 2004, pp. 201-224.

4 I take this opportunity to stress a very curious question for which nowadays there is no answer: broadly speaking, in Campanine the latest engraving evidence coincide with the period of Romanization, afterwards there aren't engravings for about 1000 years until the re-appearance of the phenomenon towards the 14th century. There is a gap of a millennium where it could be supposed that the communication form of the rock art has gone lost and forgotten: I wonder how this typology of 'writing' remained intact throughout thousand years. In fact, everything would be more consistent if there had never been an interruption of the engraving phenomenon. The explanation could be attributable to several factors, including a chance resumption of the engraving practice as a result of the discovery of the prehistoric representations in the area. See C. GASTALDI - F. TROLETTI, *La fase IV. L'età storica*, in U. SANSONI - S. GAVALDO (by), *Lucus Rupestris. Sei millenni d'arte rupestre a Campanine di Cimbergo*, Ed. Del Centro, Capo di Ponte (BS), 2009, pp. 339-378.

presence is also found in texts dated back to the 17th century⁵. Some researchers⁶ considered the rock inside the church as a prehistoric engraving evidence, which was later incorporated into the Christian worship. In reality, the engraving is dated back to the Christian period and in good chance it was probably realized in the 14th century⁷. The boulder and the analysis of the Christian worship show how the engraving practice on rocks, which has been present in this area since Prehistory and for the pre-literate community worship, has been effectively used, with the same methods and similar support, even during the Christian period. The fact that some researchers have erroneously considered this boulder as the expression of a form of prehistoric art, testifies how the method and the engraving technical ability had not been lost because of the advent of writing and Christianity⁸.

An evidence which can prove how the interest for the boulder was keen is provided by a monk who described the site towards the end of the 17th century⁹: Father Gregorio Brunelli clarifies in his account that the stone, ascertained that the documents (meaning paper archives) had gone lost, was the only evidence certifying the miracle. So there is an investiture towards the boulder that is elevated to a documentary evidence of the miracle thanks to the engraved marks. It follows that the engravings of handprints become the hub for the legitimation of the Christian worship of the Saints in Capo di Ponte. I'd like to add that the Christian Saints, who are here venerated (Fig. 4), may be regarded as goddesses bearers of abundance, fertility, as patronesses of women in labour and of frail children; local people believed that from the cave¹⁰ next to the church (currently under investigation as unpublished) were born babies. As for the boulder, I find essential to notice that the person who has engraved it was in possession of a good technical ability. But who could have ordered its realization?

Certainly he was a learned figure, perhaps a priest who, being aware of the engraved rocks of the area, could cleverly *exploit* this tradition in order to spread and to foster a Christian worship.

A further study on the landslide and the alluviums has been never conducted; we could only suppose that the boulder and the other big rocks (which are still situated on the left side of the mountain and then more above the church) could be already there before the flood. It can be assumed that these boulders protected the church; so that encountering them, the water of the stream collided with a natural barrier, so that it was forced to swerve, sparing the holy building. Since this event the cult of the virgin Saints, to whom the piety has attributed the miraculous intervention which saved the church, spread.

I consider interesting to underline the role of the water in this site: on the one hand there is the account of a dangerous water with a destructive power, while, on the other hand, after the Saints' intervention, the area becomes an undisputed place for everything concerning life, that is to say fertility, the protection of women in labour during childbirth, and the cave where children come into the world. The reference, even if it is weak, is to the Celts world, where the water had both a destructive power and a generative one. The lesson of Christianity tells us that the Saints have put an end to the protection of the site from destruction, operated by cruel nature, and they have become themselves the 'generating mothers'. Originally there were three women, but in Capo di Ponte the third, whose name was Paolina, is only portrayed in a fresco; the Blessed Marcello has taken her place in an overbearing manner. The fact remains us that these female figures seem the Christian "*interpretatio*" of "*Iunones*"¹¹, the three Mothers of the Celtic tradition, the goddesses of the earth, protectresses of women, of pregnancy and of breastfeeding. Comparing the Celtic and Christian iconography the similarity is even more evident: see (box Fig. 5) the Saints associated with the Virgin Mary holding the infant Jesus, *Saint Liberata with babies*, the *Deae Matres* and the *Goddess Nutrix* (Roman-Celtic goddess).

5 For the hagiographic treatment, the history of the church, the link between the *Aquane* and the Saints, the description of the boulder and the description of the cave next to the church see the essay F.TROLETTI, *The continuity between pagan and Christian cult nearby the archaeological area of Naquane in Capo di Ponte. Research inside the Church of Saint Faustina and Liberata*, in «Adoranten» Bulletin of Scandinavian Society for Prehistoric Art, (2010) IX, 1, pp. 90-103.

6 A. PRIULLI, 'Le mani delle Sante' a Capodiponte nel quadro più ampio delle figure maniformi preistoriche e di tradizione in Italia, in «Quaderni Camuni», XIV (1991), n° 53, p. 119.

7 F. TROLETTI, *The continuity between pagan...cit.*, p. 94.

8 As preliminary cue concerning the meanings of the places of worship see D.L. CARMICHAEL - J. HUBERT (by), *Luoghi di culto. Culto dei luoghi. Sopravvivenza e funzioni dei siti sacri nel mondo*, Genova, ECIG, 1996.

9 PADRE GREGORIO BRUNELLI DI VALCAMONICA, *Curiosj trattenimenti Continenti Raguagli Sacri, e Profani de' popoli camvuni*, in Venetia, By Giuseppe Tramonti, MDCIIC.

10 See also M. CENTINI, *Il megalitismo. Luoghi sacri e di potere*, Milano, Xenia, 2004, concerning the use of boulders in the Christian period. G. FILORAMO, *Il problema delle pietre sacre: alcuni itinerari simbolici*, in Benaco '85. *La cultura figurativa rupestre dalla protostoria ai nostri giorni: archeologia e storia di un mezzo espressivo tradizionale* - Proceedings of the 1° International rock art Conference - Torri del Benaco 1985, Torino, Antropologia Alpina, 1986, pp. 25-36.

11 See M.J. GREEN, *Dizionario di mitologia celtica*, Milano, RCS, 2003, pp. 162-163.



CHRISTIANITY AND THE CODE OF THE ENGRAVINGS

This brief treatment suggests another datum: in the late Middle Ages the Church of Capo di Ponte is acquainted with the language of the rock engravings and it uses it for its own purposes. The decision of engraving the boulder to give veracity and to show a miracle is an important milestone: an evidence/writing form on rock, already used several millennia before, is employed to legitimize a contemporary Christian worship.

The engraving might be the most functional way to get to the devotion of the faithful, just because were the devotees still influenced by these representation forms of the sacred? The writers and the researchers hagiographic texts about the Saints were not particularly able to involve the faithful, especially the illiterate ones. The only imaginable stories of the likely preachers had not the force of competing with a direct evidence, which was 'readable' by everybody, as simple as effective: it can be assumed that the priests themselves would use the engravings on the boulder as tangible evidence for their homilies. The 6 handprints left on the rock were seen and touched by the faithful who, going to the place, could lay their own hands on the boulder to get in touch with the handprints left by the Saints. It should be recollected that the site of Campanine, which is about hundred meters further down away from the church (left side of Valcamonica), just from the 14th century¹² became one of the areas with the greatest concentration of historical rock engravings in Europe.

Further examples are provided in the Christian sphere by the engravings of signs placed both on stones which are inserted or which border on places of worship and on plasters of the inside and outside walls of the churches¹³. It's fair to think that the 'signs' left on the stones inside and nearby Christian sanctuaries are attributable in the majority of cases to illiterates: even if I agree with that idea, I can confirm, thanks to some evidence I collected, that even those who were able to write¹⁴ used this engraving practice (Fig. 6). There are several interpretations and reasons for this custom, but, in order to arrive at the basic concept, I want to compare them with the engravings of feet and / or hands present in many sites from the Palaeolithic onwards¹⁵. To sum up, I could say that the 'way' and the 'reason' of the mark doesn't change from prehistory to the Christian era even after the introduction of writing. In addition to the sign on the stone, I'm also going to report the custom of taking or leaving an object in the holy place¹⁶: even nowadays there are many evidence in Christian sanctuaries where the faithful leave marks on the walls, *ex-votos* images, small sculptures representing the venerated divinities or the parts of the body which have been miraculously healed.

See the example of the present shrine of *Nossa Senhora de Fátima* (Portugal), where the devotees bring wax limbs and candles for the Virgin. Once the wax limbs have been left in a chest, they are burned in big braziers (Figs. 7-8): the practice refers to the prehistoric devotional fires, which were accompanied by some offerings for the divinities, brought by the faithful. The tradition may derive from the Celtic world (such as the curative shrines of Gaul and Britain), but there are also examples¹⁷ in the classical world, in the great curative shrines such as those of Asclepius at Epidaurus and Hera at *Paestum*. Nowadays in many sanctuaries there is the custom to place a visitor's book at pilgrims disposal on which they sign and put a written request, but this practice has not replaced the previous customs.

EMOTICON AND "ARTRANSFERT" (TO COMMUNICATE THE EMOTIONS)

A last cue to reflect, which may seem inappropriate in comparison to the subjects of this symposium, concerns the art as a tool for the exchange of information in the actual society. Rather than art it would be correct to speak about signs of communication which make use of drawings having an artistic-graphic component too. I'm referring to the 'emoticons' (Fig. 9) which are widespread in the youth language. I'd like to dare a comparison between the prehistoric art - which makes use of symbols to spread universal, and in many cases, archetypal, even abstract, concepts, of the human thought, including emotions - and the drawings which are used by the new media for youth

12 C. GASTALDI - F. TROLETTI, *La fase IV. L'età storica...*cit., p. 339.

13 A. BIGANZOLI - G. PIZZIGONI, *Sacre immagini e storie umane. Graffiti su alcuni affreschi quattro cinquecenteschi del Verbano Cusio Ossola*, in «Archeologia postmedievale», (2006) X, 1, n° 10, pp. 59-80. F. TROLETTI, *Le incisioni medioevali delle rocce e i graffiti sugli intonaci delle chiese: indagine preliminare, confronto e datazione*, in *Papers XXI International Valcamonica Symposium...*cit., 2004, pp. 451-455.

14 In Assisi on the plasters of S. Damiano Church inside and outside frescos there are crosses marks and inscriptions in the Italian language even made by priests. The engraving practice on rock in historical age is documented even by a priest; see the account reported in M. GRASSI, *Messaggi dalle rocce. L'arte rupestre della Valle di Scalve*, s.l., Ed. del Centro & Cleto e Faenza, 2007, pp. 82-83.

15 For an interesting idea about the sign and the sacredness question see P.L. BOLMIDA, *Alle origini della sacralità*, in *Papers XXI International Valcamonica Symposium...*cit., 2004, pp. 127-132.

16 See the examples of prehistoric and Christian sanctuaries in *Culti nella preistoria delle Alpi*, Bolzano Vienna, Folio, 1999.

17 Cf. M.J. GREEN, *Dizionario...*cit., p. 42.

communication. The emoticons (smileys) are essentially drawings that can contain a single word, concepts and state of minds; we can say that emoticons are generally used by social groups which wouldn't need to use these signs as they could use writing to communicate one another. As starting point, a circle with a yellow background, which is used as a face, is put. Inside it the various expressions of the human face are drawn, while at the ends limbs, graphic signs objects grow (Fig. 10). From the basic 'smiley' other elementary symbols, which are easily recognizable, as the heart, the envelope, the flower, the hand, etc.. rise. Besides having a single meaning the graphic signs may be also associated one to the other so as to create a more complex thought and to get concepts as fusion, repetition, addition, inversion, deformation etc.. (Fig. 11).

I would like to add that emoticons are used in a non-oral communication sphere, but in a visual one, and they are widespread among young people who belong to the digital native generation, but also some *digital immigrant* (people who belong to the generation born when computers and Internet were not popular) try to adopt them. The paradox I dare to put forward as reflection and provocation is that those who use the new means of visual communication which are called innovative, above all Internet, really create drawings whose aim is to simplify the written language for 'summarize' its concepts.

For that matter the language has not necessarily to be spread by writing as it is considered nowadays. At the same time, the drawings convey emotions which the writing unlikely could transmit; "We are confronted with a potential 'Social Network Art', a visual social and universal art, not only understandable but also available for everyone"¹⁸. It comes to us to wonder if the used by digital natives language of the chat is retreating / going back to a phonetic alphabet with references to common elements of the most ancient scriptures such as, for example, the hieroglyphs. Analyzing teenagers while they are chatting, it can easily be noted that they use a series of images, as if they were modern Egyptians scribes¹⁹. At first glance it seems that they are "rediscovering the visual, ideographic component of the Egyptian writing"²⁰. Thanks to a more thorough analysis we understand that the Egyptian code is much more complex and difficult to apply and to use by the digital natives. On the contrary it is advisable to go on with the research comparing the oldest forms of communication such as the Paleolithic images and even the Metal Age rock engravings. Analyzing the present-day emoticons and its methods of use, we can make reference to a definition used by Gabriella Brusa Zappellini, in order to explain the symbolic-figurative expression of the oldest art: "the image is as a sort of formal energy container, which is able to give to the emotion a visual substance, even though it doesn't reduce itself to this function"²¹. It seems that our digital natives need to set aside their ability of writing to rely on the signs: this reflection makes me think that teenagers are exploiting the fund of Homo sapiens, which includes "the ability and the need to communicate with a visual language"²². It was repeatedly stated as the different visual artistic evidence, which have been gathered all around the world and which have been dated back to the earliest phases of human creativity, reveal very similar typologies so that we can assume, with the necessary care and case studies, a "unique visual language"²³.

Emoticons are therefore connected with certain elements of the prehistoric art: they have a diffuse grammatical structure used, they have a syntax shared by different ethnic groups, they seem to keep constant references to the archetypes, they offer logical sequences which are accepted even by many individuals of different cultures and they go beyond the spoken language and the common alphabet. These notes refer to what is suggested by Emmanuel Anati who, referring to the constituents of oral and visual rock art language, identified in some present-day artistic circumstances "the underlying theme that brings us back to the primitive logic, with an essential communicative ability"²⁴ so that "in the study of the visual language primitive expressions topical elements are recognized"²⁵.

In conclusion I'd like to ask to reflect about the possibility of defying emoticons as an artistic

18 A quotation from a paper of Roberto Carraro who I thank for the cues to reflect he gave me which have allowed this paper. See also M. PASQUA, *Emoticonex: la retorica delle Emoticon*, degree thesis in Digital and Communication Cultures- Sociology Faculty, University Federico II di Napoli, a.y. 2008-09.

19 See as cues to reflect concerning the evolution of the alfabethical signs from the Egyptian hieroglyphics, the interesting essay R. VIERS, *Une conception anthropocentriste dans le choix des signes de l'alphabet*, in «BCSP», 1999, N° 31-32, pp. 181-196.

20 <http://www.emoticonart.net/emoticon-alfabeti-mutanti.html>

21 *Iconografia preistorica e archetipi figurativi*, in G. BRUSA ZAPPELLINI, *Arte delle origini. preistoria delle immagini*, Milano, Arcipelago, 2002, p. 128.

22 E. ANATI, *Origine dell'arte e della concettualità*, Milano, Jaca Book, 1989, p. 71; E. ANATI, *Grafismo e semiotica...*cit., p. 12.

23 *Ibidem*.

24 *Ibi*, p. 14.

25 E. ANATI, *Origine dell'arte...*cit., p. 71.



language with a universal symbolism, and so synthesis of the Homo Sapiens's mental essence. The paradox is that the technological evolution in the Internet world - which at first sight has nothing to do with the origins of man - is apparently laying the foundations for new communication forms, more universal, as a sort of pre-Tower of Babel, which aim towards a single language code.



Fig. 1 Historical engravings (XIV-XVI century): crosses, eagles and heraldic lilies, scaffolds and inscription - R. 6, part. of sector A, Campanine of Cimbergo (BS) Italy



Fig. 2 An overall view with the entrance fence, in the foreground a rock which has been engraved with cupels and small canals - Church of the Saints Faustina and Liberata, Capo di Ponte (BS) Italy



Fig. 3 A boulder engraved with six handprints which is held inside a chapel - Church of the Saints Faustina and Liberata, Capo di Ponte (BS) Italy



Fig. 4 The Saints Faustina, Liberata and Marcello stop with their hands the boulder and the stream that is destroying the church - A fresco of the presbytery, Church of the Saints, Capo di Ponte (BS) Italy



Fig. 5a The Saints Faustina and Liberata with the Virgin



Fig. 5b Saint Liberata who fosters the birth of children



Fig. 5c The Deae Matres

Fig. 5c



Fig. 6 Graffiti on the plaster in the area of Saint Francis's clothes – Outside fresco, Church of St. Damiano, Assisi, Italy



Fig. 7 Wax organs (breasts, kidneys) used as votive offerings - Sanctuary of Our Lady of Fatima, Portugal

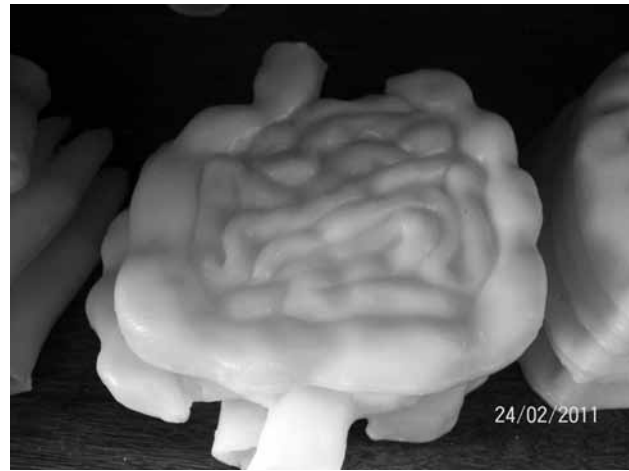
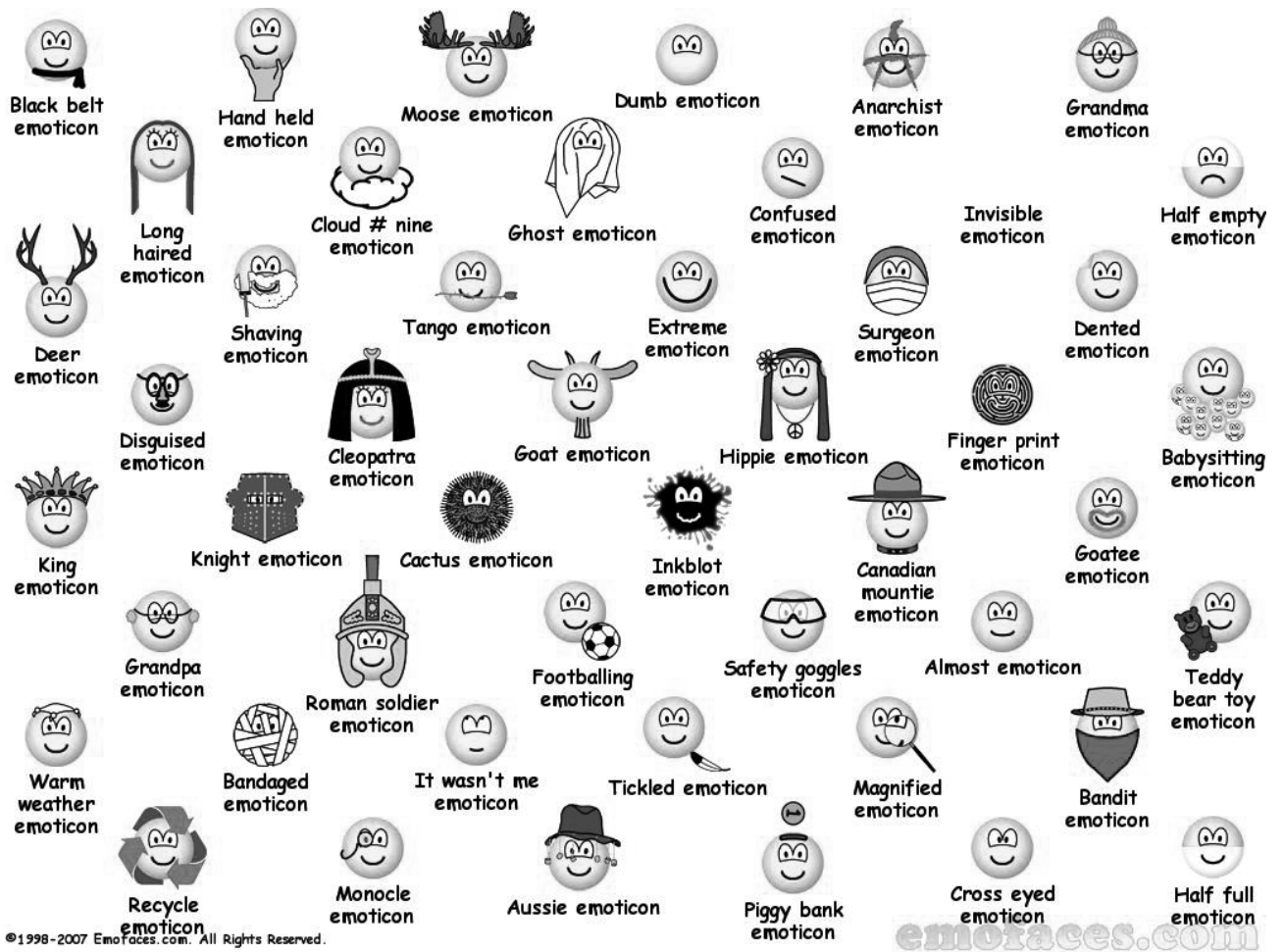


Fig. 8 Wax bowel system used as votive offerings - Sanctuary of Our Lady of Fatima, Portugal

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|---------------|-----------|-------------|------------|---------------|
| ☺ :) | ☹ :(| 😄 :D :-D | 😎 8) | 😋 :o |
| ☹ :(| 😓 (sweat) | 😓 : | 😓 :* | 😓 :P |
| 😓 :\$ | 😓 :^) | 😓 -) | 😓 (| 😍 (inlove) |
| ☹ :) | 😓]:) | 😓 (talk) | 😓 (yawn) | 🤮 (puke) |
| ☹ (doh) | 😓 :@ | 😓 (wasntme) | 🎉 (party) | 😓 :S |
| ☹ (mm) | 😓 8- | 😓 :X | 😓 (hi) | 📞 (call) |
| 😈 (devil) | 😇 (angel) | 😓 (envy) | 😓 (wait) | 💄 (makeup) |
| 😄 (chuckle) | 👏 (clap) | 😓 (think) | 😓 (emo) | 🤪 (rolf) |
| 😓 (whew) | 😄 (happy) | 😓 (nod) | 😓 (shake) | 😓 (smirk) |
| 👊 (punch) | 🙇 (bow) | 🤗 (hug) | 👍 (y) | 👋 (n) |
| 🤝 (handshake) | ☎ (skype) | ❤ (L) | ❤ (u) | ✉ (e) |
| 🌸 (F) | 🌧 (rain) | ☀ (sun) | 🕒 (o) | 🎵 (music) |
| 🏠 (~) | 📱 (mp) | ☕ (coffee) | 🍕 (pizza) | 💰 (cash) |
| 💪 (muscle) | 🍷 (^) | 🍺 (beer) | 🍸 (d) | 🕺 (dance) |
| 🥷 (ninja) | ★ (*) | 🌑 (mooning) | 👉 (finger) | 👮 (bandit) |
| 😓 (drunk) | 😓 (smoke) | 👤 (toivo) | 😓 (rock) | 🤘 (headbang) |
| 🐛 (bug) | 😓 (fubar) | 😓 (tmi) | 🗿 (swear) | 🏊 (poolparty) |
| 🐱 (heidy) | | | | |

Fig. 9 Emoticons table with graphical symbols for different words



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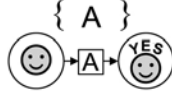
Fig. 10 Different emofaces

E M O T I C O N G R A M M A R

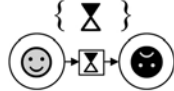
animazione



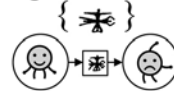
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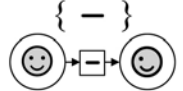
inversione



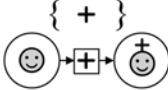
gestualità



sottrazione



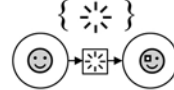
somma



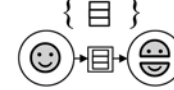
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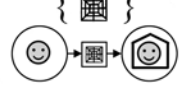
evidenziazione



divisione



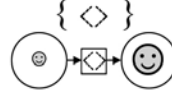
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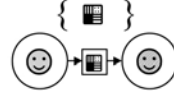
caricatura



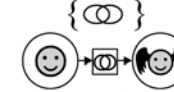
ridimensionamento



colorazione



fusione



ripetizione

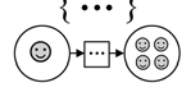


Fig. 11 Emoticon grammar