

## 28. 13,000-11,000, Altamira Cave

*ReGenesis* is the first open-access encyclopedia to  
liberate pre-colonial research  
to its rightful 3,000,000 BCE origins  
- and -  
liberate female spirituality.  
(RGS.)

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### *Altamira.*

Altamira's ceiling, along with many other  
ancient sites and caves such as Lascaux,  
includes numerous bucrania  
or *Horns of Consecration*.  
(See below.)

### *KA and Bull or Bovine Horns.*

[G]oddesses and priestesses  
with raised arms are in the KA posture of epiphany and prayer.  
This posture is unquestionably of magical significance of the  
archetypal female that has been consistent iconography  
in not only ancient cave discoveries but also  
many other KA discoveries.  
(TGM: 113-118.) (See below.)

The Altamira Cave is an extension of seventeen other caves in northern Spain.  
Given favorable climatic conditions and exceptionally deep galleries, the artwork  
in these caves was unusually well-preserved. \* As a result, the Spanish caves are  
highly regarded compared to other cave art that emerged in Europe between  
35,000-11,000 BCE.

\* (Altamira is currently closed to the public due to bacterial damage from  
excessive tourism.)

Altamira's ceiling, along with many other ancient sites and caves such as  
Lascaux, includes numerous bucrania or *Horns of Consecration*. The bucrania  
heads or *Horns of Consecration* may be interpreted as symbols of 'regeneration

and becoming' given that the horns grow larger every spring. (POM; TEG: 46-7; LOG: 265-6; SBDN: 4-5.) Numerous 20-century painters have been significantly inspired by the Altamira Bucranium including Henry Moore and Picasso. (For GSA examples, see below.) (Alternative dating considerations include 18,000-17,000 BCE.) (FAH3: 188.)

As discussed in *Re-Genesis* entry, Lascaux Cave 15,000-12,000, bullhorns may share some similar attributes with human female reproduction. According to Dorothy Cameron's unique gynecological theory (RGS),

'Neolithic bullheads and *horns of consecration* directly relate to the fallopian tubes and uterus' (SBDN: 12-13, 4-5.) (RGS: 15,000-12,000, Lascaux Cave). (POM; TEG: 46-7; LOG: 265-6). The generative bull/uterus symbolism may have been further amplified by the observation that both the human and the bovid gestation period are nine months. As a metaphor of birth, the image of bull, moon and uterus merges into one powerful multivalent symbol. These elements would have been significant to people who based their religion on analogy and metaphor (MH: 512).

Another visual element, which suggests religious ritual in connection with this shape, is the figurines [figures] with arms raised in the form of the stylized horns [or KA] (MH: 513).

KA and bull or bovine horns:

In *The Great Mother*, Neumann says that goddesses and priestesses with raised arms are in the KA posture of epiphany and prayer. This posture is unquestionably of magical significance of the archetypal female that has been consistent iconography in not only ancient cave discoveries but also many other KA discoveries as illustrated throughout *Re-Genesis*. (TGM: 113-118.)

Additional cave research: 31,000, Chauvet Cave and Vulva Engravings; 15,000-12,000, Lascaux Cave; and 15,000-10,000, Magdalenian Age. (RGS.)

For further cave and grotto research, keyword suggestions include: Cosquer; Grotte de Bédeilhac; Laugerie Basse; Font-Bargeix; Cussac; "Venus" of Cussac; or Périgieux, and Sulawesi.

Further considerations of cave art and wall murals:

Bataille, Georges. *Lascaux; Or, The Birth of Art: Prehistoric Painting. The Great Centuries of Painting*. Lausanne, Switzerland: 1955. (LBA.)

Bisson, Michael S. and Pierre Bolduc. "Previously Undescribed Figurines from the Grimaldi Caves." *Current Anthropology* 35.4 (Aug.-Oct. 1994): 458-468. (PU.)

Clottes, Jean. "Paleolithic Cave Art of France." *Bradshaw Foundation* (1995) Jun. 29, 2008 <<http://www.bradshawfoundation.com/clottes/page4.php>>. (PAF.)

Collins, Christopher. *Paleopoetics: The Evolution of the Preliterate*

- Imagination*. New York, NY: Columbia University Press, 2013. (PE.)
- Conroy, L. P. "Female Figurines of the Upper Paleolithic and the Emergence of Gender." *Women in Archaeology: A Feminist Critique*. Eds. Hilary du Cros and Laurajane Smith. Canberra, Australia: Dept. of Prehistory, Research School of Pacific Studies, Australian National University, 1993. 153-160. (FF.)
- Gheorghiu, Dragos. *Archaeology Experiences Spirituality?* Cambridge, England: Cambridge Scholars, 2011. (AES.)
- Mithen, Steven. "The Evolution of Imagination: An Archaeological Perspective." *Sub-Stance* 30.1/2 (2001): 28-54. (EI.)
- Pfeiffer, John E. *The Creative Explosion: An Inquiry into the Origins of Art and Religion*. New York, NY: Harper & Row, 1982. (TCE.)
- Wildgen, Wolfgang. "The Paleolithic Origins of Art, Its Dynamic and Topological Aspects, and the Transition to Writing." *Semiotic Evolution and the Dynamics of Culture*. Eds. Bax, Marcel, Barend van Heusden, and Wolfgang Wildgen. Bern, Switzerland: Peter Lang, 2004. 128-132. (PO.)

Further research indicates that ancient cave artists who made the hand stencils 'were predominately female':

- Snow, Dean. "Sexual Dimorphism in European Upper Paleolithic Cave Art." *American Antiquity* 78.4 (Oct. 2013): 746-761. (SDE.)

Further Paleolithic research: 1,000,000-10,000, Paleolithic Overview; 1,000,000-50,000, Early (Lower) Paleolithic Age; 50,000-10,000, Late (Upper) Paleolithic Age; 50,000-30,000, Mousterian Age; 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 25,000-20,000, Gravettian Age; 25,000-20,000, Goddess of Laussel; 24,000, Dolni Vestonice; 23,000, Goddess of Lespugue; 22,000, Maiden with Hood from Brassempouy; 20,000-15,000, Solutrean Age; 15,000-10,000, Magdalenian Age; 15,000-12,000, Lascaux Cave; and 12,000, Pamukkale/Hierapolis, Anatolia (Central Turkey). (RGS.)

Further bucrania (bull or bovine head)/Horns of Consecration research: 7000-5000, Early Neolithic Crete; and 2600-2000, Early Bronze Age, Crete, Chthonian \* Prepalatial/Early Minoan (EM I-III). (RGS.)

\* (Earth mother, Chthonia.)

Further bucrania research that also relates to 'regeneration and becoming' Psi/KA goddesses: 25,000, Caravanserai, Trade Routes, and Dark Mothers; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000, Nile Bird Goddess, Egypt; 2,000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1500, Lachish Ewer, Triangle, and Menorah; 1400-1000, Post Palace Period; 900-800, KA Goddess, Salamis, Cyprus; 800, Tanit (also Taanit, Ta'anit, Tannit, or Tannin); and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (RGS.)

Also, further research and discussions about bucrania, fallopian tubes, Horns of Consecration (or 'celebratory sun posture'), plus Psi/KA goddesses: 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; 7000-5000, Early Neolithic Crete; and 2600-2000, Early Bronze Age, Crete, Chthonian, (Prepalatial/Early Minoan (EM I-III)). (RGS.)

Additional KA goddess research: 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000, Nile Bird Goddess, Egypt; 1500, Lachish Ewer, Triangle, and Menorah; and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (Also, see Horns of Consecration: 15,000-12,000, Lascaux Cave; and 7000-5000, Early Neolithic Crete.) (RGS.)

Further research on the horns of consecration:

Cameron, Dorothy O. *Symbols of Birth and Death in the Neolithic*. London, England: Kenyon-Deane, 1981. (SBDN.)

\_\_\_\_\_. *The Ghassulian Wall Paintings*. London, England: Kenyon-Deane, 1981. (GWP.)

\_\_\_\_\_. "The Minoan Horns of Consecration." *From the Realm of the Ancestors: Essays in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 508-518. (MH.)

\_\_\_\_\_. "The Symbolism of the Ancestors." *ReVision* 20.3 (Winter 1998): 6-11. (SA.)

Crawford, Osbert Guy Stanhope. *The Eye Goddess*. 2nd ed. Oak Park, IL: Delphi Press, 1991. (TEG.)

Gimbutas, Marija Alseikaite. *Goddesses and Gods of Old Europe, 6500-3500 BC: Myths and Cult Images*. 2nd ed. London, England: Thames and Hudson, Ltd., 1984. [*The Gods and Goddesses of Old Europe, 7000-3500 BC: Myths, Legends, and Cult Images*. Berkeley, CA: University of California Press, 1974.] (GGE.)

\_\_\_\_\_. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 244-248, (COG.).(See extensive index.)

\_\_\_\_\_. *The Living Goddesses*. Supplemented and Ed. by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. Proof copy. 33-36. (TLG.)

Evans, Sir Arthur. "'The Ring of Nestor:' A Glimpse into the Minoan After-The Palace of Minos. 6 Volumes. London, England: Macmillan, 1930. (POM.)

Levy, Gertrude Rachel. *The Gate of Horn: A Study of the Religious Conceptions of the Stone Age, and Their Influence upon European Thought*. London, England: Faber and Faber, 1948. (GOH.)

Marshack, Alexander. *The Roots of Civilization: The Cognitive Beginnings of Man's First Art, Symbol and Notation*. Mount Kisco, NY: Moyer Bell, 1991. (TROC.)

Mellaart, James. *Çatal Hüyük: A Neolithic Town in Anatolia*. New York, NY: McGraw-Hill, 1967. (CH.)

Mellaart, James, Udo Hirsch, and Belkıs Balpınar. *The Goddess From*

*Anatolia*. Milan, Italy: Eskenazi, 1989. (GOA.)  
Nilsson, Martin Persson. *The Minoan-Mycenaean Religion and its Survival in Greek Religion*. 1927. New York, NY: Biblo and Tannen, 1950. 165-193. (MMRS.)

IMAGE: BULL/BISON HORNS: ALTAMIRA CAVE, SPAIN.  
PHOTO: © GSA. DESCRIPTION: BULL OR BISON HORNS ON CEILING OF ALTAMIRA CAVE, SPAIN.  
SLIDE LOCATION SPAIN, SHEET 5, ROW 2, SLEEVE 3, SLIDE #8, 13,000-11,000 BCE.  
CO\_SPA\_S5\_R2\_SL3\_S8.  
SHOT ON LOCATION: TO SCALE PROTOTYPE FROM METROPOLITAN MUSEUM OF ART, NEW YORK, NY.  
NOTE 1: FIELDWORK PROJECT 1999.

IMAGE: BULL & OTHER ANIMALS: ALTAMIRA, SPAIN.  
PHOTO: © GSA. DESCRIPTION: BULL/BISON AND OTHER ANIMALS ON THE CEILING OF THE ALTAMIRA CAVE, SPAIN.  
SLIDE LOCATION SPAIN, SHEET 5, ROW 2, SLEEVE 4, SLIDE #9, 13,000-11,000 BCE.  
CO\_SPA\_S5\_R2\_SL4\_S9. [VS > CO\\_SPA\\_S5\\_R2\\_SL](#).  
SHOT ON LOCATION: TO SCALE PROTOTYPE FROM THE METROPOLITAN MUSEUM OF ART: NEW YORK, NY.  
NOTE 1: FIELDWORK PROJECT 1999.  
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: FRIEZE OF BULL AND HORNS: ÇATAL HÜYÜK, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: PAINTED RED OCHER \* FRIEZE OF BULL AND HORNS, ÇATAL HÜYÜK: (ANATOLIA) TURKEY.  
SLIDE LOCATION TURKEY, SHEET 51, ROW 3, SLEEVE 5, SLIDE #570, 7250-6150 BCE NEOLITHIC.  
CO\_TUR\_S51\_R3\_SL5\_S570.jpg  
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.  
NOTE 1: \* PAINTED WITH RED OCHER (SYMBOL OF BLOOD).  
NOTE 2: USE OF OCHER WAS THE BEGINNING OF SYMBOLIC CULTURES THAT “LONG ANTEDATE[S] THE PRODUCTION OF REPRESENTATIONAL IMAGERY ON INANIMATE SURFACES (I.E. UPPER PALEOLITHIC ROCK PAINTING).” (ECC: 509-510.) (RGS.)  
NOTE 3: “THE FEMALE WOMB WITH ITS FALLOPIAN TUBES RESEMBLES THE SHAPE OF A BULL’S HEAD WITH HORNS, WHICH MAY WELL ACCOUNT FOR THE PREVAILING USE OF THIS MOTIF TO REPRESENT REGENERATION (COG: 244).”  
NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: ALTAR WITH BULL HORNS: ÇATAL HÜYÜK, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: ÇATAL HÜYÜK ILL. OF BULL SHRINE INC. BULL HEAD (UTERUS) HORNS (FALLOPIAN TUBES), POSSIBLE SYMBOL OF REGENERATION, (ANATOLIA) TURKEY.  
SLIDE LOCATION TURKEY, SHEET 51, ROW 1, SLEEVE 5, SLIDE #560, 7250-6150 BCE.  
CO\_TUR\_S51\_R1\_SL5\_S560.jpg  
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.  
NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: BULL HORNS (FALLOPIAN TUBES): RHODES, GREECE.

PHOTO: © GSA. DESCRIPTION: BONE OR IVORY CARVING OF BULL HEAD (UTERUS) HORNS (FALLOPIAN TUBES): POSSIBLE SYMBOL OF REGENERATION.  
SLIDE LOCATION MSC. GREECE, SHEET 1, ROW 3, SLEEVE 3, SLIDE #24 (NO. 8), 1050-520 BCE.

CO\_MGR\_S1\_R3\_SL3\_S24.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE FEMALE WOMB WITH ITS FALLOPIAN TUBES RESEMBLES THE SHAPE OF A BULL'S HEAD WITH HORNS, WHICH MAY WELL ACCOUNT FOR THE PREVAILING USE OF THIS MOTIF TO REPRESENT REGENERATION (COG: 244)."

NOTE 2:

AS A METAPHOR OF BIRTH, THE IMAGE OF BULL, MOON AND UTERUS MERGES INTO ONE POWERFUL MULTIVALENT SYMBOL. THESE ELEMENTS WOULD HAVE BEEN SIGNIFICANT TO PEOPLE WHO BASED THEIR RELIGION ON ANALOGY AND METAPHOR (MH: 512).

IMAGE: HORNED ALTAR: BEERSHEBA, SINAI.

PHOTO GSA DESCRIPTION: HORNED ALTAR BEERSHEBA, SINAI.

SLIDE LOCATION BIB ARCH, SHEET 2, ROW 2, SLEEVE 2, SLIDE #96, BCE.

CO\_BAR\_S2\_R2\_SL2\_S96.jpg

LOCATION: BEERSHEBA, SINAI

NOTE 1: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

IMAGE: PICASSO'S BULL HEAD: PARIS, FRANCE.

PHOTO: © GSA. DESCRIPTION: PICASSO'S BULL HEAD (UTERUS) HORNS (FALLOPIAN TUBES) IMAGE.

SLIDE LOCATION FRANCE, SHEET 2, ROW 3, SLEEVE 2, SLIDE #27, BCE.

CO\_FRA\_S2\_R3\_SL2\_S27.jpg

SHOT ON LOCATION: MUSÉE NATIONAL PICASSO: PARIS, FRANCE.

NOTE 1: NUMEROUS 20-CENTURY PAINTERS HAVE BEEN SIGNIFICANTLY INSPIRED BY THE ALTAMIRA BUCRANIUM INCLUDING HENRY MOORE AND PICASSO.

(SOURCE IS ENTRY ABOVE.)

IMAGE: LASCAUX BULLS.

PHOTO: SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # , BCE.

PHOTO NOTE: FOR FURTHER RESEARCH AND IMAGES OF LASCAUX BULLS:

(ARAS: THE ARCHIVE FOR RESEARCH IN ARCHETYPAL SYMBOLISM:

[1Cb.513] ARAS (6-7-2011). Late Paleolithic. Painting (detail). Lascaux (Dordogne): Cave; Main Hall (Hall of the Bulls). [JF 4870a, b] Bataille, G., Lascaux (1955); pls. 23, 24.

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

