

27. 15,000-12,000, Lascaux 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.)

\* \* \*

*Bucrania.*

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.)

Lascaux Cave is located near the village of Montignac in the Dordogne region of southern France. This cave appears not to have been inhabited but more likely used for rituals or other possible forms of communal or ceremonial activities. Two things are immediately apparent when arriving at the cave. Firstly, is the profound experience of the rich art distribution and secondly is the abrupt descent as the visitor suddenly “drops 20 feet through a narrow chasm.” (GOH: 15.) Unparalleled topography and etchings plus stunning polychrome paintings on the ceiling and walls make this cave one of the most famous in France. \* This World-class cave-museum is basically one long corridor of some 2000 organized animals, signs and other pictures “systematically combined into one gestalt.” (PO: 133-134.) The corridor's chambers include the Axial Gallery, rotunda, nave, Hall of the Bulls, Chamber of Felines, and shaft: a ritual shaft area that Mario Ruspoli refers to as the “most sacred place” in the cave. (CL: 28; SOTG: 38.)

\* The Spanish Altamira Cave is also held in high regard.

The exceptional paintings are extensive with special focus in this entry on the bucrania (bull or bovine heads) that Sir Arthur Evans referred to as *Horns of Consecration* also applicable to bull or bovine heads at Knossos in Crete along with Çatal Hüyük (Bull Shrine VI) in Anatolia (Turkey) among numerous other sites. \* The bucrania heads with *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.)

\* Throughout *Re-Genesis*, bovine symbols, art, statues, and other iconography abound, including: Gula's Babylonian plaque; Sicilian Cathedra Goddess Throne; the Israeli Palaeolithic bull horns from Tel Ubeidiya; Altamira Cave; Tanit with bull (El or Ba'al Hammon); Egypt's cow-eared Hathor; plus, numerous discussions regarding the multivalent ramifications of crescent bull (bucrania) horns – and – fallopian tubes and uterus.

Gertrude Levy suggests that the bull is the actual embodiment of the earth's fertility and held in high regard along with horned altars dating back to sub-Neolithic levels. (GOH: 229, n. 5; POM.) Dorothy Cameron's research proposes a unique gynecological theory in which "Neolithic bull heads and *horns of consecration* directly relate to the fallopian tubes and uterus." (SBDN: 12-13, 4-5.) (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 is 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 (MH: 513).

Following several 1980's back-to-back field trips to Cyprus, Egypt and France, it became increasingly apparent that the iconographic preponderance of "arms raised in the form of the stylized horns" (MH: 513) reflect some significant form or type of a KA posture or ritual. (SA: MMRS.) In *The Minoan-Mycenaean Religion and its Survival Greek Religion*, Williams, Zahn, and Nilsson review similarities between female idols with raised arms-and-sacred animal horns. (MMRS: 186.) They also compare Egyptian Predynastic figures with raised arms to Crete's horns of consecration. Findings suggest it is possible, "that in Crete, as in Egypt, there prevailed an early worship of a Great Mother in the form of a cow goddess." (MMRS: 186.) Bull horns since the Paleolithic and "in all countries have been vehicles of *outflowing power*." (GOH: 229.)

In *Re-Genesis*, are many cross-cultural discussions about the KA, KA/BA, and the Psi/KA, \* including Cypriot entry, 5400-3500 BCE, Ancient Aphrodite.

Included are numerous Psi/KA statues from the Enkomi, Kition, Amathus, and Paphos temples of the great goddess standing alone with raised arms or engaged in circle dances. The gesture of raised arms above the head is archetypal of Minoan-Mycenaean *Psi* madonna figures\*\* (TIGR: 15-16; RGS). Furthermore, this image is common in Egypt and known as the KA (or KA/BA). Selected interpretations of the KA include: a vital spirit, spiritual essence, or an alternate dwelling place for the spirit after death. (The root translation of KA is *generative force* or *life force* (RAE: 42; RGS)).

The Psi/KA posture is also directly related to the ancient tree-pillar culture that is discussed throughout this database. (See the GSA section below.)

\* (RGS: 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age).

\*\* As in *L'Euguelionne*, Psi relates to the study of psychology, psychiatry, and psychobiology (AOW: 46-47; RGS).

Further Psi/KA research:

Evans, Sir Arthur. *The Mycenaean Tree and Pillar Cult and Its Mediterranean Relations: With Illustrations from Recent Cretan Finds*. London, England: Macmillan, 1901. (MTPC.)

James, Edward Oliver. *The Tree of Life: An Archaeological Study*. Leiden, Netherlands: Brill, 1966. (TOL.)

Keel, Othmar. *Goddesses and Trees, New Moon and Yahweh*. Sheffield, England: Sheffield Academic Press, 1998. (GAT.)

Meekers, Marijke. *Sacred Tree on Cypriote Cylinder Seals*. Nicosia, Cyprus: Report of the Department of Antiquities Cyprus: 1987. 66-76. (STCC.)

Further research on bucrania heads with 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 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.)

Further bucrania research on ‘regeneration and becoming’ Psi/KA goddesses research: 25,000, Caravanserai, Trade Routes, and Dark Mothers; 10,000, Grotta; 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; 2000-1450, Middle Bronze Age, Crete/Chthonian Peak Temple (Palace) Period/Middle Minoan Period (MM IA-MMII); 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: 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.)  
\* (Earth mother, Chthonia.)

In addition to several of the recommended Psi/KA goddess entries above, also suggest bucrania (bull or bovine head)/Horns of Consecration research: 13,000-11,000, Altamira Cave; and 2600-2000, Early Bronze Age, Crete, Chthonian \* Prepalatial/Early Minoan (EM I-III). (RGS.)  
\* (Earth mother, Chthonia.)

Further *Lascaux* research:

Aujoulat, Norbert. *The Memory of Marija Gimbutas: Rediscovering the Greatest Treasure of Prehistoric Art*. London, England: Thames & Hudson, 2005. (SL.)

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

Bednarik, Robert G. “The Earliest Evidence of Palaeoart.” *Rock Art Research: The Journal of the Australian Rock Art Research Association and the International Federation of Rock Art Organizations* 20.2 (Nov. 2003): 89-135. (EKP.)

Gheorghiu, Dragos. *Archaeology Experiences Spirituality?* Cambridge, England: Cambridge Scholars, 2011. (AES.)

Grand, Paule M. *Prehistoric Art: Paleolithic Painting and Sculpture*.

- Greenwich, CT: New York Graphic Society, 1967. (PAP.)
- Marshack, Alexander. *The Roots of Civilization: The Cognitive Beginnings of Man's First Art, Symbol and Notation*. Mount Kisco, NY: Moyer Bell, 1991. (TROC.)
- Ruspoli, Mario. *The Cave of Lascaux: A Final Photographic Record*. London, England: Thames and Hudson, 1987. (CL.)
- 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. 111-148. (PO.)

For further considerations of cave wall murals:

- Bisson, Michael S. and Pierre Bolduc. "Previously Undescribed Figurines from the Grimaldi Caves." *Current Anthropology* 35.4 (Aug.-Oct. 1994): 458-468. (PU.)
- Caldwell, Duncan. "Supernatural Pregnancies: Common Features and New Ideas Concerning Upper Paleolithic Feminine Imagery." *Arts & Cultures*. Geneva, Switzerland: Barbier-Mueller Museums, 2010. 52-75. (SPC.)
- 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.)
- 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.)

Recent cave research and discovery that 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.)

Additional cave research: 15,000-10,000, Magdalenian Age; and 13,000-11,000, Altamira Cave. (RGS.)

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

Additional 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; 13,000-11,000, Altamira Cave;  
and 12,000, Pamukkale/Hierapolis, Anatolia (Central Turkey). (RGS.)

IMAGE: ICE AGE HORSE FROM THE LASCAUX CAVE: LASCAUX, FRANCE.  
PHOTO: © GSA. DESCRIPTION: ICE AGE HORSE FROM LASCAUX CAVE, NEAR  
VILLAGE OF MONTIGNAC IN THE DORDOGNE REGION OF SOUTHERN FRANCE.  
SLIDE LOCATION NEO. PAL. FRANCE, SHEET 1, ROW 4, SLEEVE 4, SLIDE #44, c.  
15,000-12,000 BCE.  
CU\_NPF\_S1\_R4\_SL4\_S44.jpg  
SHOT ON LOCATION: THE MUSEUM OF NATURAL HISTORY: NEW YORK, NY.  
NOTE 1: TO SCALE PROTOTYPE.  
NOTE 2: FIELDWORK PROJECT 1993.

IMAGE: LASCAUX CEILING IN LASCAUX CAVE: DORDOGNE, FRANCE.  
PHOTO: © GSA. DESCRIPTION: LASCAUX CAVE CEILING INCLUDING DEER,  
LASCAUX CAVE, DORDOGNE.  
SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 2, SLEEVE 2, SLIDE #7, BCE.  
CU\_NPF\_S2\_R2\_SL2\_S7.jpg  
SHOT ON LOCATION: PROTOTYPE FROM THE METROPOLITAN MUSEUM OF ART,  
NEW YORK, NY. (PHOTOGRAPHIC PERMISSION DENIED IN LASCAUX, FRANCE.)  
NOTE 1: FIELDWORK PROJECT 1983-1989.

IMAGE: MASSIVE DEER HORNS: IRELAND.  
PHOTO: © GSA. DESCRIPTION: MASSIVE ANTLERS FROM A PREHISTORIC IRISH  
DEER OR POSSIBLY ELK.  
SLIDE LOCATION FRANCE, SHEET 4, ROW 1, SLEEVE 2, SLIDE #1, 10,555-8,500 BCE.  
CO\_FRA\_S4\_R1\_SL2\_S1.jpg VS. > CU\_NPF\_S4\_R1\_SL2\_S1.jpg  
ON LOCATION: MUSÉE DES ANTIQUITÉS NATIONALES: SAINT-GERMAIN-EN-LAYE,  
FRANCE.  
NOTE 1: FIELDWORK PROJECT 1982-1989.  
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: PALAEOOLITHIC BULL HORNS: ISRAEL.  
PHOTO: © GSA. DESCRIPTION: EARLIEST LOWER PALAEOOLITHIC BULL HORNS: TEL  
UBEIDIYA (TEL ÛBAYDIYYA) ISRAEL.  
SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # .  
SHOT ON LOCATION: ISRAEL MUSEUM. ARCHAEOLOGY WING, ISRAEL  
ANTIQUITIES AUTHORITY. ILLUSTRATION/IMAGE IN PROCESS.  
NOTE 1: TEL UBEIDIYA (TEL ÛBAYDIYYA) BULL HORNS, ACCESSION NUMBER: IAA  
1982-1987.  
NOTE 2:

GERTRUDE LEVY SUGGESTS THAT THE BULL IS THE ACTUAL EMBODIMENT OF THE EARTH'S FERTILITY AND HELD IN HIGH REGARD ALONG WITH HORNED ALTARS DATING BACK TO SUB-NEOLITHIC LEVELS (GOH: 229, N. 5; POM). DOROTHY CAMERON'S RESEARCH PROPOSES A UNIQUE GYNECOLOGICAL THEORY IN WHICH 'NEOLITHIC BULL HEADS AND *HORNS OF CONSECRATION* DIRECTLY RELATE TO THE FALLOPIAN TUBES AND UTERUS' (SBDN: 12-13, 4-5). (POM; TEG: 46-7; LOG: 265-6) (RGS: 15,000-12,000, LASCAUX CAVE).

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

PHOTO NOTE: ILLUSTRATION Photo © The Israel Museum, Jerusalem.

PHOTO RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

PHOTO NOTE: NYT: 7-21-10. (CIA: C1.)

IMAGE: 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. (RGS.)

NOTE 2: FIELDWORK PROJECT 1982-1989.

IMAGE: CHARACTERISTIC HORNS OF CONSECRATION ON A BRONZE TABLET FROM PSYCHRO: CRETE, GREECE.

ILLUSTRATION © GSA. DESCRIPTION: CHARACTERISTIC HORNS OF CONSECRATION ON BRONZE TABLET.

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

SHOT ON LOCATION: ILLUSTRATION/IMAGE PENDING

NOTE 1: (MHE: FIG. 106, SEE SYMBOL SECTION AT END OF TEXT.)

NOTE 2:

GERTRUDE LEVY SUGGESTS THAT THE BULL IS THE ACTUAL EMBODIMENT OF THE EARTH'S FERTILITY AND HELD IN HIGH REGARD ALONG WITH HORNED ALTARS DATING BACK TO SUB-NEOLITHIC LEVELS (GOH: 229, N. 5; POM). (SOURCE: ENTRY ABOVE.)

NOTE 3:

DOROTHY CAMERON'S RESEARCH PROPOSES A UNIQUE GYNECOLOGICAL THEORY IN WHICH 'NEOLITHIC BULL HEADS AND *HORNS OF CONSECRATION* DIRECTLY RELATE TO THE FALLOPIAN TUBES AND UTERUS (SBDN: 12-13, 4-5)' (POM; TEG: 46-47; LOG: 265-6) (RGS: 15,000-12,000 BCE, LASCAUX CAVE).

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES. \*

PHOTO NOTE: \* FOR FURTHER GREEK HORNS OF CONSECRATION RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

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).

NOTE 3: FIELDWORK PROJECT 2002.

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.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).