

15. 30,000-25,000, Aurignacian Age

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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Aurignacian Age.

Carvings and cave paintings include
animals, plus both the human male and female figures,
whereas statues are predominately female.
(See below.)

Aurignacian Caves, Figures and Rituals.

From the Aurignacian period onwards,
the great caves of Northern Spain
and South-Western France,
together with the figurines [figures]
found in Germany, Czechoslovakia and Russia,
suggest rituals of an immensely extended culture
that reached from Spain to Siberia and
formed the foundation of the later
Neolithic and Chalcolithic cultures.
(MG: 684.)

The Aurignacian Age saw an expanded retreat of glaciers due to a warming climate. As a result, frozen tundra melted and became forests, grasslands, and fertile plains that generated new plant life and agriculture. This new tundra also became grazing fields for the horse, deer, wild ox, and bison. In addition to new plant life and agriculture, the Aurignacian Age is noted for a highly-developed flint tool industry that includes scrapers and a figure eight type blade with rounded ends. * This figure eight type blade may have been the prototype for the ceremonial figure eight axe or Labrys ** that was later found in the Near and Middle East and Malta, as well as Crete. (For discussion on possible correlation of the Labrys and the axe as octagonal or number eight symbols of transition, renewal, regeneration and infinity, see RGS: 30,000, Labyrinths, Spirals, and Meanders.)

* Stone Tool Update, 2015.

The earliest known stone tools have been discovered at Lomekwi 3 in. They were made 3.3 million years ago, predating the earliest sils of the first member of the human genus – *Homo habilis* – by about 500,000 years. ‘The cores and flakes are clearly knapped,’ says team member Sonia Harmand of Stony Brook University, but they are also very different

from the Oldowan examples that were previously the earliest stone tools' (TFT: 12).

** Cameron suggests that a more appropriate term for the double-axe is labium. (SA: 10.)

Further Stone Tool Update, 2015.

In addition to the Lomekwi discoveries including primal stone tools, also see the 2015 scientific reports on the Rising Star Cave near South Johannesburg. 'More than 1,500 fossil elements documenting the discovery constituted the largest sample for any hominin species in a single African site and one of the largest anywhere in the world.' The Rising Star Cave is around 3 million years and landmark discoveries include a new hominin species called H. Naledi (star) between 2.5 to 2.8 million years old. Cave findings support a vast burial chamber of the H. Naledi (*Homo habilis*), 'who were apparently among the first toolmakers' (CYA: A1, A3). (Also see, RGS: 538 BCE-70 CE, Second Temple Period). Wilford, John Noble. "Cave Yields Addition to the Human Family Tree." *New York Times*, Sept. 11, 2015: A1, A3. (CYA.)

Further research regarding Cameron's comparison of the double-axe to the labium:

In addition to the pubic V shaped cut marks on the Blombos Ochre Plaque, suggest a further Blombos interpretation is a diamond-shaped lozenge or conjoined triangles at the apexes: vulva iconography that is frequently illustrated and discussed by archaeologists Alexander Marshack, Marija Gimbutas, and Siegfried Giedion (RGS). (RGS: 70,000, Blombos Cave and V Shaped Engravings).

Burial sites and the use of ochre continued in the Aurignacian Age. Carvings and cave paintings include animals, plus both the human male and female figures, whereas statues are predominately female. To date, the locations of primary cave finds are from southwest France and from northern Spain. Sculptured and fired female figures have been found in: Germany, Czechoslovakia, Austria, France, Spain and Russia. These BCE female figures include statues that are known as black madonnas or goddesses. The main French location is Landes. The goddess of Willendorf is from Austria. The Dolni Vestonice is from Czechoslovakia. Anne Baring and Jules Cashford believe that these figures suggest "rituals of an immensely extended culture that reached from Spain to Siberia and formed the foundation of the later Neolithic and Chalcolithic cultures." (MG: 684.) (LOG: 331; COG: 431; CAH: Vol. 1, Part 1; PDA; CEOA.)

Further Labrys research: 30,000, Labyrinths, Spirals, and Meanders; 5000, Near and Middle East and Malta; 2700, Silbury Hill, 2600-2000, Early Bronze Age, Crete; 2000-1450, Middle Bronze Age, Crete; 2000, Asherah; and 1450-1260, Hattusa and Yazilikaya, Anatolia. (RGS.)

For selected goddess research as mentioned above :25,000-20,000, Goddess of Laussel; 24,000, Dolni Vestonice; 23,000, Goddess of Lespugue; and 22,000, Maiden with Hood from Brassempouy. (RGS.)

Further research on vulva images: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, Goddess of Willendorf, Austria; 25,000-20,000, Goddess of Laussel; 5300-4300, Climactic Phase and Script in Old Europe; 3000-2000, Cycladic Goddesses;

2600-2000, Early Bronze Age, Crete, Chthonian; and 400, Celtic Sheela-na-gig. (RGS.) *

* For additional CE information, see illustration of a 1600 c. vulva labyrinth design in: Bord, Janet. *Mazes and Labyrinths of the World*. New York, NY: Dutton, 1976. 85, Fig. 127.) (MLW.)

Further V/triangle/vulvic research: 70,000, Blombos Cave; 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000, Labyrinths, Spirals, and Meanders; 30,000-25,000, Goddess of Willendorf, Austria; 8000/7000-5000, Early Neolithic; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5300-4300, Climactic Phase and Script in Old Europe; 4000-3000, Locmariaquer, Brittany Hook Symbology; 4000-3500, Gavrinis, Brittany France; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1790-1700, Goddess of Kultepe, Anatolia; 1500, Lachish Ewer, Triangle, and Menorah; and 800, Tanit (Also Taanit, Ta'anit, Tannit, or Tannin). (RGS.)

Further research on symbolic systems including the V/triangle/vulvic cave engravings and gender emergence:

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, and J. David Lewis-Williams. *The Shamans of Prehistory: Trance and Magic in the Painted Caves*. Trans. Sophie Hawkes. New York, NY: Harry N. Abrams, 1998. (SOP.)

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.)

Jabr, Ferris. "Ars Longa." *New York Times Magazine*, Dec. 7, 2014: 18, 20. (ARSL.)

Joan, Eahr Amelia. "Ochre's Living Lineage: The Gyne-Morphic Bloodline of Spirituality." Publication, 2018. (OLL.)

Lewis-Williams, David J. *The Mind in the Cave: Consciousness and the Origins of Art*. London, England: Thames and Hudson, 2002. (MIC.)

Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)

McCoid, Catherine Hodge and LeRoy D. McDermott. "Toward Decolonizing Gender." *American Anthropologist* 98.2 (Jun. 1996): 319-326. (TDG.)

Rubin, Alissa J. "A Mirror of Subterranean Wonders: Replica of Chauvet Cave Bristles with Lifelike Paintings." *New York Times*, Apr. 25, 2015: C1-C2. (MSW.)

Tedlock, Barbara. *The Woman in the Shaman's Body: Reclaiming the Feminine in Religion and Medicine*. New York, NY: Bantam Books, 2005. (WSB.)

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 research on ancient Dark Mothers (Creatrix?) and related trade routes: 3,000,000, Overview of Hominid Evolution Including Dark Mothers and Later Migrations; 500,000-300,000, Dark Mother Tan-Tan of Morocco; 280,000-250,000, The Berekhat Ram Figure; 70,000, Blombos Cave and V Shaped Engraving; 50,000, African Homo Sapiens Migrations and Matrilineal Motherline; 40,000, Har Karkom; 30,000-25,000, Goddess of Willendorf, Austria; 26,000, Grimaldi Caves; 25,000-20,000, Gravettian Age; 25,000, Caravanserai, Trade Routes, and Dark Mothers; 25,000-20,000, Goddess of Laussel; 24,000, Dolni Vestonice; 23,000, Austrian Goddess of Lespugue; 10,000, Grotta dell'Addaura; 7000, Jericho, Canaan/Palestine: Mesolithic to Neolithic; 7000, Hieros Gamos; 6000, Sicilians to Malta; 5200, Malta and Gozo; 4700, Dolmens; 2200, Nahariyah and Ashrath-Yam; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1000, Ephesus, Anatolia; 800, Tanit; 800, Carthage, Africa, the Goddess Tanit and Sacrifice; 750-650, Cybele and King Midas, Anatolia; 664-525, Neith and the Black Virgin Mary Temple at Sais, Egypt; 600, Goddess Kaabou at Petra, Jordan plus Mecca, Saudi Arabia; 400, Cathedra Goddess Isis; and 370, Isis and Philae, Egypt. (RGS.) Additional Goddess considerations from other ancient populations and time periods include: German Hoherfels (40,000 BCE); Russian Kostenki - Borshevo (25,000 BCE); * and French Carbonnel (4,000 BCE).

* Although Stone Age female (i.e. vulva) finds are abundant, archaeological male (phallus) discoveries are rare and timeline starts around 28,000-26,000 BCE. (Don Hitchcock. Donsmaps.com/venustimeline.html)

Further research on the earliest stone tool discoveries as published in 2016:
Zimmer, Carl. "Bones to Pick on Evolution." *New York Times*, Jun. 2, 2015:

D3. (BPE.)

Zorich, Zach. "The First Toolkit." *Archaeology* 68.4 (Jul.-Aug. 2015): 12.
(TFT.)

IMAGE: AURIGNACIAN VULVA IN STONE: LA FERRASSIE, FRANCE.

PHOTO: © GSA. DESCRIPTION: INCISED AURIGNACIAN VULVA IN STONE, LA FERRASSIE, FRANCE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 4, SLEEVE 3, SLIDE #18, c. 34,000- 28,000 BCE.

CU_NPF_S2_R4_SL3_S18.jpg

SHOT ON LOCATION: THE MUSEUM OF NATURAL HISTORY: NEW YORK, NY.

NOTE 1: FIELDWORK PROJECT 1993.

NOTE 2: "THE TRIANGLE AS THE [GENERATIVE] YONI (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."

PHOTO NOTE: SEE THE NEW NATURAL MUSEUM OF PREHISTORY LES EYZIES IN THE VILLAGE OF LES EYZIES AS IT CONTAINS ONE THE FINEST ICE AGE AND MAGDALENIAN COLLECTIONS IN THE WORLD.

IMAGE: AURIGNACIAN VULVA FROM THE VALLEY OF VÉZÈRE: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: AURIGNACIAN INCISED VULVA IN STONE FROM CAVES IN THE VALLEY OF VÉZÈRE, DORDOGNE, FRANCE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 4, SLEEVE 4, SLIDE #19, c. 30,000 BCE.

CU_NPF_S2_R4_SL4_S19.jpeg

SHOT ON LOCATION: HAÛTE GARGONNE, FRANCE: MUSÉE DES ANTIQUITÉS NATIONALES. (SAINT-GERMAIN-EN-LAYE, FRANCE IS JUST OUTSIDE OF PARIS.)

NOTE 1: "THE TRIANGLE AS THE [GENERATIVE] YONI (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."

NOTE: 2 FIELDWORK PROJECT 1982-1989.

PHOTO NOTE: SEE THE NEW NATURAL MUSEUM OF PREHISTORY LES EYZIES IN THE VILLAGE OF LES EYZIES, FRANCE DISTINGUISHED AS ONE THE FINEST ICE AGE AND MAGDALENIAN COLLECTIONS IN THE WORLD.

IMAGE: MEGALITH TOMB WITH TRIANGULAR (VULVA) AT THE ENTRANCE: FRANCE.

PHOTO: © GSA. DESCRIPTION: MEGALITH TOMB WITH TRIANGULAR (VULVA) ENTRANCE, PLUS A CAPSTONE AND NEARBY AVENUE OF PILLAR-LIKE STANDING STONES, SAINT-GERMAIN-EN-LAYE, FRANCE.

SLIDE LOCATION FRANCE, SHEET 4, ROW 3, SLEEVE 1, SLIDE #18, BCE.

CO_FRA_S4_R3_SL1_S18.jpg

SHOT ON LOCATION: *MUSÉE* DES ANTIQUITÉS NATIONALES: SAINT-GERMAIN-EN-LAYE, FRANCE, JUST OUTSIDE OF PARIS.

NOTE 1: THIS SITE IS POSSIBLY PART OF A LARGER CEREMONIAL COMPLEX?

NOTE 2: THE VULVA IS AN ANCIENT SYMBOL OF THE DIVINE HUMAN FEMALE (RGS).

NOTE 3: YONI. "THE TRIANGLE AS THE GENERATIVE *YONI* (WOMB, VAGINA, VULVA: PLACE OF ORIGIN, BIRTH, AND REST)" (MN: 78; RGS).

NOTE 4: FIELDWORK PROJECT 1985-1989.

IMAGE: AURIGNACIAN GODDESS OF WILLENDORF WITH A LABYRINTHINE HEADDRESS: AUSTRIA.

PHOTO: © GSA. DESCRIPTION: AURIGNACIAN GODDESS OF WILLENDORF (4 1/2 INCHES): ENGRAVED LIMESTONE OR FIRED COMPOSITE WITH TRACES OF OCHRE. ON HER HEAD IS A WOVEN HEADDRESS OR HAIR STYLE, OF PRECISELY CARVED LABYRINTHINE NOTATIONS 'LAYERED IN SEVEN STRATA.' (MG: 10.)

SLIDE LOCATION NEO. PAL. FRANCE, SHEET U. PAL, SHEET 2, ROW 3, SLEEVE 5, SLIDE #15 , c. 30,000- 25,000 BCE.

CU_NPF_S2_R3_SL5_S15.jpg

SHOT ON LOCATION: ILLUSTRATION/IMAGE OF GODDESS OF WILLENDORF WITH LABYRINTHINE HEADDRESS.

NOTE 1:

FROM THE AURIGNACIAN PERIOD ONWARDS, THE GREAT CAVES OF NORTHERN SPAIN AND SOUTH-WESTERN FRANCE, TOGETHER WITH THE FIGURINES [FIGURES] FOUND IN GERMANY, CZECHOSLOVAKIA AND RUSSIA, SUGGEST RITUALS OF AN IMMENSELY EXTENDED CULTURE THAT REACHED FROM SPAIN TO SIBERIA AND FORMED THE FOUNDATION OF THE LATER NEOLITHIC AND CHALCOLITHIC CULTURES (MG: 684).

LOG: 331; COG: 431; CAH: Vol. 1, Part 1; PDA; CEOA.)

NOTE 2: GIVEN THE MINIATURE SCALE, SHE COULD EASILY FIT IN ONE'S HAND AND SUGGESTS A "PERSONAL, NOT A COMMUNAL, RELIGIOUS ARTIFACT." (SOTG: 26-27.)

NOTE 3: SELECTED EXAMPLES OF AFRICAN DARK MOTHERS DISCUSSED IN *RE-GENESIS* ARE: TAN-TAN; THE BEREKHAT RAM; BRASSEMPOUY; WILLENDORF; LAUSSEL; DOLNI VESTONICE AND LESPUGUE. (WKP: 11-26-05; EKP: 89-135.)

NOTE 4: FIELDWORK PROJECT 1982-1989.

PHOTO NOTE: HAUTE GARGONNE, FRANCE. *MUSÉE* DES ANTIQUITÉS NATIONALES. (SAINT-GERMAIN-EN-LAYE, FRANCE IS JUST OUTSIDE OF PARIS.)

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: AURIGNACIAN GODDESS OF WILLENDORF WITH LABYRINTHINE HEADDRESS: AUSTRIA.

PHOTO: © GSA. DESCRIPTION: AURIGNACIAN GODDESS OF WILLENDORF (4 1/2 INCHES): ENGRAVED LIMESTONE OR FIRED COMPOSITE WITH TRACES OF OCHRE. ON HER HEAD IS A WOVEN HEADDRESS OR HAIR STYLE, OF PRECISELY CARVED LABYRINTHINE NOTATIONS 'LAYERED IN SEVEN STRATA.' (MG: 10.)

SLIDE LOCATION NEO. PAL. FRANCE, SHEET U. PAL, SHEET 2, ROW 1, SLEEVE 5, SLIDE #22 , c. 30,000- 25,000 BCE.

CU_NPF_S2_R1_SL5_S22.jpg

SHOT ON LOCATION: HAUTE GARGONNE, FRANCE: *MUSÉE* DES ANTIQUITÉS NATIONALES. (SAINT-GERMAIN-EN-LAYE, FRANCE IS JUST OUTSIDE OF PARIS.)

NOTE 1:

FROM THE AURIGNACIAN PERIOD ONWARDS, THE GREAT CAVES OF NORTHERN SPAIN AND SOUTH-WESTERN FRANCE, TOGETHER WITH THE

FIGURINES [FIGURES] FOUND IN GERMANY, CZECHOSLOVAKIA AND RUSSIA, SUGGEST RITUALS OF AN IMMENSELY EXTENDED CULTURE THAT REACHED FROM SPAIN TO SIBERIA AND FORMED THE FOUNDATION OF THE LATER NEOLITHIC AND CHALCOLITHIC CULTURES (MG: 684).

LOG: 331; COG: 431; CAH: Vol. 1, Part 1; PDA; CEOA.)

NOTE 2: GIVEN THE MINIATURE SCALE, SHE COULD EASILY FIT IN ONE'S HAND AND SUGGESTS A "PERSONAL, NOT A COMMUNAL, RELIGIOUS ARTIFACT." (SOTG: 26-27.)

NOTE 3: TO-SCALE PROTOTYPE.

NOTE 4: FIELDWORK PROJECT 1982-1989.

IMAGE: DOLNI VESTONICE: MORAVIA: CZECH REPUBLIC.

PHOTO: © GSA. IMAGE: DOLNI VESTONICE.

SLIDE LOCATION NEO. PAL. FRANCE: SHEET 5, ROW 4, SLEEVE 2, SLIDE #35, c. 24,000 BCE.

CU_NPF_S5_R4_SL2_S35.jpg

SHOT ON LOCATION: MORAVIA, SOUTH OF THE CZECH REPUBLIC: DOLNI VESTONICE MUSEUM, CZECHOSLOVAKIA.

NOTE 1:

FROM THE AURIGNACIAN PERIOD ONWARDS, THE GREAT CAVES OF NORTHERN SPAIN AND SOUTH-WESTERN FRANCE, TOGETHER WITH THE FIGURINES [FIGURES] FOUND IN GERMANY, CZECHOSLOVAKIA AND RUSSIA, SUGGEST RITUALS OF AN IMMENSELY EXTENDED CULTURE THAT REACHED FROM SPAIN TO SIBERIA AND FORMED THE FOUNDATION OF THE LATER NEOLITHIC AND CHALCOLITHIC CULTURES (MG: 684).

LOG: 331; COG: 431; CAH: Vol. 1, Part 1; PDA; CEOA.)

NOTE 2: ALSO SEE DOLNI VESTONICE CZECH REPUBLIC IN GOOGLE IMAGES.

NOTE 3:

SELECTED EXAMPLES OF AFRICAN DARK MOTHERS DISCUSSED IN *RE-GENESIS* ARE: TAN-TAN; THE BEREKHAT RAM; BRASSEMPLOY; WILLENDORF; LAUSSEL; DOLNI VESTONICE AND LESPUQUE (WKP: 11-26-05; EKP: 89-135). (SOURCE: ENTRY ABOVE.)

NOTE 4: TO-SCALE PROTOTYPE.

NOTE 5: FIELDWORK PROJECT.

PHOTO NOTE: FOR FURTHER DOLNI VESTONICE (CZECH REPUBLIC) RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: DOUBLE-AXE, PROTOTYPE FOR THE CEREMONIAL FIGURE EIGHT: MALTA.

PHOTO: © GSA. DESCRIPTION: DOUBLE-AXE CONJOINED AT APEXES WITH TWO HALF MOON BLADES OR SCHEMATIZED BUTTERFLY WINGS.

SLIDE LOCATION MSC. GREECE, SHEET 4, ROW 2, SLEEVE 4, SLIDE #11, 17th C. BCE.

CO_MGR_S4_R2_SL4_S11.

SHOT ON LOCATION: HERAKLION MUSEUM: CRETE, GREECE.

NOTE 1: THIS DOUBLE-AXE WITH TWO HALF MOONS MAY HAVE BEEN A PROTOTYPE FOR THE CEREMONIAL FIGURE EIGHT AXE OR LABRYS * ALSO FOUND THROUGHOUT THE NEAR AND MIDDLE EAST.

NOTE 2: * CAMERON SUGGESTS THAT A MORE APPROPRIATE TERM FOR THE DOUBLE-AXE/LABRYS IS LABIUM. (SA: 10.)

NOTE 3: TO-SCALE PROTOTYPE.

NOTE 4: FIELDWORK PROJECT 1982-1985.

PHOTO NOTE: BULGARIAN DOUBLE-AXE CONJOINED AT APEXES,

<http://archaeologymatters2.blogspot.com/2011/07/double-axe-found-in-bugaria.html>

IMAGE: MONARCH BUTTERFLY AND DOUBLE-AXE.

PHOTO: © GSA. DESCRIPTION: MONARCH BUTTERFLY INTERPRETATIONS INCLUDE THE LABRYS, LABIA, CHRYSALISES; DOUBLE-AXE CONJOINED AT APEXES; AND THE FIGURE 8. (RGS.)

SLIDE LOCATION MSC. GREECE, SHEET 4, ROW 2, SLEEVE 5, SLIDE #16, BCE.

CO_MGR_S4_R2_SL5_S16.

NOTE 1: MINOAN – MYCENAEAN BUTTERFLIES ARE FREQUENTLY PORTRAYED WITH DOUBLE-AXE WINGS OR CONJOINED TRIANGLES AT THE APEXES. (SEE, MMRS: 195. FIG. 90, #41.)

NOTE 2:

THE DOUBLE – WINGED BUTTERFLY IMAGED BY THE GOLD PENDANTS FROM THE THIRD SHAFT GRAVE IS PRACTICALLY IDENTICAL WITH THAT ENGRAVED ON WHAT SEEMS TO HAVE BEEN A VOTIVE BRONZE [DOUBLE] AXE CONJOINED AT APEXES, FOUND AT PHAESTOS [M. M. III] WHERE ITS RELIGIOUS IMPORT CAN HARDLY BE DOUBTED (RN: 57; RGS).

IMAGE: DOUBLE-AXE CONJOINED AT APEXES: EDINBURGH, SCOTLAND.

PHOTO: © GSA. DESCRIPTION DOUBLE-AXE CONJOINED AT APEXES, SCOTLAND.

SLIDE LOCATION SCOTLAND, SHEET 1, ROW 1, SLEEVE 1, SLIDE #8, BCE.

CO_SCO_S1_R1_SL1_S8.

SHOT ON LOCATION: NATIONAL MUSEUM OF SCOTLAND IN EDINBURGH.

NOTE 1:

THE AURIGNACIAN AGE IS NOTED FOR A HIGHLY-DEVELOPED FLINT TOOL INDUSTRY THAT INCLUDES SCRAPERS AND A FIGURE EIGHT TYPE BLADE WITH ROUNDED ENDS (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1994.

IMAGE: DOUBLE-AXE: TARXIEN, MALTA.

PHOTO: © GSA. DESCRIPTION: DOUBLE-AXE CONJOINED AT APEXES: TARXIEN, MALTA.

SLIDE LOCATION MALTA, SHEET 2, ROW 4, SLEEVE 4, SLIDE #21, BCE.

CO_MAL_S2_R4_SL4_S21.

SHOT ON LOCATION: TEMPLE: TARXIEN, MALTA.

NOTE 1: THE DOUBLE-AXE MAY HAVE BEEN A PROTOTYPE FOR THE CEREMONIAL FIGURE EIGHT AXE OR LABRYS * FOUND THROUGHOUT THE NEAR AND MIDDLE EAST.

NOTE 2: * CAMERON SUGGESTS THAT A MORE APPROPRIATE TERM FOR THE DOUBLE-AXE IS LABIUM. (SA: 10.)

NOTE 3: FIELDWORK PROJECT 1980-1989.

