

9. 50,000-10,000, Late (Upper) Paleolithic Summary

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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Human History.

Migration across great distances
is one of the fundamental processes
of human history.
(DH: 192.)

The Late Paleolithic or Upper Ice Age is known for glaciation floods. As the glaciers continued to shrink and melt due to the warming climate, numerous ecological changes occurred. Included in these changes was the continued development of areas such as the fertile Nile valley in Egypt. These ecological changes also gave rise to human migration and emergent clan settlements. This in turn, ushered in further innovations including animal husbandry and agriculture, and to the continuing practice of gathering and hunting during the subsequent Mesolithic Age between 10,000-8,000 BCE and the Neolithic Age or Neolithic Revolution (INM: 23) c. 8,000-7,000 BCE. The Late Paleolithic also introduced *Homo sapiens*.

As noted earlier:

This Late or Upper Paleolithic began with a fuller presentation of *Homo Sapiens* as evidenced in an ‘explosion of artistic activity’ that included cave sculptures and wall murals. (AAI: 162.) These sculptures and mural images included animals along with the introduction of humans. Other images are hybrid figures that are part human and part animal (CAH: Vol. 1, Part 1; POTW: 253-254; PDA; CEOA; LOG; COG; MK; RGS). (RGS: 1,000,000-10,000, Paleolithic Overview).

The Late Paleolithic Age is sub-divided into five BCE periods including:
Mousterian Age, 50,000 – 30,000
Aurignacian Age, 30,000 – 25,000
Gravettian Age, 25,000 – 20,000
Solutrean Age, 20,000 – 15,000
Magdalenian Age, 15,000 – 10,000

For a discussion on the proposed impact of this *Creative Explosion*:
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.)

- 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.)

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 the Late Paleolithic or Upper Ice Age:

- Tattersall, Ian. *The Fossil Trail: How We Know What We Think We Know about Human Evolution*. New York, NY: Oxford University Press, 2009. (FT.)

Further Paleolithic research: 1,000,000-10,000, Paleolithic Overview; 1,000,000-50,000, Early (Lower) 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; 20,000-15,000, Solutrean Age; 15,000-10,000, Magdalenian Age; 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; and 12,000, Pamukkale/Hierapolis, Anatolia (Central Turkey). (RGS.)

Migration research * and dating refinements:

- Journey of Man*. Dir. Jennifer Beamish. Eds. Clive Maltby, Gregers Sall, and Spencer Wells. Tigress Productions, Public Broadcasting Service (U.S.), et al. 1 videodisc (120 min.) PBS Home Video, 2004. (JOM.)
- Mitchell, Peter. *African Connections: Archaeological Perspectives on Africa and the Wider World*. Walnut Creek, CA: AltaMira, 2005. (ACA.)
- Stahl, Ann Brower, Ed. *African Archaeology: A Critical Introduction*. Malden, MA: Blackwell Pub., 2005. (AAC.)
- Zorich, Zach. "New Evidence for Mankind's Earliest Migrations."

Archaeology 64.3 (May-Jun. 2011): 9-10, 66. (NEM.)

_____. "Timelines: Tracking When Humans, Neanderthals, and Denisovans Crossed Paths – And What Became of Their Offspring." *Archaeology* 69.4 (Jul.-Aug. 2016): 33-35. (TT.)

* Also see G. Connah's *Forgotten Africa* (2004).

Further 2016 DNA genetic analysis of a single origin - and - dating considerations now concludes that people everywhere descended from the KhoiSan tribe in Namibia, South Africa. Also, according to Joshua M. Akey, we "know there were multiple dispersals out of Africa, but we can trace our ancestry back to a single one." (HWG: A6.)

Zimmer, Carl. "How We Got Here: DNA Points to a Single Migration From Africa." *New York Times*, 22 Sep. 2016: A1, A6. (HWG.)

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.

PHOTO NOTE: FOR AURIGNACIAN VULVA PHOTO RESEARCH, 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: 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.jpg

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

NOTE 1: FIELDWORK PROJECT 1982-1989.

PHOTO NOTE: FOR AURIGNACIAN VULVA PHOTO RESEARCH, 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: CAVE RENDERING OF AN ICE AGE HORSE: ORIGINS PENDING.

PHOTO: © GSA. DESCRIPTION: CAVE RENDERING OF AN ICE AGE HORSE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 1, ROW 4, SLEEVE 3, SLIDE #43, BCE.

CU_NPF_S1_R4_SL3_S43.pge

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

NOTE 1: TO-SCALE PROTOTYPE.

NOTE 2: FIELDWORK PROJECT 1993.

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.