

21. 25,000-20,000, Goddess of Laussel

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.)

* * *

Goddess with a Horn.

She was the goddess
who was called
Mistress of the Animals,
had a lunar mythology
and had associated with
her signs, symbols, and attributes,
including the lunar crescent,
the crescent horns of the bull,
the fish, the angle-signs of water,
the vulva, the naked breasts,
the plant, flower, bird, tree, and snake.
(TROC: 335.)

Lunar Notches on the Laussel Relief.

The notches on the Laussel relief as well as other examples
from the East Gravettian culture in Czechoslovakia and Russia
plus, Italy and Spain demonstrate that these notations speak of a
“cognitive, time-factored, and time-factoring technique” (TROC: 57)
or *living time*: “time expressed as the rhythms of life” (MMT.)
This understood ice-age (30,000 BCE) lunar tradition, may have
“laid the foundations for the discovery of agriculture, the calendar,
astronomy, mathematics, and writing.”
(MG: 20: RGS.)

Cultivation of Plants.

“Since the cultivation of plants was first undertaken by women,
their importance in the social structure greatly increased,
which, in turn gave rise to a cult [culture] of Mother Earth,
as well as to a mythology of the moon conceived as a female.
Under the influence of these factors, ‘supreme Being was often thought of as a
female. ‘Thus Father Schmidt assigns an early but secondary place to the goddess
in his multilineal scheme of religious evolution.’”
(HG: 24; OAGR.)

Marking the Passage of Time.

The relationship between the cosmological
bodies and events on earth can have
both literal and metaphorical content. ...
The stars can guide people in space
(aiding in navigation) and [eventually]
(their movements and positions being used
to time particular events – for example,
girls' puberty rites).
(TCR: 207.)

The Flow and the Ebb.

We are the flow, we are the ebb,
We are the weavers, we are the web.
(DTD: 225.)

A Dynamic Perspective.

The Gaian hypothesis
is a dynamic perspective
of a self-organizing universe
from cycle to cycle.
(SOU.)

The Goddess of Laussel is carved into a limestone slab on a low relief in the Laussel Cave in the Dordogne. The cave overlooks the Beune River in southern France. Her left-hand rests on a full abdomen that suggests a pregnant womb. In her right hand, she holds a bison or bullhorn * or crescent shaped moon that is engraved or incised with thirteen downward strokes. These thirteen notches may speak of a calculation or form of recording pregnancy and/or the thirteen phases of the moon as suggested by Alexander Marshack in *The Roots of Civilization*. He proposes that the thirteen notches are correlated to the first lunar calendar, as “it is also the number of the days from the birth of the first crescent to just before the days of the mature full moon.” (TROC: 335.) For people who counted moons, this process could have been “a menstrual or pregnancy record, or for a private period of initiation.” (TROC: 91.) For women who lived close to nature and the land, “it is not only coupled in its 28-day period with the cosmic rhythm of the moon, but also in phase with it (onset of menstruation one day before the full moon.)” (SOU: 214-215.)

* (Further research of the Laussel horn (bull or bison horn) relative to the Hebrew Shofar (ram horn) or pre-Vedic Shankar (conch shell) is pending.)

Marshack discusses the mythological and mathematical significance of the thirteen notches and the horn.

If the notations and myths were also related to the processes of pregnancy both in animals and women, as well as to the seasons of rutting, migration, and calving, then it is possible to conjecture that this image of the goddess or woman [or clan mother] with the marked animal horn and with the red color of life [ochred red] is a central aspect or character in the combined myth (TROC: 335).

The notches on the Laussel relief as well as other examples from the East Gravettian culture in Czechoslovakia and Russia plus Italy and Spain demonstrate that these notations speak of a “cognitive, time-factored, and time-factoring technique” (TROC: 57) or *living time*: “time expressed as the rhythms of life.” (MMT.)

As also discussed below, the crescent horn/horns of the bison or bull – and – the crescent lunar horn share some similar attributes. Dorothy Cameron discusses a unique gynecological theory in which Neolithic bullheads 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.)

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).

Origins of “venus” [sic] figures similar to the Goddess of Laussel include Western Europe (Gravettian), Central Europe (Pavlovian Culture), Russia (Kostenkian) and Mal’ta in Siberia. (V.) Most figures are from the Upper Paleolithic and stylistically distinct from the Magdalenian.

[These items are] centered in the Gravettian or upper Perigordian assemblages in France and in related Eastern Gravettian variants, especially the Pavlovian in the former Czechoslovakia, and the Kostenkian in the former Soviet Union. Most Pavlovian – Kostenkian – Gravettian (PKG) ... images show a formal concern with three-dimensional sculpted masses and have the most widespread geographical distribution of any form of prehistoric art. This contrasts sharply with the two-dimensional form and restricted scope of later Magdalenian engraved and painted figures (TDG: 319).

As the moon waxes, wanes, and waxes again in an endless rhythm, it illustrates the eternal return to the beginning: the return to she who is the source and from whom all life and death emanate: the return to the Gaian Source. She was and is continuance, an eternal parthenogenetic source who is ever recreating herself. “She is death-who takes away life, maleficent twin of She who Gives Life” (LOG: 187).

She was the measurer of cycles of time, and of celestial and earthly connection and influence. She governed the fecundity of woman, the waters of the sea and all phases of increase and decrease. The seasons followed each other in sequence as the phases of the moon followed each other. ... Duality, imaged as the waxing and waning moon, was contained and transcended in her totality. So analogously, life and death did not have to be perceived as opposites, but could be seen as phases succeeding each other in a rhythm that was endless (MG: 21).

The measurement of cycles and time would have been especially predictable in

the rhythmic tides of the sea. Based on sea–time, Cameron says that the “rise and fall of the lunar tides menses = moon, from which also come the words *menstruation* and *measure*.” (MH: 509.) As the eternal rhythm of the seas, the phases of the moon and the sequence of the seasons were all in perpetual interdependence – so was female menstruation and pregnancy. All cycles “metaphorically analogous with each other, participating in the interwoven rhythmic pulse of life.” (CGT: 58.) Suggest that the female interdependence with the natural world cycles gave rise to a gynocentric time-factored orientation. (MG: 21; MH: 509.) “As above, so below.” (Vedas.)

The above considerations relate to the Neolithic goddesses called ‘Mistress of the Animals’ and her time–factored association not only with pregnancy and lactation, but also: agriculture; food preparation and sustainability; calendric mythology; lunar calendars; astronomy, mathematics, complex animal mythos associated with magic; and the ritual hunt. A gynocentric time–factored orientation is also suggested in bone or horn notations as a form of record keeping relative to crescent horns such as bull, bison and mammoth, plus vast symbol displays. (TROC: 333-339; LOG: 142.)

According to Abramova and Okladnikov, the ancient image of woman during the emerging Paleolithic/Neolithic clans was both complex and diverse. Abramova suggests that she was Clan–Mother and female clan ancestress: source of life and keeper of the dead. (TROC: 337-338.) Cashford builds on the Neolithic interrelationship of life and death as part of the celestial and earthly order in which “[d]eath was not the end for the Moon” but rather a new beginning. (MMT.)

Perpetually moving – Perpetually moving – from waxing crescent to full to waning crescent to dark and again to crescent – the Moon tells one fundamental story: birth, growth, fullness, decay, death and rebirth. It is the story of transformation. Early people perceived the Moon’s waxing and waning as the growing and dying of a celestial being, whose death was followed by its own resurrection as the New Moon. Born out of the dark, the Moon grows to the peak of its powers when, unaccountably, it begins to wither and decay – to ‘fall away,’ as the Bushmen say – until it dies, vanishing back into the darkness from where it came. For three nights, the Moon is dead and the sky is black. But on the third day, death is transformed into life; the Moon rises again: it is a ‘New Moon’ (MMT: 15).

Death was not the end for the Moon; it was a prelude to a new beginning that would end in a new death, in an ever – recurring sequence which began again each time at the beginning. Gradually, this rhythm of births and deaths becomes predictable and an image forms of a cycle, which stays in the mind as *memory*. For the cycle, as the invisible totality, can never be seen in any one moment, so it has to be held in the mind as an image of the whole. All that can be seen are the moving phases following night after night an unerring pattern. Eventually, early people must have come to see and interpret every part of the cycle from the perspective of the whole. The essential paradox, which leads the mind beyond the frame of the senses, is that the cycle, the whole, is invisible yet contains the visible phases, as though the visible comes out of and falls back into the invisible – like being born and dying, and being born again (MMT).

In addition to Clan–Mother and female clan mistress of hearth, home, children, fires, death, life and vegetation, she also was the “sovereign mistress of animals

and especially of game animals. ... We may suppose that the decisive role taken by the woman in magical rituals preceding the chase had special significance for its success in the eyes of primitive man [people]." (TROC: 338.)

In closing, Iain Morley says:

In addition to providing a fixed duration period for reckoning the passage of time, lunar cycles are also tied in terrestrial events such as menstrual cycles. This thus links a cosmological phenomenon to terrestrial/biological one which is of great significance, relating as it does to fertility and reproduction, as well as the various social and critical activities attendant upon female fertility. ... The reckoning of the passage of time via the recurrence of celestial and terrestrial events forms a fundamental part of marking and managing social, ceremonial and subsistence activities on earth. The point where the reckoning of time and its relationship with ritual really meets with the spiritual are in the narratives that seek to explain these relationships between the cosmological and terrestrial – in other words, where the natural and the super-natural meet in explanations of the world. (TCR: 207-208.)

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

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Also, included in the cave finds of Laussel is a double goddess as illustrated below. (LOG: 172, Fig. 272.)

Further considerations regarding the term *Venus*. Gimbutas and others are reluctant to use the term "venus" as (Latin *Uenus*) and suggest a de-sacralized/de-sanctified term for Riyadh matrix:

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Further double/twin goddess including further double-axe research: 30,000 Labyrinths, Spirals, and Meanders; 26,000, Grimaldi Caves; 7250-6150 Çatal Hüyük; 6000, Sicilians to Malta: 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-4100, Vinca Culture and Bird and Snake Culture; 5200, Malta and Gozo; 4400-2500, Olympus Hera; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Middle Indo-European Bronze Age; 3,000, Tell Brak; 2600-2000, Early Bronze Age, Crete, Chthonian; 1790-1700, Goddess of Kultepe, Anatolia; 1750, Ishtar; 1000, Double Goddess Transition; 630-620, Goddess Kore, Izmir Turkey; 500, Greek Mysteries; and 282-263, Demeter's Priene Temple. (RGS.)

Further research on rituals associated with the bison chase, suggest the keyword search strategy:
Iroquois (AND) longhouse songs (OR) poetry (OR) folklore.

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; 24,000, Dolni Vestonice; 23,000, Goddess of Lespugue; 22,000, with Hood from Brassempouy; 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.)

Additional moon-shrine goddesses and gods research: 5000-4900, Inanna in Uruk, Mesopotamia; 4000, Sumer, Mesopotamia, and Mythologems; 2500, Inanna, Holder of the Me; 1800, Re-Visioning Goddess Sarah and Abraham; 1200, Moses; and 100, Mecca, The Ka'aba and Sacred Stones. (RGS.)

Further research on vulva photo images: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 30,000-25,000, Aurignacian Age; 30,000-25,000,

Goddess of Willendorf, Austria; 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.)

Additional triangle/vulva/V 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; 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; 4000-3500, Gavrinis, Brittany France; 2000, Asherah; 1790-1700, Goddess of Kultepe, Anatolia; and 1500, Lachish Ewer, Triangle, and Menorah. (RGS.)

Additional 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, Aurignacian Age; 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; 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)

IMAGE: GODDESS OF LAUSSEL CAVE: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: GODDESS OF LAUSSEL CARVED INTO A LIMESTONE SLAB ON A LOW RELIEF IN THE LAUSSEL CAVE IN THE DORDOGNE. (SOURCE: ENTRY ABOVE.)

SLIDE LOCATION NEO. PAL. PAL. FRANCE, SHEET 1, ROW 2, SLEEVE 4, SLIDE #9, 25,000-20,000 BCE.

CU_NPF_S1_R2_SL4_S9.jpg

SHOT ON LOCATION OF ORIGINAL: MUSÉE D'AQUITAINE: BORDEAUX, FRANCE.

NOTE 1: TO-SCALE PROTOTYPE FROM THE METROPOLITAN MUSEUM OF ART IN NEW YORK AS PHOTOGRAPHIC PERMISSION DENIED AT MUSÉE D'AQUITAINE, BORDEAUX, FRANCE IN NOVEMBER, 1981.

NOTE 2: FIELDWORK PROJECT 1981.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: GODDESS OF LAUSSEL WITH HORN: LAUSSEL CAVE IN DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION OF GODDESS OF LAUSSEL. IN HER RIGHT HAND, SHE HOLDS A BISON/BULL HORN OR CRESCENT SHAPED MOON THAT IS ENGRAVED OR INCISED WITH THIRTEEN DOWNWARD STROKES. (RGS.) (SOURCE: ENTRY ABOVE.)

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 1, ROW 2, SLEEVE 5, SLIDE #10, 25,000-20,000 BCE.

CU_NPF_S1_R2_SL5_S10.jpg

SHOT ON LOCATION: LAUSSEL CAVE IN DORDOGNE, FRANCE.

ILLUSTRATION/IMAGE IN PROCESS.

NOTE 1: TO-SCALE PROTOTYPE FROM THE METROPOLITAN MUSEUM OF ART IN NEW YORK AS PHOTOGRAPHIC PERMISSION DENIED AT MUSÉE D'AQUITAINE, BORDEAUX, FRANCE IN NOVEMBER, 1981.

NOTE 2: 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; RGS.)

NOTE 3: FIELDWORK PROJECT 2002.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES

IMAGE: GODDESS OF LAUSSEL: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: GODDESS OF LAUSSEL CARVED INTO A LIMESTONE SLAB ON A LOW RELIEF IN THE LAUSSEL CAVE IN THE DORDOGNE. (SOURCE: ENTRY ABOVE.)

SLIDE LOCATION OCHRE DISK, SHEET , ROW , SLEEVE , SLIDE # , 25,000-20,000 BCE.

ON LOCATION: MUSÉE D'AQUITAINE: BORDEAUX, FRANCE.)

PHOTO NOTE: ILLUSTRATOR TAMARA THEBERT.

IMAGE: DOUBLE GODDESS OF LAUSSEL: DORDOGNE, FRANCE.

PHOTO: INCISED OVAL OF DOUBLE GODDESS OF LAUSSEL WITH PENDULOUS BREASTS, SWOLLEN BELLY, AND EXTENDED ARMS INC. MIRROR IMAGE ON BOTTOM HALF OF OVAL. (LOG: 172, FIG. 272.)

SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # , 25,000-20,000 BCE.

ON LOCATION: GLOBAL RESEARCH OF DOUBLE GODDESS OF LAUSSEL: DORDOGNE, FRANCE.

ILLUSTRATION IN PROCESS.

NOTE 1: SEE (LOG: 172, FIG. 272.)

PHOTO NOTE: FOR FURTHER GODDESS OF LAUSSEL RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

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. (RGS.)

NOTE 2: FIELDWORK PROJECT 1982-1989.

IMAGE: BULL & OTHER ANIMALS: ALTAMIRA, SPAIN.

PHOTO: © GSA. DESCRIPTION: BULL/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 THE METROPOLITAN MUSEUM OF ART: NEW YORK, NY.

NOTE 1: FIELDWORK PROJECT 1999.

IMAGE: BULL AND 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. NOT > 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: BULL HORNS: ÇATAL HÜYÜK, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: ÇATAL HÜYÜK ILL. OF A BULL SHRINE INC. BULL HEAD (UTERUS) HORNS (FALLOPIAN), POSSIBLE SYMBOL OF REGENERATION.
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: 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 ANTEDEDATE[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: 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.

