

13. 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves

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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The Vulva.

As the vulva is an ancient symbol
of the divine human female,
special recognition is attributed
to the fully illustrated ochred engravings
in the Les Eyzies cave.
(See below.)

Yoni.

The triangle as the [generative] *yon*
(womb, vagina, vulva;
place of origin, birth, and rest.)
(MN: 78.)

French Caves.

The record in southwestern France
easily surpasses in size and quality
the entire known African record.
(MAU: 97.)

A dense concentration of caves in the Dordogne is referred to as a possible spiritual center or, according to George Bataille, a “focal point of a civilization.” (SOTG: 30; LBA: 20.) One of these caves is Les Eyzies, discovered by Abri Blanchard, Abri Castanet, and La Ferrassie in 1978 CE. Included in this discovery are significant vulva engravings.

As the vulva is an ancient symbol of the divine female, special recognition is attributed to the fully illustrated ochred engravings in the Les Eyzies cave. These rock engravings from the Aurignacian period c. 34,000-28,000 are in the valley of Les Eyzies in the Dordogne in southern France and to date suggest the earliest illustrated vulva images with fully defined human labias. An interpretation of these early labia engravings is ‘an oval vulva swollen as in preparation for birth.’ (LOG: 99.) (See LOG: 99, for renderings of these triangular or bell-shaped vulvas.) For further research, see the Natural Museum of Prehistory Les Eyzies that

contains one the finest Magdalenian collections in the world as well as a unique Ice Age collection.

In 'An Engraved Bone Fragment from, c. 70,000-Year-Old Middle Stone Age Levels at Blombos Cave, South Africa: Implications for the Origin of Symbolism and Language,' Francesco d'Errico, Christopher Henshilwood, and Peter Nilssen clearly state that the 'cut marks are typically V shaped' (EB: 314). They add that, 'such engraving was a symbolic act with symbolic meaning' and evidence an articulate oral language that was most likely acquired or learned through 'linguistic communication rather than by observation or mimicry (EB: 309, 317, (RGS). (RGS: 70,000, Blombos Cave and V Shaped Engraving).

Paleolithic human or divine female iconography in caves, including the V and the vulva are sacred systems that illustrate a ritual connection to the earth (or ochre) and the cave is the Mother (GOH: 27-8): *the cave is the womb*.

By the Upper Paleolithic, when the bodies of the dead were coated in ochre, shells and ivory and bone ornaments were deposited in graves, E. O. James suggests that in addition to the ochreous symbolic blood, shells, cowries among them, accompanied the dead precisely because they resemble the shape of the female labia and thus figured in a 'life-giving rite' for the dead, a birth after death (P: 28-29). Like the cupmark, the shell would not only be part of the burial of the dead for millennia, it also would serve to invoke the goddess. Though the figures of the goddess and the sacred precincts, caves and rock shelters, we can begin to rediscover the human beings who inhabited the European continents between 30,000 BCE and the start of the Neolithic era twenty thousand years later and, perhaps, recover their spirituality (SOTG: 30). (P: 28-29.)

Campbell's discussion of the *bindu* and *yantras* expands on the vocabulary of V pubic triangle symbology.

Among the best known of those Indian tantric diagrams known as *yantras*, designed to inspire and support meditation, that explicit symbol of female energy in its generative role. This triangle is an adaptation of the prominent genital triangle of the typical Neolithic female statuette. The dot is known as the *bindu*, the 'drop' (which, like a drop of oil in water, expands), and the triangle as the *yoni* (womb, vagina, vulva; place of origin, birth, and rest). As contemplated by the *Sakti* worshiper, what whole sign is of the Goddess, alone, as *maya-sakti-devi*, in the sense of those earliest Neolithic figurines, recognized and interpreted by Gimbutas, of the goddess 'absolute and single in her generative role,' at once the cause and the substance (like the spider in its web) of this universe and its life (MN: 78).

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

Further research on vulva images: 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, Aurignacian Age; 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 the 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; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, The Aurignacian Age; 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.)

Marshack, Alexander. "On Paleolithic Ochre and the Early Uses of Color and Symbols." *Current Anthropology* 22.2 (Apr. 1981): 188-191. (POE.)

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.)

For further considerations of cave wall murals and ritual inscriptions:
 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 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.)

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

ON LOCATION: HAUTE 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 AS IT CONTAINS ONE THE FINEST ICE AGE AND MAGDALENIAN COLLECTIONS IN THE WORLD.

IMAGE: AURIGNACIAN VULVAS, VALLEY OF VÉZÈRE: DORDOGNE, FRANCE.

SLIDE LOCATION OCHRE DISK LABELED SWOLLEN VULVAS, SHEET , ROW , SLEEVE , SLIDE # , c. 30,000 BCE.

IMAGE: AURIGNACIAN VULVAS, VALLEY OF VÉZÈRE: DORDOGNE, FRANCE.

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

PHOTO: © GSA. DESCRIPTION:

SLIDE LOCATION OCHRE DISK LABELED SWOLLEN VULVAS, SHEET , ROW , SLEEVE , SLIDE # , c. 30,000 BCE.

ON LOCATION: GLOBAL RESEARCH.

PHOTO NOTE: ILLUSTRATION.

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

PHOTO NOTE: ILLUSTRATOR , TAMARA THEBERT.

IMAGE: DORDOGNE DEITIES: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: TWO DORDOGNE DEITIES: "VENUS" OF TURSAC AND "VENUS" OF SIREUIL.

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

CU_NPF_S5_R2_SL5_S10.jpg

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

NOTE 1: "NOT ONLY HAS THIS FRENCH AREA BEEN REFERRED TO AS A SPIRITUAL CENTER, BUT ACCORDING TO G. BATAILLE, IT WAS ALSO 'A FOCAL POINT OF A CIVILIZATION (LBA: 20).'"

NOTE 2: FIELDWORK PROJECT 1983-1989.

IMAGE: DORDOGNE DEITIES: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: TWO DORDOGNE DEITIES.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 5, ROW 3, SLEEVE 3, SLIDE #13, c. 25,000 BCE.

CU_NPF_S5_R3_SL3_S13.jpg

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

NOTE 1: "NOT ONLY HAS THIS FRENCH AREA BEEN REFERRED TO AS A SPIRITUAL CENTER, BUT ACCORDING TO G. BATAILLE, IT WAS ALSO 'A FOCAL POINT OF A CIVILIZATION (LBA: 20).'"

NOTE 2: FIELDWORK PROJECT 1983-1989.

IMAGE: DORDOGNE DEITIES: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: TWO DORDOGNE DEITIES: "VENUS" OF TURSAC AND "VENUS" OF SIREUIL.

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

CU_NPF_S5_R2_SL5_S10.jpg

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

NOTE 1: "NOT ONLY HAS THIS FRENCH AREA BEEN REFERRED TO AS A SPIRITUAL CENTER, BUT ACCORDING TO G. BATAILLE, IT WAS ALSO 'A FOCAL POINT OF A CIVILIZATION (LBA: 20).'"

NOTE 2: FIELDWORK PROJECT 1983-1989.

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

NOTE 2: FIELDWORK PROJECT 1993.

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.

PHOTO NOTE: FOR FURTHER RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: CARVED VULVA, TREE – OF – LIFE AND BULL: BABYLONIA.

PHOTO: © GSA. DESCRIPTION: PLAQUE OF A BULL, TRIANGLE (VULVA) AND TREE OF LIFE DEDICATED TO BABYLONIAN GULA (ALSO KNOWN AS NIN-DIN-DUNG): RENOWNED HEALING GODDESS WHO RESTORES LIFE.

SLIDE LOCATION NEAR EAST, SHEET 3, ROW 1, SLEEVE 3, SLIDE #18, 1110-900 BCE.

CU_NEA_S3_R1_SL3_S18.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: (CDBL: 108-9.)

NOTE 2: FIELDWORK PROJECT 1998-2002.

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: INCISED POTTERY WITH DANCING WOMAN/VULVA: NINEVEH.

PHOTO: © GSA. DESCRIPTION: INCISED RITUAL POTTERY OF STICK FIGURES OF REINDEER – AND – A DANCING KA FEMALE EMERGING OUT OF PRONOUNCED VULVA, NINEVEH.

SLIDE LOCATION, NEAR EAST, SHEET 10, ROW 3, SLEEVE 1, SLIDE #33, BCE.

CU_NEA_S10_R3_SL1_S33.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998-2002.

IMAGE: CARVED BISON LICKING ITS FLANK: LES EYZIES, FRANCE.

PHOTO: © GSA. DESCRIPTION: CARVED BISON LICKING ITS FLANK ON A REINDEER HORN FROM LA MADELINE NEAR LES EYZIES (DORDOGNE), FRANCE.

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

CU_NPF_S4_R1_SL4_S4.jpg

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

NOTE 1: FIELDWORK PROJECT 1985-1989.