

73. 4000-3500, Gavrinis, Brittany, France

*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.)

\* \* \*

*Vulva Entry.*

Entry passage to Gavrinis (France)  
as well as Newgrange (Ireland)  
and Woodhenge (England)  
are not infrequently  
compared to the vulva.  
(COG: 304.)

*Rich Carvings.*

The great megalithic tomb builders of Western Europe were imbued  
by a religious faith, were devotees of a goddess whose face glares out  
from pot and phalange idol and the dark shadows of the tomb walls,  
whose image is twisted into the geometry of Portuguese schist plaques  
and the rich carvings of Gavrinis and Newgrange.  
(MMG: 248.)

*Regenerative Powers.*

The evocation of the Goddess's regenerative powers  
through carvings of symbols is best expressed at Gavrinis.  
... Surrounded by water, the primordial life source,  
it occupies the southern end of a small island  
in the Gulf of Morbihan.  
(COG: 304.)

*The Dominant Symbol.*

A concentric circle  
with a dot or vertical line in the center,

that is, the vulva.  
(COG: 304.)

*Arc Motif.*

Extensive use of wavy and concentric arc motifs  
is suggestive of the surrounding watery element.  
(COG: 304.)

The exceptional east facing tomb \* on Gavrinis Island in Brittany is a passage grave aligned with the rising sun at winter solstice as well as the equinoxes. “The light that enters the megalithic tombs on winter solstice, illuminating their inner chambers, is also metaphoric. This is the sign of quickening – the womb of Death made fertile for new life” (COG: 305). (From personal experience, the rising moon is equally profound if not breathtaking as “the main orientation of the passage is toward an extreme rising position of the moon.” (COG: 304.)

\* Further east facing temple – tomb entries that are lit at the solstices:  
3500-3200, Knowth, Ireland; 3200, Newgrange, Ireland (see 3200, Irish Neolithic entry); 3100, Stonehenge, England; 3000, Woodhenge, England; 2500, West Kennet Long Barrow, England; 1490-1468, Hatshepsut Temple, Egypt, 1290-1223, Abu Simbel, Egypt; and Chaco Canyon, New Mexico (RGS). (RGS: 3100, Stonehenge, England)

The entrance to the Gavrinis passage tomb, or cairn, includes 26 significantly decorated standing stones that line or fully cover the passageway including the owl plus a vulva. “Extensive use of wavy and concentric arc motifs is suggestive of the surrounding watery element. The dominant symbol is a concentric circle with a dot or vertical line in the center, that is, the vulva (COG: 304).” This passage tomb is “one of the richest megalithic monuments in Brittany, remarkable for the excellence of its relief engravings.” (COG: 304.)

Gavrinis is a dome-like or beehive design, similar to Newgrange at county Meath, Ireland as well as Crete and the Peloponnese’s tholoi (tholos) tombs and Mycenaean chamber tombs. \* This beehive design can also be compared to a womb or a womb space. In addition to this comparison, the entry passage to Gavrinis (France) as well as Newgrange (Ireland) and Woodhenge (England) are not infrequently compared to the vulva. (COG: 304.) This is also said of the entry stones to Norn’s Tump and Windmill Tump in Gloucestershire, England, 3000 BCE.

\* Regarding the Irish Newgrange alignment with the Gavrinis tomb, Frank Battaglia believes that the Irish passage tomb culture clearly originated in Brittany, France. (GR: 55; KTP: 168-171; MAM: 17-30.)

Gavrinis, Newgrange and the Tholos Tombs all face the rising sun. According to Goodison, believes this suggests a belief in the regeneration and ‘revival of

the body after death.’ (MHE: 98.) (MAWE: 172-175, Figs., 110-122, and plates 8-10; LOG: 224-5; COG: 304-5; MHE: 76-82, 98; TAW: 46; GS: 120; MG: 93-95.)

The implication is of revival, of the reappearance or resurrection of what had previously disappeared, the sun rises from the night in the east after disappearing in the west. ...What was the basis for the tradition if it were not connected in some way with the morning sun? ... The tomb was regarded as a womb of the goddess, which had to be fertilized at and after burial, and from which the deceased would be eventually be delivered (MHE: 98-99).

For a detailed description of Gavrinis’ 26 entrance stones plus other related sites and images:

Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991: 93-97. (MG.)

Crawford, Osbert Guy Stanhope. *The Eye Goddess*. 2<sup>nd</sup> ed. Oak Park, IL: Delphi Press, 1991. 68-78. (TEG.)

Fleming, Andrew. “The Myth of the Mother Goddess.” *World Archaeology* 1 (1969). 247-261: (MMG.)

Le Roux, C.T. and Yvon Boëlle. *Carnac, Locmariaquer and Gavrinis*. Rennes, France: Ouest-France, 2001. (CLG.)

Twohig, Elizabeth Shee. *The Megalithic Art of Western Europe*. Oxford, England: Oxford University Press, 1981. (MAWE.)

Further research on vulva representations: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 30,000-25,000, Aurignacian Age; 8000/7000-5000, Early Neolithic; and 1790-1700, Goddess of Kultepe, Anatolia. (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, 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 research, 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.)) (RGS.)

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; 30,000-25,000, 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; 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.)
- Christ, Carol P. "Why Women Need the Goddess: Phenomenological, Psychological, and Political Reflections." *Womanspirit Rising: A Feminist Reader in Religion*. Eds. Carol P. Christ, and Judith Plaskow. San Francisco, CA: Harper & Row, 1979. 71-86. (WWN.)
- 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." 2017. (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.)

Re-Genesis research on ancient healing/re – generating centers, some more well-known than others: Anatolian Bursa, Pergamon/Asclepion, Perge, Pamukkale, Ephesus and Bogazkoy; Egyptian Philae, Dendera, Abu Simbel/Abshek's Sacred Cave, and Kom Ombo; Roman Villa of Mysteries, Herculaneum, and Pompeii; Greek Kos; Minoan Crete; Megaliths Stonehenge, Avebury, Woodhenge, and West Kennet Long Barrow; ancient chalk mound Silbury Hill; Celtic Glastonbury/Chalice Well, and Brythonic Bath; Breton Gavrinis; Eire/Ireland's Knowth and Newgrange; Syrian Palmyra, \* and Iberian/Roman Alhambra. \* UNESCO world-heritage site Palmyra was invaded and seized by Islamic militants on 5-20-2015. Ancient Palmyra was a major caravan juncture for centuries, crossroad center of trade, dark-deity rituals, water-healing facilities,

and mercantile information exchange resource for Greek, Roman, Persian and Islamic cultures. As a world-crossroad repository, Palmyra's archaeology is/was (?) an iconic legacy and archive of ancient civilizations.

IMAGE: AERIAL VIEW: GAVRINIS, FRANCE.

PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF EAST FACING GAVRINIS PASSAGE TOMB. BEEHIVE DESIGN SIMILAR TO CRETE'S THOLOS TOMB AND NEWGRANGE IN IRELAND.

SLIDE LOCATION FRANCE, SHEET 3, ROW 1, SLEEVE 3, SLIDE #1, 4000-3000 BCE.

CO\_FRA\_S3\_R1\_SL3\_S1.jpg

SHOT ON LOCATION: GAVRINIS, MORBIHAN GULF OF BRITTANY, FRANCE.

NOTE 1:

FOR RE-GENESIS RESEARCH ON OTHER BCE EAST FACING TEMPLE-TOMB ENTRIES THAT ARE LIT AT THE SOLSTICES: 4000-3500 GAVRINIS, BRITTANY, FRANCE; 3500-3200, KNOWTH, IRELAND; 3200, NEWGRANGE, IRELAND (SEE 3200, IRISH NEOLITHIC ENTRY); 3100, STONEHENGE, ENGLAND; 2500, WEST KENNET LONG BARROW, ENGLAND; 1490-1468, HATSHEPSUT TEMPLE, EGYPT; 1290-1223, ABU SIMBEL, EGYPT; AND CHACO CANYON, NEW MEXICO (RGS). (RGS: 3100, STONEHENGE, ENGLAND).

NOTE 2: FOR FURTHER INFORMATION: [www.stonepages.com/england/england.html](http://www.stonepages.com/england/england.html)

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: TIMELINE FROM GAVRINIS, FRANCE TO STONEHENGE, ENGLAND.

PHOTO: © GSA. DESCRIPTION: TIMELINE FROM GAVRINIS (GAVR'INNIS / GAVRINI), FRANCE TO STONEHENGE, ENGLAND.

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

CO\_ENG\_S4\_R1\_SL1\_S1.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FOR FURTHER INFORMATION: [www.stonepages.com/england/england.html](http://www.stonepages.com/england/england.html)

NOTE 2: FIELDWORK PROJECT 1982.

IMAGE: SIGNAGE: GAVRINIS, FRANCE.

PHOTO: © GSA. DESCRIPTION: GAVRINIS CAIRN SIGNAGE, ILLUSTRATING ELABORATELY DECORATED STONE R9, INC. SPLENDID CONCENTRIC ARCS AND CURVES. "THIS IS ONE OF THE MOST ELABORATELY AND BEST LAID-OUT OF THE GAVRINIS STONES" (MAWE: 174, FIG. 117).

SLIDE LOCATION FRANCE, SHEET 3, ROW 1, SLEEVE 2, SLIDE #1, 4000-3000 BCE.

CO\_FRA\_S3\_R1\_SL2\_S1.jpg

SHOT ON LOCATION: GAVRINIS, MORBIHAN GULF: BRITTANY, FRANCE.

NOTE 1: (MAWE: FIG 117, R9.)

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: ENTRANCE TO GAVRINIS: GULF OF BRITTANY, FRANCE.

PHOTO: © GSA. DESCRIPTION: ENTRANCE TO GAVRINIS PASSAGE TOMB, OR CAIRN. INCLUDES 26 SIGNIFICANTLY DECORATED STANDING STONES THAT LINE THE PASSAGEWAY.

SLIDE LOCATION FRANCE, SHEET 3, ROW 3, SLEEVE 3, SLIDE #9, 4000-3000 BCE.

CO\_FRA\_S3\_R3\_SL3\_S9.jpg

SHOT ON LOCATION: GAVRINIS: GULF OF BRITTANY, FRANCE.

NOTE 1:

GAVRINIS IS A DOME-LIKE OR BEEHIVE DESIGN, SIMILAR TO NEWGRANGE AT COUNTY MEATH, IRELAND AS WELL AS CRETE AND THE PELOPONNESE'S THOLOI (THOLOS) TOMBS AND MYCENAEAN CHAMBER

TOMBS. THIS BEEHIVE DESIGN CAN ALSO BE COMPARED TO A WOMB OR A WOMB SPACE (RGS).

NOTE 2: ENTRY (PASSAGES) TO GAVRINIS (FRANCE) AS WELL AS NEWGRANGE (IRELAND) AND WOODHENGE (ENGLAND) ARE NOT INFREQUENTLY COMPARED TO THE VULVA COG: 304; RGS).

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: RELIEF ENGRAVINGS, GAVRINIS: GULF OF BRITTANY, FRANCE.

PHOTO: © GSA. DESCRIPTION: RELIEF ENGRAVING OF LABYRINTHINE OWL EYES PLUS THREE CUP-HOLES.

SLIDE LOCATION FRANCE, SHEET 3, ROW 2, SLEEVE 3, SLIDE #10, 4000-3000 BCE.

CO\_FRA\_S3\_R2\_SL3\_S10.jpg

SHOT ON LOCATION: GAVRINIS, MORBIHAN GULF: BRITTANY, FRANCE.

NOTE 1: “[THE SPIRAL MAY] BE THOUGHT OF AS AN ELEMENTARY UNICURSAL LABYRINTH AS THEY HAVE AN INDIRECT PATH LEADING TO A HIDDEN CENTER (MLW: 18; RGS).”

NOTE 2: PAIRED SPIRAL OCULI MAY BE INTERPRETED AS OWL EYES?

NOTE 3: ALSO SEE TWOHIG’S, *THE MEGALITHIC ART OF WESTERN EUROPE*. (MAWE.)

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: TREE – OF – LIFE: GAVRINIS, FRANCE.

PHOTO: © GSA. DESCRIPTION: RELIEF ENGRAVING OF TREE – OF – LIFE.

SLIDE LOCATION FRANCE, SHEET 3, ROW 3, SLEEVE 4, SLIDE #11, 4000-3000 BCE.

CO\_FRA\_S3\_R3\_SL4\_S11.jpg

SHOT ON LOCATION: GAVRINIS, MORBIHAN GULF: BRITTANY, FRANCE.

NOTE 1:

ASHERAH’S ICONOGRAPHY IS ALL FORMS OF THE TREE MANIFESTED IN RITUAL GROVES, TREES, MAY POLES, TEMPLE PILLARS, PRIMEVAL FORESTS, AND GODDESS PILLAR FIGURES WITH FULL NOURISHING BREASTS (AMST: 42-44; AH: 398; COA; APL; RGS).

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: CONCENTRIC ARC MOTIFS: GAVRINIS, FRANCE.

PHOTO: © GSA. DESCRIPTION: CONCENTRIC ARC MOTIFS WITH SERPENTINE ENGRAVINGS ON THE SIDE.

SLIDE LOCATION FRANCE, SHEET 3, ROW 1, SLEEVE 5, SLIDE #21, 4000-3000 BCE.

CO\_FRA\_S3\_R1\_SL5\_S21.jpg

SHOT ON LOCATION: GAVRINIS, MORBIHAN GULF: BRITTANY, FRANCE.

NOTE 1:

EXTENSIVE USE OF WAVY AND CONCENTRIC ARC MOTIFS IS SUGGESTIVE OF THE SURROUNDING WATERY ELEMENT. THE DOMINANT SYMBOL IS A CONCENTRIC CIRCLE WITH A DOT OR VERTICAL LINE IN THE CENTER, THAT IS, THE VULVA (COG: 304).

NOTE 2: SERPENTINE ENGRAVINGS “SHOW EVIDENCE OF A SERPENT CULT [CULTURE REVERENCE].” (MAWE: 172.)

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.) FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: CONCENTRIC ARC MOTIFS WITH VULVA: GAVRINIS, FRANCE.

PHOTO: © GSA. DESCRIPTION: CONCENTRIC ARC MOTIFS WITH DOT OR VERTICAL RELIEF IN CENTER.

SLIDE LOCATION FRANCE, SHEET 3 ROW 2, SLEEVE 4, SLIDE #26, 4000-3000 BCE.

CO\_FRA\_S3\_R2\_SL4\_S26.jpg

SHOT ON LOCATION: GAVRINIS, MORBIHAN GULF: BRITTANY, FRANCE.

NOTE 1: "THE DOMINANT SYMBOL IS A CONCENTRIC CIRCLE WITH A DOT OR VERTICAL LINE IN THE CENTER, THAT IS, THE VULVA (COG: 304)."

NOTE 2: ALSO SEE: TWOHIG'S, *THE MEGALITHIC ART OF WESTERN EUROPE* (MAWE).

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.)  
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NOTE 4: FIELDWORK PROJECT 1989.

