

## 26. 15,000-10,000, Magdalenian 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.)

\* \* \*

### *Magdalenian Period.*

The first 4000 years of the Magdalenian period  
are distinguished for its art, especially  
cave art at Lascaux and Font-de-Gaume in France  
plus, the Altamira Cave in Spain.  
(PDA: 147-8; CA: 58, 62; CEOA; MG; CAH: Vol. 1, Part 1.)

The center of the Magdalenian (or Madelenian) culture was in the Dordogne in Southwest France and neighboring Spain. Other areas include Belgium, Germany, Switzerland, Moravia, and Italy. (CA: 58.) The period is named after finds from La Madeleine in France when cave art was at its peak. Although the Magdalenian Period also began with very cold temperatures, it then warmed considerably. As a result, herds of animals began to move eastward, followed by hunters. Reindeer became a significant source of food as well as fish. Finds include: barbed harpoons; lance-heads; spear-throwers; blades and a miniature saw prototype. The first 4000 years of the Magdalenian period are distinguished for its art, especially cave art at Lascaux and Font-de-Gaume in France plus the Altamira Cave in Spain. (PDA: 147-8; CA: 58, 62; CEOA; MG; CAH: Vol. 1, Part 1.)

The French finds include many bone and ivory female figures deities. (CA: 62.) Surprisingly, numerous cave dwellings used for human habitation during the Magdalenian Age are still visible. Also, pertinent to this discussion, is the relatively new Natural Museum of Prehistory, in the village of Les Eyzies, that contains one the finest Ice Age and Magdalenian collections in the world. (PDA: 147-8; CA: 58, 62; PDA; CEOA; MG; CAH: Vol. 1, Part 1.)

Further considerations of cave art and wall murals:  
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 Lascaux research: 15,000-12,000, Lascaux Cave. (RGS.)

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; 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 from Brassempouy; 20,000-15,000, Solutrean Age; 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; and 12,000, Pamukkale/Hierapolis, Anatolia (Central Turkey). (RGS.)

Further cave research: 15,000-12,000, Lascaux Cave; and 13,000-11,000, Altamira Cave. (RGS.)

Further cave and grotto keyword suggestions:

Cosquer; Grotte de Bédeilhac; Laugerie Basse; Font-Bargeix; Cussac; "Venus"

of Cussac; or Périgueux, and Sulawesi.

IMAGE: MAIDEN WITH HOOD FROM BRASSEMPOUY: LANDES, FRANCE.

PHOTO: © GSA. DESCRIPTION: IVORY HEAD OF VIRGIN GODDESS WITH HOOD FROM BRASSEMPOUY, LANDES, FRANCE.

SLIDE LOCATION NEO. NEO. PAL. FRANCE, SHEET 5, ROW 2, SLEEVE 1, SLIDE #6, c. 22,000 BCE.

CU\_NPF\_S5\_R2\_SL1\_S6.jpg

SHOT ON LOCATION: IMAGE TBD.

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

NOTE 1: "THIS IS THE OLDEST KNOWN *SCULPTURE* OF A GODDESS THAT HAS BEEN FOUND TO DATE. (THE GODDESSES OF WILLENDORF, LAUSSEL, LESPUGUE AND THE DOLNI VESTONICE ARE ENGRAVED)" (MG: 9-11; RGS). (SOURCE, SEE ABOVE.)

NOTE 2: NET-LIKE HEADDRESS CONSIDERATIONS ARE A STYLIZED KNOTTED HAIR NET, NETTED SNOOD, OR A NETTED CAP.

NOTE 3: FIELDWORK 1985-1989.

IMAGE: ANIMAL FRIEZE: LE ROC DE SERS, FRANCE.

PHOTO: © GSA. DESCRIPTION: FRIEZE OF ANIMALS FROM LE ROC DE SERS, CHARENTE, FRANCE, SOLUTREAN PERIOD.

SLIDE LOCATION FRANCE, SHEET 4, ROW 2, SLEEVE 4, SLIDE #7, 20,000-15,000 BCE.

CO\_FRA\_S4\_R2\_SL4\_S7.jpg

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

NOTE 1:

A SOLUTREAN AGE MAMMOTH-HUNTING EXAMPLE IS ILLUSTRATED IN THIS LE ROC DE SERS FRIEZE DISCOVERED IN A CLIFF ROCK SHELTER NEAR ANGOULÊME VILLAGE, FRANCE. THE ENGRAVINGS INCLUDE HORSES, BEAR, A BOAR, A BISON AND TWO BUTTING IBEXES (RGS). (SOURCE: ENTRY ABOVE.)

