

## 17. 30,000-25,000, Goddess of Willendorf, Austria

*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.)

\* \* \*

### *Fertility Goddesses.*

Not all Upper Paleolithic fat ladies  
or fertility goddesses,  
as they are usually described  
are pregnant.  
(LOG: 141.)

### *Spiraling Hair Design.*

This Paleolithic figurine [figure] displays  
a concentrically circular, spiraling hair design  
stylistically similar to the Judean pillar figurines [figures.]  
(HVG: 108.)

The Austrian goddess of Willendorf is a 4 1/2 in. engraved limestone or fired composite with traces of ochre. On her head is a woven headdress, cap, or hairstyle of precisely carved labyrinthine notations 'layered in seven strata.' (MG: 10.) Given the miniature scale, she could easily fit in one's hand and suggests a "personal, not a communal, religious artifact." (SOTG: 26-27.) The Willendorf goddess from Austria (Moravia), the Lespugue goddess from France, and Dolni Vestonice from Czechoslovakia along with others from Spain, Russia plus Germany and Mal'ta in Siberia all suggest "rituals of an immensely extended culture." (MG: 684.)

So rooted in the earth that she seems to be a part of it. The centripetal heaviness of her body – where breasts, womb and thighs fall into a round and the arms rest on top of hugely swollen breasts – forms a distinct contrast to the separateness of the head with its precisely carved notations. The curiously bulbous head is vertically layered in seven strata, with each layer notched horizontally all the way round (MG: 10).

### Cultural Epochs:

The so-called "venus" [sic] figures including the goddess of Willendorf are primarily from: Western Europe (Gravettian); Central Europe (Pavlovian Culture); and Russia (Kostenkian). (V.) Finds are generally 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). ... [I]mages 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).

\* 2017 CE: For a recent Upper Paleolithic discovery, see the sculpture of a corpulent ivory female from the area of Bryansk in Western Russia, 23,000 BCE.

A distinguishing “venus” [sic] great mother clarification. Although steatopygous or female amplitude figures may indicate supernatural potency such as fecundity, fertility, parthenogenesis, not all such figures are necessarily pregnant.

Not all Upper Paleolithic fat ladies or ‘fertility goddesses,’ as they are usually described are pregnant. Even the famous “Venuses” of Willendorf and Lespugue are probably not pregnant. Their breasts and buttocks are the focus of attention, not their bellies: they hold their hands on their breasts (LOG: 141).

For 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 goddess or ancestral matrix:

Gimbutas, Marija Alseikaite. “The ‘Monstrous Venus of Prehistory: Divine Creatrix.’” *In All Her Names: Explorations of the Feminine in Divinity*. Eds. Joseph Campbell, and Charles Musès. San Francisco, CA: HarperSanFrancisco, 1991. 25-54. (MVP.)

For additional research and analysis of Paleolithic textile artifacts, including string skirts, nets for hunting, caps, and ivory weaving tools, suggest the selected works of the following archaeologists, linguists, and anthropologists:

Barber, Elizabeth J. W. *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages: With Special Reference to the Aegean*. Princeton, NJ: Princeton University Press, 1991. (PT.)

\_\_\_\_\_. *Women’s Work: The First 20,000 Years*. New York, NY: W. W. Norton 1994. (BWW.)

Cootner, Cathryn M., et al. *Anatolian Kilims: The Caroline & H. McCoy Jones Collection*. San Francisco, CA: Fine Arts Museums of San Francisco, 1990.

Greenspan, Stanley and Stuart Shanker. *The First Idea: How Symbols, Language, and Intelligence Evolved from Our Early Primate Ancestors to Modern Humans*. Cambridge, MA: Da Capo Press, 2004. (FI.)

Marshack, Alexander. *The Roots of Civilization: The Cognitive Beginnings of Man’s First Art, Symbol and Notation*. Mount Kisco, NY: Moyer Bell, 1991. (TROC.)

Soffer, O., J. M. Adovasio, and D. C. Hyland. “The Well-Dressed ‘Venus’: Women’s Wear c. 27,000 PB.” *Archaeology, Ethnology, and Anthropology of Eurasia* 1 (2000): 37-47. (WDV.)

\_\_\_\_\_. “The Venus Figurines: Textiles, Basketry, Gender, and Status in the Upper Paleolithic.” *Current Anthropology* 41.4 (Aug.-Oct. 2000): 511-537. (VF.)

Wrescher, Ernst E. “Red Ochre and Human Evolution: A Case for

Discussion." *Current Anthropology* 21 (1980): 631-644. (RO.)

For further contemporary research on parthenogenesis/supernatural potency/self-seeding/self-making/autopoiesis including further aspects of self-fertilized eggs = two X chromosomes:

Capra, Fritjof. *The Web of Life: A New Understanding of Living Systems*. New York, NY: Anchor, 1996. 194-221. (WOL.)

Holt, Jim. "Single-Egg Theory: Immaculate Conception without God." *Lingua Franca* 11.7 (Oct. 2001): 68.

<http://linguafranca.mirror.theinfo.org/print/0110/hypothesis.html>

Jantsch, Erich. *The Self-Organizing Universe: Scientific and Human Implications of the Emerging Paradigm of Evolution*. Oxford, England: Pergamon Press, 1980. (SOU.)

Margulis, Lynn. *Symbiosis in Cell Evolution: Microbial Communities in the Archean and Proterozoic Eons*. New York, NY: Freeman, 1993. (SCE.)

Morowitz, Harold J., and James S. Trefil. *The Facts of Life: Science and the Abortion Controversy*. New York, NY: Oxford University Press, 1992 (FL.)

Perlman, David. "Survival of the Fittest Females." *San Francisco Chronicle* 22 Mar. 2004: A4. (SFF.)

Rigoglioso, Marguerite. *Bearing the Holy Ones: A Study of the Cult of Divine Birth in Ancient Greece*. Diss. California Institute of Integral Studies, 2007. Ann Arbor, MI: ProQuest/UMI, 2008. (Publication No. AAT 3286688.) (BHO.)

\_\_\_\_\_. *The Cult of Divine Birth*. New York, NY: Palgrave Macmillan, 2009. (CD.)

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, Vulva Engravings, France; 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 African Dark Mothers 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 Matrilinial Motherline; 40,000, Har Karkom; 30,000-25,000, Aurignacian Age; 26,000, Grimaldi Caves; 25,000-20,000, Gravettian Age; 25,000, Caravanserai, Trade Routes, and Dark Mothers; 25,000-20,000, Goddess of Laussel; 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.)

Further vulva research: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, Aurignacian Age; 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 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; 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; 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.)

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.)

IMAGE: GODDESS OF WILLENDORF WITH LABYRINTHINE HEADDRESS: AUSTRIA.  
PHOTO: © GSA. DESCRIPTION: GODDESS OF WILLENDORF (4 1/2 INCHES):  
ENGRAVED LIMESTONE OR FIRED COMPOSITE WITH TRACES OF OCHRE. ON HER  
HEAD IS A WOVEN HEADDRESS OR HAIR STYLE, OF PRECISELY CARVED  
LABYRINTHINE NOTATIONS 'LAYERED IN SEVEN STRATA.' (MG: 10.)  
SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 3, SLEEVE 5, SLIDE #15,  
c. 30,000-25,000 BCE.

CU\_NPF\_S2\_R3\_SL5\_S15.jpg

SHOT ON LOCATION: IMAGE OF GODDESS OF WILLENDORF WITH LABYRINTHINE  
HEADDRESS.

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

NOTE 1: GIVEN THE MINIATURE SCALE, SHE COULD EASILY FIT IN ONE'S HAND  
AND SUGGESTS A "PERSONAL, NOT A COMMUNAL, RELIGIOUS ARTIFACT." (SOTG:  
26-27.)

NOTE 2: FIELDWORK 1982-1989.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: GODDESS OF WILLENDORF WITH LABYRINTHINE HEADDRESS: AUSTRIA.  
PHOTO: © GSA. DESCRIPTION: GODDESS OF WILLENDORF (4 1/2 INCHES):  
ENGRAVED LIMESTONE OR FIRED COMPOSITE WITH TRACES OF OCHRE.  
SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 1, SLEEVE 5, SLIDE #22, c.  
30,000- 25,000 BCE.

CU\_NPF\_S2\_R1\_SL5\_S22.jpg

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

NOTE 1: GIVEN THE MINIATURE SCALE, SHE COULD EASILY FIT IN ONE'S HAND  
AND SUGGESTS A "PERSONAL, NOT A COMMUNAL, RELIGIOUS ARTIFACT." (SOTG:  
26-27.)

NOTE 2: TO-SCALE PROTOTYPE.

NOTE 3: FIELDWORK 1982-1989.

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

NOTE 1: "NOT ONLY HAS THIS FRENCH AREA [GRIMALDI] 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: GRIMALDI DEITIES: NW ITALY NEAR THE FRENCH BORDER.

PHOTO: © GSA. DESCRIPTION: SEVEN GRIMALDI DEITIES.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 5, ROW 2, SLEEVE 1, SLIDE #6, c. 25,000  
BCE.

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

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

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

NOTE 2: FIELDWORK PROJECT 1983-1989.

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. 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: 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.) (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1981.

IMAGE: GODDESS OF LAUSSEL WITH HORN FROM LAUSSEL CAVE: 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.)

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: DORDOGNE, 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:

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.

IMAGE: DOLNÍ VĚSTONICE: MORAVIA, CZECH REPUBLIC.

PHOTO: © GSA. IMAGE: DOLNI VESTONICE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 5, ROW 4, SLEEVE 2, SLIDE #35, c. 24,000 BCE.

CU\_NPF\_S5\_R4\_SL2\_S35.jpg

SHOT ON LOCATION: MORAVIA, SOUTH OF THE CZECH REPUBLIC: DOLNI VESTONICE MUSEUM, CZECHOSLOVAKIA.

NOTE 1: TO-SCALE PROTOTYPE.

NOTE 2: ALSO SEE DOLNI VESTONICE CZECH REPUBLIC IN GOOGLE IMAGES.

NOTE 3:

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.) (SOURCE: ENTRY ABOVE.)

NOTE 4: FIELDWORK PROJECT.

PHOTO NOTE: FOR FURTHER DOLNI VESTONICE (CZECH REPUBLIC) RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: GODDESS OF LESPUGUE: LESPUGUE CAVE, FRANCE.

PHOTO: © GSA. DESCRIPTION: STEATOPYGOUS IVORY NUDE GODDESS OF LESPUGUE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 1, ROW 3, SLEEVE 4, SLIDE #14, c. 23,000 BCE.

CU\_NPF\_S1\_R3\_SL4\_S14.jpg

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

NOTE 1: ORIGINAL.

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). (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1985-1989.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES OR GOOGLE IMAGE.

IMAGE: GODDESS OF LESPUGUE, LESPUGUE CAVE, FRANCE.

PHOTO: © GSA. DESCRIPTION: STEATOPYGOUS IVORY NUDE GODDESS OF LESPUGUE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 6, ROW 1, SLEEVE 2, SLIDE #14, c. 23,000 BCE.

CU\_NPF\_S6\_R1\_SL2\_S14.jpg VS. CU\_NPF\_S4\_R1\_SL2\_S14

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

NOTE 1: PROTOTYPE TO SCALE.

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 1985-1989.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

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. PAL. FRANCE, SHEET 4, ROW 1, SLEEVE 3, SLIDE #3, c. 22,000 BCE.

CU\_NPF\_S4\_R1\_SL3\_S3.jpg

SHOT 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.

