

## 24. 22,000, Maiden with Hood from Brassempouy

*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.)

\* \* \*

*From Europe to Siberia.*

The many goddess figures  
'all the way from France to Russia  
suggests that there was a continuity of religious  
structure stretching from Europe to Siberia,  
unimaginable before the excavations  
of the twentieth century.'  
(MG: 12-11.)

The head of the maiden goddess with hood \* from Brassempouy in Landes, France is beautifully sculptured from a fragment of mammoth-ivory, discovered in 1892 CE. Although the height is only 1 3/8 inches, this exquisite head was carved in what could be compared to a contemporary style. Her features are very distinctive, including a long neck, chiseled nose, well-defined eyes, and long hair in crisscrossed braids or a netted cap? (Other net-like headdress considerations are a stylized knotted net or a netted snood.) Anne Baring and Jules Cashford suggest that 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.) \*\* The many goddess figures "all the way from France to Russia suggests that there was a continuity of religious structure stretching from Europe to Siberia, unimaginable before the excavations of the twentieth century." (MG: 12-11.)

\* Additional keywords/phrases are: "Venus" de Brassempouy; la Dame de Brassempouy; Lady de Brassempouy; Dame à la Capuche; or Lady with the Hood.

\*\* See images of the goddesses of Willendorf, Laussel, Lespugue, the Dolni Vestonice, etc. in the GSA section below.

Further research on ancient textiles as they relate to this entry:

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. (AK.)

- 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.)

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; 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.)

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.

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.  
 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: SELECTED EXAMPLES OF AFRICAN DARK MOTHERS DISCUSSED IN *REGENESIS* ARE: TAN-TAN; THE BEREKHA RAM; BRASSEMPOUY; WILLENDORF; LAUSSEL; DOLNI VESTONICE AND LESPUGUE. (WKP: 11-26-05; EKP: 89-135.) (SOURCE: ENTRY ABOVE.)

PHOTO NOTE: HAUTE GARGONNE, FRANCE: MUSÉE DES ANTIQUITÉS NATIONALES.  
(SAINT-GERMAIN-EN-LAYE, FRANCE IS JUST OUTSIDE OF PARIS.)  
NOTE 3: 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. 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 U. PAL, 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 PROJECT 1982-1989.

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  
*REGENESIS* 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 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 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  
*REGENESIS* 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  
CU\_NPF\_S5\_R4\_SL2\_S35.jpg  
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  
*REGENESIS* ARE: TAN-TAN; THE BEREKHAT RAM; BRASSEMPOUY; WILLENDORF;

LAUSSEL; DOLNI VESTONICE AND LESPUGUE. (WKP: 11-26-05; EKP: 89-135, RGS.)  
(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 IN PROCESS.

NOTE 1: ORIGINAL.

NOTE 2: SELECTED EXAMPLES OF AFRICAN DARK MOTHERS DISCUSSED IN  
*REGENESIS* 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: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

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  
*REGENESIS* ARE: TAN-TAN; THE BEREKHAT RAM; BRASSEMPOUY; WILLENDORF;

LAUSSEL; DOLNI VESTONICE AND LESPUGUE. (WKP: 11-26-05; EKP: 89-135.)

NOTE 3: FIELDWORK PROJECT 1985-1989.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

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

SHOT 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: 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 [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

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: CARVED DEITY MAL'TA – BURET: LAKE BAIKAL, ANCIENT SIBERIA.  
PHOTO: © GSA. DESCRIPTION: CARVED MAMMOTH TUSK FEMALE DEITY MAL'TA – BURET, ON LEFT BANK OF LAKE BAIKAL, ANCIENT SIBERIA.  
SLIDE LOCATION, SHEET , ROW , SLEEVE , SLIDE #, BCE.  
SHOT ON LOCATION: HERMITAGE MUSEUM: ST. PETERSBURG, RUSSIA.  
NOTE 1: MOST COMMON CARVED IVORY FINDS ARE BIRDS AND FEMALES.  
NOTE 2: THE MANY GODDESS FIGURES "ALL THE WAY FROM FRANCE TO RUSSIA SUGGESTS THAT THERE WAS A CONTINUITY OF RELIGIOUS STRUCTURE STRETCHING FROM EUROPE TO SIBERIA, UNIMAGINABLE BEFORE THE EXCAVATIONS OF THE TWENTIETH CENTURY." (MG: 12-11.)  
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.  
PHOTO NOTE: <http://donsmaps.com/malta.html>