

68. 4000-3000, Locmariaquer, Brittany Hook Symbology

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.)

* * *

Locmariaquer.

This unique European site includes
great dolmens such as the Table des Marchands
plus, a significant concentration
of megalithic graves around Carnac.
(See below.)

Locmariaquer Symbology.

The triangular capstone at the end of the
Locmariaquer's passage grave or dolmen in Brittany France,
illustrates numerous stylized hooks/sickles (croziers) or
serpents as simplified single spirals.
(See below.)

Hook Iconography.

These hook-like images might then be understood
both as emanations of energy emerging
from the vulva of the goddess and
also as the dead brought back to life—
serpents that have sloughed their
skin images of ancestral spirits.
(MG: 97, Fig. 66.)

Brittany is in the Gulf of Morbihan on the southern coast with Carnac in the center. This unique European site includes great dolmens such as the Table des Marchands plus a significant concentration of megalithic graves around Carnac. Here alignments of 3,000 menhirs are found in an area of 2,000 meters. (TOL: 56-

7.) Of special interest in this entry is Locmariaquer's large capstone at the Neolithic Table des Marchands.

The triangular capstone at the end of the Locmariaquer's passage grave or dolmen in Brittany, France, illustrates numerous stylized hooks (croziers) or serpents as simplified single spirals. This symbol is also found in the tomb at Gavrinis, Brittany as well as the site of Alaca Hüyük, (Anatolia) Turkey. Additionally, images of the hook or crozier were common to Sumerian Inanna as the symbol of reed bundles or pillars that protected the harvest. The caduceus staff with two serpents was the symbol of Babylonian physician and queen of healing, Gula-Bau, known as *she who restores life*, c. 3000. Later the serpent symbol was subsumed by Greek patriarchs, Egyptian pharaohs, and Catholic popes as scepters of office. * (TEG: 74-5; MG: 97, 175, 191, 195-6; LOG: 284-290; ASOI: 12; CDBL: 108-9.) (For a detailed description of Locmariaquer's orthostatic chamber and decorated stones, see *The Megalithic Art of Western Europe* by Elizabeth Shee Twohig. (MAWE.)

* As the caduceus staff was taken over by patriarchs, pharaohs, and popes, so was Asherah's serpent Nehushtan and Tanit (Serpent Lady) subsequently appropriated to Moses in the 7th century BCE Deuteronomists. (RDW: 166-167.)

Baring and Cashford discuss the symbol system on Locmariaquer's triangular capstone.

It has a design of hooks or sickles incised on it, similar to a design that appears on many goddess-menhirs elsewhere in France and all-over Old Europe. These designs increase in number as the stone widens. The two groups are divided by a central space marked by an oval design, which Gimbutas identified as a vulva. The hook or sickle is so similar in shape to a serpent and so ubiquitous in Neolithic imagery that it may not be too far-fetched to read it, as an image of regeneration such as would appear naturally in a place of burial. These hook-like images might then be understood both as emanations of energy emerging from the vulva of the goddess and also as the dead brought back to life—serpents that have sloughed their skin images of ancestral spirits (MG: 97, Fig. 66).

Further Gula-Bau as well as caduceus, staff, hook and crozier research: (RGS: 3000, Gula-Bau, Babylonian Queen of Physicians.)

Further Inanna research: 5000-4900, Inanna in Uruk, Mesopotamia; 4000, Sumer, Mesopotamia, and Mythologems; 2400, Lilith and Eve; 2370-2316, Akkadian Enheduanna and Inanna's Hymns; 2300, Sumerian Transitions; 2000, Babylonian Mythology; 1800, Re-Visioning Goddess Sarah and Abraham; and 1750, Hammurabi Laws, Babylon, Ishtar, and Inanna. (RGS.)

For a detailed description of Locmariaquer in Brittany and other related sites: 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*. 2nd 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.)
- Streep, Peg. *Sanctuaries of the Goddess: The Sacred Landscapes and Objects*. Boston, MA: Bulfinch, 1994. (SOTG.)
- Twohig, Elizabeth Shee. *The Megalithic Art of Western Europe*. Oxford, England: Oxford University Press, 1981. (MAWE.)

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.)

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; 4000-3500, 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.)
- 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.)

IMAGE: TRIANGULAR (VULVA) BACKSTONE: LOCMARIAQUER, FRANCE. PHOTO: © GSA. DESCRIPTION: TRIANGULAR (VULVA) BACKSTONE WITH NUMEROUS STYLIZED HOOKS (CROZIERS) OR STAFFS, LOCMARIAQUER, BRITTANY, FRANCE. (LOG: 192, 285; MG: 95.) SLIDE LOCATION FRANCE, SHEET 3, ROW 3, SLEEVE 5, SLIDE #11, 4000-3000 NEOLITHIC BCE.

CO_FRA_S3_R3_SL5_S11.jpg

SHOT ON LOCATION: LOCMARIAQUER: BRITTANY, FRANCE.

NOTE 1: TRIANGULAR SITES AND STONES MIRROR THE "PUBIC TRIANGLE, AN ABSTRACTION OF THE GODDESS." (TAW: 48.)

NOTE 2: FOR FURTHER DISCUSSIONS AND GSA IMAGES OF THE STYLIZED HOOK, CROZIER OR STAFF PLUS SUMERIAN INANNA, SEE: 4000, ALACA HÜYÜK, (ANATOLIA) TURKEY AND 1349, TUTANKHAMEN. (RGS.) (TEG: 74-76; MG, 97. FIG. 66.)

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: DOUBLE GODDESS INANNA/ISHTAR WITH CROWN OF HORNS: URUK, MESOPOTAMIA.

PHOTO: © GSA. DESCRIPTION: DOUBLE GODDESS INANNA/ISHTAR WITH CROWN OF HORNS AND TIERED ROBE HOLDING LION-HEADED MACE. "MESOPOTAMIANS SAW INANNA – ISHTAR AS A SINGLE UNIFIED DEITY (QH: 29)."

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 1, SLEEVE 4, SLIDE #17E, BCE.

CU_NEA_S4_R1_SL4_S17E.jpg

SHOT ON LOCATION: SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1:

NORTHERN SUMERIAN GODDESS INANNA WAS FUSED TOGETHER WITH HER COUNTERPART, SOUTHERN AKKADIAN ISHTAR. AS THROUGHOUT ANCIENT CIVILIZATIONS, POLYTHEISTIC DOUBLE GODDESS

INANNA/ISHTAR CONSOLIDATED POLITICAL EFFORTS, SACRED LITERATURE, THEOLOGY, AND CRUCIAL COMMUNITY ENDEAVORS AS WELL AS NATIONAL CELEBRATIONS INCLUDING SACRED MARRIAGE-RITES AND BLOOD MYSTERIES (RGS: 1750, ISHTAR).

NOTE 2: THE IMAGE OF THE HOOK OR CROZIER WAS COMMON TO SUMERIAN INANNA AS THE SYMBOL OF THE REED BUNDLES OR PILLARS THAT PROTECTED THE HARVEST (RGS).

NOTE 3:

INANNA'S HOOK WAS INHERITED BY CHRISTIAN BISHOPS AS A SCEPTER OF OFFICE. A COMMON THEME FOR THE FANCIER ELABORATELY CURVED CROZIER OF BISHOPS WAS A COILED DRAGON OR SERPENT HEAD (RGS). (BFV; CDBL.)

NOTE 4: FOR FURTHER DISCUSSIONS AND GSA IMAGES OF THE STYLIZED HOOK, CROZIER OR STAFF PLUS SUMERIAN INANNA, SEE: 4000, ALACA HÜYÜK, (ANATOLIA) TURKEY; AND 1349, TUTANKHAMEN (RGS). (TEG: 74-76; MG, 97. FIG. 66.)

NOTE 5: FIELDWORK PROJECT 1980-1989.

IMAGE: STYLIZED HOOK OR CROZIER: ALACA HÜYÜK, (ANATOLIA) TURKEY. PHOTO: © GSA. DESCRIPTION: KING AND QUEEN WITH STYLIZED HOOK OR CROZIER AND RAISED HAND PAYING HOMAGE TO BULL ON PEDESTAL PLUS ALTAR ON THE LEFT SIDE AT THE SPHINX GATE, ALACA HÜYÜK, (ANATOLIA) TURKEY. (TEG: 74-76; TOL: 117-8.) ALSO SEE CATHEDRA GODDESS ON RIGHT CORNER OF PROCESSIONAL FRONT WALL.

SLIDE LOCATION TURKEY, SHEET 64, ROW 4, SLEEVE 1, SLIDE #811, 1450-1200 BCE. CO_TUR_S64_R4_SL1_S811

SHOT ON LOCATION: ALACA HÜYÜK: (ANATOLIA) TURKEY.

NOTE 1: FOR FURTHER DISCUSSIONS AND GSA IMAGES OF THE STYLIZED HOOK, CROZIER OR STAFF PLUS SUMERIAN INANNA'S CROZIER, SEE: (RGS: 4000-3000, LOCMARIAQUER; AND 1349, TUTANKHAMEN). ALSO SEE: (TEG: 74-76.)

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: TUTANKHAMEN'S STYLIZED HOOK: EGYPTIAN TOMB.

PHOTO: © GSA. DESCRIPTION: STYLIZED HOOK (CROZIER) OR STAFF FROM TUTANKHAMEN'S TOMB FROM VALLEY OF THE KINGS' TOMB, EGYPT.

SLIDE LOCATION EGYPT, SHEET 35, ROW 2, SLEEVE 5, SLIDE #254, 1350 BCE.

CO_EGY_S35_R2_SL5_S254.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT AND TUTANKHAMEN'S TOMB.

NOTE 1: FOR FURTHER DISCUSSIONS AND GSA IMAGES OF THE STYLIZED HOOK, CROZIER OR STAFF PLUS SUMERIAN INANNA'S CROZIER, SEE, RGS: 4000-3000, LOCMARIAQUER AND 4000, ALACA HÜYÜK, (ANATOLIA) TURKEY. (TEG: 74-76.)

NOTE 2: FIELDWORK PROJECT 1985-1989.

IMAGE: PHYSICIAN GULA WITH STAFF AND TREE – OF – LIFE: BABYLON.

PHOTO: © GSA. DESCRIPTION: PLAQUE OF A BULL, TRIANGLE (VULVA) AND TREE OF LIFE DEDICATED TO BABYLONIAN HEALER AND PHYSICIAN GULA (ALSO KNOWN AS NIN-DIN-DUNG): RENOWNED HEALING GODDESS WHO RESTORES LIFE. (CDBL: 108-9.)

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: THE CADUCEUS STAFF WITH TWO SERPENTS WAS ALSO A SYMBOL OF THE BABYLONIAN PHYSICIAN AND QUEEN OF HEALING, GULA-BAU, KNOWN AS SHE WHO RESTORES LIFE, c. 3000 (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2:

THE TEMPLE OF GULA IN BABYLON ... FUNCTIONED PARTIALLY AS A HOSPITAL OF THE GODDESS GULA, WHO WAS MUCH SOUGHT AFTER AS A HEALER. ... HER SYMBOL WAS THE 'NINGIZZADA' ... STAFF ROUND WHICH ARE ENTWINED TWO SERPENTS, WHICH BECAME THE CADUCEUS (WAND) OR MERCURY, THE SYMBOL OF A PHYSICIAN, FROM THEN TO THIS DAY (CDBL: 108-9).

NOTE 3: FIELDWORK PROJECT 1998-2002.

IMAGE: SERPENT ENGRAVINGS AT GAVRINIS: BRITTANY, FRANCE.

PHOTO: © GSA. DESCRIPTION: SERPENT ENGRAVINGS AT GAVRINIS IN THE GULF OF MORBIHAN, BRITTANY NEAR LOCMARIAQUER.

SLIDE LOCATION FRANCE, SHEET 3, ROW 1, SLEEVE 4, SLIDE #7, 4000-3500 BCE.

CO_FRA_S3_R1_SL4_S7.jpg

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

NOTE 1:

LOCMARIAQUER'S PASSAGE GRAVE IN BRITTANY, FRANCE, ILLUSTRATES NUMEROUS STYLIZED HOOKS (CROZIERS) OR THE SERPENT AS A SIMPLIFIED SINGLE SPIRAL. (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1989.