

## 19. 25,000-20,000, Gravettian 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.)

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### *Gravettian Period.*

Known for impressive cave paintings and  
engravings in French caves in  
Lascaux and also the Dordogne.  
(See below.)

The Gravettian period is named after the French site of La Gravette in Dordogne, France. In addition to small pointed blades called the Gravette points, this period is also noted for numerous so-called the “venus” [sic] finds including the goddesses of Laussel. This Gravettian period is also known for impressive cave paintings and engravings in French caves in Lascaux and also the Dordogne including: Laussel, La Mouthe, Abri Pataud and Terme Piolet. (TDG: 319.) (OLL; PDA; CEOA; MG: 683; CAH: Vol. 1, Part 1.)

In addition to the Western Europe (Gravettian) “venus” finds, other related figures have been discovered in: Central Europe (Pavlovian Culture), Russia (Kostenkian) plus Mal’ta in Siberia. Most of these figures are from the Upper Paleolithic and stylistically distinct from the Magdalenian. As discussed in the 25,000-20,000, Goddess of Laussel entry (RGS), these finds 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) ... images 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).

Further consideration regarding the term “venus”, Gimbutas and others are reluctant to use the term “venus” as (Latin *Uenus*) and suggests 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.)

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.)

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, Vulva Engravings, France; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 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 ancient Dark Mothers (Creatrix?) 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; 40,000, Har Karkom; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 26,000, Grimaldi Caves; 25,000, Caravanseraï, 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.) Additional Goddess considerations from other ancient populations and time periods include: German Hoherfels (40,000 BCE); Russian Kostenki - Borshevo (25,000 BCE); \* and French Carbonnel (4,000 BCE).

\* Although Stone Age female (i.e. vulva) finds are abundant, archaeological male (phallus) discoveries are rare and timeline starts around 28,000-26,000 BCE. (Don Hitchcock. Donsmaps.com/venustimeline.html)

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. PAL. FRANCE, SHEET 1, ROW 2, SLEEVE 4, SLIDE #9, 25,000-20,000 BCE.

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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: FIELDWORK PROJECT 1981.

PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

IMAGE: GODDESS OF LAUSSEL WITH HORN: 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: LASCAUX CEILING: LASCAUX CAVE: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: LASCAUX CAVE CEILING INCLUDING DEER, LASCAUX CAVE, DORDOGNE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 2, SLEEVE 2, SLIDE #7, BCE.

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SHOT ON LOCATION: PROTOTYPE FROM THE METROPOLITAN MUSEUM OF ART, NEW YORK, NY. (PHOTOGRAPHIC PERMISSION DENIED IN LASCAUX, FRANCE.)

NOTE 1: 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 BEEN REFERRED TO AS A SPIRITUAL CENTER, BUT ACCORDING TO G. BATAILLE, IT WAS ALSO 'A FOCAL POINT OF A CIVILIZATION' (LBA: 20)." (SOURCE: RGS.)

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

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.