

Four Memes in the Two-Million Year Evolution of Symbol, Metaphor and Myth

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Center for Research on the Origins of Art and Religion

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4th Annual Meeting. International Association for Comparative Mythology
Radcliffe Institute for Advanced Study, Harvard University, October 2010

Old Paradigm: 'Big Bang Creative Explosion'

Recent Out-of-Africa Model (ROM) Falsified by Evidence

Component	Old Paradigm	True / False
Date	45 ka (Klein); 45-50 (Mellars; Bar Yosef); 30-60 (Mithen); MIS4 59-74 ka (Field, Petraglia & Lahr)	No, 3 waves O-of-A H.s.s. ~125 kya
Paleontology	<i>Homo sapiens sapiens</i> ('anatomically modern <i>Homo sapiens</i> ' replaces earlier archaic forms of <i>Homo sapiens</i> across Eurasia	Replacement Questionable
Genetics	Y-DNA haplogroups C and D + mtDNA M and N	Mutation Rate Clock questionable
'Behavioral Modernity'	Package of 'modern' behaviors, including the following	No package, innovations over 2 mya
Technology	Mode IV Upper Paleolithic/Later Stone Age (blade and burin, backed blades, microblade cores and blades); novel materials: bone, antler; regional tool styles, first steps in coastal navigation and seafaring	Mode IV origin Cen. Asia or multiregional
Language	Language capacity is 'Modern', FOXP2 mutation	No, evolving language capacity from 2 mya
Behaviors	Range extension; long-distance resource procurement & exchange of goods; intensified resource extraction, especially aquatic and veggies using specialized technologies	No, earlier, at least MP/MSA or <i>H. erectus</i>
Symbolic Behavior	Self-adornment (beads, pigment colorants); incised objects; image representation; symbolic notation systems; musical instruments; burials with grave goods, ochre, ritual objects	From 2 mya



- **4 Waves of Technological Globalization /
Dispersal over 2 Million Years**

3 Waves Out-of-Africa; 4th Wave – possibly Out-of-Central-Asia
Short chronology (ROM) – Old Paradigm, Not Supported

- **Long Chronology of Symbolic Behavior
Evolving over 2 Million Years**

2 million years of 'behavioral modernity'

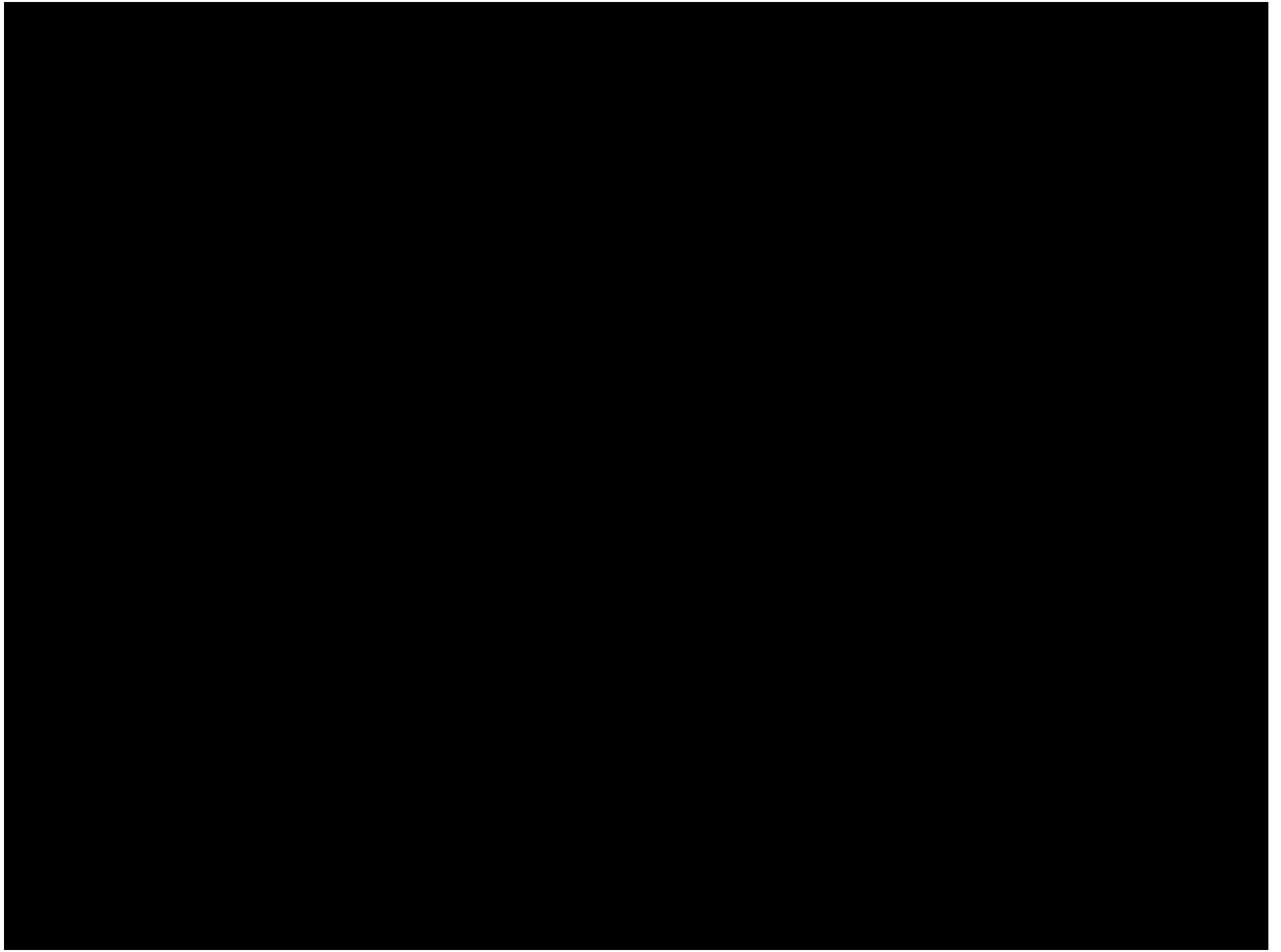
- **4 Memes for Symbol, Metaphor and Myth**

one for each stage of globalization

4 Meme Model for the Evolution of Art, Symbol & Myth

<i>Era and Techné</i>	<i>Four Meme Model</i> (James Harrod)
<p>Oldowan EO ~2.6 to 2.0 Ma 'Classic' ~2.0 to 1.4 Ma Developed ~1.7 to 1.2 Ma</p>	<p>'Rudimentary Symbolic' = 2.0-3.5 yrs // human = great ape cognition (A. Russon 2004) = <i>Australopithecus</i> (similar cognitive level by triangulation to common great ape ancestor) First 'art object': 'animacy in stone'; 'animated spirit that inhabits the body'</p> <p>Conceptual-Symbolic Modeling = <i>Homo habilis/rudolfensis</i> (out-of-Africa) First Metaphor = 'core-seed-sustenance-essence in interpersonal interaction'; 'rhomboids of the mind' First Ethos = carnivore axis First Joke: 'hit the baboon head' anvil (drill cupules)</p>
<p>Acheulian (<i>sensu lato</i>) EA ~1.7 to 1.0 Ma MA ~1.0 Ma to 500 ka LA ~650 to 200 ka FA ~300 to 150 ka</p>	<p>Complex Idea Modeling = <i>Homo erectus/ergaster</i> (out-of-Africa) Biface pairing of complementary shapes (<i>contraria sunt complementa</i>, Niels Bohr; <i>coincidentia oppositorum</i>, C. G. Jung; 'co-poiesis', Bracha Ettinger) Sheath, the Womb Source of Animacy (Life-Giver) & Vehicle, Cutting Spirit, Energy of Initiative (Death-Giver)</p>
<p>Middle Paleolithic / Middle Stone Age EMP ~300 to 40 ka MMP ~150 to 60(100) ka LMP ~60 to 30/35 ka</p>	<p>Mythic I & II EMP = <i>archaic Homo sapiens</i> / MMP = <i>Homo sapiens sapiens</i> (out-of-Africa)</p> <p>I. 'Gaia' (M. Witzel) = Khoisan</p> <p>II. 'Gondwana' (M. Witzel) = 'Southern Route' Africa to SE Asia & Australia</p>
<p>Upper Paleolithic / Later Stone Age EUP ~60 to 150 ka MUP ~40 to 20 ka LUP ~25 to 10 ka</p>	<p>Mythic III = <i>Homo sapiens sapiens</i> (out-of-Asia)</p> <p>'Laurasian' (M. Witzel) = Shamanic 3 Worlds Shamanism; Soul Journey, Soul Retrieval; Mother-of-Animals, Master-of-Animals; UP(E) array of 12 female and 12 male spiritual transformations (J. Harrod)</p>

Templeton (2010, 2002): genetics = 3 waves out-of-Africa – 1.9 Ma; 650 ka; 130 ka; 1 out-of-Asia (recent)



1st Meme of the Evolution of Art, Symbol & Myth

Era and Techné	1 st Meme : Conceptual-Symbolic Modeling = <i>Homo habilis/rudolfensis</i>
<p>'Pre-Oldowan' > ~2.5 Ma</p>	<p><i>Australopithecus</i> – similar cognitive level by triangulation to common great ape ancestor</p> <ul style="list-style-type: none"> • First flake tool use: Bouri, ~2.5 Ma, <i>A. garhi</i>, (Heinzelin et al 1999); Dikika, ~3.4 Ma, <i>A. afarensis</i> (McPherron et al 2010) • First artwork: 'found art': red jasperite cobble, natural 'figurine of many (3) faces' Makapansgat M4, ~2.0 Ma, <i>A. africanus</i> (Dart 1974; Bednarik 2003) <p>First art concept: gaze, face; life-stages 'pathos', sense of animacy ('this stone is alive'; 'animated spirit that inhabits this body'; 'élan vital') Neural substrate differentiable from pareidolia. (Harrod 2009 rejected by peer review, which reanalyzed neural substrates of Oldowan knapping in Stout, Toth et al 2008, to highlight overlooked activation of neural substrate for intuiting biomotion-in-social interaction including 'perceive animacy in interaction of two moving objects', 'perceive social interaction of animated geometric shapes versus inanimate objects and tools')</p>
<p>Oldowan Early ~2.6 to 2.0 Ma 'Classic' ~2.0 to 1.4 Ma Developed ~1.7 to 1.2 Ma</p>	<p>1st Meme:</p> <p>First Metaphor: animate core-seed-sustenance-essence in interpersonal interaction; the animate spirit that inhabits the body; rhomboid of the mind (mind-space) (Harrod 1992 on Koobi Fora rhomboid in pebble core, ~1.9 Ma) Neural substrate: Medial Prefrontal</p> <p>First Ethos: the human-carnivore axis, hierarchical nodes of competition & beneficence, distributive justice, share (Blumenschine 1987, 1995; Carvallo & Blumenschine 1989; Arribas 1999; Domínguez-Rodrigo 2001; Boehm 1999) Neural substrate: Anterior Insula</p> <p>First Joke (Entertainment): 'hit the baboon-head anvil' – how to cope with 'baboons' Olduvai Gorge, FLK North 1, ~1.8 Ma (M. Leakey 1971; joke interpretation: Jan Evert Musch; mythic interpretation: James Harrod) Neural substrate: Amygdala</p>



Makapansgat Pebble

Red Jasperite, Limeworks Cave, Makapansgat, South Africa

M3-4, min. 2.00 ± 0.36 Ma or max. ave. 3 Ma; *Australopithecus africanus*

Photo: Robert G. Bednarik; microscopic examination, all markings natural (Bednarik 1998; 1999)



Makapansgat 'Pebble of Many Faces'

Red Jasperite, Limeworks Cave, Makapansgat, South Africa,
M3-4, min. 2.00 ± 0.36 Ma or max. ave. 3 Ma
Australopithecus africanus, *Paranthropos*
Dart, Raymond (1974)



Chimpanzee nutcracking palm nuts Liberia

Oxford Scientific, photo Clive Bromhall

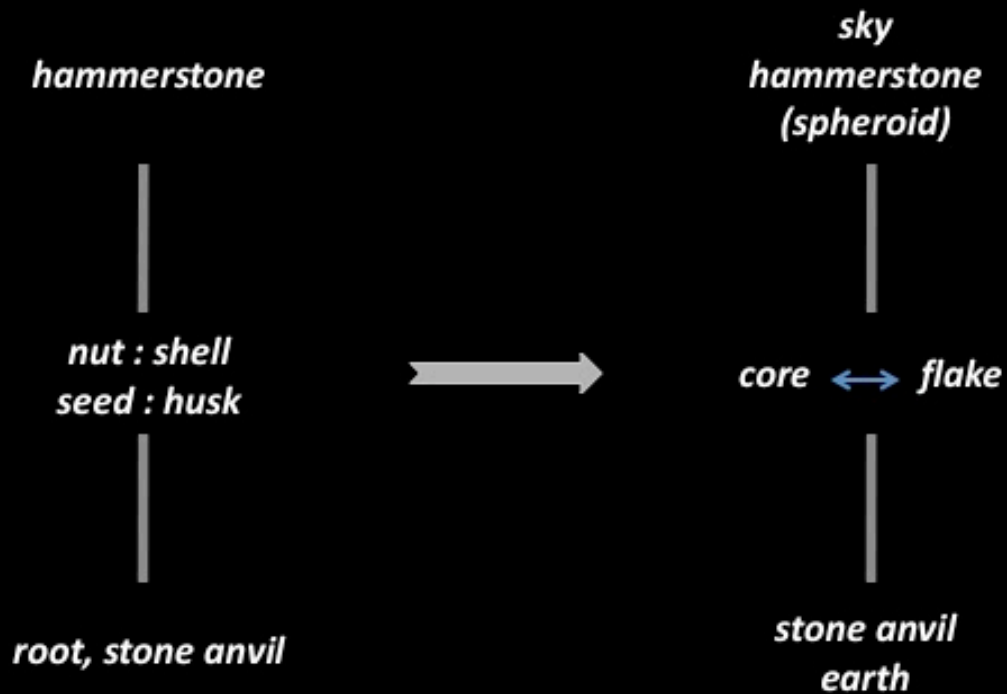


**FxJj1 #302, cast, core with rhomboid
Koobi Fora, Kenya**

Classic Oldowan, 1.88-1.95 Ma

Basalt cores, tools; porcupine, pig, gazelle, waterbuck, hippo bones

photo James Harrod; courtesy National Museums of Kenya



Meme #1A Oldowan: The First Metaphor or Diaphor

from Australopithecine to Homo habilis

core-seed-essence-sustenance plus animacy in interpersonal interaction
the animate spirit that inhabits the body -- rhomboids of the mind



'The Carnivore (Scavenger) Niche'
lion, cheetah, leopard, vulture, wild dog, hyena

Photo Y.A. Bertrand; @ Sapra, M.M

Meme #1B Oldowan: The First Ethos

Aullan fauna 1.6-1.8 Ma; Arribas & Palmquist 1999, Echassoux 2009

the human-carnivore axis

'The Carnivore Niche Hypothesis: the Pecking Order'

'Mythic Survivals of Oldowan
Scavenger-Carnivore Characters'

Homotherium

scimitar-tooth cat, long-legged pursuit predator,
presumably left large amounts of carrion → lion

Ruleress and Ruler
Providence and Justice
Solar

Megantereon

dirk-tooth cat, short powerful forelimbs; ambush, drag & tree cache
predator, presumably left large amounts of carrion → leopard

Passage thru Night
Initiatory Healing
Bringer of Rain and Fertility

Vulture

scavenging bird

Seer
Co-Creation of Humanity
Self-Sacrificial Nurturer

Canis etruscus

small, hunter-scavenger → jackal, coyote, wolf

Trickster
Lord of the Dance

Xenocyon falconeri

large hunter-scavenger, large packs
→ African wild dog

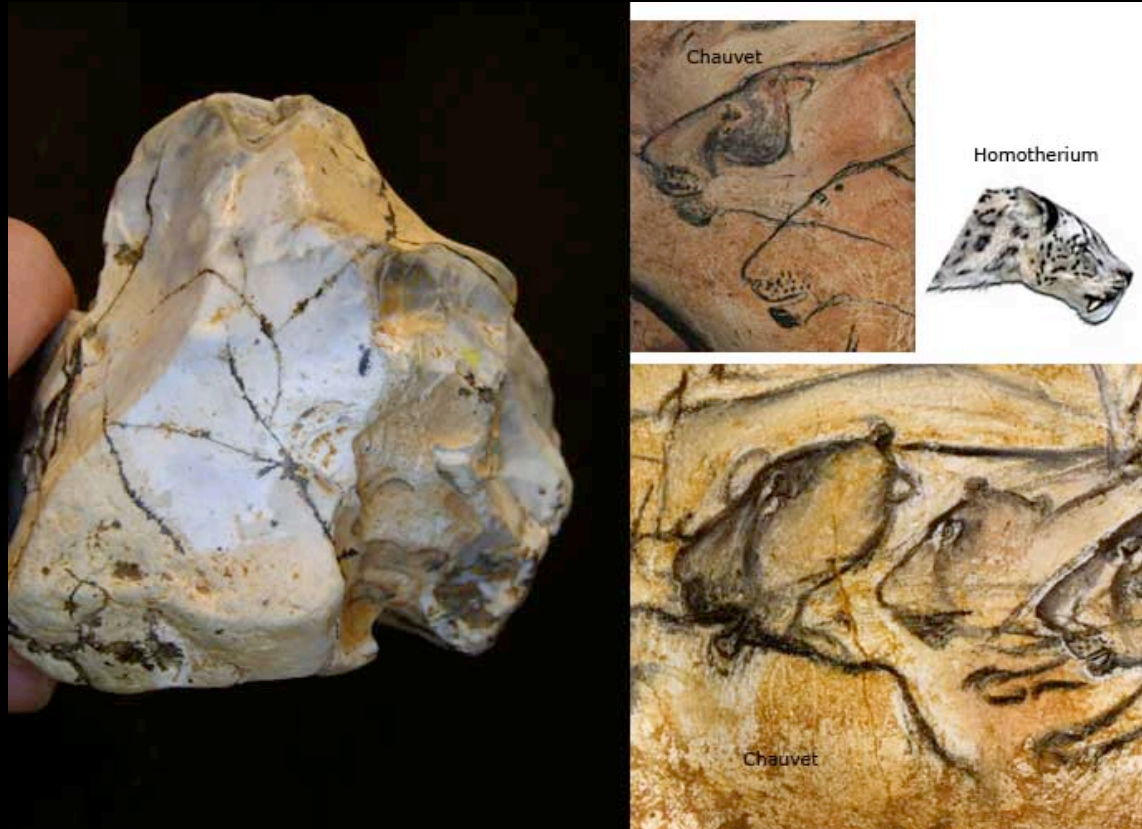
Psychopomp
Hungry Ghost / War Realm

Pachycrocuta

giant bone-crushing scavenger,
leaves nothing → hyena

Deflesher & Devourer of Bones
Demon Realm
Androgyne (Gender Fluidity)

'the human'



Homotherium / Mammoth polymorphic sculpture 1
Wilson site A1, Colne Valley, Hertfordshire, UK
Mode I Developed Oldowan

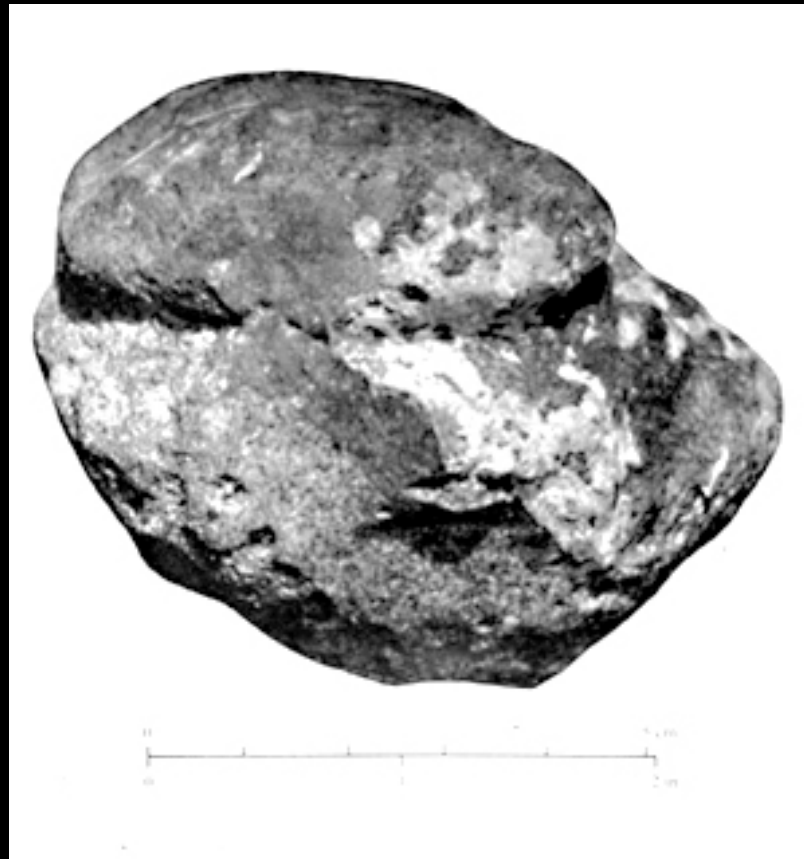
Highest Bytham River terrace; profile similar to neighboring Gerrards Cross gravels,
OIS22-23 ~860-900 ka (Bridgland 1994; Catt 2010, 2009), min. pre-Anglian ~450 ka
(Richard Wilson 2010; Photo: Richard Wilson; collage James Harrod)



Homotherium / Mammoth polymorphic sculpture 2
Wilson site A1, Colne Valley, Hertfordshire, UK
Mode I Developed Oldowan

Highest Bytham River terrace; profile similar to neighboring Gerrards Cross gravels,
OIS22-23 ~860-900 ka (Bridgland 1994; Catt 2010, 2009), min. pre-Anglian ~450 ka

(Richard Wilson 2010; Photo: Richard Wilson)



**Oldowan, grooved and pecked cobble
'perhaps anvil, vaguely like a baboon head'**

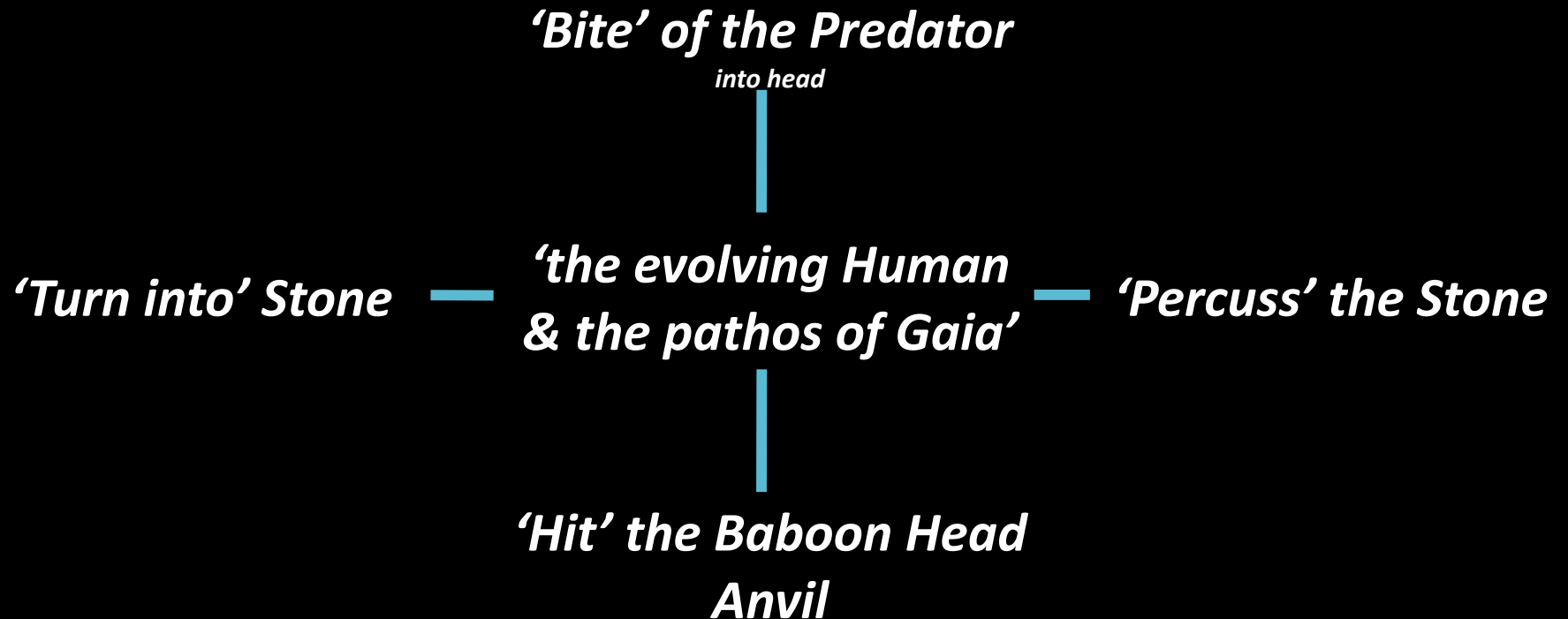
Grooved and pecked phonolite cobble, with 4 + 2 indentations,
Olduvai Gorge, FLK North, Level 1, Upper Bed I, 1.75-1.76 Ma, Classic Oldowan
photo Mary Leakey (1971: pl. 18)

Meme #1C Oldowan: The First Joke (Entertainment)

'Hit the baboon-head (drill cupules) – Or, how to cope with 'Baboons'

Derivation of a Fourfold Complementarity Transformation

Joke interpretation: Jan Evert Musch; Mythic interpretation J. Harrod)



4 nodes:

- Passive / pierce, puncture. Bite of the predator (Brain 1981), devourment of self, survival of the fittest, amygdala fear – Self-offering
- Passive / 'be cut, sliced'. Become like stone, dead, inert (inertia), not-feeling, cold, cold-hearted, cruel; turn against self – Pathos, empathy
- Active / pound, beat. First joke, humor to transcend retaliatory displacement (S. Freud) and self-scapegoating –To cope with scapegoating injurious harm and anti-evolution
- Active / peck, dig, drill. Contact reality, opacity of stone, hardness of this suffering life – Listen to the 'command: evolve beyond sting of command', toward social justice (festal share, powder dust as 'the salvific residue'); ritualized dance, staccato and sway, percussive and lyric



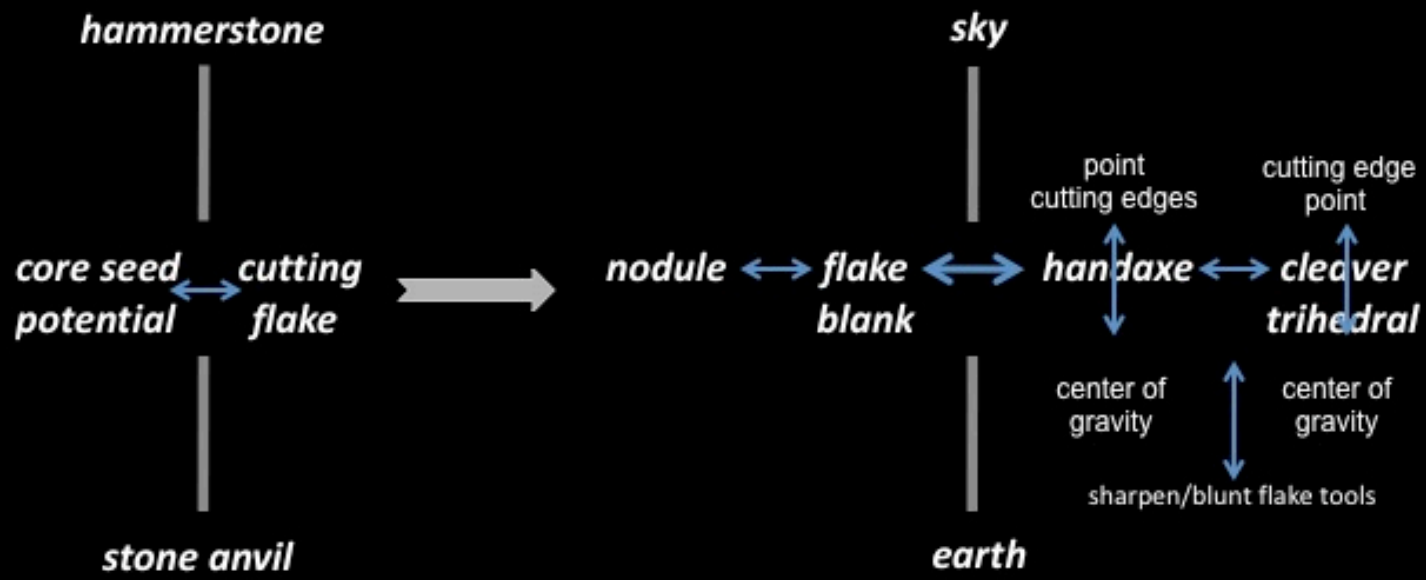
2nd Meme of the Evolution of Art, Symbol & Myth

<i>Era and Techné</i>	<i>2nd Meme: Complex Idea Modeling = Homo erectus/ergaster</i>
<p>Acheulian <i>(sensu lato)</i> EA ~1.7 to 1.0 Ma MA ~1.0 Ma to 500 ka LA ~650 to 200 ka FA ~300 to 150 ka</p>	<p><u>Early Acheulian Period</u></p> <ul style="list-style-type: none">• Play of complementary opposed shapes; art as geometric play• First 'idea' as complementarity of abstract (geometric) : concrete (biomorphic) :: similarity : difference• 'The medium is (part of) the message' – 'cutting into stone and bone' <p><u>Middle Acheulian Period</u></p> <p>Mode I ('Developed Oldowan') bipolar reduction (worldwide)</p> <p>Mode II Middle Acheulian biface shape pairs (e.g., E Africa: 'handaxe' & cleaver; SW Asia: 'handaxe' & trihedral pick)</p> <ul style="list-style-type: none">• Stereotypical pairing of complementary shapes (<i>contraria sunt complementa</i>, Niels Bohr; <i>coincidentia oppositorum</i>, C. G. Jung; 'co-poiesis', Bracha Ettinger) = Sheath, the Womb Source of Animacy (Life-Giver) & Vehicle, Cutting Spirit, Energy of Initiative (Death-Giver) (Harrod 2003, 2002 online)• Figurative sculpture art flaked zoomorphic, anthropomorphic, geometric and polymorphic sculptures, esp. in Mode I traditions <p><u>Later Acheulian Period</u></p> <ul style="list-style-type: none">• Complex ideographic marking or glyph traditions, e.g., cupule, undulating line, strokes, chevron, radiating ('fan motif') and convergent lines, embedded rectangles or 'lattice of space' (Harrod 2007a 'Bhimbetka Glyphs' compared to Kandinsky; Harrod 2007b, 2004 online) use of golden ratio (Feliks 2008, Feliks 2007), (e.g., Bilzingsleben, Germany; Bhimbetka and Daraki-Chattan, India)• Regional traditions (Mode I and Mode II) of figurative sculpture art: decorated handaxes; flaked zoomorphic, anthropomorphic, geometric and polymorphic sculptures (worldwide)



St. Acheul, France: 'handaxe' and cleaver

photo Willard Whitson in Tattersall online (2008: fig. 5)



**Meme #2B Middle Acheulian: Idea Complex Model
= 'Lattice of Space'**

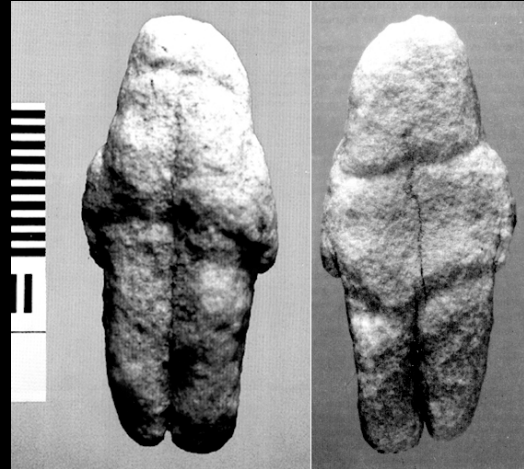
from *Homo habilis* to *Homo erectus*
 Sheath, Womb Source of Animacy (Life-Giver)
 Vehicle, Cutting Spirit, Energy of Initiative (Death-Giver)

Later Acheulian 'Symbols of Potency /Potentiality'

Composite images not to scale

Top: Female figurines

- Tan-Tan, Morocco, ~300-500 ka
(anthropomorphic figurine, painted with red ochre, unlike nearby tools; photo Robert Bednarik 2001)
- Berekhat Ram, Israel, ~233-470 ka
(female figurine, 35 mm. high, reddish basaltic tuff, partially worked, Goren-Inbar 1986; photo: Alexander Marshack in Bahn and Vertut 1997: fig. 2.2)



Bottom: Phallic figurine

- Erfoud, Morocco, ~200-300 ka
(Site A-84-2, phallic figurine, silicified fragment of fossil cuttlefish cast; found in dense cluster of Later Acheulian tools of similar dark patination; collection, Lutz Fiedler, Marburg University; photo Robert Bednarik 2001: fig. 2)

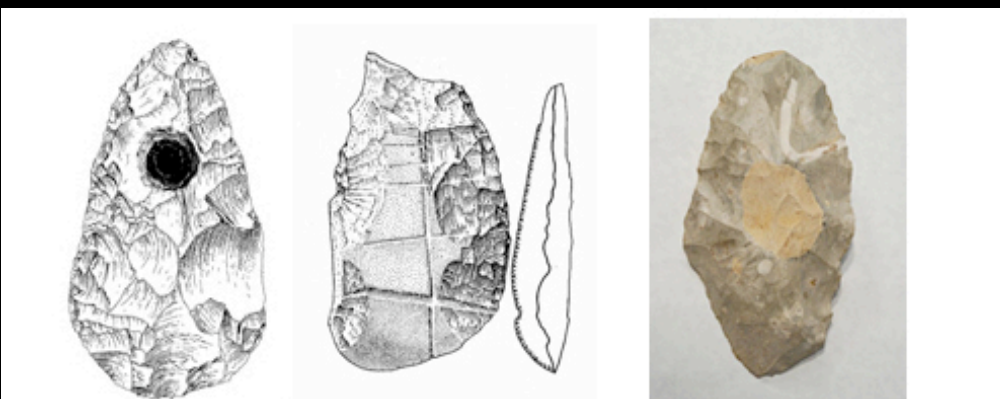


Later Acheulian 'Decorated Bifaces'

Composite images not to scale

Top: Biface + Embedded Geometric Shape

- La Morandière, Gièvres, Loire, 370±110 ka (Desprée et al 2009: fig. 21)
- La Grotte de l'Observatoire, Monaco, OIS6-8 (de Lumley 1976: fig. 12.5)
- Gainneville, Seine-Maritime, Normandie, ~450 ka (21.5 cm, poor provenance, Overstreet 2001 online)



Middle: Biface Birthgiver

- Swanscombe, UK, OIS11 ~400 ka (Oakley 1973: pl. 1A)
- West Tofts, Norfolk, ? OIS7, h. ~5.5" (photo Colin Renfrew in Pfeiffer 1982)
- Cys-la-Commune, Aisne, France, OIS5e (photo & collection JBH courtesy Jan Evert Musch)



Bottom: Biface + Face/Mask

- Wolvercote, OS9, ~300 ka 8.5" h, (photo Wymer 1982: pl. 14)
- SW Asia, cleaver (N. Goren-Inbar & G. Sharon (eds). 2006. *Axe Age: Acheulian Toolmaking, from Quarry to Discard: Approaches to Anthropological Archaeology*: cover)



Later Acheulian 'One Eye Open & One Eye Closed'

Composite images not to scale

Top:

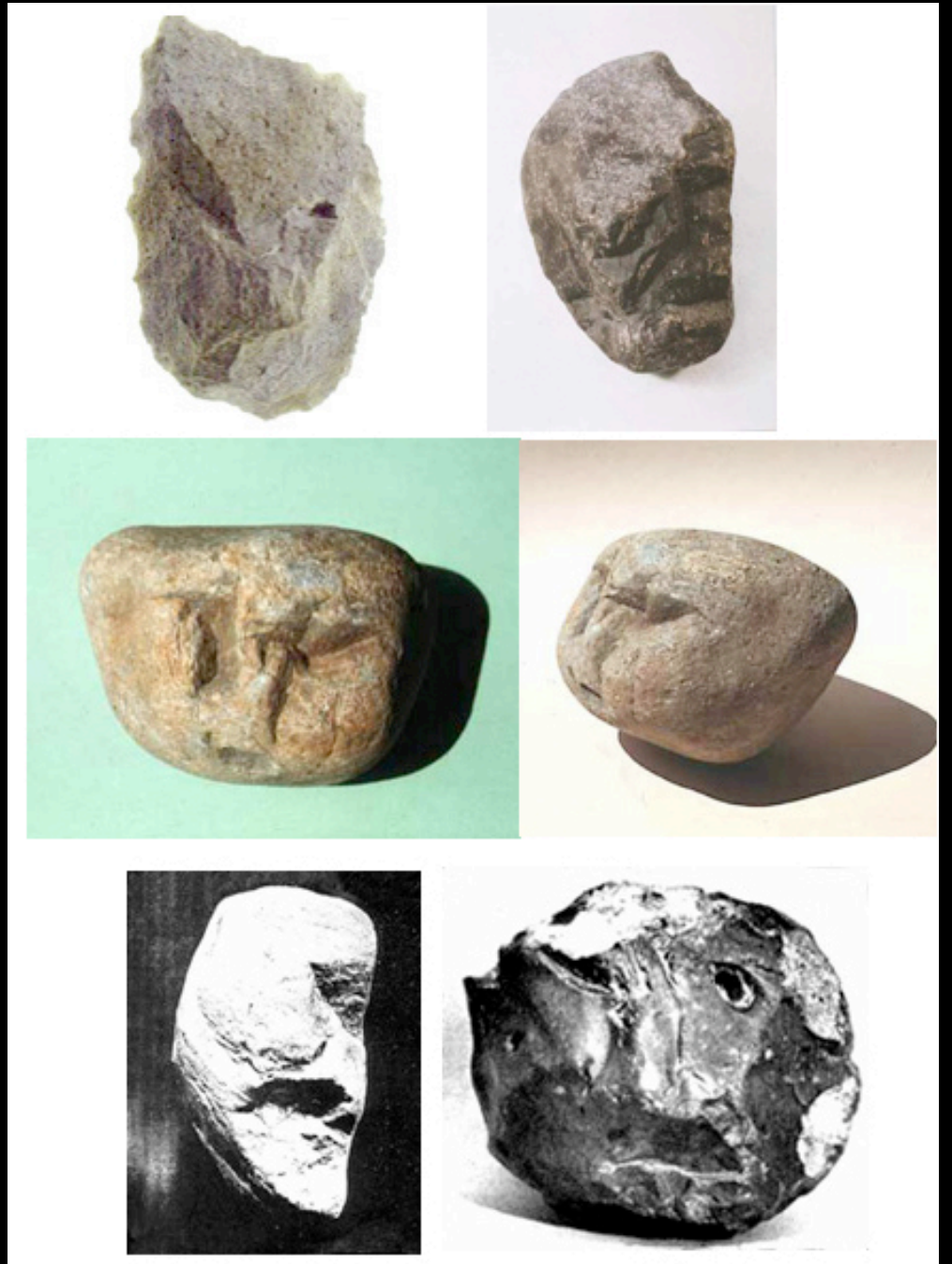
- SW Asia, cleaver (N. Goren-Inbar & G. Sharon (eds). 2006. *Axe Age: Acheulian Toolmaking, from Quarry to Discard: Approaches to Anthropological Archaeology*: cover)
- Groß Pampau, GR, OIS7-OIS13, mostly OIS9 ~300 ka to OIS11 ~400 ka (Benekendorff 1990).

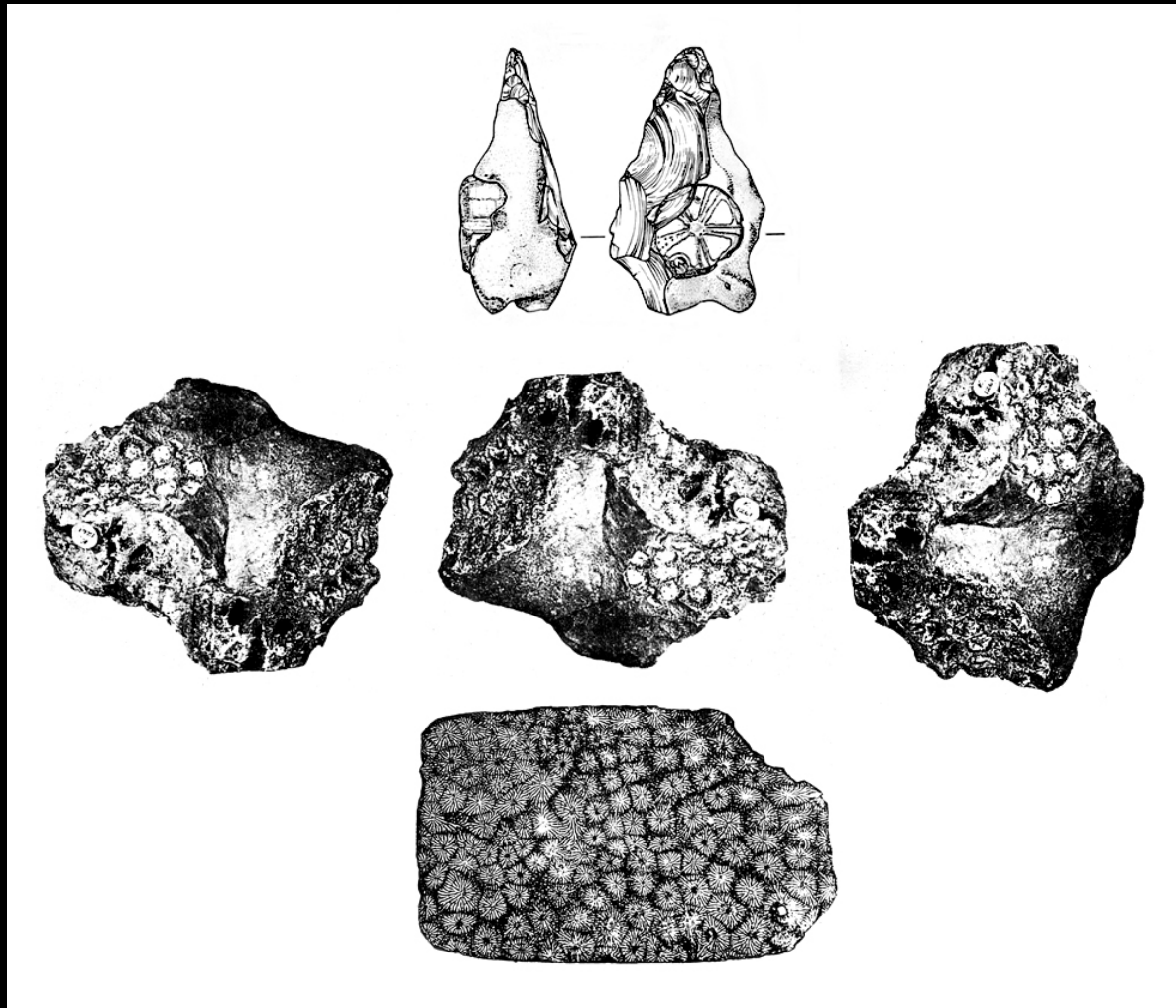
Middle:

- Groß Pampau, GR, OIS7-OIS13, mostly OIS9 ~300 ka to OIS11 ~400 ka front and side views, (Photo, collection, JBH courtesy Benekendorff)

Bottom:

- Hamburg-Wittenbergen, GR, OIS7 ~230 ka (Matthes 1963: Taf. 5.2)
- Hamburg-Wittenbergen, GR, OIS7 ~230 ka (Matthes 1964/1965: Bild 63)





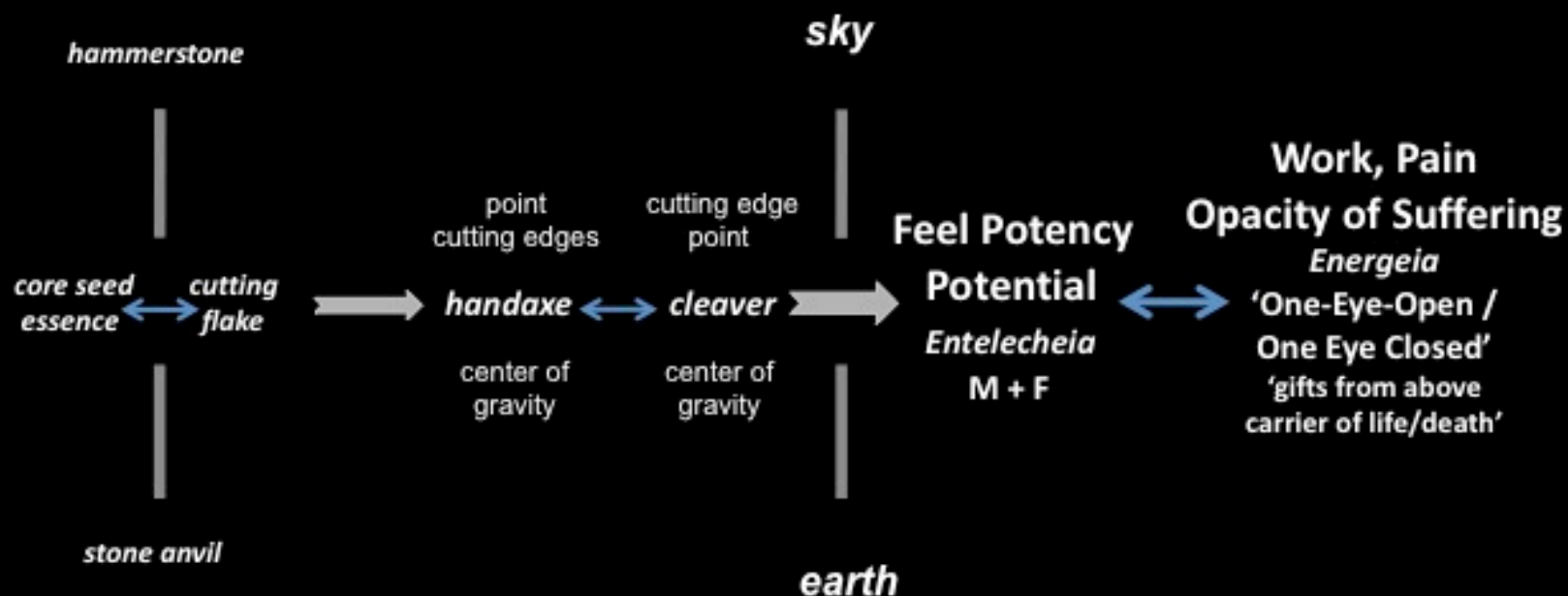
Swanscombe, England, 400,000 BP

Swanscombe, Kent, England, Upper Middle gravel, OIS11, ~400 ka
Top: handaxe with fossil 5-pointed urchin; Middle: flake, manuported chert with fossil coral *Isastraea oblonga* flakes; Bottom: polished section of coral chert, shows pentagonal pattern, called 'starrystone', Weymouth, Dorset
Oakley (1973: pl. 1A)

Meme #2C Later Acheulian: Combination Polymorphic Symbols = Mythologems?

On background of Middle Acheulian symbolic complementarity: Sheath, Womb Source of Animacy (Life-Giver)
& Vehicle, Cutting Spirit, Energy of Initiative (Death-Giver)

- 'Decorated Biface ('handaxe')'
 - Biface + Embedded Geometric Shape (circle 'eye', lattice) e.g., la Morandiére, Gièvres, Loire; Grotte de l'Observatoire, Monaco
 - Biface + Embedded Geometric (fossil 'rays', 'womb' marking + 'Female Birthgiver') e.g., Swanscombe Middle Gravels; West Tofts; Cys-la-Commune; Galeria, Atapuerca, red biface mortuary ritual (?)
 - Biface + Face/Mask e.g., Wolvercote; Boukoul (van Es); Beegden (van Es)
- Predator + Human + Geometric + Prey e.g., Swanscombe Middle Gravels
- Human + Animal (lion, etc.) e.g., Hamburg-Wittenbergen; Pampau (UB); Boukoul; Beegden
- Mask Face: One Eye Open and One Eye Closed e.g., Hamburg-Wittenbergen; Pampau; Boukoul
- Elephant (or mammoth) + female (vulva) + egg (sun) ± bird ± lion e.g., Boukoul; Beegden; Clacton (Parkes)
- Male + Female, 'Kissing couple' (?) e.g., Hamburg-Wittenbergen; Pampau; Boukoul; Beegden
- Male + Female + 2 or more Animals e.g., Warlingham, Surrey, 'marriage licenses' (Williams)?

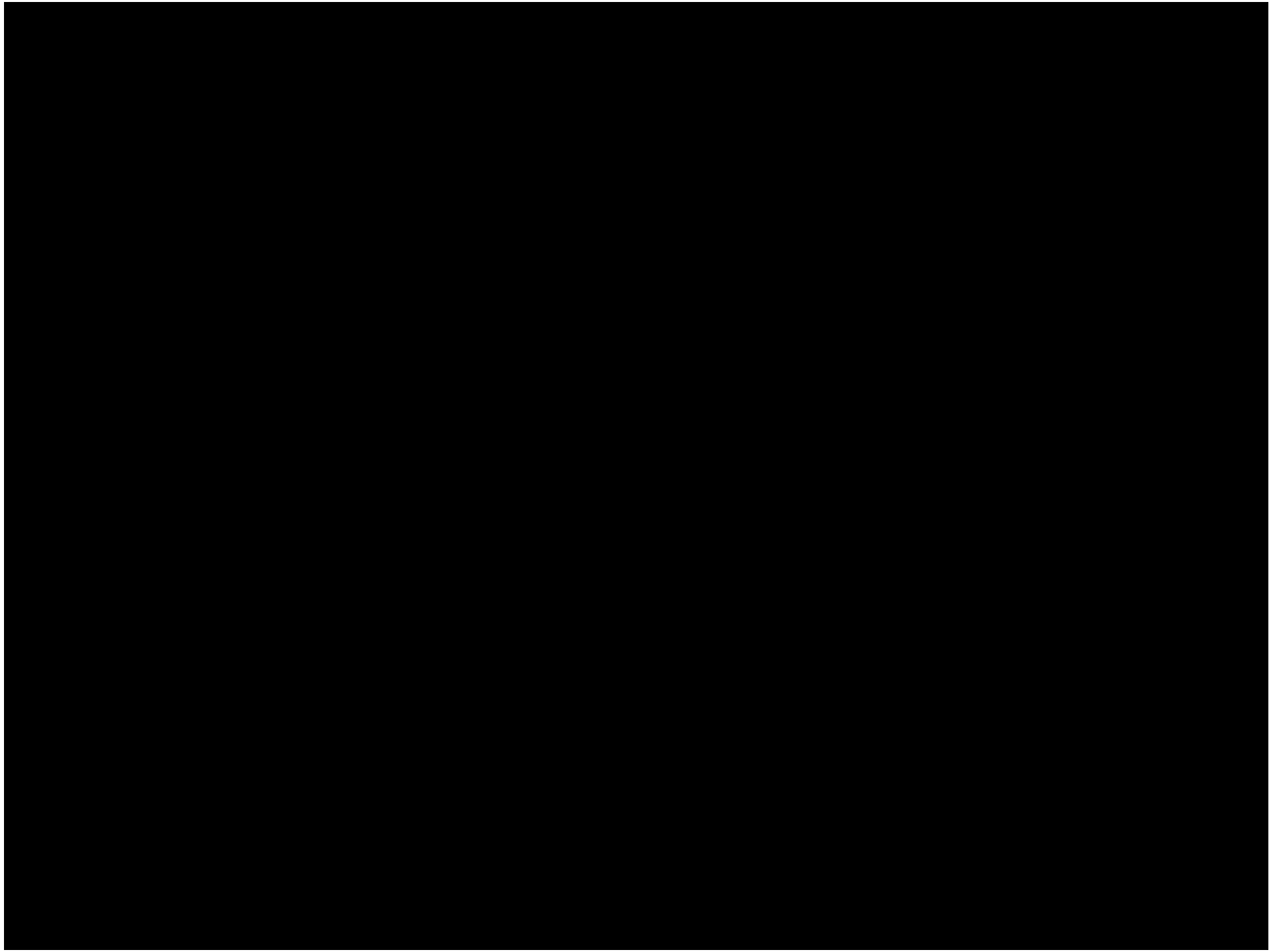


Meme #2C Later Acheulian:

Idea Complex Model = 'Lattice of Space'

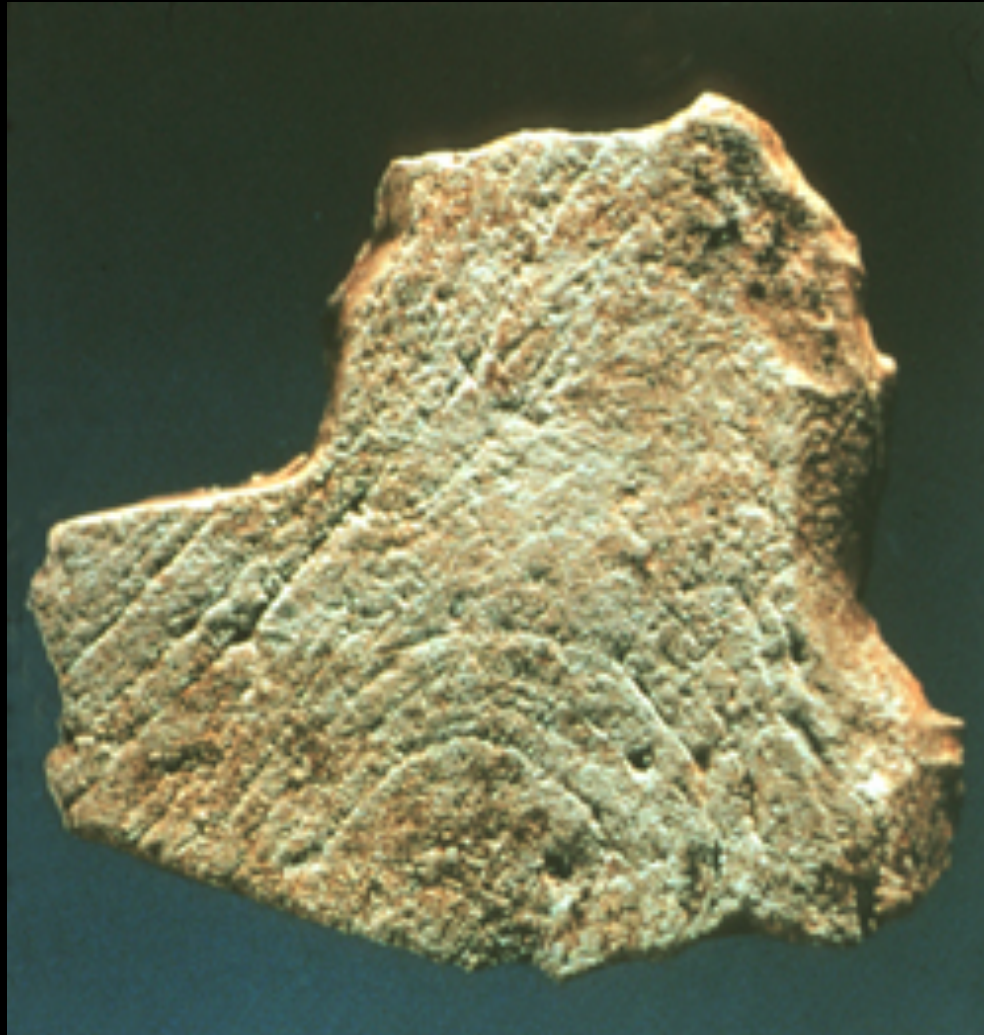
Handaxe: Sheath, Womb Source of Animacy (Life-Giver) → Seed Potency, Potentiality, *Entelecheia*; both 'Male and Female' gendered symbols

Cleaver: Vehicle, Cutting Spirit, Energy of Initiative (Death-Giver) → Manifest Work in Reciprocity, *Energeia*; compare thematics of 'One Eye Open / One Eye Closed' = pain, suffering, opacity of suffering + (feline, leopard / human face) 'gifts from above . . . to be concretized, manifested in work in reciprocity' + qua 'vehicle' = 'that which carries' (net bag that carries cutting tools, baby sling, food; but also 'my body', cf. Canetti, Bushman 'carrying the carcass presentment')



3rd Meme of the Evolution of Art, Symbol & Myth

<i>Era and Techné</i>	<i>3rd Meme: Mythic I & II = archaic Homo sapiens & Homo sapiens sapiens</i>
Middle Paleolithic / Middle Stone Age EMP ~300 to 40 ka MMP ~150 to 60(100) ka LMP ~60 to 30/35 ka	Mythic I: 'Gaia' (M. Witzel) = Khoisan mythologies (pre-MP?) Mythic II: = 'Gondwana' (M. Witzel) = 'Southern Route' Africa to SE Asia & Australia = Australian Aboriginal mythologies



'Incised Stone: 4 Nested Semi-Circles, Overarching Straight Lines'

7.2 cm wide, Quneitra, Golan, Israel, ESR 53,900±5,900 - Tabun B

Marshack, A. 1996. A Middle Paleolithic symbolic composition from the Golan Heights: The earliest known depictive image. *Current Anthropology* 37,2:357-365

photo Alexander Marshack. Bahn, P. G. and J. Vertut. 1997. *Journey through the ice age*. Los Angeles: University of California Press



'Triangular Creatrix'
HK190b, MP Mousterian of Acheulian Tradition
Har Karkom, Israel

HK190b; identification, James Harrod; photo James Harrod
Emmanuel Anati Har Karkom Expedition, April 1996



'Triangular Creatrix'
HK190b, MP Mousterian of Acheulian Tradition
Har Karkom, Israel

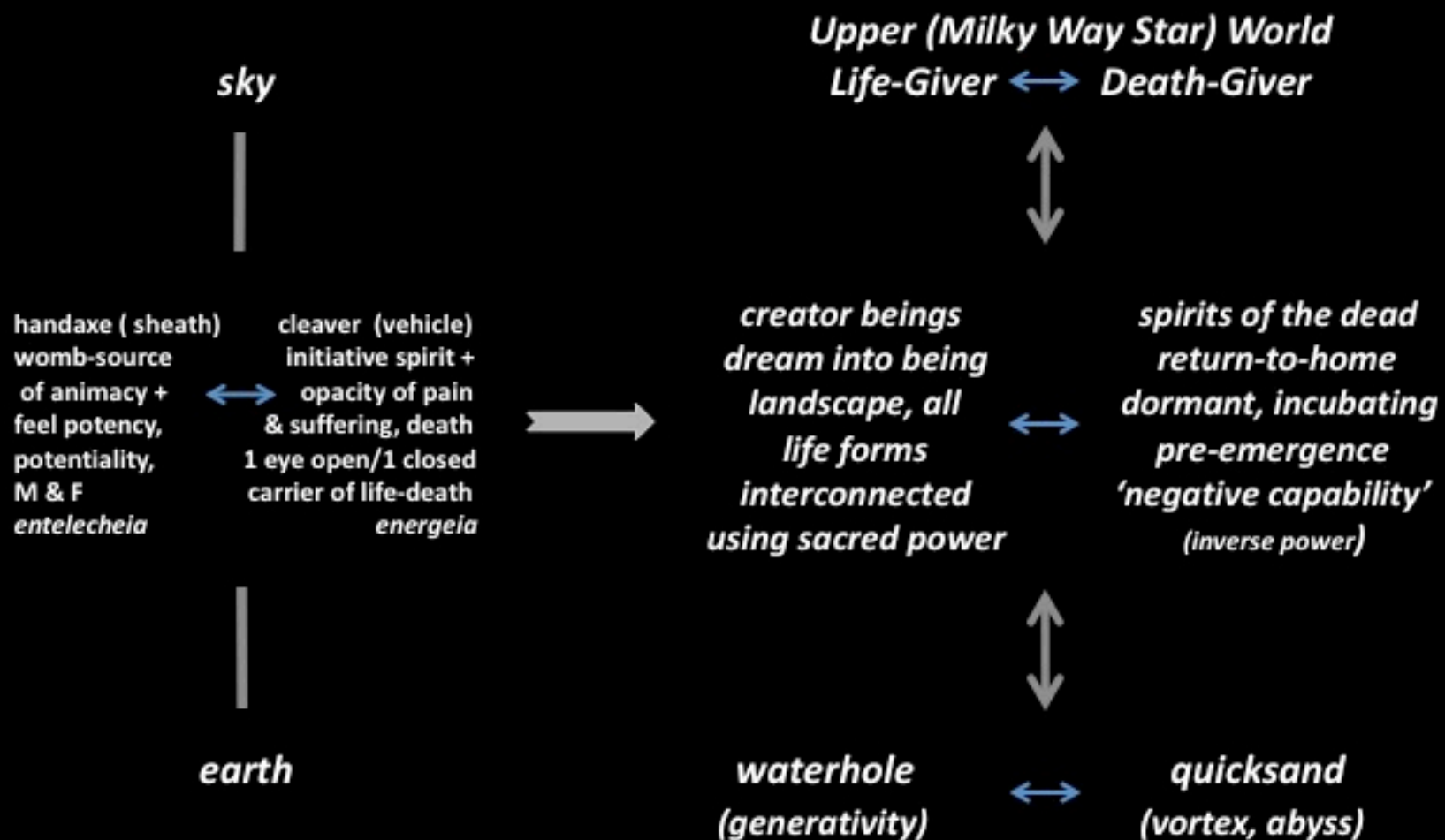
HK190b; identification, James Harrod; photo James Harrod
Emmanuel Anati Har Karkom Expedition, April 1996

Meme #3 Mid-Middle Paleolithic: Mythic II

Predominant symbolic behaviors and derived thematics

- **Mortuary practices: defleshing, secondary 'burial', deposition of dead in rock shelters and caves:**
 - 'Return-to-home', 'womb'; 'going-to-where-I-will-die,' 'negative capability' (to be in state of waiting, dormancy, hibernation, incubation, pre-emergence, prior to sunrise, before-the-beginning, not-knowing yet healing; flesh, embodiment as negative capability) (Bruniquel bear bone container, other sites with bear skull arrangements; Quina in caves, even tools regress to simple flakes) (*motif*, compare alchemical *cauda pavonis*; Taoist 'uncarved block'; Nagarjuna: state of the 'not-born' and the 'unceasing' of time; Bob Marley: 'cannot stop the time');
 - +
 - 'To be alone with Thou—encompassing—I relationship' (*motif*, compare Bracha Ettinger: the matrixial, co-poiesis as revision of Martin Buber 'I-Thou') (European MP 'bear skull' depositions; African MSA 'hyena' as crusher and devourer of all bones, being totally consumed into death)
- **Use of pigment:** red and black 'conjunction of opposites', possibly sometimes mapped on gender but not necessarily
- **Stone/Bone/Tool arrangements:** 'Mandala spaces, 4+ directions, laterality L versus R' (spheroid piles, El Guettar, red, black, white color, geometrics, point; spheroid pile, Windhoek; Rece Cave, 4 bear skulls (4 directions?); Cioarei-Borosteni Cave, 2 bear skulls back-to-back E-W, 1 bear skull framed by triad of nucleus, scraper, point)
- **Marking traditions:**
 - Cupules: 'gathering-into-one's home', 'opacity of suffering'; 'sound of silence'; 'contact and be alone with reality of finitude'; powder as 'residue' (*motif*, compare Aboriginal increase ceremony: cupule powder on zoomorphic rock yields increase; *motif*, compare alchemical *Sal*, rust and salt, the residue, remnant as messianic hope) (La Ferrassie; multiple sites from Africa to India to Australia)
 - Crisscrossing, grid lattice and digital fluting : 'reciprocity, exchange, interconnectedness', 'the order of relationships and all life-forms', 'the law of prescription/proscription + 'intergenerational transmission, continuance of life' (Blombos X's, crisscross grid, Koonalda, digital fluting and grids; Champlost, criss-cross etc.)
 - Cross: 'coincidentia oppositorum' (Tata, 'cross' incised on nummulite)
- **Image and representation:**
 - Geometric (triangular, pentagon, hexagon) figurines: 'creator beings, female or male or androgynous, of landscape and all life forms' (Quneitra, Tabun B; Mousterian of Acheulian Tradition, Har Karkom) (*JBH*: three dreams of Har Karkom, biface signifies 'make peace')

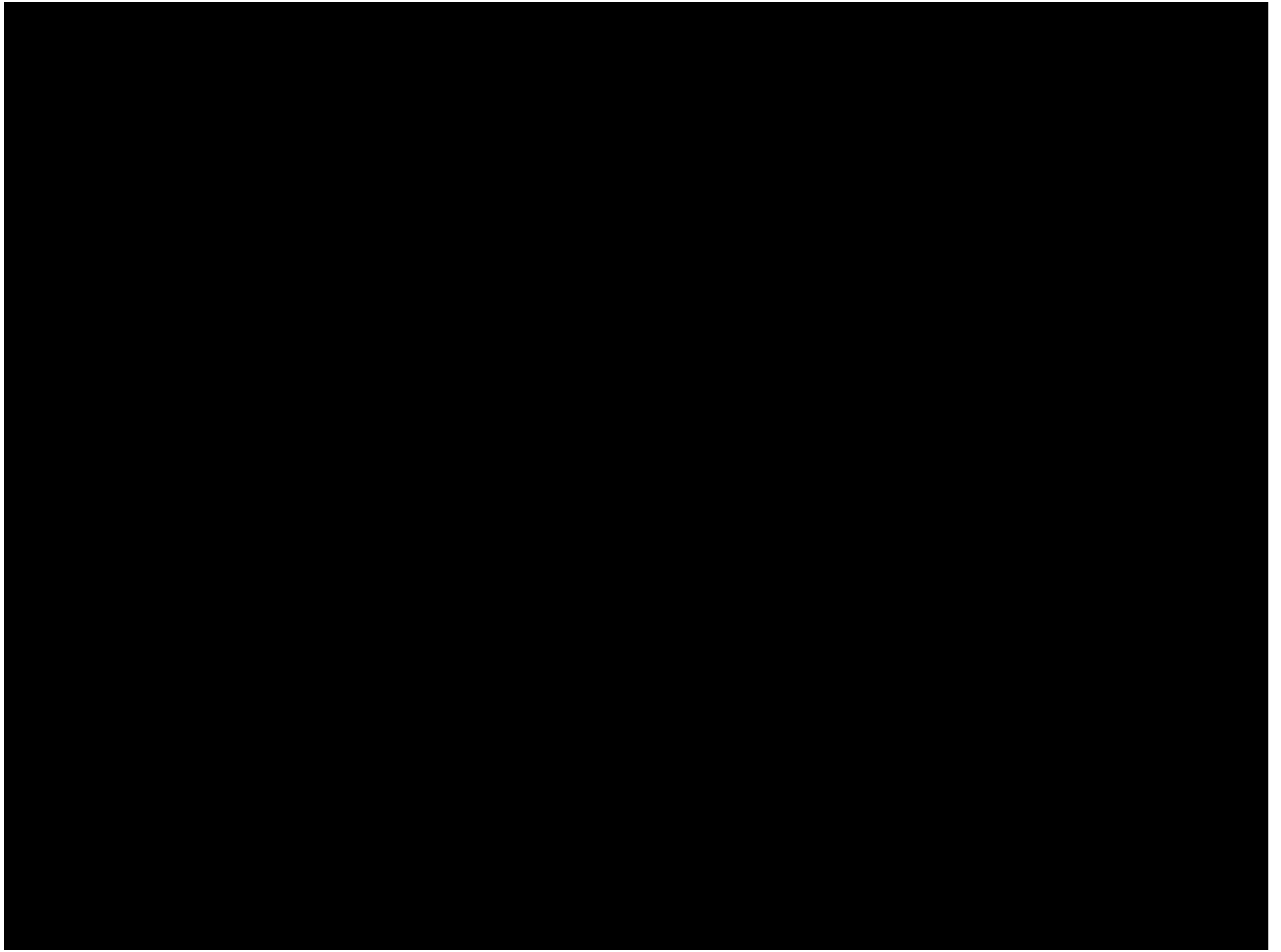
Note: MP ≠ Shamanic (Laurasian) thematics, such as cave as 'place (container) of emergence/rebirth of animals'; 'master/mistress of animals'; 'bear cult'; 'vision quest', but thematics more like 'purification' and 'reduction to bone' (Eliade)



Meme #3 Middle Paleolithic / MSA: Mythic I & II

from *Homo erectus/archaic* to *Homo sapiens sapiens*

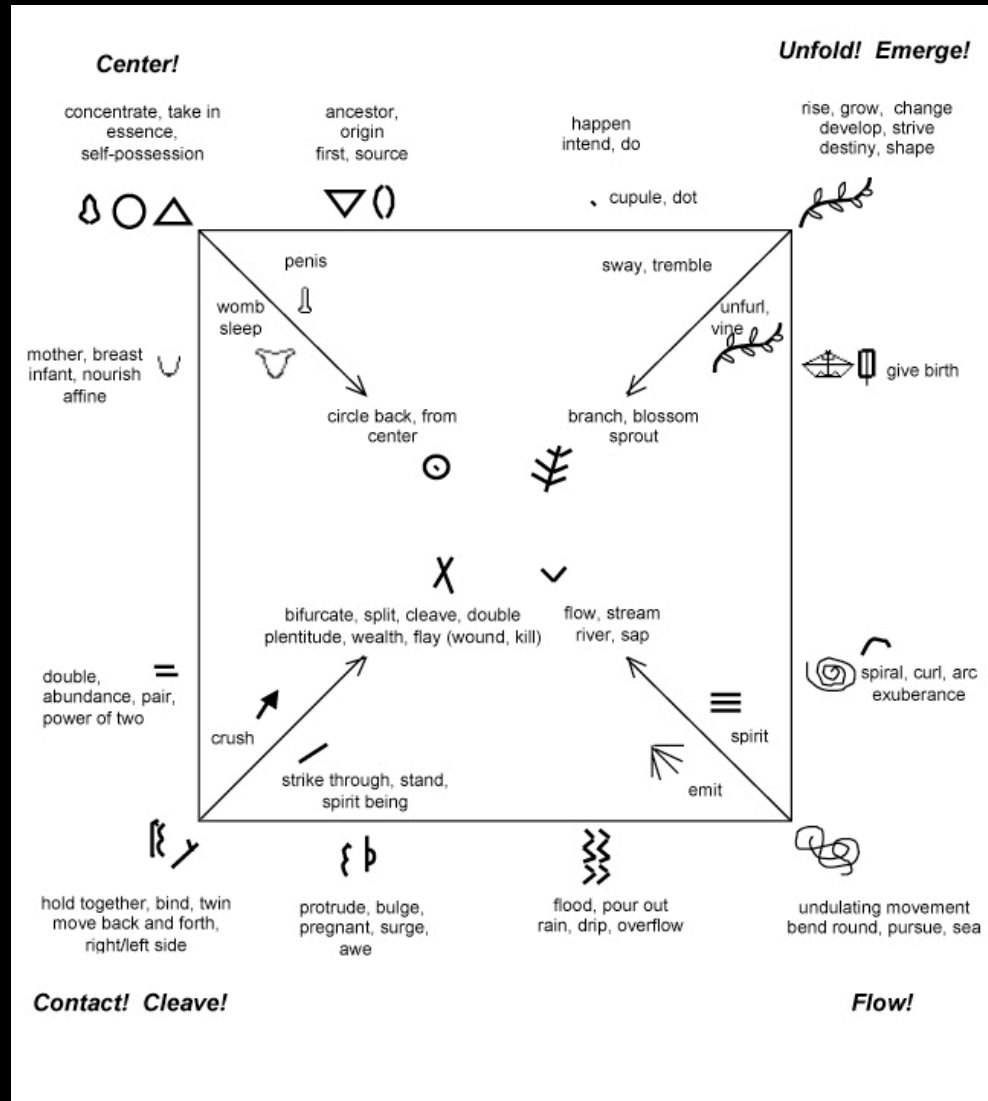
I 'Gaia' = Khoisan & II 'Southern Route' or 'Gondwana' (M. Witzel)



4th Meme of the Evolution of Art, Symbol & Myth

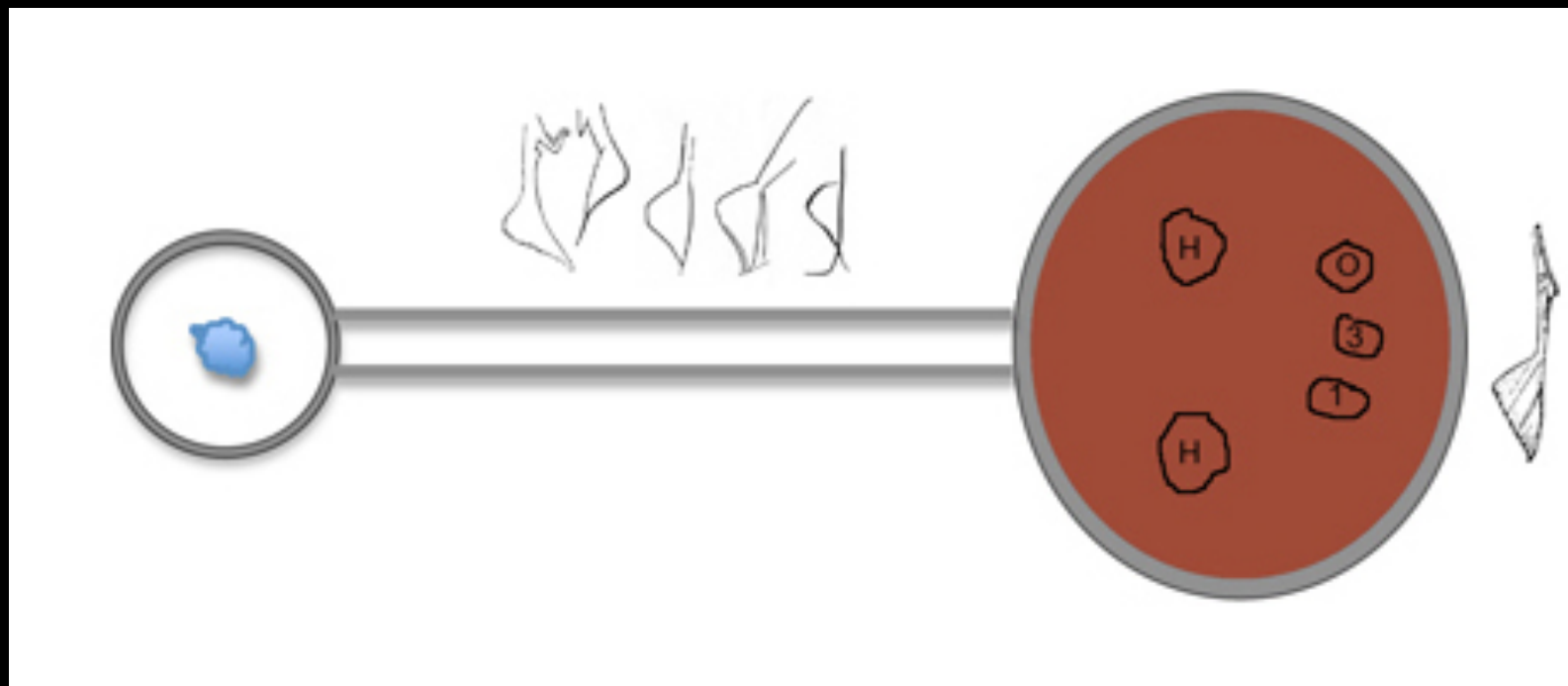
<i>Era and Techné</i>	<i>4th Meme: Mythic III = Homo sapiens sapiens</i>
<p>Upper Paleolithic / Later Stone Age EUP ~60 to 150 ka MUP ~40 to 20 ka LUP ~25 to 10 ka</p>	<p>Mythic III: 'Laurasian' (M. Witzel) = 'Shamanic' mythologies</p> <ul style="list-style-type: none">• 3 Worlds: Upper, Middle and Lower Worlds and central Axis Mundi (M. Eliade)• Soul Journey and Soul Retrieval; psychopomp• Mother-of-Animals, Master-of-Animals• Upper Paleolithic (European), UP(E), subset of geometric signs used under application of combinatory matrix to generate array of 6 female and 6 male spiritual transformation processes, their respective symbolization and mythologies (Harrod 2004 a,b online OriginsNet.org; Harrod 1997; Harrod 1987 Valcamonica Symposium paper)





Upper Paleolithic (European) Grapho-Semantic Hypothesis

James Harrod (2004 online)



Hut #1

Paved Pathway

Hut #2

Upper Paleolithic (Europe) 'Profile Type' Female Spiritual Transformation

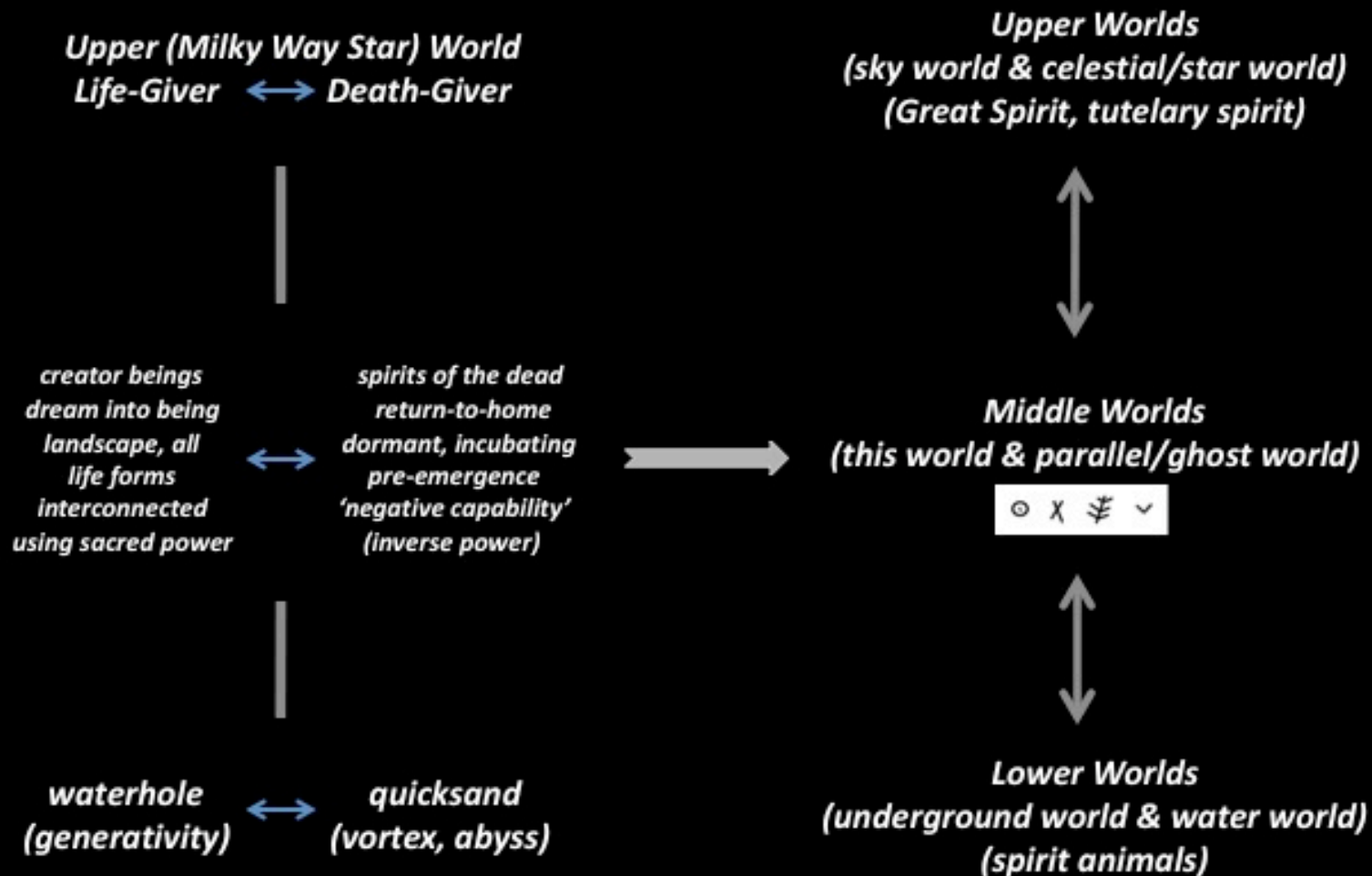
Ritual Art, Space, Structures

Gönnersdorf, Germany, Late Magdalenian, 12 kya



**Anthropomorphic Figure Geometrized
= 'Shamanic Trance'**

**El Castillo Cave, Santander Area, Spain
Middle Magdalenian II-IV (13,500-14,000 BP) (Leroi-Gourhan 1967)**



Meme #4 Upper Paleolithic / LSA: Mythic III

Shamanic, 'Laurasian' (M. Witzel)

3 Worlds Shamanism (Soul Journey, Soul Retrieval), Mother-of-Animals, Master-of-Animals
Cave/waters as emergence place; UP(E) arrays of female and male spiritual transformations

Is there a 5th meme for 'modernity'?



Charlie Chaplin, Modern Times

Is there a 6th meme evolving now?

