

Two Million Years of Art in Human Evolution

AH 224 Paleolithic Art, Spring 2012

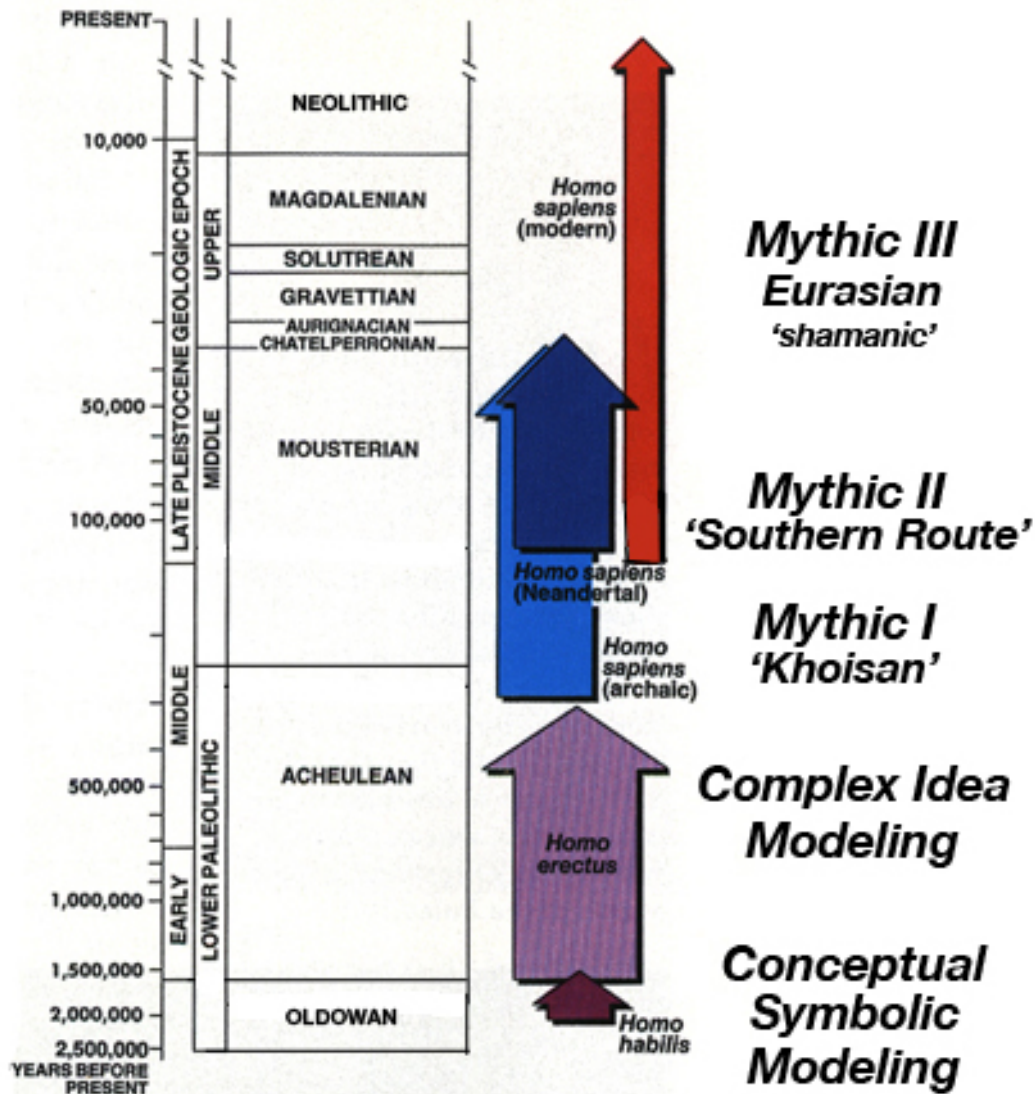
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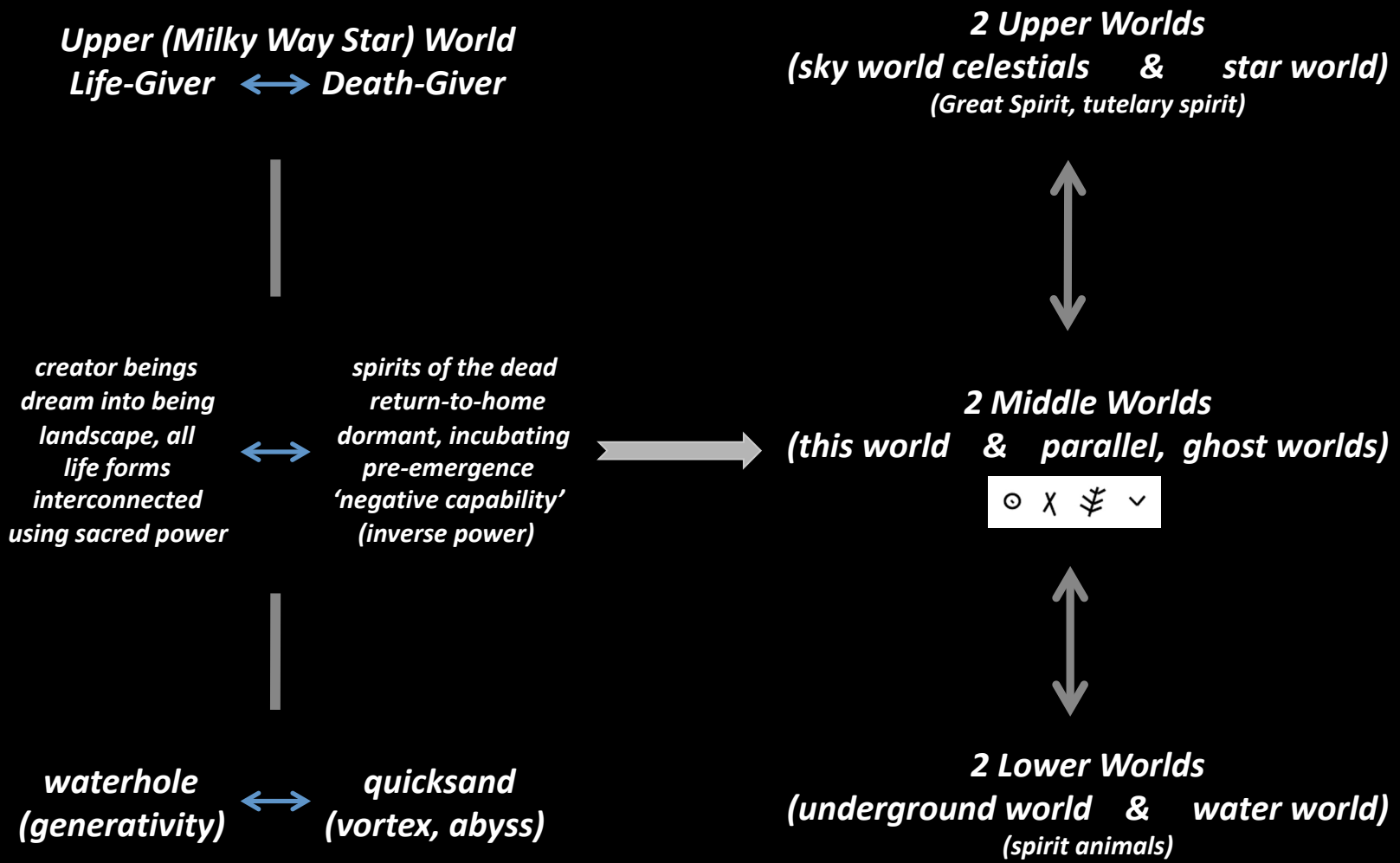
Director, Center for Research on the Origins of Art and Religion

originsnet.org (pleistocenecoalition.com)

MYTHO-STRATIGRAPHY



**Upper Paleolithic / Later Stone Age
Palaeoart**



Meme #4 Upper Paleolithic / LSA: Mythic III

Shamanic, 'Laurasian' (M. Witzel)

6 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

DIVINATION:

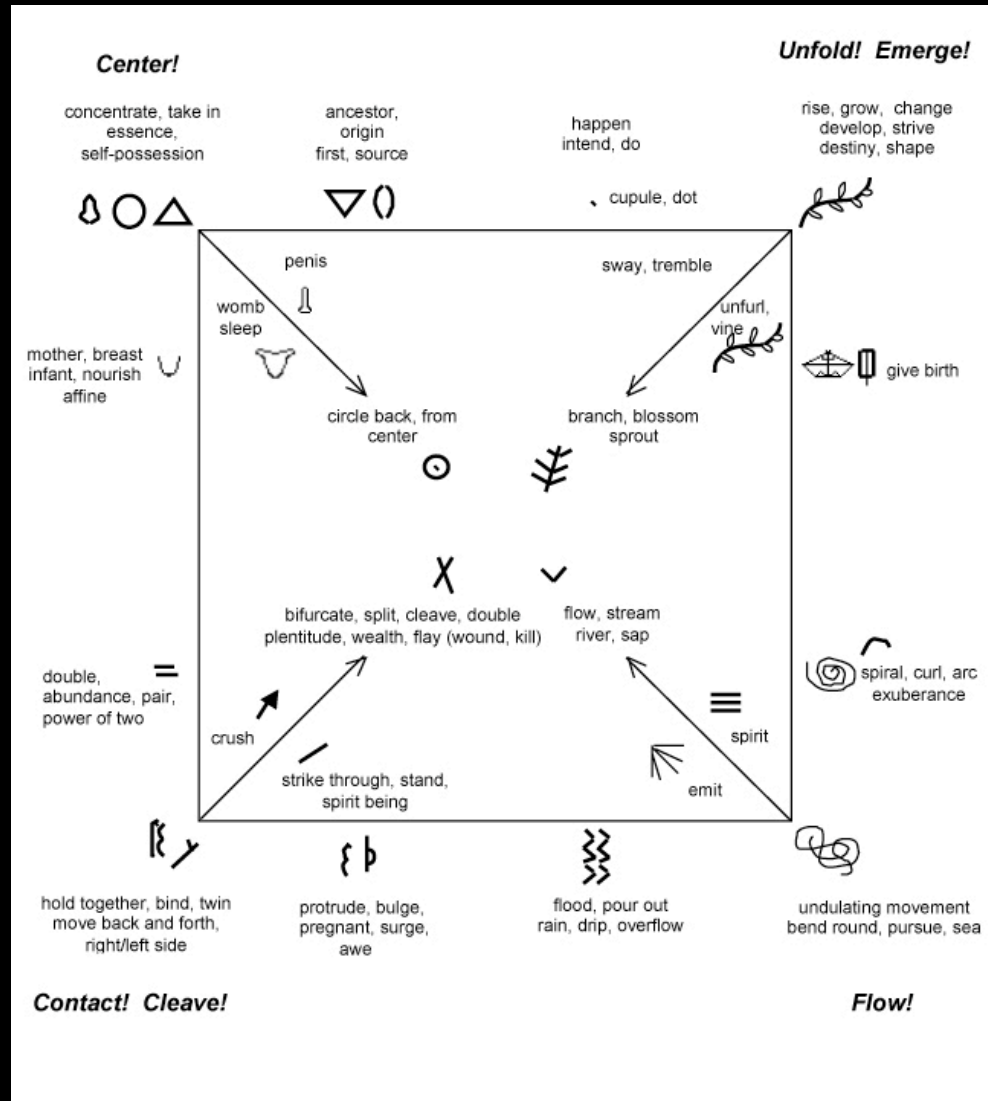
UP(E) GEOMETRIC SIGNS







**Upper Paleolithic (European) Geometric Signs
are Paired
to Symbolize
6 Male and 6 Female Spiritual Transformation Processes**



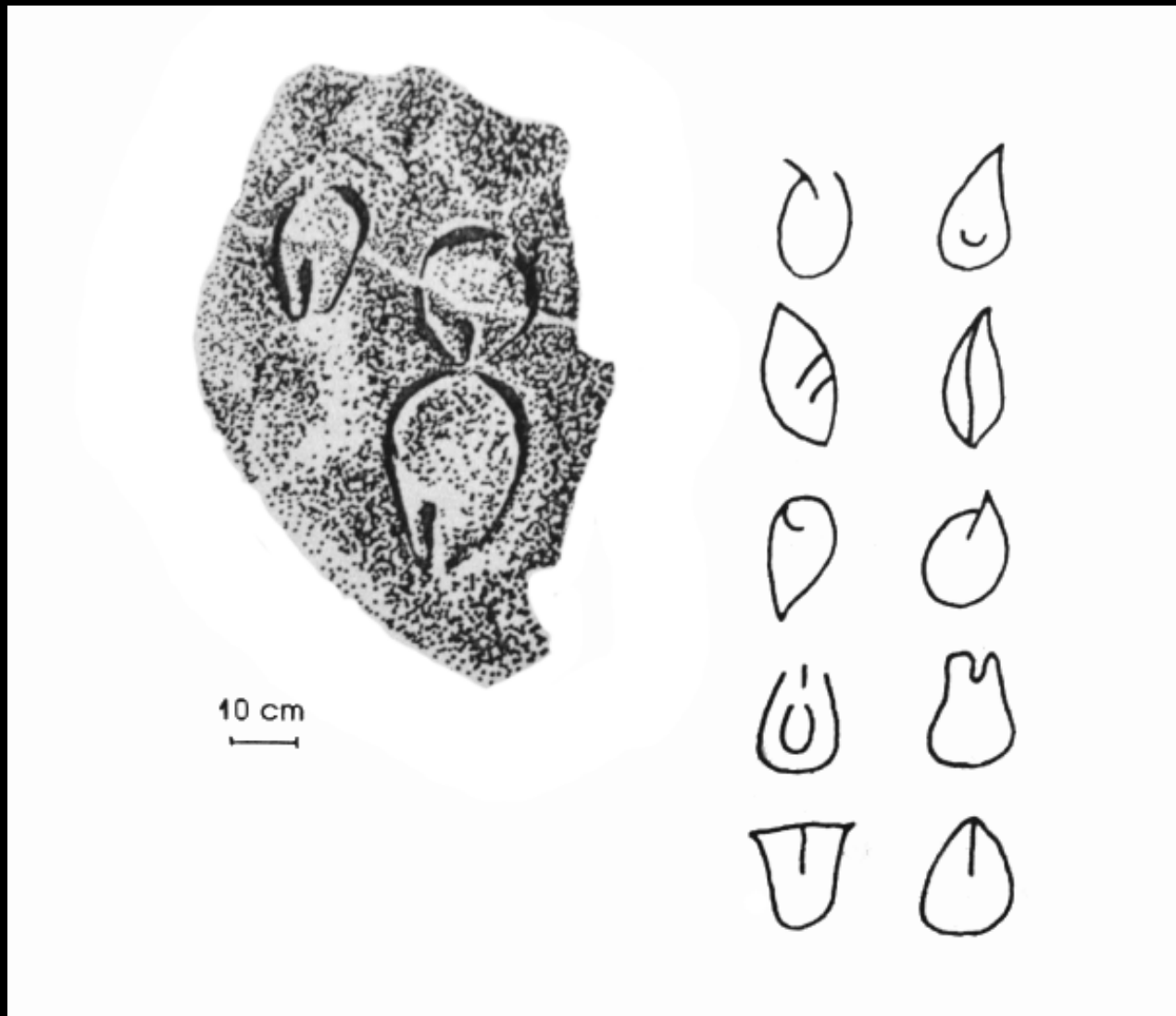
Upper Paleolithic (European) Grapho-Semantic Hypothesis

James Harrod (2004 online)

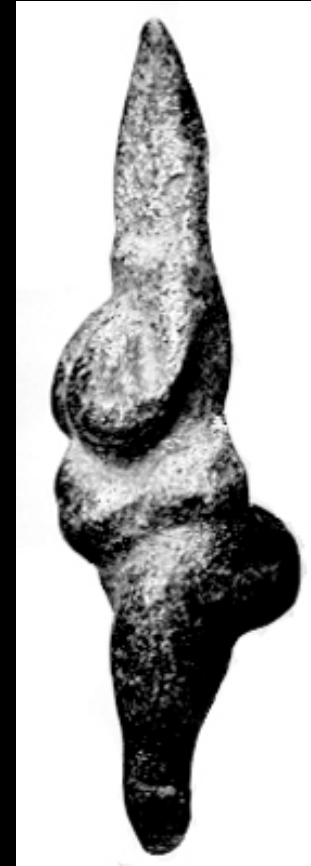
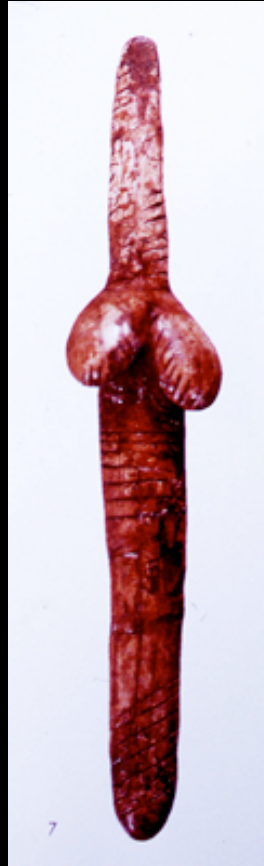
**Female Type #1:
Goddess of Self-Seeding
The Pregnant Virgin**

A → B "Center and cleave to irrupting spirit energies; return to your core seed essence, your womb-source, nourishing your self, and self-seeding your doubleness, become pregnant with yourself, blessed with abundance!"

B → A "Become passionately intimate with your self, in your self-relationship doubled, self-seeding as if by a bird, self-gestating, and take in your self-nourishing core essence, in possession of your own womb-spaciousness!"



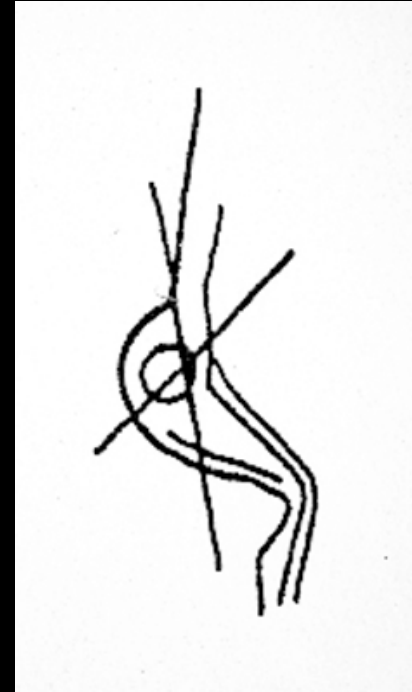
Abri Blanchard vulvas, Aurignacian, and vulva-seed schematic from multiple UP (E) sites (Patricia Reis). Gimbutas M, *Monstrous Venus*: fig 1 and 2.



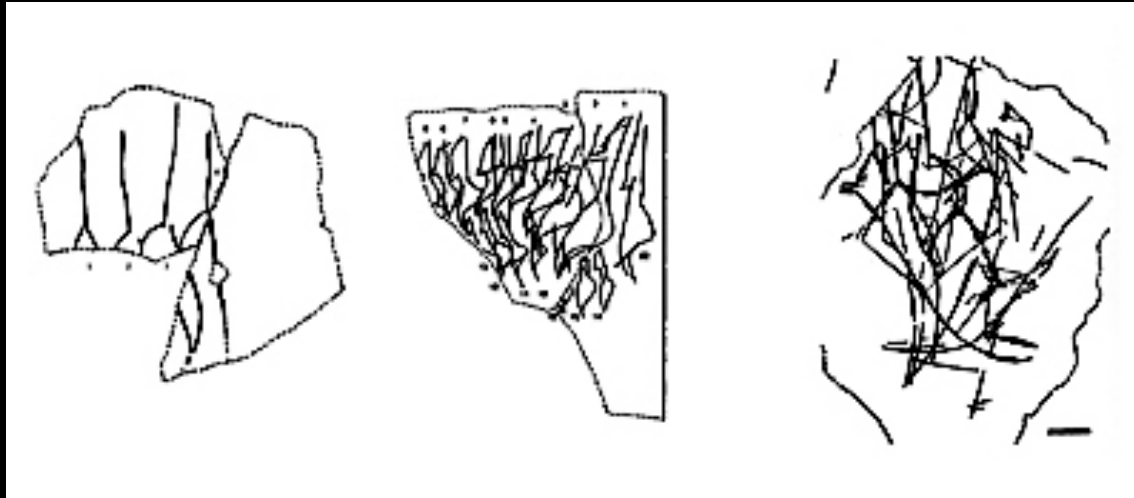
Type #1 Vulva-Phallus figurines
L: Le Placard C: Dolni Vestonice R: Savignano



La Roche à Lalinda (Dordogne). Type #1 'Profile' figures (bird-buttocks-egg-and X or stroke line signs)
Leroi-Gourhan A. 1967. *Treasures of Prehistoric Art*: fig 56



Fontalès (Dordogne). Type #1 'Profile' figures (bird-buttocks-egg-and X or stroke line signs)
L: Marshack A, *Roots of Civilization* fig 180. R: Gimbutas M, *Monstrous Venus: fig* (after Patricia Reis)



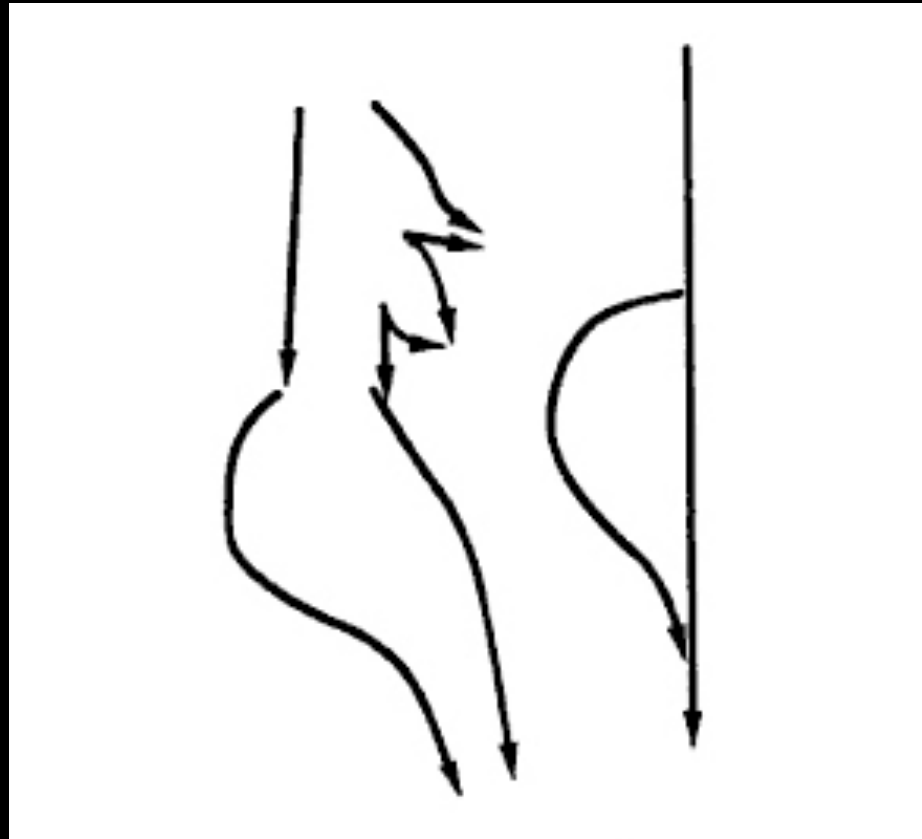
Upper Paleolithic (Europe) Type 1 Female Spiritual Transformation

'Profile' Type: Repetition, Superimposition, Ritually Broken

Gönnersdorf, Germany, Late Magdalenian, 12 kya

Bosinski, Gerhard, d'Errico, Francesco and Petra Schiller (2001: Abb. 167)

Bosinski, Gerhard (1970: fig. 43)



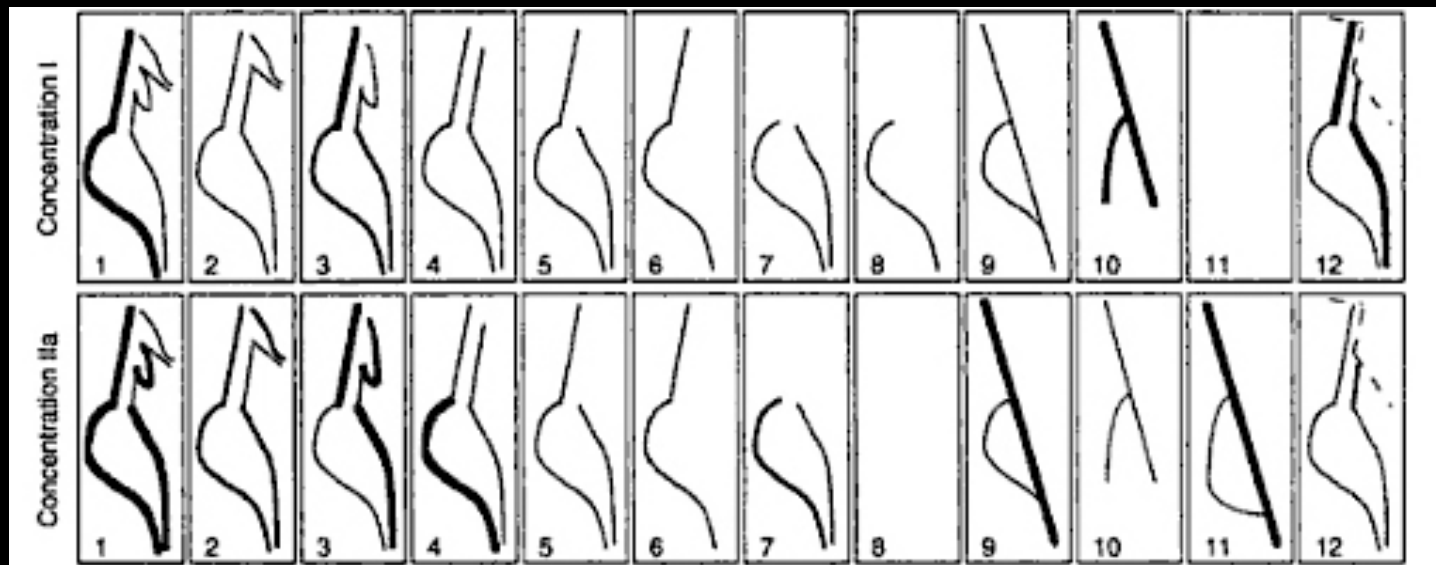
Direction of Tool Movement

during Production of Profile Type Female Image

Gönnersdorf, Germany, Late Magdalenian, 12 kya

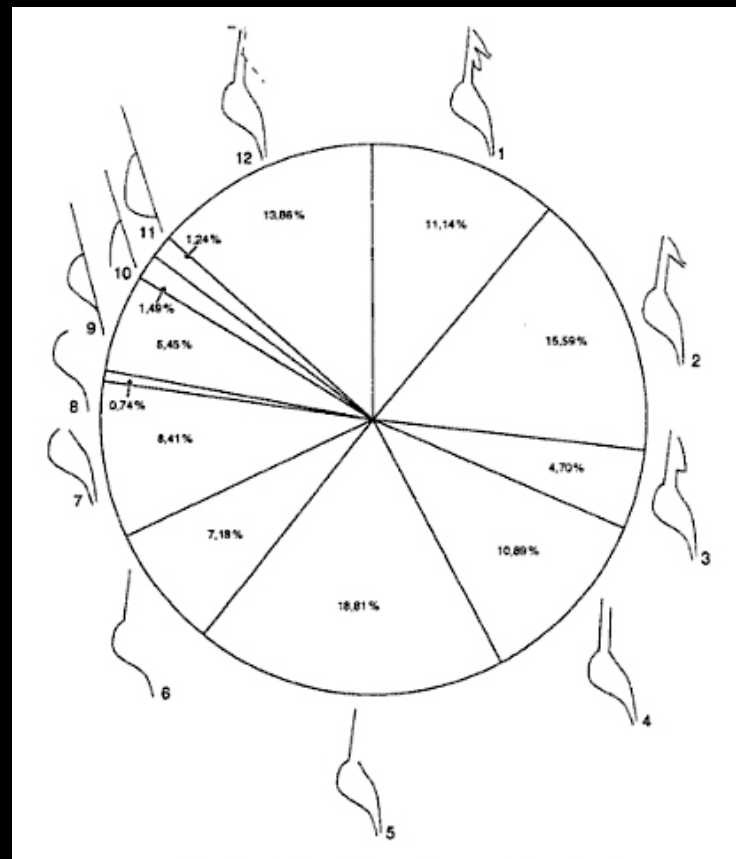
Upper Paleolithic (Europe) Type 1 Female Spiritual Transformation

Bosinski, Gerhard, d'Errico, Francesco and Petra Schiller (2001: Abb. 118)



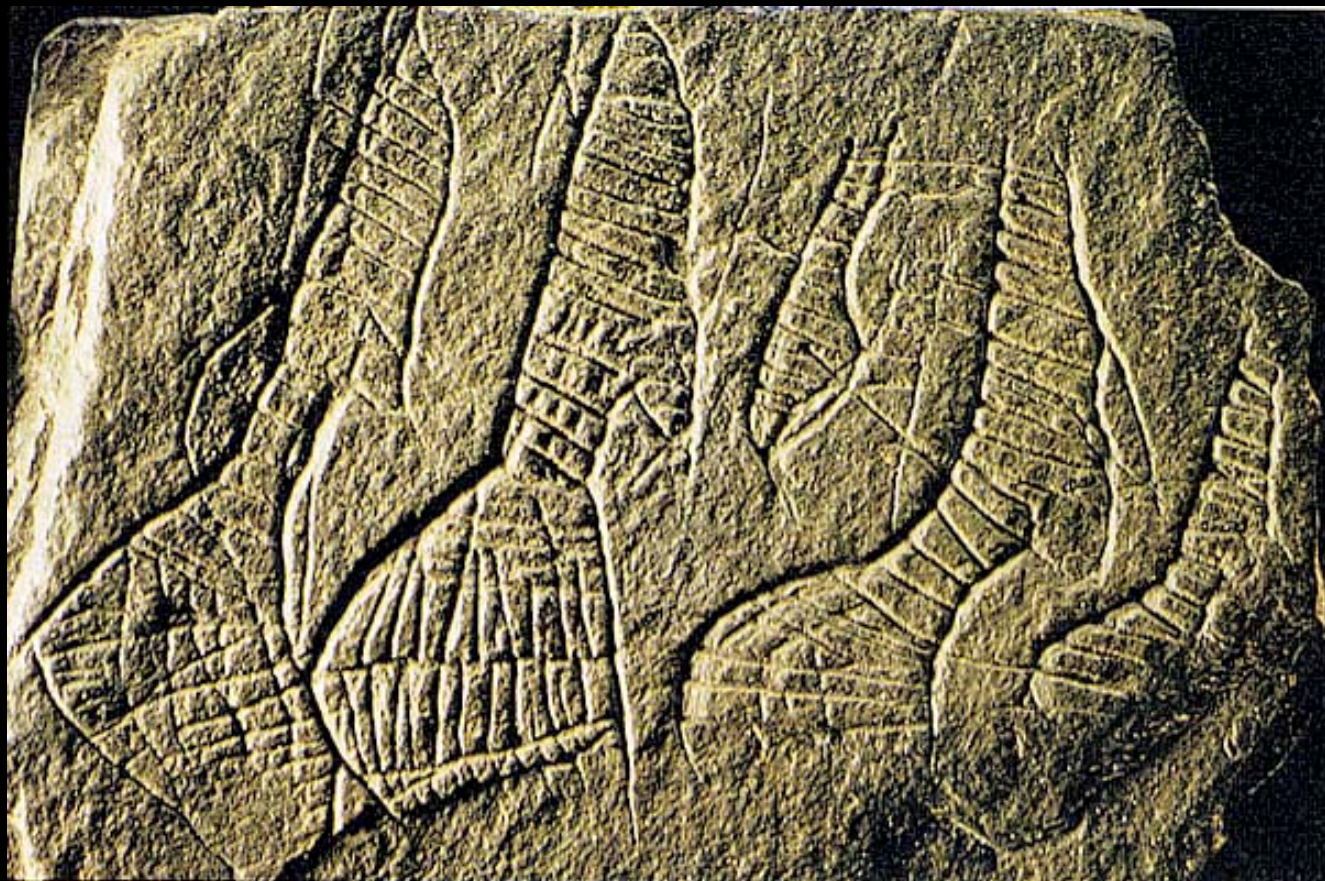
Profile Type Female Image: Subtypes

Gönnersdorf, Germany, Late Magdalenian, 12 kya
 Upper Paleolithic (Europe) Type 1 Female Spiritual Transformation
 Bosinski, Gerhard, d'Errico, Francesco and Petra Schiller (2001: Abb. 117)



Profile Type Female Image:
Site Percentage of Subtypes

Gönnersdorf, Germany, Late Magdalenian, 12 kya
Upper Paleolithic (Europe) Type 1 Female Spiritual Transformation
Bosinski, Gerhard, d'Errico, Francesco and Petra Schiller (2001: Abb. 109)



'Dancers'

**Gönnersdorf, Germany, Late Magdalenian, 12 kya
Upper Paleolithic (Europe) 'Profile Type' Female
Spiritual Transformation**

Upper Paleolithic (Europe) 'Profile Type' Female Spiritual Transformation #1 Structure of Ritual Art Space

Gönnersdorf, Germany, Magdalenian, 14 to 18 kya cal. (Stevens 2009)



Hut #1

(diam. 2.5m)

Paved Pathway

Hut #2

(diam. 5.4x6.0m)

500 engraved slate plaquettes scattered along walkway and also around and inside the larger hut, often face down, appear intentionally broken. Many are engraved several times, some re-engraved after being broken. 200 human figures, almost all stylized females; zoomorphs – mammoth, horse, and rare rhino, bovid, reindeer(?), fox, fish, seals.

Hut #1: amorphous bowl shaped conglomerate rock with colored pebbles. Hut #2: floor covered with pulverized hematite and covered with small stone slabs. H = 2 hearths. 3 pits lined with fox skins with jaw and foot bones. (3) = pit with three female statuettes carved, one each, ivory, bone and antler. (0) = necklace of ~40 wooden pearls + teeth of fox and deer. (1) = 1 female statuette (Bosinski 1970)



Survivals

Louise Bourgeois Images: online, Bad At Sports, obituary, June 1 2010.



Survivals

Louise Bourgeois, Untitled, 1949

Images: obit May 31 2010, *New York Times*, credit Suzanne DeChillo/NYT



Survivals

Louise Bourgeois, L: *The Lair*, 1962. R: *The Destruction of the Father*, 1974

Images: obit May 31 2010, *New York Times*, credit Suzanne DeChillo/NYT



Survivals

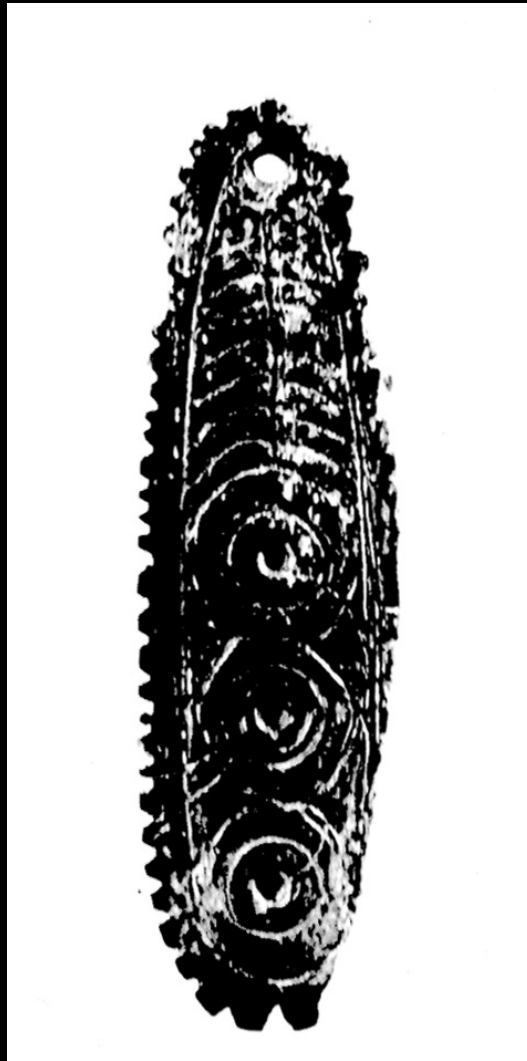
Louise Bourgeois, *Nature Study*, 1984

Images: obit May 31 2010, *New York Times*, credit Suzanne DeChillo/NYT

**Female Type #2:
Tree of Life Goddess
The Spontaneity Goddess**

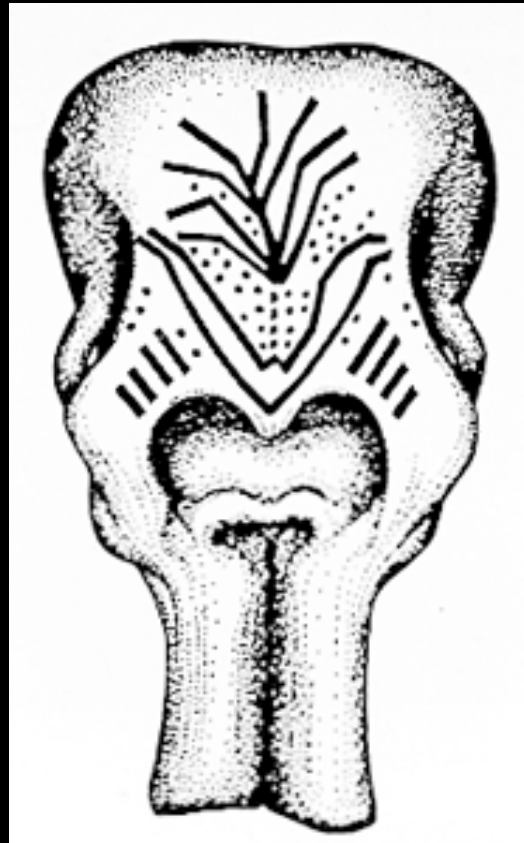
A→C “Center and branch.” “Return to your ancestral seed-womb source and origin of your life, and, with deep intent, unfold who you are, renewed, in all the ramifications and shapes of your becoming!”

C→A “Branch and center.” “Arise, unfold your destiny, out of your implicate enfoldedness, and access the womb-source of your most natural potentiality and creativity, your spontaneous self!”



St. Marcel pendent. Oval, 3 concentric circles, branching tree. Middle Magdalenian
White R. 1986. *Dark Caves, Bright Visions*: fig 111

Female Spiritual Transformation #2: 'Tree of Life / Spontaneity (sahaja) Goddess'



'Decorated Mammoth Skull', Dwelling No. 1, Mezhirich, Don Basin, Ukraine

Epi-Gravettian ~13-16 kya (Iakovleva 2004)

'Reconstruction mammoth skull painted with red ochre', W: 60cm, after Pidoplichko; Bahn P and Vertut J. 1997. *Journey Through the Ice Age*: fig 7.6



Survivals

Kurukulla Oddiyana, fierce Red Tara, Vajrayana Buddhism

crown of 5 skulls, 3 eyes, in *tandava* dance pose, trampling a male corpse (or Kama, god of desire)

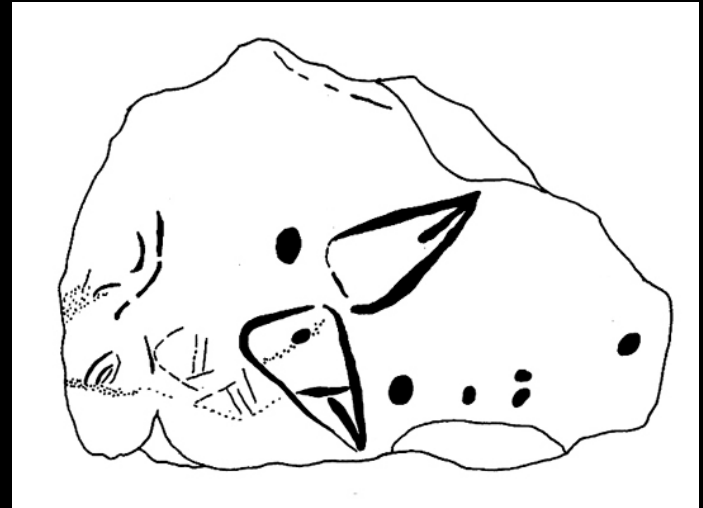
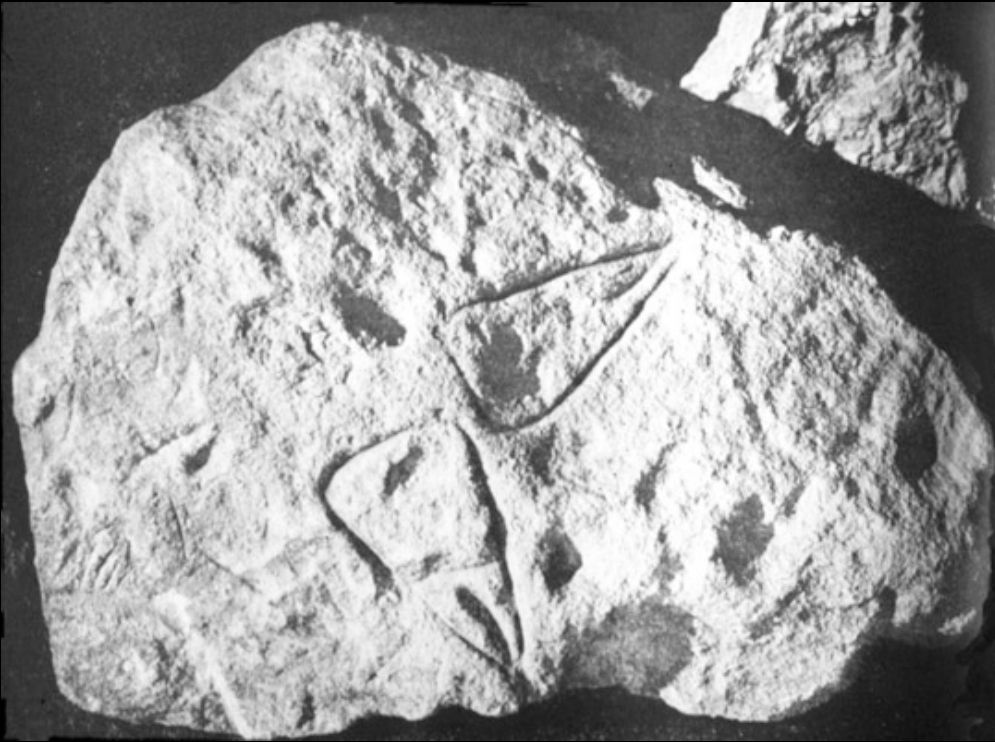
4-arms, 2 hold flowered-branch bow and arrow, 1 holds hook of flowers and 1 holds red lotus

Transforms dual desire into non-dual co-emergence of desire (*sahaja*), magnetizer (draws in the desired),

protects from snakes, has healing powers Images: online, no source



Female Spiritual Transformation Type #2
The Fox Maiden by Susan Seddon Boulet



L: La Ferrassie. Vulvas on bison sculpture. Cupules. R top: schematic
R bottom: La Ferrassie quadruped, vulva and dots
(schematic Anati E (after) Leroi-Gourhan A. 1967. *Treasures of Prehistoric Art*: fig 254)

**Female Type #3:
Goddess of Self-Repose
Waterbird Goddess**

A→D "Center and flow!" "Circle back and repose in the womb-source of your life, at ease with your most passionate desire, and stream forth out of yourself, your liquid prayer of life!"

D→A "Resting in the lap of the sea, swim with the undulating movement of life, buoyant, and dive into the deepest depths, centering back into the womb-source of your self-possession!"



Reclining female figures at R and L with bison at her feet, R and L side of panel, La Magdelaine Cave, France

(Ucko PJ & Rosenfeld A. 1967. *Palaeolithic Cave Art*: fig. 90 and 91)



L: Females and bison, low relief engraved and painted frieze 18m; female lines traces of red ochre, bison, black pigment, Roc-aux-Sorciers, Angles-sur-L'Anglin, Middle Magdalenian, ~14.5/14.8 kya for primary occupation (Iakovleva L and Pinçon G. 1999)

Drawing in Ucko PJ & Rosenfeld A. 1967. *Palaeolithic Cave Art*: fig. 65.

R: Petrkovice statuette (Delporte H. 1979. *L'Image de la Femme dans l'Art Préhistorique*: fig 97)



Waterbirds, Mal'ta, Mal'ta-Buret Culture, Yenisei-Baikal, Siberia, ~15 to 18 kya (~19-23 cal kya)

L: Photo: Collection Musée de l'Hermitage in: Iakovleva L, Demeschenko S. 2004. Les mammouths dans l'art paléolithique: 79, *Les Mammouths, Dossiers d'Archeologie* 291 Mars 2004)

R: images from Donsmaps.com



'Spirals, obverse 3 snakes', plaquette with hole

Mal'ta, Mal'ta-Buret Culture, Yenisei-Baikal, Siberia, ~21-22 kya

mammoth tusk; carved, polished and engraved, 138x81mm (excavation, Gerasimov MM, 1928-1930)

Photos: Collection Hermitage Museum; images from Donsmaps.com

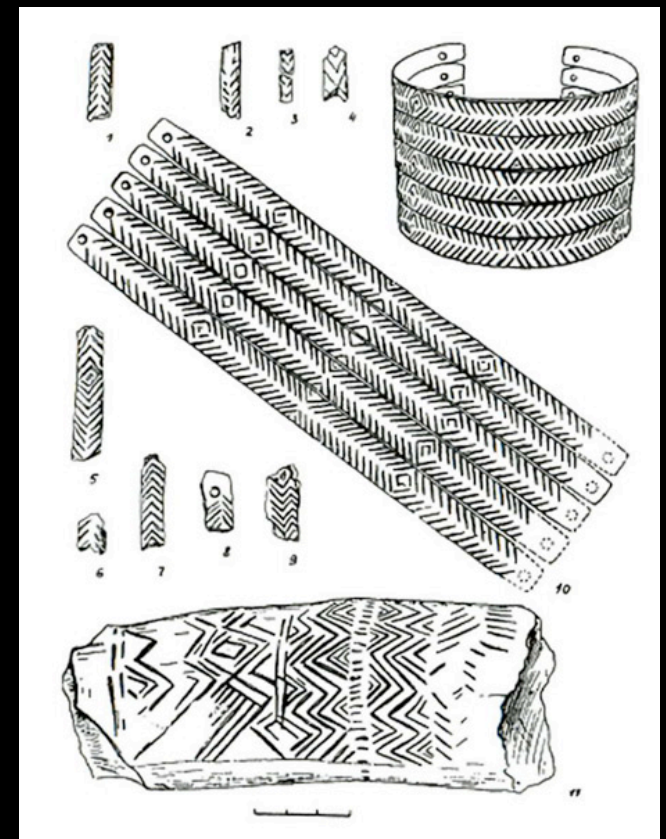
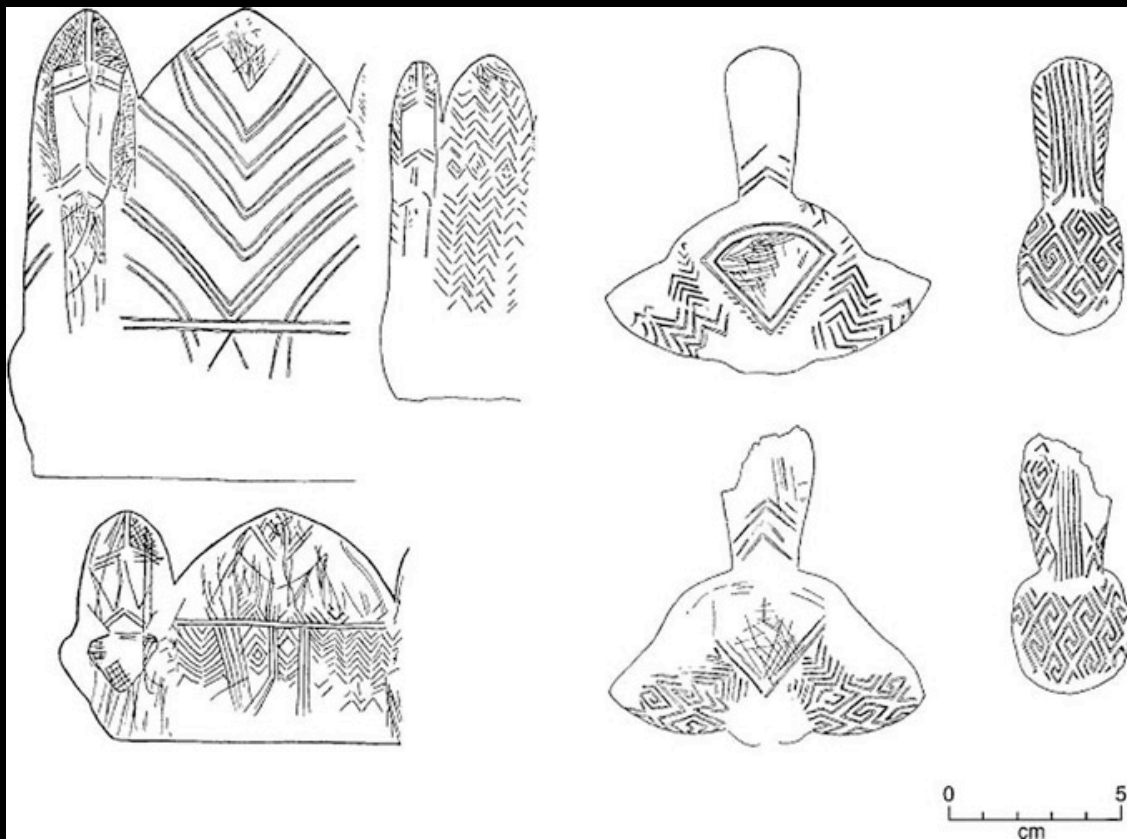


'Waterbirds', Mezine, Desna River, Don Basin, Ukraine, Epi-Gravettian ~17 kya

L: photo Don Hitchcock 2008, facsimiles, Vienna Museum of Natural History, posted on Donsmaps.com

C: photo L. Iakovleva, Collection MNIU (Iakovleva L. 2004. Les habits en os de mammouth: 51, *Les Mammouths*, *Dossiers d'Archeologie* 291 Mars 2004)

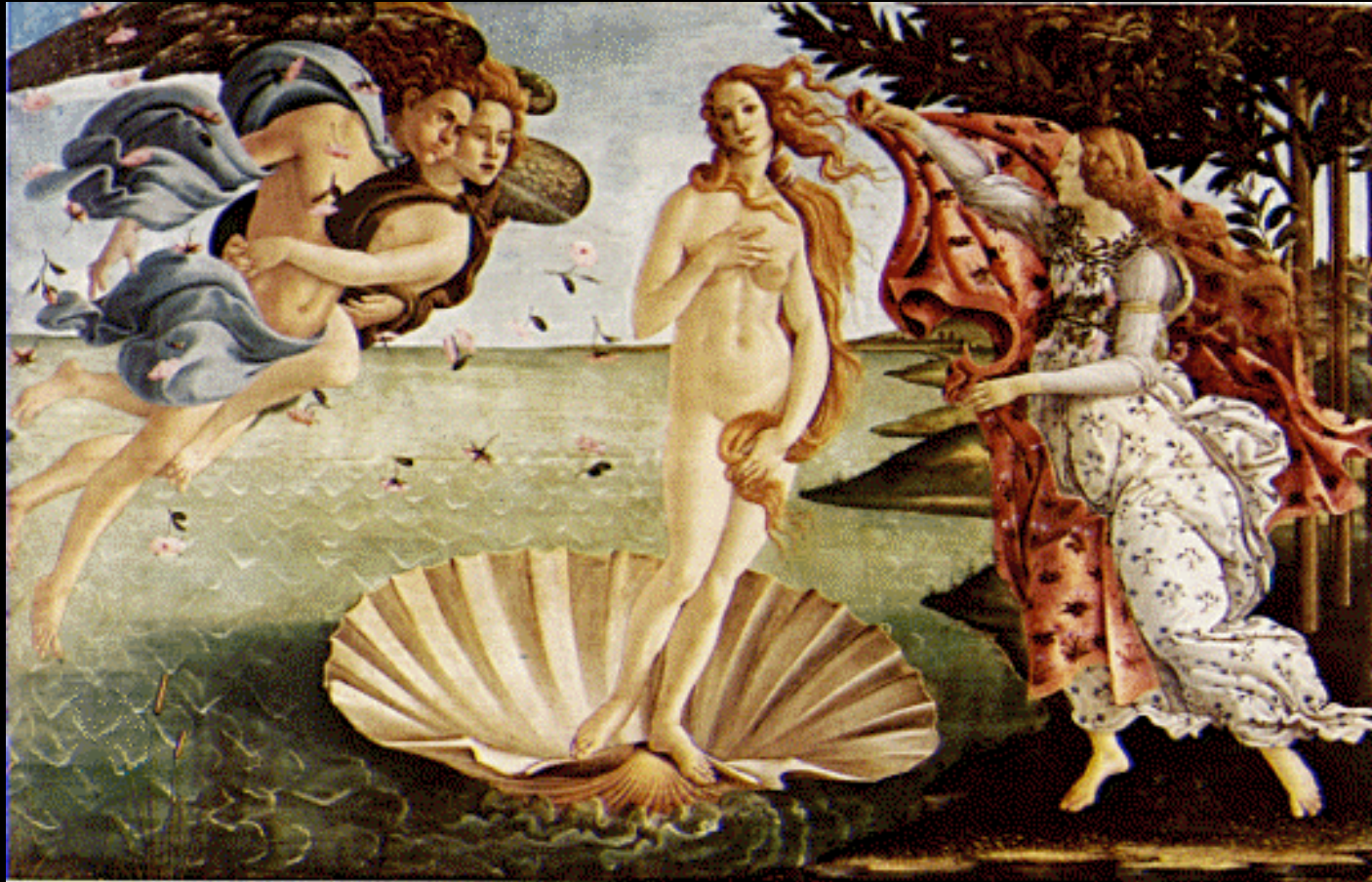
R: Soffer O, Adovasio JM, Hyland DC. 2000. Reply. *Current Anthropology* 41,4: 531-35; fig. 13 photo A. Marshack)



'Waterbirds' and 'Water'-signs, Mezine, Desna River, Don Basin, Ukraine, Epi-Gravettian ~17 kya

L: Soffer O, Adovasio JM, Hyland DC. 2000. Reply. *Current Anthropology* 41,4: 531-35; fig. 14 after Soffer 1997: fig. 7)

R: Mezine 1-9 bracelet fragments; 10 reconstruction; 11 decorated mammoth tusk (Abramova 1995) from Donsmaps.com



Survivals

'The Birth of Venus', Botticelli, ca. 1485, Uffizi Gallery

Images: Wikipedia Commons



Survivals

Georgia O'Keefe

Images: from postcards, no source



Survivals

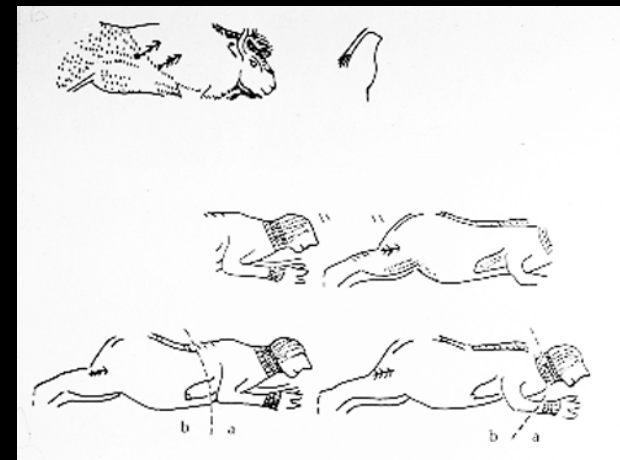
Georgia O'Keefe

Images: from postcards, no source

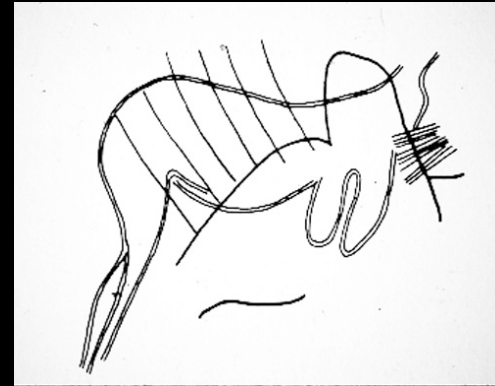
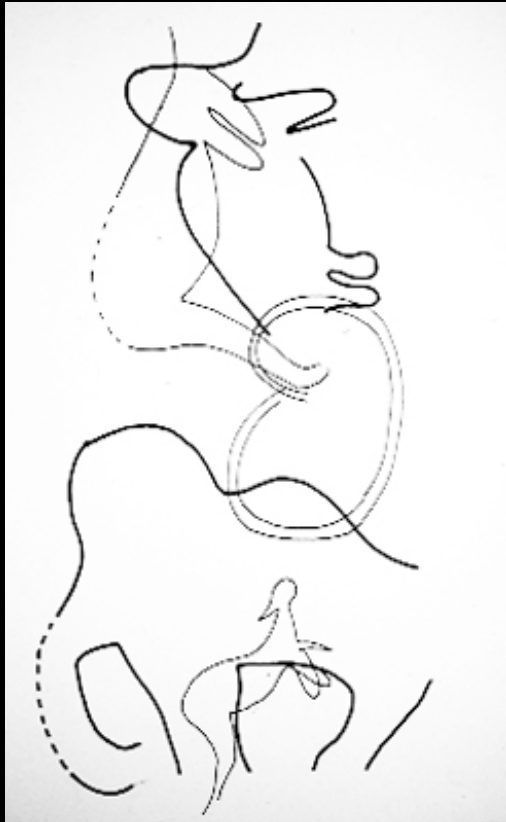
**Female Type #4:
Mother/Mistress of Animals
Spirit-Animal of Increase**

B→C "Contact, cleave and branch!" "Cleave to irrupting spirit energies, your sacrifice, your wealth, and bring forth the sentient beings offering themselves like gifts, and may you sprout, branch and blossom!"

C→B "Branch and cleave!" "Be present, feel the earth trembling through you, change into your destiny, and knowing only your hunger, offering your life, as one flayed apart, in your manifoldness, share your gift-giving abundance!"



L top: Abri Mège bi-line 'seal mother'. Chollot-Varagnac M. 1980. *Les Origines du Graphisme Symbolique* 50.550, 50.541
 R top: (analysis Marshack A 1991. *The Roots of Civilization* fig 186a and b
 L bottom: Isturitz. Bone fragment engraved on one side bison with branch signs, other two females, branch sign.
 Photo: American Museum of Natural History
 R bottom: Isturitz engraved bone. (analysis Leroi-Gourhan A. 1967. *Treasures of Prehistoric Art*: fig 437

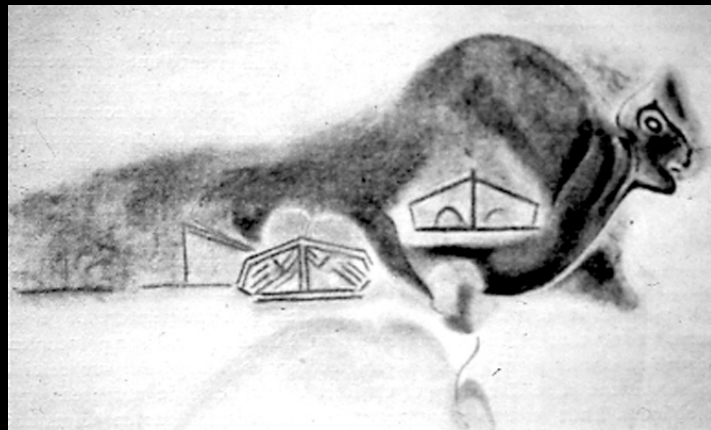
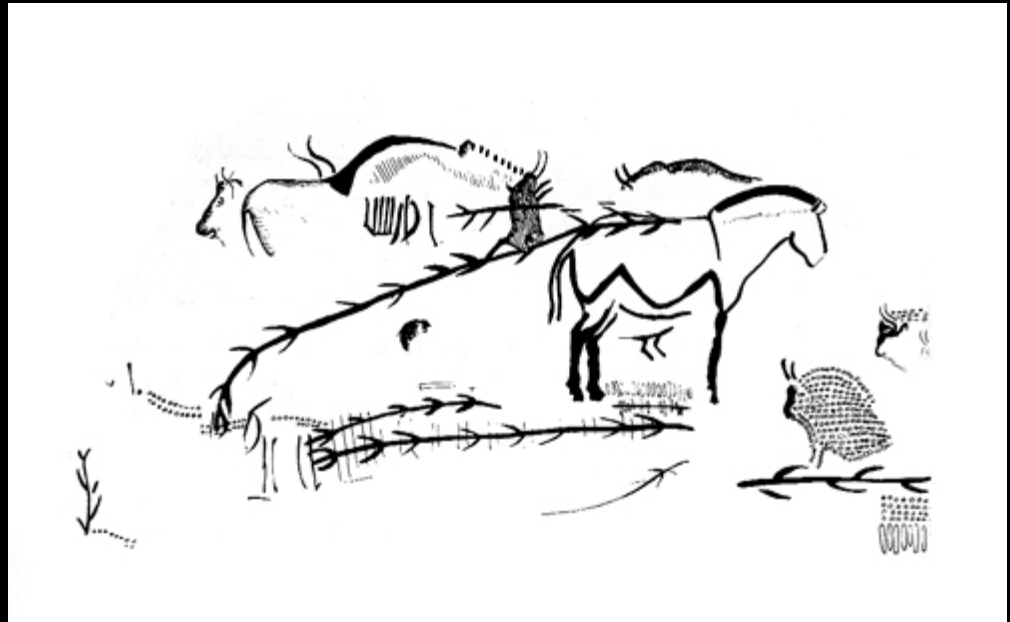
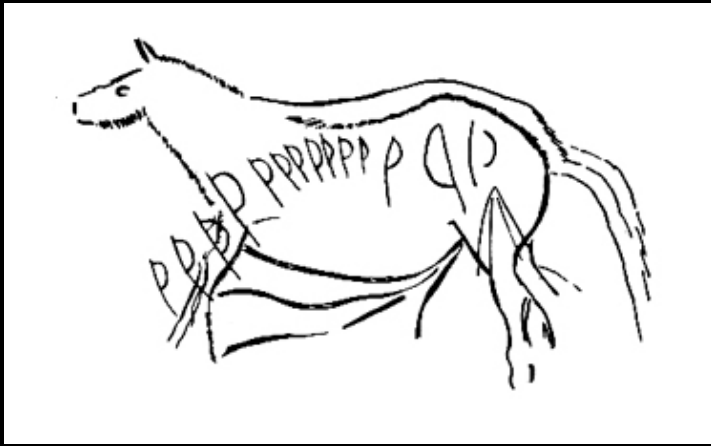


L: Pech Merle, 'females mammoths egg'. (analysis Leroi-Gourhan A. 1967. *Treasures of Prehistoric Art*: fig 382)

C: Pech Merle 'female bison dots' (Leroi-Gourhan A. 1982. *The Dawn of European Art*: fig na)

R top: Pech Merle 'female mammoth stroke marks' (analysis Marshack A 1991. *The Roots of Civilization* fig 179)

R bottom: Pech Merle female zoomorphs. (after M. Lorblanchet, Delporte H. 1979. *L'Image de la Femme dans l'Art Préhistorique*: fig 43.)



L top: Les Trois Freres, horse, claviform signs.

(schematic after Begouën and Breuil, Marshack A 1991. *The Roots of Civilization* fig 196)

L bottom: Font de Gaume tectiforms on Grand Polychrome Bison.

(Breuil H. Capitan L and Peyrony D. 1910. *La Caverne de Font-de-Gaume aux Eyzies (Dordogne)*. fig 42)

R: Marsoulas, bisons, horse, branch signs

(schematic after Leroi-Gourhan, Marshack A 1991. *The Roots of Civilization* fig 108)



Survivals

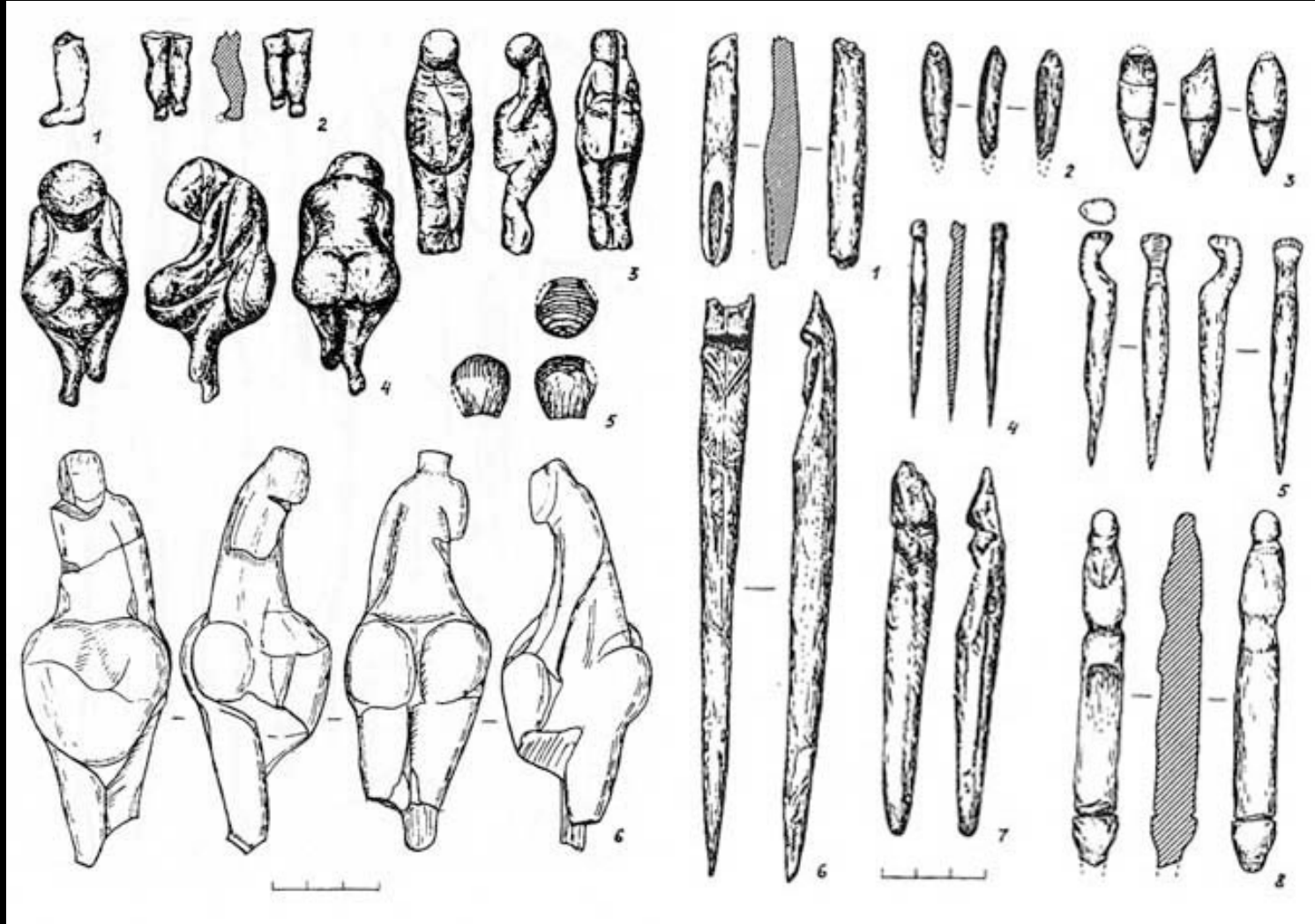
Mistress of Animals (Artemis), Boeotia, Greece, 7th century BCE (online no source)

Symbols of sacrifice, death, descent to Lower World ('X'-signs and predator/protector lions, torn off bull's leg) and Regeneration (leaves sprouting out of ground, waterbirds, fish, rain-streams, life columns with dots, spirals, swastikas, her head as bee?) = $B \rightarrow C$ ($D \rightarrow A$) (Interpretation: James Harrod)

**Female Type #5:
The Double Goddess
of Death and Abundance and Loss and Reconnection**

B→D "Cleave to irrupting spirit energies and flow!" "Split, flayed, struck through, bereft, yet standing, find and become pregnant with your grief and lamentation!" or "Weak, dwindling, corpse-like, starving, self-devouring, yet nourishing yourself, twinning, doubling, and doubling again, overflow, pouring yourself out like song!"

*D→B "Flow and cleave to irrupting spirit energies!"
"Wandering, pursued, attacked, submerged, lost, abandoned, crying out, reconnect with the ancestors, the mothers, and reunite with your generative power and conceive, pregnant, in awe, feeling the surge of possibilities!"*



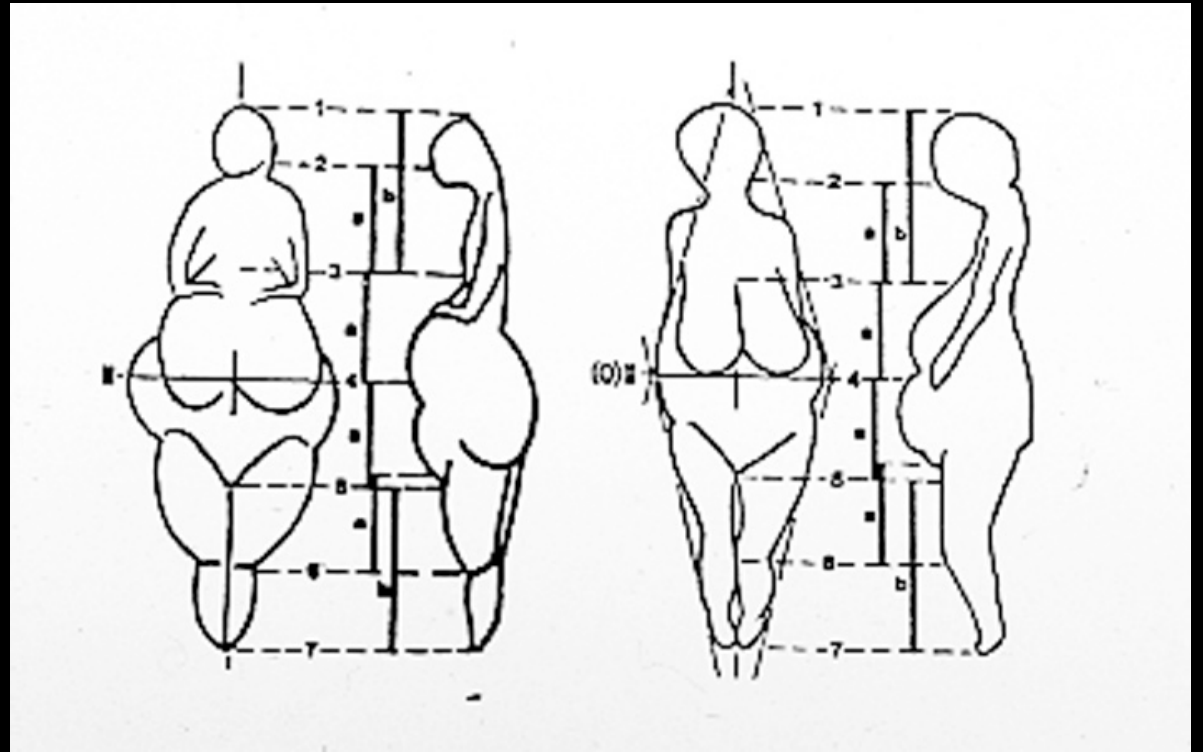
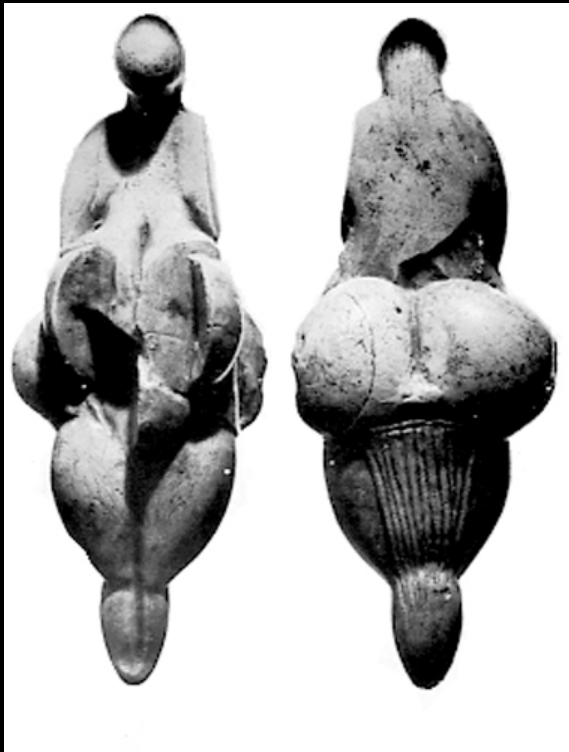
Female and 'anthropomorphic' statuettes, Khotylevo II, Russia. Gravettian ~27-28 cal kya (Holliday, Hoffecker et al 2007)

Abramova ZA. 1995. *L'art paléolithique d'Europe orientale et de Sibérie*: Fig. 30 and 31 combined



L: Laussel female, red ochred, bison horn with 13 marks. (Leroi-Gourhan A. 1967. *Treasures of Prehistoric Art*: fig 55).

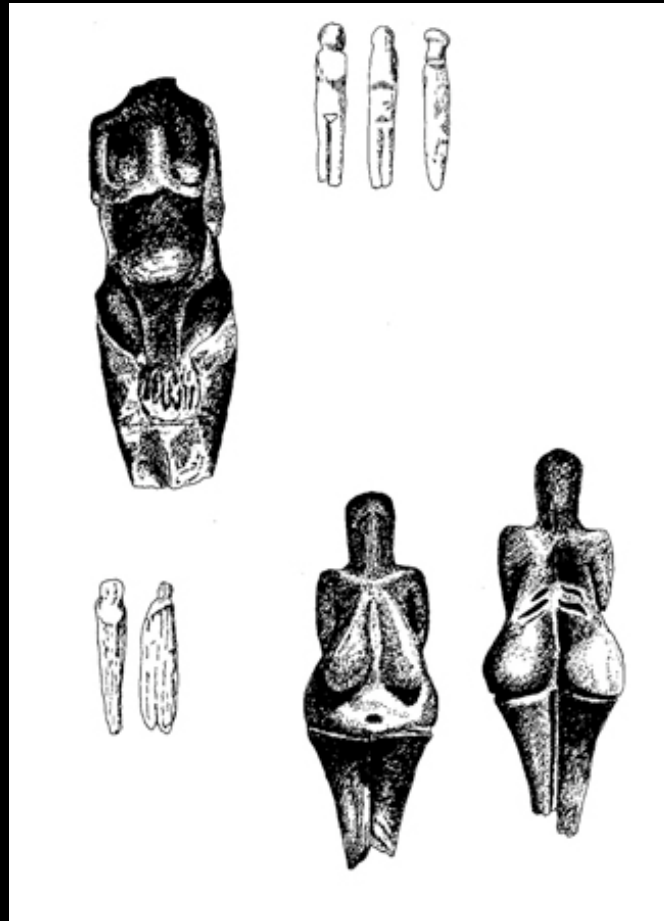
R: Laussel double figures. (Bahn P and Vertut J. 1997. *Journey Through the Ice Age* fig 11.14)



L: Lespouque figurine (Delporte H. 1979. *L'Image de la Femme dans l'Art Préhistorique*: fig 13)

R: Lespouque and Kostienki type, structural analysis

(analysis by Leroi-Gourhan, Delporte H. 1979. *L'Image de la Femme dans l'Art Préhistorique*: fig 136)



L: Rough hewn or stick type design. A: Petersfels #2; B: Brassempouy; C: Brassempouy; D: Péchialet; E: Gagarino; F Avdeevo #4 (JBH after Delporte) (Delporte H. 1979. *L'Image de la Femme dans l'Art Préhistorique*)

R: Images of the 'Double Goddess'. (Interpretation: James Harrod)



L: Grimaldi 'Hermaphrodite'. (Delporte H. 1979. *L'Image de la Femme dans l'Art Préhistorique*: fig 59)
R: Grimaldi 'Hermaphrodite' rotated, 'grieving figure' (Interpretation: James Harrod)



L: Dolní Vestonice. (Marshack A 1991. *The Roots of Civilization* fig 171a).

R: Dolní Vestonice, 4 views (photo: Don's Maps online)

L bottom: Dolní Vestonice, chevron eyes, 'weeping' lines (Marshack A 1991. *The Roots of Civilization* fig 171c)

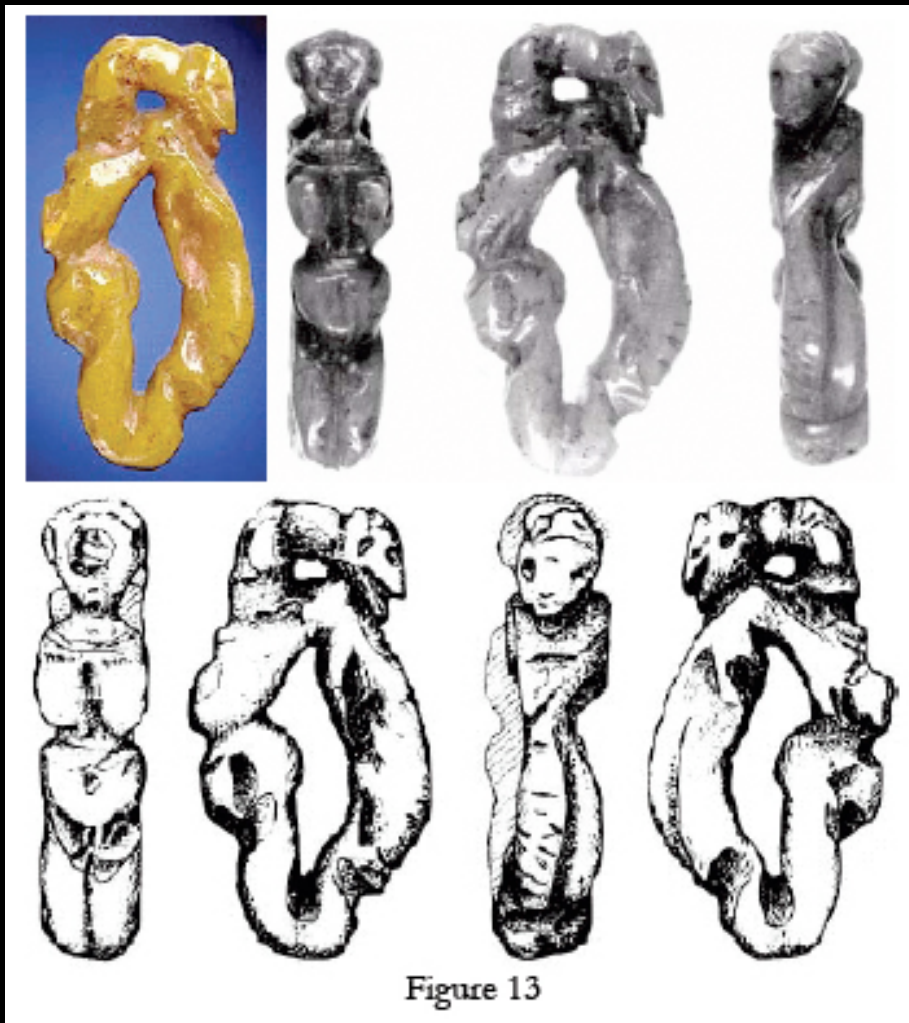


Figure 13



2 'Double Figurines', Grimaldi, NW Italy. Epi-Gravettian ~14-19 kya (Bisson, Tisnerat and White 1996)

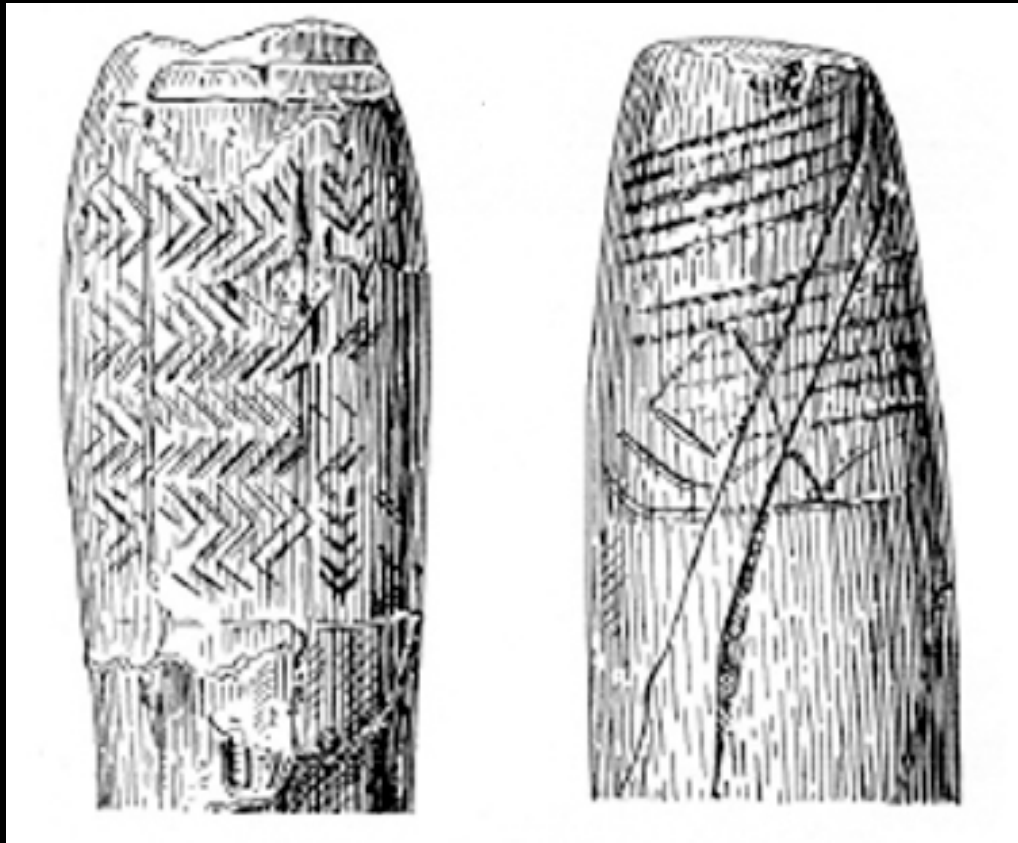
Human female, obverse 'uncertain, not reptile, probably carnivore, not feline: fox or wolf, or marten or wolverine) Bisson and Bolduc 1994.

Jennett KD. 2008. Female Figurines of the Upper Paleolithic: Fig. 13, Thesis, Texas State University. Collage after Bisson MS, Bolduc P. 1994.

Current Anthropology 35,4: 458-468; sketch: Mussi 2002; color: www.civilization.ca/archeo/paleofig/imag/palfig6a.gif;

[palfig5a.gif](#); [palfig7a.gif](#)

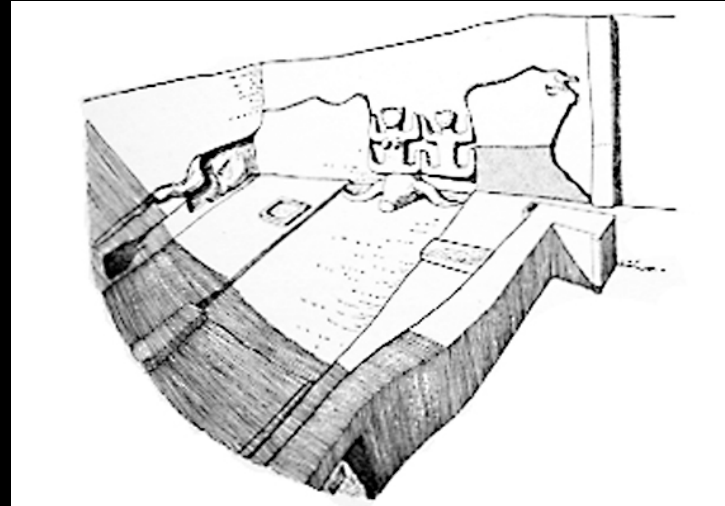
Female Spiritual Transformation #5: 'Double Goddess' Transform Signs



'Decorated Mattock', Chevrons (Zigzag), 2 Bi-Lines.

Kostenki I-1, Don River Valley, Russia, Gravettian ~27-28 cal kya (Holliday, Hoffecker et al 2007)

Abramova ZA. 1995. *L'art paléolithique d'Europe orientale et de Sibérie*: Fig. 66.13



Survivals

L: 'Double Goddess', Çatal Hüyük, Anatolia, 5900 BCE; white marble, shrine VI.A.10.

(Mellaart J. 1967. *Çatal Hüyük: A Neolithic Town in Anatolia*: pl. 70)

R: Twin goddesses with a bulls head, shrine VII.1, ca. 6050/70-6200 BCE

(Mellaart J. 1967. *Çatal Hüyük: A Neolithic Town in Anatolia*: fig. 23)



Survivals

L: 'Double Goddess', 'X' and 'Chevrons', Vinca, Neolithic, 5th millenium BCE. Painting by Robin Serra.

Compare: 'Double Headed Bird Goddess', 'Chest-band', 'Chevrons', 'Tri-Lines'

(Gimbutas M. 1974. *The Gods and Goddesses of Old Europe*: pl. 90)

R: 'Double Goddess,' meanders, Gomolava, Serbia, Vinca, Neolithic, 5th millenium BCE

(Gimbutas M. 1974. *The Gods and Goddesses of Old Europe*: pl. 100-101)



Survivals

Demeter drives daughter-Persephone-Kore in her horse chariot, Seliunte, Sicily, 6th BC (Wikipedia Commons)



Survivals

Persephone and Demeter with mushrooms (*Psilocybe* or *Amanita*?), ca. 450 BC. Relief from temple wall, Eleusis

(National Archaeological Museum, Athens; online no source)



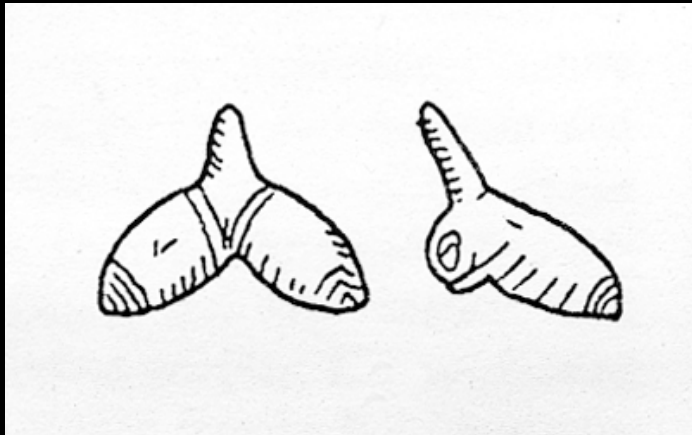
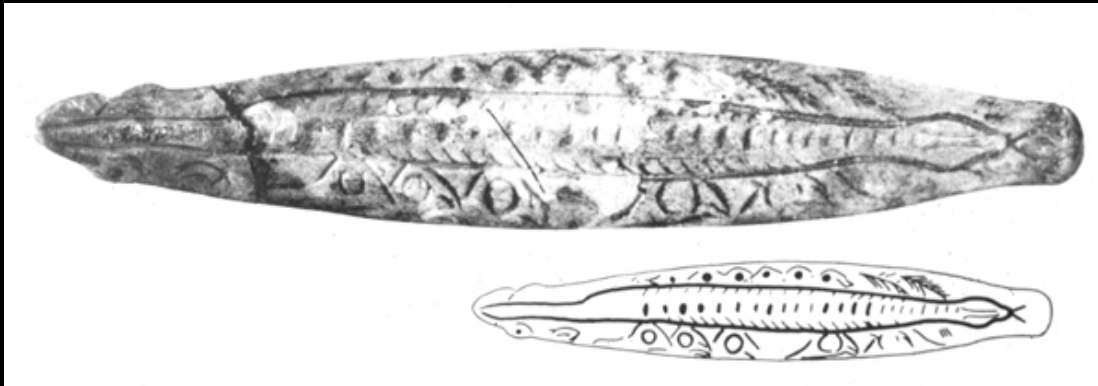
Survivals

Persephone and Demeter, Eleusis Museum (online no source)

**Female Type #6:
Spring Goddess
Goddess of Childbirthing and Vegetation**

C→D "Unfold and flow!" "Manifest, emerge like blossoms of spring, giving birth to new life and flow with melting energy exuberant with aliveness!"

D→C "Flow and unfold!" "Pursuing your creativity, yield to the flow and loosening, let it give birth!" or "Let the spiraling spirit of life, like green sap, veriditas, rise into the unfurling manifestations of your life!"



L: Lorthet tri-line and branch, serpent and newly hatched chicks. (Marshack A 1991. *The Roots of Civilization* fig 109a,b).

R: Isturitz bear pendant (Randall White R. *Dark Caves Bright Visions* fig 112)

L bottom: Dolní Vestonice, breast bead (after Patricia Reis, Gimbutas M. *Monstrous Venus* fig 18.2)



Survivals

'Snake Goddess Holding Child', Sesklo, Thessaly, Late Neolithic

(Gimbutas M. 1974. *The Gods and Goddesses of Old Europe*: fig. 96)



Survivals

Primavera (Mercury, Three Graces, Venus, Flora, Chloris, Zephyrus), Botticelli, ca. 1482 (Wikipedia Commons)



Survivals

'Sacred Hearts', *Meinrad Craighead: Crow Mother and the Dog God, A Retrospective*, 2003. (source: online)

