

Project Report

Paleolithic Rock Art: A Worldwide Literature Survey Extracted from the Rock Art Studies Bibliographic Database for the Years 1864–2017 [†]

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[†] The online version of the Rock Art Studies Bibliographic Database can be searched at:
https://musnaz.org/search_rock_art_studies_db/.

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Abstract: The Rock Art Studies Bibliographic Database is an open access; online resource that fulfills the need for a searchable portal into the world's rock art literature. Geared to the broadest interests of rock art researchers; students; cultural resource managers; and the general public; the RAS database makes rock art literature accessible through a simple search interface that facilitates inquiries into multiple data fields; including authors' names; title and publication; place-name keyword; subject keyword; ISBN/ISSN number and abstract. The results of a data search can further be sorted by any of the data fields; including: authors' names; date; title; and so forth. An ever increasing number of citations within the database include web links to online versions of the reference cited; and many citations include full author's abstracts. The data compilation has been undertaken by Leigh Marymor with the year 2018 marking the 25th year of continuous revision and expansion of the data. Over 37,000 citations are currently contained in the database. The RAS database first launched online as a joint project of the Bay Area Rock Art Research Association and University of California's Bancroft Library. After thirteen years of collaboration; the project found a new home and collaborator at the Anthropology Department at the Museum of Northern Arizona. The Paleolithic Rock Art bibliography results from an export of data from the RAS database and captures a freeze-frame in the state of the rock art literature for the world's Paleolithic rock art as compiled here in the year 2018. The online version of the RAS Bibliographic Database at the Museum of Northern Arizona is updated annually; and we refer the reader to that resource for up-to-date bibliographic data revisions and additions. Researchers who consult the online database in concert with their reference to the Paleolithic Rock Art bibliography will discover a powerful ally in further refining geographic and thematic inquiries.

Keywords: Paleolithic; bibliography; rock art studies; world

Preface

Paleolithic Rock Art: A Worldwide Literature Survey is a landmark publication in the specific field it addresses, in the sense that this is the historically first endeavor to create a comprehensive catalogue of the subject. For well over a century, in fact since 1902, archaeology has accepted the existence of Pleistocene rock art, after first strenuously rejecting it for decades and first driving its discoverer into a premature death. Marcelino Santiago Tomás Sanz de Sautuola (1831–1888) died in the belief that he had made one of archaeology's most important discoveries in his cave of Altamira, but he remained unable to convince the discipline that he was not a charlatan.

In 1902 Professor Émile Cartailhac published his mea culpa, and the discipline over-reacted by adopting the opposite reaction to Paleolithic 'art', now turning it into the center of a cult-like belief system. The former fake art became evidence for ritual, religion, shamanism, symbolism, and the first emergence of 'high culture'. Ten years after Cartailhac's admission, archaeology discovered that humans first evolved in England, following the find of some bones in a certain gravel pit at Piltdown. It took four decades to accept that it had fallen victim to a hoax. But the similar Eurocentric fallacy that art-like production began in Franco-Cantabria with the Upper Paleolithic still persists to this day in the public's mind. In fact there are now dozens of French and Spanish rock art sites on the World Heritage List for being of the Pleistocene (some of which are actually of the Holocene) and yet there is not a single Pleistocene rock art site from the rest of the world on that list, even though Ice Age rock art is far more common in the remaining continents. This continues to help preserve the European fantasy of cultural primacy.

Realistically the term 'Paleolithic art' can only be applied in regions where a Paleolithic period is recognized, which is essentially Eurasia. In Africa, the Pleistocene features 'Paleolithic' traditions in the far north of the continent, but in the continent's south the Ice Age 'cultures' are called Early, Middle and Later Stone Age. The Americas lack a 'Paleolithic', and the Australian situation is particularly interesting. All Pleistocene and even the early Holocene tool industries there are of Mode 3, which corresponds to the Middle Paleolithic in Eurasia and northern Africa. There is very little Mode 3 rock art in Europe, but a great deal of it in Australia, and even older rock art has been proposed for southern Africa and India. Bearing in mind that there is far more rock art in Australia than there is in Europe, and that a good part of it is of Mode 3 (or 'Middle Paleolithic') provenance, it follows that there is very probably more surviving 'Middle Paleolithic' rock art in the world than 'Upper Paleolithic'. That is certainly not the understanding of most Paleolithic art specialists and would presumably come as a shock to them.

The compiler of this massive bibliographical database of over 3800 entries, Leigh Marymor, has wisely included the rather diminutive literature on extra-Eurasian Pleistocene paleoart in his register, even though it is not 'Paleolithic'. Still, the enormous imbalance in favor of European, especially southwestern European, material has remained palpably evident. The rock art motifs that can be credibly attributed to the Paleolithic period number only in the order of 5000 or so. They are abundantly illuminated by the thousands of books and articles published about this corpus as it is listed in this immensely valuable database.

Extracted from his much larger list, the *Rock Art Studies Bibliographic Database* of more than 37,000 entries, Marymor's inventory of publications about Pleistocene paleoart is a godsend for all researchers (and editors and referees!) concerned not only with this subject, but also with topics ranging from human cognitive evolution to cultural development, art history, the hominin ability of forming constructs of reality and, perhaps most importantly, the advance of exograms. No longer need we tolerate discussions of these complex subjects that are inadequately informed and referenced; no longer will authors wonder what relevant publications they failed to consult. Here is a fairly comprehensive list of what has been published for the past one and a half centuries, and anyone wanting to contribute to this massive literature on Pleistocene paleoart will be well advised, henceforth, to thoroughly consult Marymor's resource. Thus the greatest contribution this database makes to the discipline is its creation of a minimum baseline, defining what is an adequate knowledge level to contribute credibly to this field. Hopefully this will put an end to the presentation of whimsical theories about the meaning, significance, intent, ages and purpose of the phenomena collectively constituting the Pleistocene paleoart of the world.

Robert G. Bednarik
Convener and Editor-in-Chief, IFRAO

Abelanet, Jean, 1985. "Le Premier Site d'Art Rupestre Paleolithique a l'Air Libre: Le Richer Grave de Campome" in *Conflent* 23(133): 2–7.

Campome, Pyrenees Orientales, southern France. Europe; Paleolithic rock art in the open air.

Biblio.

Abelanet, Jean, 1986. *Signes sans Paroles, Cent Siecles d'Art Rupestre en Europe Occidentale*. Paris: Hachette, 345p. Hachette, Paris, France. ISBN-10: 2010086953, ISBN-13: 978-2010086953.

Europe; Paleolithic art.

Biblio, Amazon.

Abelanet, Jean, Sacchi, Dominique and Vilette, Philippe, 1984. "Cova Bastera" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*. Edited by A. Leroi-Gourhan, pp. 347–49. Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179, ISBN-13: 978-2110808172.

Cova Basera, Languedoc-Roussillon, Pyrenees-Orientales, Cornellia-de-Confluent, France. Europe. Paleolithic cave art. Red dot motif(s).

LMRAA.

Abgrall, Aurelie, 2010. "L'Utilisation de la Couleur dans l'Art Parietal du Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne)" in *Prehistoire entre Vienne et Charente. Hommes et Societe du Paleolithic*. J. Buisson-Catil et J. Primault, dirs. Ministere de la Culture Memoire, (XXXVIII): 441–52, Ministere de la Cultura, Paris, France. ISBN: 978-2-909165-92-9.

Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne), France. Europe. Paleolithic art. Use of color. Pigment.

Internet, Biblio.

Abgrall, Aurelie, 2010–2011. "L'Art Pictural au Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne), "Langage" Révélateur d'un Groupe Culturel?" in *Symposium 1: L'Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*. Tarascon: Société Préhistorique de l'Ariège, vols. 65–66, pp. 70–71. ISSN: 1954-5045.

Roc-aux-Sorciers, Angles-sur-l'Anglin, Vienne, France. Europe. Paleolithic art. Language, cultural identity.

Dialnet.

Abgrall, Aurelie, 2012. "L'Art Pictural au Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne), Langage Revelateur d'un Groupe Culturel?" in *L'Art Pleistocene dans le Monde/Actes du Congres IFRAO, Tarascon-sur-Ariege, September 2010*. Edited by Jean Clottes. Vienn: Bulletin de la Societe Prehistorique Ariege-Pyrenees. Tarascon-sur-Ariege, Societe Prehistorique Ariege-Pyrenees, vol. LXV–LXVI: Book: 70–71, CD: 389–95. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Roc-aux-Sorciers (Angles-sur-l'Anglin), Vienne, France. Europe. Paleolithic art. Cultural group identification. Language.

Biblio, LMRAA.

Abgrall, Aurelie, Bourdier, Camille, Fuentes, Oscar and Genevieve Pincon, 2010. "Le Relevé Graphique Analytique: Un Nouvel Outil pour l'Etude des Oeuvres d'Art Paléolithiques" in *Prehistoire entre Vienne et Charente*. J. Buisson-Catil et J. Primault, dirs. Hommes et Societe du Paleolithic, Ministere de la Culture Memoire. Paris: Ministere de la Cultura, vol. XXXVIII, pp. 476–84. ISBN: 978-2-909165-92-9.

France. Europe. Paleolithic art. Research methodology.

Internet, Academia.edu.

Abgrall, Aurelie, Paillet, Patrick and Robert, Eric, 2017. "La Couleur dans l'Art Parietal du Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) et de la Grotte Blanchard (Saint-Marcel, Indre)" in *Proceedings of the L'Essor du Magdalenien. Aspects Culturels, Symboliques et Techniques des Facies a Navettes et a Lussac—Angles, Actes de la Seance de la Societe Prehistorique Francaise*, Besancon,

France, 17–19 Ottobre 2013. Camille Bourdier, Lucie Chehmana, Romain Malgarini et Marta Poltowicz-Bobak, dirs. Paris: Societe de la Societe Prehistorique Francaise, vol. 8:87–102. ISSN: 2263-3847, ISBN: 2-913745-67-9.

https://www.academia.edu/32638353/La_couleur_dans_lart_pari%C3%A9tal_magdal%C3%A9ni_en_du_Roc-aux-Sorciers_Angles-sur-l'Anglin_Vienne_et_de_la_grotte_Blanchard_Saint-Marcel_Indre_ (accessed on 26 April 2017).

Roc-aux-Sorciers (Angles-sur-l' Anglin, Vienne) et de la Grotte Blanchard (Saint-Marcel, Indre), France. Europe. Use of color—a comparative study. Pigment. Magdalenian. Paleolithic art.

Abstract: "The colour, omnipresent in Roc-aux-Sorciers rock-shelter and Blanchard cave, reference sites of the Middle Magdalenian Lussac-Angles and Navettes facies, is the subject of recent studies. Crossing the results shows differences in the uses of colour in these two occupied and decorated places both in production of red, black and yellow shades and in their integration in the rock art. If pictorial art of Blanchard cave appears for the most part independent of engraved art, on the other hand it is closely linked to sculptures and engravings in Roc-aux-Sorciers where its integration depends on strict rules which seem the same in other decorated sites of the Middle Magdalenian Lussac-Angles facies. Although these first results have to be developed further and this study to expand to other sites, crossing our data shows that colour may be an additionnal element for the characterisation and differenciation of the Middle Magdalenian Lussac-Angles and Navettes facies."

Academia.edu.

Abramova, Z.A., 1990. "L' Art Mobilier Paleolithique en Siberie" in *Bollettino del Centro Camuno di Studi Preistorici* 25: 80–98. Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISSN: 0577-2168.

Russia, Siberia. North Asia. Portable art (mobiliary art). Paleolithic art.

Biblio.

Abramova, Zoya-A, 1990. "Bases Objectives de la Chronologie de l' Art Mobilier Paleolithique en Siberie" in *L' Art des Objets au Paleolithique* 1987: 143–53. 1. L' Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d' Azil, 16–21, Jean Clottes, dir., Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9.

Tolbaga, Malta, Bouret, Oust-Kova, Krasnyl Jahr, Maininskaya, Yakoutie, Russia, Siberia. Northern Asia. Paleolithic art. Mobiliary (portable) art. Chronology. Figurines.

LMRAA.

Abrams, David, 1986. "Lascaux II: The Replica" in *La Pintura* vol. XII(3): 14, 20. American Rock Art Research Association, El Toro, California.

Lascaux II, Montignac, Dordogne, Perigord, southern France. Europe. PALEOLITHIC CAVE ART. DESCRIBES THE HISTORY AND RESULTS OF THE CAVE'S REPLICATION.

LMRAA.

Abreu, Mila Simoes de and Bednarik, Robert G., 2000 (May). Fariseu Rock Art Not Archaeologically Dated in *Rock Art Research* 17: 65–68, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

FARISEU, COA VALLEY, PORTUGAL. EUROPE. PALEOLITHIC ART. DIRECT DATING BY ASSOCIATION WITH SOILS STRATA. EQUINE (HORSE) and BOVINE (COW, CATTLE) MOTIF(S). (See: ANONYMOUS, RAR, 17(1): 65).

LMRAA, MWRBRAD.

Airvaux, J., 2001. *L' Art Prehistorique du Poitou—Charentes. Sculptures et Gravures des Temps Glaciaires*. Paris: La Maison des Roches, 224p. France. ISBN-10: 2912691133 ISBN-13: 978-2912691132.

Roc-aux-Sorciers, Roc-de-Sers, Le Placard (and others), Poitou—Charentes, France. Europe. Upper Paleolithic rock art.

Biblio, LoC, Internet.

Airvaux, Jean, 2011. “Les Incisives de Chevaux Gravees du Magdalenien Moyen de Lussac-Angles” in *Bulletin Préhistoire du Sud-Ouest* 19: 137–96. Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Lussac-Angles, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Engraved horse incisor teeth.

Internet.

Airvaux, J. et al., 1983. “La Plaquette Gravee du Perigordien Superieur de l’Abri Laroux, Commune de Lussac-les-Chateaux (Vienne). Nouvelle Lectures et Comparisons” in *Bulletin de la Société Préhistorique Française* 80: 235–46. Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Abri Laroux, Commune de Lussac-les-Chateaux, Vienne, France. Europe. Paleolithic art. Mobiliary (portable) art.

IIA.

Airvaux, J. et al., 2006. “Decouverte d’un Réseau Karstique Orne au Lieu -Dit Les Garennes, Commune de Vilhonneur, Charente” in *Bulletin Préhistoire du Sud-Ouest* 13: 23–35. Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Garennes, Commune de Vilhonneur, Charente, France. Europe. Paleolithic art. Dots, black hand stencil, schematic face motif(s). Gravettian.

RASNW4.

Airvaux, Jean and Chollet, André, 1985. “Figuration Humaine sur Plaquette à la Grotte des Fadets à Lussac-les-Châteaux (Vienne)” in *Numéro Spécial d’Études et Travaux Bulletin de la Société Préhistorique Française* 82: 83–85. Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1985_num_82_3_8666 (accessed on 9 October 2011).

Grotte des Fadets à Lussac-les-Châteaux, Vienne, France. Europe. Paleolithic art. Mobiliary (portable) art. Human motif(s).

Persee.

Airvaux, Jean and Foucher, Pascal, 1981. “Une Approche dans l’Interprétation d’un Bâton Orné du Magdalénien Final de Loubressac, Commune de Mazerolles (Vienne)” in *Bulletin de la Société Préhistorique Française* 78: 219–24. Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1982_num_79_4_5370 (accessed on 10 October 2011).

Loubressac, Commune de Mazerolles, Vienne, France. Europe. Paleolithic cave art. Mobiliary (portable) art. Magdalenian.

Persee.

Airvaux, Jean and Foucher, Pascal, 1984. “Gravure d’une Tête Humaine de Face dans le Magdalénien III de la Marche, Commune de Lussac-les-Châteaux (Vienne)” in *Bulletin de la Société Préhistorique Française* 81: 212–15. Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1984_num_81_7_8635 (accessed on 9 October 2011).

La Marche, Commune de Lussac-les-Châteaux, Vienne, France. Europe. Paleolithic art. Magdalenian. Human head, face motif(s).

Abstract: “A new engraving of front-view human head of Magdalenian III of La Marche, commune de Lussac-les-Châteaux (Vienne). Altogether, heads which are represented front-view are uncommon at upper paleolithic and even at

Magdalenian. Generally schematic or badly done, they reach exceptionally the realism of those which is presented by us."

Persee.

Airvaux, Jean and Foucher, Pascal, 1991. "Les Techniques Informatiques du Traitement de l'Image Appliquées à l'Etude des Gravures Paléolithiques" in *Paléo, Revue d'Archéologie Préhistorique* 3: 139–47. Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420. http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1991_num_3_1_1044 (accessed on 17 November 2011).

France. Europe. Paleolithic art. Documentation. Image enhancement.

Abstract: "The application of the technologies of image treatment to plot the paleolithic engravings. After reminding the usual methods and their limits, the authors explain their experimentation with the first results. This first application seems to be a coming solution for the study of paleolithic art."

Persee, Biblio.

Alabouvette, Claude, 2006. "Fusarium Solani: Notre Cher Ennemi" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. *Monumental: Revue Scientifique et Technique des Monuments Historiques*. Paris: Ministère de la Culture. Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Fungal growth.

Internet.

Alarcao, Jorge, 1965. "Palaeolithic Cave Painting in Portugal" in *Archaeology* 18: 228–29. New York, New York.

Portugal. Europe. Paleolithic art.

BPRA, EPA.

Alaux, Jean-Francois, 1972. "Gravure Féminine sur Plaquette Calcaire, du Magdalénien Supérieur de la Grotte du Courbet (Commune de Penne, Tarn)" in *Bulletin de la Société Préhistorique Française* 69: 109–12. Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1972_num_69_4_4360 (accessed on 13 October 2011).

Grotte du Courbet, Commune de Penne, Tarn, France. Europe. Paleolithic art. Mobiliary (portable) art. Female motif(s). Engraving on calcareous plate.

Persee.

Alcalde del Rio, H., Breuil, H. and Sierra, L., 1911/1912. *Les Cavernes de la Region Cantabrique. Peintures et Gravures Murales des Cavernes Paléolithiques, Publiées sous les Auspices de S.A.S. le Prince Albert 1er de Monaco*. 2: 265p. Imprimerie Vve A. Chene, Monaco.

Cantabria, Spain. Europe. Paleolithic cave painting. Some of the plates are accompanied by leaf with outline drawing of objects represented. Plates bound separately.

Biblio, LoC, LMRAA.

Alcolea Gonzalez, J.J. and Balbin Behrmann, R., 2003. "Temoins du Froid. La Faune dans l'Art Rupestre Paleolithique de l'Interieur Peninsulaire" in *L'Anthropologie* 107: 471–500. Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_toctokeny=%23TOC%237226%232003%23998929995%23463438%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=febb7159ed87c9225f5482b0a5086789 (accessed on 19 August 2011).

Iberian Peninsula, Spain. Europe. Paleolithic art. Animals.

Abstract: "It is our intention to analyse the environmental significance of the Palaeolithic artistic representations existing in the inner areas of the Iberian Peninsula. The fauna is used to create chronological and climatical criteria to affirm the condition of the castillan plateau during the last glaciation. In our opinion, it is dangerous to use the isolated animals in order to talk about coldness or heat situation because they reflect the cultural selection of their authors more than the ambient reality. Neither the animals called thermometer nor the euritherm ones are solely represented in the tempered moments. Moreover, we have almost a no animal representation than artistic during the last finiglacial period in the peninsular interior. It means probably that the artistic representations are mainly cultural signs, which change for cultural reasons and not properly climatic ones within a general reality of glacial environment.

RASNW3, Internet, Refdoc.fr, Biblio.

Alcolea Gonzalez, J.J. and Balbin, Behrmann, R., 2003. "El Arte Rupestre del Interior Peninsular: Nuevos Elementos para el Estudio de su Variabilidad Regional" in *El Arte Prehistorico desde los Inicios del Siglo XXI*, J.J. Acosta Gonzalez and R. Balbin Behrmann, eds. Primer Simposium Internacional de Arte Prehistorico de Ribadesella, 223–53, Asociacion Cultural Amigos de Ribadesella.

https://www.academia.edu/4683798/R_DE_BALBIN_J_ALCOLEA_2003_ARTE_RUPESTRE_INTERIOR (accessed on 2 May 2014).

Interior peninsula, Spain. Europe. Paleolithic art.

RASNW3, Academia.edu.

Alcolea González, José Javier and de Balbín Behrmann, Rodrigo, 2003. "El Arte Rupestre Paleolítico del Interior Peninsular: Elementos para el Estudio de su Variabilidad Regional" in *El Art Prehistorico desde los Inicios del Siglo XXI: Primer Symposium Internacional de Arte Prehistorico de Ribadesella, 2002*, R.D. Balbin and P. Buena Ramirez, eds., 223–54, Asociacion Cultural Amigos de Ribadesella, Ribadesella, Portugal. ISBN: 84-921909-8-1.

Interior Peninsular Spain. Europe. Paleolithic art. Regional variability.

Dialnet, Biblio.

Alcolea Gonzalez, Jose Javier and de Balbin Behrmann, Rodrigo, 2006. "Siega Verde y el Arte Paleolitico al Aire Libre del Interior Peninsular" in *El Paleolítico Superior en la Meseta Norte Española*, Germán Delibes de Castro and ed. and Fernando Díez Martín, eds. *Studia Archaeologica*, Vol. 94: 41–74, Universidad de Valladolid, Valladolid, Spain. ISBN: 84-8448-384-3, 978-84-8448-384-7.

https://www.academia.edu/4683550/J_ALCOLEA_R_DE_BALBIN_SIEGA_VERDE_STUDIA (accessed on 2 May 2014).

Foz Coa, Portugal and Siega Verde, Northern Meseta, Spain. Europe. Paleolithic art. Chronology.

Academia.edu

Alcolea González, José Javier and Balbín Behrmann, Rodrigo de, 2012. "El Arte Rupestre Paleolítico del Interior Peninsular" in *Arte Sin Artistas. Una Mirada al Paleolítico [Catálogo Exposición]*, Museo Arqueológico de la Comunidad de Madrid, editado por I. Escobar y B. Rodríguez, 187–207, Museo Arqueológico de la Comunidad de Madrid, Alcalá de Henares, Madrid, Spain. ISBN: 8445134493, 9788445134498.

https://www.academia.edu/11339877/EL_ARTE_RUPESTRE_EN_EL_REINO_UNIDO (accessed on 29 April 2017).

Interior peninsular Spain. Europe. Paleolithic art.

Academia.edu.

Alcolea González, José Javier, Balbín Behrmann, Rodrigo de, García Valero, Miguel Angel and Jiménez Sanz, Pedro José, 1997. "Nuevos Descubrimientos de Arte Rupestre Paleolítico en el Centro de la Península Ibérica: La Cueva del Reno (Valdesotos, Guadalajara)" in *II Congreso de Arqueología Peninsular: Zamora*, del 24 al 27 de Septiembre de 1996, R. de Balbin & P. Bueno, eds., Vol. 1: 239–257, Fundacion Rei Afonso Henriques, ISBN: 84-922389-9-2.

Cueva del Reno, Valdesotos, Guadalajara, Iberian Peninsula, Spain. Europe. Paleolithic art.
Dialnet, Biblio.

Alcolea, Gonzalez J.J., De Balbin Behrmann, R., Garcia Valero, M.A. and Jimenez Sanz, P.J., 1997.
“Nouvelles Decouvertes d’Art Rupestre Paleolithique dans le Centre de la Peninsule Iberique:
La Grotte du Renne (Valdesotos, Guadalajara)” in *L’Anthropologie* Vol. 101(1): 144–63, Masson,
Paris, France. ISSN: 0003-5521.

Grotte du Renne, Valdesotos, Guadalajara, Iberian Peninsula, Spain. Europe. Paleolithic art.

Abstract: “Dans le cadre des recherches entreprises par le Département de Préhistoire de l’Université de Alcalá de Henares, des prospections systématiques entreprises au Nord de la province de Guadalajara ont permis la découverte exceptionnelle dans le domaine du Paléolithique supérieur de la Cueva del Reno. Riche caverne peinte et gravée, elle a livré, notamment, une représentation de Renne. Les figures appartiennent à des périodes assez anciennes de l’art paléolithique, mais à l’entrée de la grotte, des gravures fines, difficiles à lire, seraient plus récentes. Le travail, en cours actuellement, doit se poursuivre dans les années à venir.”

RASNW2, Refdoc.fr, Biblio.

Allain, J., 1984. “Grotte Blanchard” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, Edited by A. Leroi-Gourhan, pp. 299–301, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Blanchard, Saint-Marcel, Centre, Indre, France. Europe. Paleolithic cave art. Intentional striations.
Fluting.

LMRAA.

Allain, J. and Rigaud, A., 1986. “Decor et Fonction. Quelques Exemples Tires du Magdalenien” in
L’Anthropologie 90: 713–38, Masson, Paris, France. ISSN: 0003-5521.

France. Europe. Paleolithic art.

IIA.

Allain, Jacques and Rigaud, Andre, 1990. “Les Outils de Lascaux” in *Lascaux Premier Chef d’Oeuvre de l’Humanite Les Dossiers d’Archeologie* (152): 76–77, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Tool. Experimental reproduction.

LMRAA.

Almagro Basch, M., 1981. “La Tecnica del Grabado de Trazos Multiples en el Arte Cuaternario Espanol” in *Union Internacional De Ciencias Prehistoricas Y Protohistoricas (UISPP): Arte Paleolitico. Coloquio*. Comision X, Xth Congress, 128 pgs, Mexico City, Mexico.

Spain. Europe. Paleolithic art. Engraving technique.

IIA.

Almagro Basch, Martín, 1981. “Los Grabados de Trazo Múltiple en el Arte Cuaternario Español” in *Altamira Symposium. Actas del Symposium Internacional Sobre Arte Prehistorico*. Madrid, Asturias, Santander, 1979, 27–72, Ministerio de Cultura, Dirección General de Bellas Artes, Archivos y Bibliotecas, Madrid, Spain. ISBN: 84-7483-182-2.

Spain. Europe. Paleolithic art. Multiple outline motif(s).

Dialnet, Biblio.

Almagro Basch, Martin and Garcia Guinea, M. A., eds., 1972. *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias*, 14 al 20 de Septiembre 1970, 645 pgs, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

Spain. France. Britain, British Isles. Europe. Algeria, North Africa. Paleolithic art.

LMRAA.

Almagro Basch, Martín et al., 1968. *Altamira, Cumbre del Arte Prehistórico*, 298 pgs, Instituto Español de Antropología Aplicada, Madrid, Spain.

Altamira, Santander, Spain. Europe. Paleolithic art.

ABMARB.

Almagro, Martín, 1964. "El Problema de la Cronología del Arte Rupestre Levantino Español" in *Prehistoric Art of the Western Mediterranean and the Sahara Viking Fund Publications in Anthropology*, 102–11, Wenner-Gren Foundation for Anthropological Research, New York, New York.

Levantine, Spain. Europe. Paleolithic art. Chronology.

LMRAA.

Almargo, Martín, 1964. "El Problema de la Revision de la Cronologia del Arte Rupestre Cuaternario" in *Miscelánea en Homenaje al Abate Breuil, (1877–1961)*, Edited by E. Ripoll Perello, vol. I: 87–100, Diputacion Provincial de Barcelona, Instituto de Prehistoria y Arqueología, Barcelona, Spain.

Europe. Paleolithic art. Chronology.

LMRAA.

Almagro Gorbea, Martín, 1972. "Descubrimiento de una Cueva con Arte Rupestre Paleolitico en la Provincia de Albacete" in *Santander Symposium Symposium Internacional de Arte Rupestre*, Santander—Asturias, 14 al 20 de Septiembre 1970, 475–501, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

La Cueva del Nino, Albacete Province, Spain. Europe. Paleolithic art.

LMRAA.

Almagro Gorbea, M., 1973. "La Cueva del Nino (Ayna, Provincia de Albacete, Espana), un Yacimiento con Representaciones de Estilo Paleolitico y Levantino" in *I.P.E.K. (Jahrbuch fur Praehistorische und Ethnographische Kunst)* 23: 10–24, Walter de Gruyter & Co, ISSN: 0075-0468.

Cueva del Nina, Ayna, Provincia de Albacete, Spain. Europe. Paleolithic art. Levantine art.

BARAMP.

Almagro, M., Garcia Guinea, M.A., and Berenguer, M., 1972. "La Epoca de las Pinturas y Esculturas Policromas Cuaternarias en Relacion con los Yacimientos de las Cuevas: Revalorizacion del Magdaleniense III" in *Santander Symposium Symposium Internacional de Arte Rupestre*, Santander—Asturias, 14 al 20 de Septiembre 1970, 467–73, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

Europe. Paleolithic art.

LMRAA, Biblio.

Alonso Silio, R., 1986. "El Modelado Interior de los Grabados Rupestres Paleolíticos del Norte de la Península Ibérica" in *Estudio de Arte Paleolítico* 133–214, Ministerio de Cultura, Dirección General de Bellas Artes, Archivos y Bibliotecas, ISBN: 84-505-5052-1.

Northern Iberian Peninsula, Spain. Europe. Paleolithic art.

Dialnet.

Alpert, Barbara Olins, 2008. *The Creative Ice Age Brain. Cave Art in the Light of Neuroscience*, 247 pgs, Foundation 20 21, Santa Fe, New Mexico. ISBN: 1934171107/1-934171-10-7.

Europe. Human universals. Neuroscience. Paleolithic art.

Abstract: "A haunting mystery surrounds the magnificent Ice Age art that is found mainly in the caves of Western Europe. In this substantial new study, scholar Barbara Alpert approaches this art using information from psychology and discoveries in neuroscience. Techniques such as computerized tomography (CT) scans and functional magnetic resonance imaging (fMRI) have demonstrated an enormous amount about the working of the brain. By examining the

oldest-known human-made images in the light of this new information, Alpert reveals many of the impulses that underlie their creation. In a detailed comparison of Ice Age images with similar examples found throughout art history, Alpert argues that the approach of these earliest artists was not unique, but forms part of a continuum linking the distant past with the present. She shows how the art is based on a visual language found worldwide—one that appears to be universal for our species.”

Biblio, LMRAA, RASNW4.

Alpert, Barbara Olins, 2012. “La Grotte de Niaux, Théâtre des Illusions” in *L’Anthropologie* 116(5): 680–93, Masson, ISSN: 0003-5521.

http://barbaraolinsalpert.com/barbaraolinsalpert.com/Barbara_Olins_Alpert_files/anthropologie.pdf
(accessed on 19 August 2015).

Salon Noir, Niaux Cave, Ariège, Haute Pyrenees, France. Europe. Optical illusion. Crossed bison motif(s). Paleolithic art.

Abstract: “Niaux Cavern, one of the great decorated caves, has been continuously open to the public. Despite its apparent accessibility, there is much that remains beyond our comprehension. One of the most inaccessible images is in the much visited Salon Noir. It is panel number four which contains a powerful but puzzling figure sometimes referred to as the Crossed Bison. This paper is an attempt to reach into the mind of the individual who produced that image to show how that artist’s evident understanding of optical illusions, as well as an intuitive understanding of the theory of mind, propelled its creation for a specific graphic purpose.”

Sciedirect.com

Alpert, Barbara Olins, 2013 (November). “A Further Look at Stories About Rock Art” in *Rock Art Research* 30(2): 150–51, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Comment on: Oscar Moro Abadia, “Rock Art Stories: Standard Narratives and Their Alternatives”, *RAR*, 30(2): 139–73. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness.

LMRAA.

Alpert, Barbara Olins, 2013. “The Meaning of the Dots on the Horses of Pech Merle” in *World Rock Art*, Special Issue, R.G. Bednarik, ed. *Arts*, 2(4): 476–90, ISSN: 2076-0752. doi:10.3390/arts2040476 (accessed on 13 September 2014).

Pech Merle, France. Europe. Paleolithic art. Horse with dots motif(s).

Abstract: “Recent research in the DNA of prehistoric horses has resulted in a new interpretation of the well-known panel of the Spotted horses of Pech Merle. The conclusion that has been popularized by this research is that the artists accurately depicted the animals as they saw them in their environment. It has long been evident that some artists of the European Ice Age caves were able to realize graphic memesis to a remarkable degree. This new study of the genome of ancient horses appears to confirm the artist’s intention of creating the actual appearance of dappled horses. I will question this conclusion as well as the relevance of this study to the art by examining the Spotted horses in the context of the entire panel and the panel in the context of the whole cave. To further enlarge our view, I will consider the use of similar dots and dappling in the rock art of other paleolithic people. The visual effect of dots will be seen in terms of their psychological impact. Discoveries by neuroscientists regarding the effect of such stimuli on human cognition will be mentioned. I will conclude with another possible interpretation of the meaning of the Spotted horses of Pech Merle.”

UVAP, Internet.

Alteirac, Andre and Vialou, Denis, 1980. “La Grotte du Mas-d’Azil. Le Reseau Orne Inferieur” in *Prehistorie Ariègeoise* XXXV: 59–72, Societe Prehistorique de l’Ariège, Toulouse, France.

GROTTE DU MAS-D’AZIL, ARIEGE, FRANCE. EUROPE. PALEOLITHIC ART. SETTING: ROCK FEATURE INCORPORATION.

LMRAA.

Alteirac, Andre and Vialou, Denis, 1984. "Grotte du Mas-d'Azil" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 389–94, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Mas-d'Azil, Midi-Pyrenees, Ariège, France. Europe. Paleolithic cave art. Bison, horse, bovid, cervid, bird, feline, animal red dots, cruciform, sign motif(s).

LMRAA.

Altuna Etxabe, Jesús, 1994. "La Relación Fauna Consumida-Fauna Representada en el Paleolítico Superior Cantábrico" in *Ejemplar Dedicado a: Arte Paleolítico Complutum 5*: 303–12, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164333> (accessed on 1 December 2011).

Cantabria, Spain. Europe. Paleolithic art. Animal (fauna) motif(s). The relationship between animals consumed and animals represented in paleolithic art. Game hunting.

Abstract: "This study compares the frequency of animal representations in the Cantabrian cave art to that of food remains in the same region. This comparison is first established for each site, when possible, and then it is globally analyzed. The results show no correspondence and even a contraposition between both sample groups. This contraposition is more evident in Eastern than in Western Cantabria, as the Solutrean and Magdalenian subsistence basis is constituted by the red deer or the ibex, followed by the chamois and most of the figures represented are bison and horses. In any case, the cynegetic appetites of Palaeolithic man differ from the "interests" they showed when the time came to paint and engrave animals on the cave walls."

Dialnet.

Altuna Etxabe, Jesús, 1994. "El Arte Rupestre Paleolítico en el País Vasco" in *Revista Internacional de los Estudios Vascos/Eusko Ikaskuntzen Nazioarteko Aldizkaria/Revue Internationale des Etudes Basques / International Journal on Basque Studies*, RIEV 39(1): 13–26, Sociedad de Estudios Vascos, Eusko Ikaskuntza, ISSN: 0212-7015.

<http://www.euskomedia.org/PDFAnlt/riev/39/39013026.pdf> (accessed on 7 January 2012).

Basque Country, Spain. Europe. Paleolithic art. Aurignacian-Perigordian, Solutrean, Magdalenian.

Abstract: "Se expone el arte rupestre existente en Euskadi, distribuido en los distintos yacimientos o santuarios existentes. Entre los santuarios hay uno (Venta Laperra) de época arcaica, perteneciente al ciclo urriaco-perigordiano. Otros fueron realizados durante la fase antigua del Magdaleniense (Arenaza y Alkerdi) y la mayoría durante épocas más avanzadas del mismo período."

Dialnet, Refdoc.fr.

Altuna, Jesús, 1997. *L'Art des Cavernes en Pays-Basque. Les Grottes d'Ekain et d'Altxerri.*, 200 pgs, Editions du Seuil, Paris, France.

Ekain Cave and Altxerri Cave, Pays-Basque, Spain. Europe. Paleolithic art.

Internet, LMRAA, Biblio.

Altuna, Jesus, 1997. *Ekain y Altxerri: Dos Santuarios Paleolíticos en el País Vasco*, 200 pgs, Haranburu, San Sebastian. ISBN-10: 8489923027 ISBN-13: 978-8489923027.

Ekain, Altxerri, Basque Country, Spain. Europe. Paleolithic art.

Biblio, Internet.

Altuna, Jesús and Apellaniz, Juan Maria, 1976. "Las Figuras Rupestre Paleolíticas de la Cueva de Altxerri, (Guipuzcoa)" in *Munibe XVIII(1–3)*: 5–242, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet) 2172–4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/1976001244.pdf> (accessed on 26 November 2011).

Cueva de Altxerri, Guipuzcoa, Spain. Europe. Paleolithic art. Bison, bear, geometric motif(s).

ICOMOS, Biblio, Internet.

Altuna Etxabe, Jesús and Mariezkurrena, Koro, 2008. “Nuevos Hallazgos en la Cueva de Ekain (Gipuzkoa, País Vasco)” in *Zephyrus: Revista de Prehistoria y Arqueología* 61: 17–32, Universidad de Salamanca, ISSN: 0514-7336.

<http://dialnet.unirioja.es/servlet/articulo?codigo=3157623> (accessed on 24 August 2011).

Ekain Cave, Gipuzkoa, Basque Country, Spain. Europe. Paleolithic art. Rock feature incorporation. Vulva, bovid motif(s).

Abstract: “We describe the new findings in Ekain cave due to the replica that has been done of this cave. In two cases, ?vulva and bovid?, the relief of the wall has been used such as edges of the rock, volumes, cracks or small holes, and this has been repited in many other paintings of this cave. The “vulva” is a fusiform hole with red painting in it, the same red painting as the horse nearby. The posible “bovid” is a ridge in the rock that may suggest the abdomen of an animal where the ?legs and arms? have been removed as well as the head and the ‘thorax’. This is the reason why the paper starts describing the use of the cave relief in other known cases in this cave. The rest of the new findings are lines, dots and black and red stains. Some of these are in the Auntzei Gallery near the salmon and the small goats that are in this Gallery. There are a total of 8 red stains, 1 black stain, 5 red dots, 1 black dot and 5 black line or strokes. In Erdialde, the central area of the cave, there are more red stains as well as black lines and dots: 4 red stains, 2 red dots, 4 black dots and 7 black strokes or lines.”

Dialnet.

Altuna Etxabe, Jesús and Mariezkurrena, Koro, 2010. “Pinturas Rupestres en la Galería Superior de la Cueva de Altxerri (Aia, Gipuzkoa)” in *Zephyrus: Revista de Prehistoria y Arqueología* 65: 65–73, Universidad de Salamanca, ISSN: 0514-7336.

<http://dialnet.unirioja.es/servlet/articulo?codigo=3246993> (accessed on 24 August 2011).

Cueva de Altxerri, Aia, Gipuzkoa, Spain. Europe. Paleolithic art.

*Abstract: “We describe new details of a complex figure made with red paint in a superior gallery of Altxerri cave. The head of a bison with a corniform motif stands out among other strokes of difficult interpretation. This collection of paintings has no correlation with the numerous engravings and black paintings of the main gallery of this cave. There is no access to this superior gallery from the main gallery of the cave so the Paleolithic artist would have gained access through another entry from the mountain that is unknown in the present. Near the collection of paintings described there is a bison vertebra stuck by its spinous apophysis in a crack on the rock. The C14 dating of the vertebra has not been possible due to the lack of collagen in the sample. Underneath this figure, tarsal remains of two individuals of *Rupicapra rupicapra* were found dated 34195 ± 1235 y 29940 ± 745 BP. The contemporaneity of the remains and the figure cannot be established.”*

Internet, Dialnet.

Altuna Etxabe, Jesús, Mariezkurrena, Koro, Ríos, Federico and Wesbuer, Jan, 2010–2011. “Contorno Recortado de Ave en el Yacimiento de Ekain (Deva, País Vasco)” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, 65–66: 230–31, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Ekain, Deva, Basque Country, Spain (País Vasco), Europe. Bird motif(s). Paleolithic. Magdalenian. Mobiliary (portable) art. Bovid rib bone.

Abstract: “Se trata de un hallazgo reciente (2009) de un contorno recortado (contour découpé) sobre costilla de gran bóvido, en el yacimiento de Ekain, País Vasco. Representa un ave. Es la primera vez que aparece este motivo en un contorno recortado. Sus dimensiones son de 66,2 mm de largo por 19 de ancho y 3,4 de grosor medio. Se ha indicado en ambas caras de la pieza una serie de particularidades referidas al plumaje. Ha sido datado en 13.862 ± 129 BP (CAL (95,4 %) 15.050- 14.100 BC). Es atribuido a la primera fase del Magdaleniense Medio.”

Dialnet.

Altuna, J. and Mariezkurrena, K., 2014. *El Arte Rupestre Paleolitico en el País Vasco*, 68 pgs + CDRom, Servicio Central de Gobierno Vasco, ISBN: 978-84-457-3360-8.

Basque Country, Spain. Europe. Presentation of 13 caves with paleolithic art.

Biblio.

Alvarez-Alonso, David, Yravedra, Jose, Arrizabalaga, Alvaro, Jorda Pardo, Jesus F. and Heridia, Nemesio, 2009. "La Cueva de Coimbre (Peñamellera Alta, Asturias, España): su yacimiento Arqueológico y su Santuario Rupestre. Un Estado de la Cuestión en 2008" in *Munibe* 60: 139–55, Sociedad de Ciencias de Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/2009139155AA.pdf> (accessed on 27 November 2011).

La Cueva de Coimbre, Peñamellera Alta, Asturias, Spain. Europe. Paleolithic art. Magdalenian.

Abstract: "This article presents a historiographical update on Coimbre Cave, known up to the present for its important cave art collection, together with the information available to date from the digs conducted in 2008, enabling the documentation of a valuable Magdalenian site, which is currently being excavated and whose early results we present in this article."

Internet, Refdoc.fr, RASNW4.

Alvarez Rubiera, Amor 1993–1994. "En torno a las Pinturas Parietales de la Cueva de la Pileta" in *Mainake* 15–16: 279–82, Centro de Ediciones de la Diputación de Málaga (CEDMA), ISSN: 0212-078X.

<http://dialnet.unirioja.es/servlet/articulo?codigo=832323> (accessed on 1 December 2011).

Cueva de Pileta, Spain. Europe. Paleolithic art.

Dialnet.

Ambert, Paul, Galant, Philippe, Guendon, Jean-Louis, Colomer, Albert, Dainat, Denis, Beaumes, Bernard, Gruneisen, Alain, Requirand, Claude and Quinif, Yves, 2007. "Les Gravures et les Empreintes Humaines de la Grotte d'Aldene (Cesseras-Herault) dans Leur Context Chronologique et Culturel" in *Bulletin du Musée d'Anthropologie Préhistorique de Monaco* 47: 3–36, Musée d'Anthropologie Préhistorique de Monaco, ISSN: 0544-7631.

Grotte d'Aldene, Cesseras, Herault, France. Europe. Paleolithic art. Including preservation of human footprints and torch smears.

Abstract: "The Geological Survey and the filling of the archaeological record of the two upper galleries of the cave Aldene have clarified: on the first floor, the pace and pattern of sedimentation at the entrance to the gallery of prints, placed under seals stalagmite prior to 24,400 years after the passage of writers Paleolithic fixed first hypothesis 30,260 ± 220 years BP that date and style, but also the bestiary of parietal representations allow Aldene comparison with the art of the Chauvet cave (room Sacristy) - second floor, filling gradually over time the only natural entrance by collapses and concretions limited hibernating bears, from 26 200 [5400 + / - 5200] years BP 25000 [± 3900] BP. This closure was completed shortly after the passage of the Mesolithic (including AMS dating smears torch range between 8070 and 7790 years BP, between 9240 and 8405 cal BP). Blocks and stalagmites which block access are definitely dated 7300 [± 800] and 7600 [4300 + / - 4100] BP (U / Th stalagmites). The gallery therefore not isolated, has the exceptional preservation of footprints and smears torches sign a speleological tour of more than 800 meters (roundtrip)."

Refdoc.fr.

Ambert, P., Guedon, J.-L., Galant, P., Quinif, Y., Gruneisen, A., Colomer, A. and Dainat, D., 2005. "Attribution des Gravures Paléolithiques de la Grotte d'Aldène (Cesseras, Hérault) à l'Aurignacien par la Datation des Remplissages Géologiques" in *Comptes Rendus: Palevol* 4(3): 275–84, ISSN: 1631-0683.

Grotte d'Aldène, Cesseras, Hérault, France. Europe. Paleolithic art. Aurignacian. Dating. Geologic context.

Abstract: "Attribution of the Palaeolithic engravings of the cave of Aldène (Cesseras, Hérault) to the Aurignacian by the dating of geological deposits. The Palaeolithic engravings of the cave of Aldène were discovered [13] in a gallery revealed during the mining of phosphates in this karst [10]. Although only made up of about ten units, these engravings have given rise to several studies [13,15,21]. The most recent [19] highlights their similarities (faunal and stylistic) with the bestiary from the Chauvet cave [5–7]. The stratigraphic, palaeontological and chronological study of the cave deposits permits the dating of the presence of the Palaeolithic people between the deposition of two dripstone floors dated at 37 000 and 24 400 BP. The date of 30 260 ± 220 BP obtained on charcoal sampled from an intermediate

level attests a human incursion in the Aurignacian period, which is contemporary with the first phase of the art of Chauvet.”

ScienceDirect.com, Biblio.

Amirkhanov, H. and Lev, S.Y., 2005. “Comparative and Stylistic Analyses of a Bison Figurine from the Zaraysk Site” in *The Middle to Upper Paleolithic Transition in Eurasia: Hypotheses and Facts*, A.P. Derevianko, ed., 106–15, Institute of Archaeology and Ethnography Press, Novosibirsk, Russia. Zaraysk, Russia. Eastern Europe. Paleolithic art. mobiliary (portable) art on ivory (bone). Bison motif(s). RASNW4.

Amirkhanov, H. and Lev, S., 2008. “New Finds of Art Objects from the Upper Paleolithic Site of Zaraysk, Russia” in *Antiquity* 82: 862–70, Antiquity Publications, ISSN: 0003-598X, 1745-1744. Zaraysk, Russia. Eastern Europe. Paleolithic art. mobiliary (portable) art on ivory (bone). RASNW4.

Amirkhanov, Khizri and Lev, Sergey, 2009. “Une Statuette de Bison Decouverte dans le Site de Zaraisk (Region de Moscou, Russie)” in *Bulletin de la Société Préhistorique Française* 106: 457–75. ISSN: 0249-7638.
http://www.persee.fr/doc/bspf_0249-7638_2009_num_106_3_13870 (accessed on 1 November 2017). Zaraysk, Russia. Eastern Europe. Paleolithic art. mobiliary (portable) art in ivory (bone). Bison motif(s). RASNW4.

Amirkhanov, H., ed., 2009. *Paleolithic Studies in Zaraysk 1999–2005*, 466 pgs, Paleograph Press, Moscow, Russia. ISBN: 978-5-89526-022-5. Zaraysk, Russia. Eastern Europe. Paleolithic art. Mobiliary (portable) art on Ivory (bone). In Russian with 30 pages of summary in English.

Abstract: “The open-air Upper Palaeolithic site of Zaraysk was discovered in 1980. It is located in the centre of the small Russian town of that name, about 155 km southeast of Moscow. Since 1995, continuous and intensive research has been carried out at the site by the Zaraysk archaeological expedition of the Institute of Archaeology of the Russian Academy of Sciences. In recent years Zaraysk site became widely known after the discovery of remarkable art objects carved from mammoth ivory, including two female statuettes and a unique bison figurine. To date, a total area of 390 square meters has been excavated in the centre and periphery of the Zaraysk site. However, excavated area constitutes only a small part of the total area of cultural deposits. In terms of its stone tool inventory and typology, characteristic cultural features of its occupation layers (e.g., pits, hearths), and the organization of the settlement (at least in the area excavated to date), Zaraysk exhibits a pattern very similar to sites of the Kostenki-Avdeevo culture. Other parallels to the latter can be seen in the inventory of bone artifacts and adornments, and in the ornamental decoration of bone and ivory. The Introduction and Chapter 1 describe general stratigraphic features of Zaraysk site and in particular—features of the cultural layer III. Chapter 2 presents a comprehensive description of the qualitative and quantitative characteristics of the lithic assemblage, including all material recovered from the initial discovery of the site (27 years ago) through the year 2000 inclusive (at present more than 100,000 stone artifacts have been recovered from the site). Formal typological classification of the tools and debris is given, along with a detailed description and statistical analysis of the assemblage. Special attention is paid to typological and statistical comparison of Zaraysk lithic assemblage to that of Kostenki 1, 1 and Avdeevo. Chapter 3 describes bone working techniques and provides complete catalogue of worked bone objects recovered from the site. Chapter 4 is devoted to the detailed description and analysis of art objects. The archaeological context in which they were found as well as some of their peculiarities (such as the use of red ochre and intentional damage of objects) shed light on the role of these objects in ritual ceremonies of palaeolithic hunters. The analysis of isolated human tooth found at the base of a large pit of the second cultural level (23,000–20,000 years BP) is given in chapter 5. Chapter 6 presents the results of zooarchaeological, taphonomic, morphological and stable-izotope analyses of the mammalian remains from each cultural layer of the site. The final chapter is devoted to the problems of ecology and biology of Woolly Mammoth and long-debated question of whether the mammoth hunting was widespread in palaeolithic communities. The book is supplemented with the detailed English summary and complete English list of illustrations.”

RASNW4, Internet.

Amormino, Vanessa, 2000. "L'Art Paléolithique et le Carbone 14. Palaeolithic Art and Carbon 14" in *L'Anthropologie* 104(3): 373–81, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232000%23998959996%23348903%23FLP%23&_cdi=7226&_pubType=J&_auth=y&_prev=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=f9e095aa417acb2a58a7d63db7132cce (accessed on 20 August 2011).

Altamira, Santander, Spain. Palomera, Burgos. Europe. Carbon 14 dating. Paleolithic cave art.

Abstract: "Rock art can be more effectively dated thanks to the new 14C technique by A.M.S. Nevertheless, its results should be used with great care. The use of an interval of probability considered with two sigmas and the precision of sampling location are essential elements to avoid abusive interpretations. This information will be illustrated by the study of two concrete cases: Altamira (Santander) and Palomera (Burgos)."

Biblio, Internet.

Ampouance, U. and Pintaud, R.C., 1955. "Une Nouvelle Gravure de la Grotte de La Greze (Dordogne)" in *Bulletin de la Société Préhistorique Française* 52: 249–51, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

La Greze, (Dordogne), France. Europe. Paleolithic art.

Biblio.

Anati, Emmanuel, 1993. "Har Karkom: Archaeological Discoveries Along the Route of the Exodus" in *International Newsletter on Rock Art* (5): 1–3, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora5/inora5.pdf (accessed on 22 April 2017).

HAR-KARKOM, NEGEV DESERT, ISRAEL. MIDEAST. ROCK FEATURES: ALTARS, STONE CIRCLES, LARGE FLINT BOULDERS OF FLINT, "SINUOUS AND PROVACATIVE", ANTHROPOMORPHIC SHAPES PLACED IN ARRANGEMENT, also FLINT PEBBLE GEOGLYPHS. PALEOLITHIC. AUTHOR MAKES CONTROVERSIAL ASSERTION THAT THIS IS THE SITE OF THE BIBLICAL MT. SINAI. PETROGLYPHS FOUND WHICH EVOKE THEMES FROM THE BOOK OF EXODUS.

LMRAA (PHOTO COPY), EAB.

Anati, E., 1995. *La Religione delle Origini*, 139 pgs, Edizioni del Centro Camuno di Studi Preistorici, Capo di Ponte.

Europe. Paleolithic cave art. Burials. Mobiliary (portable) art. Religions of the Paleolithic.

Biblio, ICOMOS.

Anati, Emmanuel, 1999. Har Karkom. *20 Anni di Ricerche Archeologiche Studi Camuni*, vol. 20: 192 pgs, Edizioni del Centro Camuno di Studi Preistorici, Capo di Ponte, Brescia, Italy. ISBN: 8886621108 9788886621106.

Har Karkom (Mount Sinai), Negev Desert, Israel. Mideast. Biblical Archaeology. Cult sites. Exodus. Geoglyphs. Hebrews. Israelites. Midianites. Rock Art. Sanctuaries. Shrines. Worship. Paleolithic. Neolithic. Chalcolithic. Bronze Age. Iron Age. Hellenistic. Nabatean. Revised, enlarged and updated ed. of *Spedizione Sinai*, published in English in 1993 and in Italian in 1994.

Abstract: "Questo libro presenta molte prove inedite sulla montagna sacra, nel cuore del deserto dell'Esodo. Oltre mille siti archeologici, molti dei quali con santuari e altari, raccontano la storia sorprendente di un monte che fu un grande luogo di culto per varie tribù nel corso di diversi periodi. Da vent'anni procedono le ricerche ad Har Karkom. Le scoperte della missione archeologica italiana del CCSP, mettono in luce una montagna sacra con molte caratteristiche teologiche, archeologiche e topografiche del biblico Monte Sinai."

CEDC, Internet, EAB.

Anati, Emmanuel, ed., 2000. *40.000 Anni di Arte Contemporanea. Materiali per una Esposizione sull'Arte Preistorica d'Europa*, 304 pgs, Archivio Wara, Edizioni del Centro, Capo di Ponte, Italy.

Portugal. Spain. France. Mont Bego. Italy. Eastern and Central Europe. Scandinavia. Azerbaijan. Exhibition catalog contains 14 articles on paleolithic art.

Abstract: “L’Europa sta ricercando la sua unità, ultimo capitolo di una storia che ha visto alleanze e guerre, amicizia e odi nel corso di 2.000 anni. La cronaca di questi due ultimi millenni è riassunta nei libri di testo, i cui contenuti variano in ogni paese adattandosi agli orgogli nazionali ed alle tendenze di indottrinazione per le nuove generazioni. Prima dei Romani, secondo la concezione scolastica, l’Europa era popolata dai “barbari”. Già attorno alla metà del I mill. a.C. costoro avevano creato le radici di una struttura geopolitica che riemergerà poi nel Medioevo. Gli Etruschi, i Celti, i Galli, i Liguri, gli Iberi o gli Illiri avevano fornito all’Europa le basi della sua identità culturale. Ma cosa c’era prima che si formassero queste culture? Qual è la storia dell’Europa dalle sue origini, dai tempi.”

Biblio, LMRAA, CEDC, EAB.

Anati, Emmanuel, 2001 (March). “La Grotta di Porto Badisco” in *B.C. Notizie* 9–14, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Porto Badisco, Italy. Europe. Paleolithic art.

EAB.

Anati, Emmanuel, 2001. *The Riddle of Mount Sinai: Archaeological Discoveries at Har Karkom Studi Camuni*, vol. 21: 192 pgs, Edizioni del Centro Camuno di Studi Preistorici, Capo di Ponte, Brescia, Italy. ISBN 8886621159, 9788886621151.

Har Karkom (Mount Sinai), Negev Desert, Israel. Mideast. Biblical Archaeology. Cult sites. Exodus. Geoglyphs. Hebrews. Israelites. Midianites. Rock Art. Sanctuaries. Shrines. Worship. Paleolithic. Neolithic. Chalcolithic. Bronze Age. Iron Age. Hellenistic. Nabatean.

Abstract: “Har Karkom was a paramount cult centre and a sacred mountain beginning in the Palaeolithic Age, reaching its peak of religious activity in the third millennium BC, when it was a true “Mecca” for the desert people. If the epic accounts described in the books of Exodus and Numbers rely on a historical background, and if indeed an exodus from Egypt took place with stops at Mount Sinai and at Kadesh-barnea, the chronological context may refer only to the BAC period, and more precisely to phase BAC IV (2350-2000 BC). Har Karkom was a primary sacred mountain in that period, and the topography and archaeological evidence of its plateau appear to reflect the location and character of the biblical Mount Sinai.”

CEDC, Internet, EAB.

Anati, Emmanuel, 2006 (November). “Blocchi Istoriati Paleolitici dello Stile di La Ferrassie” in *B.C. Notizie* 45–63, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

<http://www.cosp.it/web/immagini/pdf/2006.pdf> (accessed on 6 August 2016).

La Ferrassie, Les Eyzies, Dordogne, France. Europe. Paleolithic art. Vulva motif(s).

Internet.

Anati, Emmanuel, 2007. *L’Odysee des Premiers Hommes en Europe*, 395 pgs, Fayard, Paris, France. ISBN-10: 2213628661 ISBN-13: 978-2213628660.

Europe. Prehistory. Paleolithic art. Neolithic. Hunter Gatherer. Bronze Age. Megalithic Art.(In French, translated from Italian). Spirituality.

Abstract: “Voici racontée l’histoire des premiers hommes en Europe, depuis les hominidés producteurs d’outils il y a près de 2 millions d’années jusqu’à l’aube de l’histoire écrite il y a 2 000 ans. Les hominidés de la famille erectus puis les Néandertaliens ont occupé l’Europe pendant 99 % de l’ère humaine et y ont laissé de nombreux vestiges de leur vie matérielle et spirituelle. Ils produisaient des outils, connaissaient l’usage du feu et construisaient des campements rudimentaires ainsi que des sépultures. Puis, il y a 40 000 ans, nos ancêtres directs, les Homo sapiens, sont arrivés en Europe selon deux voies de migration différentes, l’une venant du Proche-Orient, l’autre d’Asie centrale. Installés dans le sud et le centre de notre continent jusqu’à la disparition des grands glaciers, il se sont ensuite répandus jusqu’à la Scandinavie et au-delà du cercle polaire arctique, où vivent encore aujourd’hui les derniers peuples chasseurs. Quel était leur langage.”

LMRAA, EAB.

Anati, Emmanuel, 2007. “El Arte del Paleolítico” in *Artes y Civilizaciones. Orígenes. África—América—Asia—Oceanía*, Joan Sureda, ed., 46–66, Lunwerg, Barcelona, Spain. ISBN: 9788497853088.

Europe. Paleolithic art.
EAB.

Anati, Emmanuel, 2016. "The Paleolithic Sanctuary at Har Karkom. A Sacred Landscape: is it Art? Is It Religion?" in *Art and Religion*, Emmanuel Anati, ed. Colloqui IX, 11–20, Atelier, Capo di Ponte, Italy.

Har Karkom, Negev Desert, Israel. Mideast. Paleolithic.
Academia.edu.

Anati, Emmanuel, 2017. "Decoding Prehistoric Art: Meaningful Examples of Gender Relations" in *EXPRESSION: Quaterly e-Journal of Atelier in Cooperation with UISPP_CISNEP International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples* (15): 7–13, Atelier Editions, Capo di Ponte, Italy. ISSN: 2499-1341.

Europe. Paleolithic art. Gender relations. Pictograms, ideograms and psychograms.
LMRAA (digital download).

Anati, Emmanuel, 2017 (June). "Decoding Paleolithic Engravings on Bone" in *EXPRESSION: Quaterly e-Journal of Atelier in Cooperation with UISPP_CISNEP International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples* (16): 9–23, Atelier Editions, Capo di Ponte, Italy. ISSN: 2499-1341.

https://www.academia.edu/33873387/Neuro-ethnological_Messages_from_Rock_Pictures (accessed on 14 July 2017).

Western Europe. Paleolithic art. Mobiliary (portable) art. Interpretation.

Abstract: "In the framework of the project " Decoding Prehistoric Art ", this paper describes the deciphering process following the methodology of conceptual anthropology, and presents examples of decoding graphic markings on Paleolithic bones from Western Europe."

Academia.edu.

Anati, Emmanuel and Mailland, Federico, 2009. "Hk/86B, Palaeolithic Ceremonial Site at Har Karkom, Holy Mountain in the Desert of Exodus" in *Making History of Prehistory: The Role of Rock Art, Papers/Produrre Storia dalla Preistoria: Il Ruolo dell'Arte Rupestre*, Pre-Atti del XXIII Valcamonica Symposium (Capo di Ponte, 28 Ottobre–2 Novembre 2009), 41–45, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISBN: 88-86621-33-7.

<http://www.ccsip.it/web/INFOCCSP/VCS%20storico/vcs2009pdf/Anati%20&%20Mailland.pdf> (accessed on 3 July 2015).

Hk/86B, Har Karkom, Negev Desert, Israel. Middle East. Paleolithic art. Open air shrine with pillar-sized naturally occurring flint nodules assemblage that exhibit anthropomorphic and zoomorphic attributes. Manuport. Rock features: Geoglyph.

Abstract: "The discovery of the Palaeolithic Sanctuary HK/86b opened a new chapter in the Har Karkom Project. It showed that Har Karkom has been holy mountain since 40,000 years. This extraordinary site is located in a small valley on the edge of the plateau, where a group of standing pillars, placed in a cluster, follows a precise design at concentric circles. The pillars are natural flint nodes, that resemble anthropo-zoomorphic figures or anatomical parts of the human body. Part of them appears to come from a quarry 3 Km far from the Sanctuary. In the valley and around the pillars are located smaller objects, obtained from small chert bulbs with natural anthropo-zoomorphic shape, by adding in some cases anatomic details and attributes by Palaeolithic knapping technique. All around there are pebble drawings, made by stone circles and stone alignments, and flint flakes and implements belonging to the "Karkomian", a transitional industry between Mousterian and Aurignacian. From the valley a steep path is going down to the Paran desert: along the path, there is a number of rock shelters, where pillars similar to those of the Sanctuary were erected in a similar way. Living sites of the same period and material culture are around the HK/86b: short-lasting stations with hut floors and implements. In the site HK/86b we face the most ancient site in the world where mythic beings were physically represented by a kind of proto-statues, with natural shapes suggesting anthropo-zoomorphic figures flaked and retouched by prehistoric men. The "statues" are ordered in an architectural composition. Thus, HK/86b has been

interpreted as a ceremonial site, an open-air shrine, where the Karkomian people made their rituals. The definition of this so far unique site as a "Sanctuary" sounds appropriate."

LMRAA, Internet.

André, Daniel and Chabaud, Michel, 2000. "Le Plus Grand Mammouth Totémique de la Préhistoire? Le Pont-d'Arc et son Possible Rapport avec l'Ornementation de la Grotte Chauvet (Vallon-Pont-d'Arc, Ardèche)" in *Bulletin Préhistoire du Sud-Ouest* Vol. 7(1), Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Grotte Chauvet, Vallon-Pont-d'Arc, Ardèche, France. Europe. Paleolithic. Rock feature: natural arch. Mammoth motif(s). Geomorphology.

Abstract: "Two of the seven explorers of the ornamented Chauvet cave, in the departement of Ardèche, in Southeast of France, have identified in the very famous natural stone bridge " Pont-d'Arc ", the exact outlines of a mammoth, strange lusus naturae which might have attracted the first artists in prehistory. This feature intends to be a call to specialists (for isotopic dating more particularly), for them to demonstrate if the widest stone arch in the whole Europe was roughly identical 32 000 years ago."

Internet

Andrieux, C., 1977. "Etude du Climat des Cavités Naturelles dans les Roches Calcaires (Grotte de Niaux)" in *Gallia Préhistoire* 20(1): 301–22, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1977_num_20_1_1563 (accessed on 25 October 2011).

Grotte de Niaux, Ariège, France. Europe. Paleolithic cave art. Cultural resource management. Conservation and preservation. Climate.

UVAP.

Andrieux, Claude, 1990. "Le Climat des Grottes" in *Lascaux Premier Chef d'Oeuvre de l'Humanité Les Dossiers d'Archeologie* (152): 64–67, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Microclimates.

LMRAA.

Angas, Jorge and Bea, Manuel, 2014. "Documentación Geométrica de la Cueva con Arte Paleolítico de la Fuente del Trucho (Asque-Colungo, Huesca)" in *Cien Anos de Arte Rupestre Paleolítico. Centenario del Descubrimiento de la Cueva de La Pena de Candamo (1914–2014)*, M.S. Corchon and M. Menendez, dirs., 207–17, Ediciones Universidad, Salamanca, Spain. ISBN: 978-84-9012-480-2.

Fuente del Trucho, Asque-Colungo, Huesca, Spain. Europe. Paleolithic art.

Biblio.

Angulo, J. and Garcia, M., 2005. *Sexo en Piedra. Sexualidad, Reproduccion y Erotismo en Epoca Paleolitica*, 192 pgs, Ediciones Luzan, Madrid, Spain. ISBN: 84-7989-324-9.

Sex, sexuality motif(s). Paleolithic art.

Biblio, RASNW.

Angulo, J.C., and Garcia-Diez, M. 2006. "Diversity and Meaning of Paleolithic Phallic Male Representations in Western Europe" in *Actas Urológicas Españolas*, Vol. 30(3): 254–67.

Western Europe. Paleolithic art. Male, phallic motif(s).

RASNW4.

Angulo, J.C. and Garcia-Diez, M., 2007. "El Significado de la Erección, La Genitalidad y Otras Representaciones de Indole Urológico en el Imaginario Paleolítico" in *Actas Urológicas Españolas* 60(8): 845–58.

Western Europe. Paleolithic art. Male, phallic motif(s).

RASNW4.

Angulo, Javier C. and Garcia-Diez, Marcos, 2009. "Male Genital Representation in Paleolithic Art: Erection and Circumcision Before History" in *Urology* 74(1): 10–14, Societe Internationale d'Urologie.

[http://www.goldjournal.net/article/S0090-4295\(09\)00083-1/abstract](http://www.goldjournal.net/article/S0090-4295(09)00083-1/abstract) (accessed on 25 November 2011).

Europe. Male. Genital. Circumcision. Erection. Gender. Paleolithic art.

Abstract: "To report on the likely existing evidence about the practice of circumcision in prehistory, or at least a culture of foreskin retraction, and also the meaning of erection in Paleolithic minds. The origin of the ritual of circumcision has been lost in time. Similarly, the primitive anthropologic meaning of erection is undefined. We studied the archeologic and artistic evidence regarding human representations performed during the Upper Paleolithic period, 38 000 to 11 000 years BCE, in Europe, with a focus on genital male representations in portable and rock art. Drawings, engravings, and sculptures displaying humans are relatively scarce, and <100 examples of male genitals are specifically represented. Some depict a circumcised penis and other represent urologic disorders such as phimosis, paraphimosis, discharge, priapism, or a scrotal mass. In addition, a small number of phalluses carved in horn, bone, or stone, with varying morphology, has survived to the present and also reveals a sustained cult for male erection and foreskin retraction not limited to a particular topographical territory. The very few noncoital human or humanoid figures with marked erection appear in a context of serious danger or death. Therefore, erection could be understood as a phenomenon related to the shamanic transit between life and death. The erection in Paleolithic art is explicitly represented in almost all the figures defined as unequivocally male that have survived to the present and in many objects of portable art. Circumcision and/or foreskin retraction of the penis are present in most of the works."

Citeulike, Refdoc.fr.

Anonymous, 1984. "Grotte de la Fontmartine" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 76, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de la Fontmartine, Dordogne, Petite Beune, France. Europe. Paleolithic cave art.

LMRAA.

Anonymous, 1990. "Emergence des Eyzies" in *Une Histoire de la Préhistoire en Aquitaine Paléo, Revue d'Archéologie Préhistorique* 1(H-S): 44–50, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1990_hos_1_1_1418 (accessed on 17 November 2011).

Les Eyzies, Perigord, France. Europe. Paleolithic art. History of research.

Persee.

Anonymous, 1992. "The Bisons Erased in Mayriere-Superieure (Bruniquel, Tarn-et-Garonne, France)" in *International Newsletter on Rock Art* (2): 6–7, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora2/inora-2.pdf (accessed on 22 April 2017).

MAYRIERE-SUPERIEURE, BRUNIQUEL, TARN-ET-GARONNE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTING. BISON MOTIF UNWITTINGLY ERASED FROM CAVE WALL DURING AN UNAUTHORIZED BOY SCOUT EXPEDITION. CONSERVATION AND PRESERVATION. CULTURAL RESOURCE MANAGEMENT.

LMRAA (PHOTO COPY).

Anonymous, 1996 (January 20). "Portugese Rock Art Raises Ruckus" in *Science News* 149(3): 41.

COA VALLEY, PORTUGAL. EUROPE. BRIEF ARTICLE REVIEWING THE CONFLICT BETWEEN DIRECT DATING AND STYLISTIC ANALYSIS CLAIMS FOR THIS SITE. PALEOLITHIC vs. HOLOCENE AGE.

LMRAA (ELECTRONIC COPY).

Anonymous, 2000 (May). “‘Archaeologically Dated Palaeolithic Rock Art’ at Fariseu, Coa Valley” in *Rock Art Research* 17(1): 65, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

FARISEU, COA VALLEY, PORTUGAL. EUROPE. PALEOLITHIC ART. DIRECT DATING BY ASSOCIATION WITH SOILS STRATA. EQUINE (HORSE) and BOVINE (COW, CATTLE) MOTIF(S).
LMRAA.

Aparacio Perez, Jose, 1990. “Chronologie de l’Art Mobilier Paleolithique dans l’Espagne Meditteraneenne” in *L’Art des Objets au Paleolithique, 1. L’Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d’Azil*, 16–21 November 1987, Jean Clottes, dir., 101–19, Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9.

Grotte du Parpallo (Valencia), Grotte du Gregori (Falset, Tarragone), Grottes des Mallaetes (Barig), Grotte du Volcan del Faro (Cullera, Valencia), Abri du Tossal de la Roca (Vall d’Alcala, Alicante), Grotte Matutano (Vilafames, Castellon), Grotte del Barranc (felix, Vall de Laguard, Alicante), Grotte de les Cendres (Teulada, Alicante), Mediterranean, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Chronology.

LMRAA.

Apellaniz, Juan Maria, 1979–1980. “El Método de Determinación de Autor y su Aplicación a los Santuarios Paleolíticos del País Vasco” in *Zephyrus: Revista de Prehistoria y Arqueología* 30–31: 15–22, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1374/1444 (accessed on 3 December 2011).

Basque Country, Spain. Europe. Paleolithic art. Authorship.

Abstract: “El trabajo pretende mostrar, de forma muy sumaria, los principios y primeras aplicaciones del método de determinación de maestros, que se usa en Historia del Arte, a dos Santuarios paleolíticos del País Vasco (Altxerri y Ekain, Guipúzcoa). Se trata de identificar autores o grupos de ellos (escuelas) de las figuras pintadas o grabadas con la finalidad de aportar algunos datos concretos al conocimiento de la forma en que estos santuarios han sido decorados. Se ofrece un modelo de aplicación teórico hecho a base de la identificación de una escuela que se llamaría de Ramales formada por un pequeño grupo de autores que trabajan en varios santuarios como Covalanas, La Haza, La Pasiiega, ere. Se presentan los criterios por los que se puede determinar un autor o escuela paleolíticos y que consisten en la forma de aplicación del canon del estilo o época así como la forma de realizar los contornos, quedando las técnicas en un segundo término de importancia para ser utilizadas en casos especiales. Las conclusiones que se ofrecen se consideran muy provisionales por hallarse el método en una fase de experimentación.”

Internet.

Apellániz, Juan María, 1984. “La Methode de Determination d’Auteur Appliquee a l’Art Parietal Paleolithique. L’Auteur des Cervides a Silhouette Noire de Las Chimeneas (Santander, Espagne)” in *L’Anthropologie* 88(4): 531–37, Masson, Paris, France. ISSN: 0003-5521.

Las Chimeneas, Santander, Spain. Europe. Paleolithic art. Authorship. Deer motif(s).

IIA.

Apellániz, Juan María, 1986. “Análisis de la Variación Formal y la Autoría de la Iconografía Mueble del Magdaleniense Antiguo de Bolinkoba (Vizcaya)” in *Munibe* 38: 39–59, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 0027-3414.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/1986039059AA.pdf> (accessed on 26 November 2011).

Bolinkoba, Vazcaya, Spain. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: “Analysis of the formal variation and the authorship on the iconography of the lower Magdalenian of Bolinkoba (Vizcaya). The autor explores the possibilities of attributing to a singel artist a number of figures with certain perceptible formal differences. He does this by studying the particularities of a mountain scene on one of the sides of a mountain scene on one of the sides of a compressor dating from the Ancient Magdalenian Period found in the cave of Bolinkoba (Vizcaya). The autor explores the extent to which objective criteria concerning authorship in paleolithic iconography are compatible with the degrees of variation found in each artist. He does this by comparing various

samples of mobilier iconography taken from a number of French sites. Finally the autor speculates on the possibilities of attributing to one singel artist other figures found at the same level of Bolinkoba.

Biblio.

Apellániz, Juan María, 1987. “Aplicación de Técnicas Estadísticas al Análisis Iconográfico y al Método de Determinación del Autor” in *Munibe* 39: 39–60, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 0027-3414.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/1987039060AA.pdf> (accessed on 26 November 2011).

France. Spain. Europe. Paleolithic art. Statistical analysis.

Author Abstract: “The author presents a model for the application of the techniques used in advanced statistics (factorial correspondence analysis, as proposed by J.P. Benzecri) to the formal analysis of the contours of Palaeolithic rock art figures in various francocantabric caves. The figures were first reduced to the same scale, then an axis was designed along which continuous variables could be taken relative to the dorsal (superior) and ventral (inferior) contours. Various axes and a number of variables were tested. Graduations in the degree of formal similarities were used to form an ensemble of figures and to attribute authorship to the same individual. The author supposes that this type of analysis helps in determining degrees of affinity in such a way that a rational hypothesis relative to author or school can be accepted. A.A. and M.B.(transl.)”

AATA, Internet.

Apellaniz, Jean-Marie, 1990. “Modele d’Analyse d’une Ecole dans l’Iconographie Mobiliere Paleolithique: L’Ecole des Gravures de Chevaux Hypertrophies de La Madeleine” in *L’Art des Objets au Paléolithique* vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d’Azil, 16–21, Nov. 1987, Jean Clottes, dir., 105–37, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

La Madeleine, France. Europe. Paleolithic art. Mobilery (portable) art. Magdalenian. Horse motif(s).

IIA, LMRAA.

Apellaniz, J.-M., 1992. “Modele d’Analyse d’un Auteur de Representations d’Animaux de Differentes Especies: Le Tube de Torre (Pays Basque, Espagne)” in *L’Anthropologie* 96(2–3): 453–72, Masson, Paris, France. ISSN: 0003-5521.

Tube of Torre, Basque Country, Spain. Europe. Paleolithic art. Animal, species motif(s). Authorship.

IIA

Apellániz, Juan María, 2000. “Paleolithic Form: Its Artistic Nature, The Search for Its Creators, Its Importance in the History of Art” in *International Newsletter on Rock Art* (27): 19–22, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

Europe. Paleolithic cave art. Style analysis (of form). Contour, proportion, relief, and perspective. Attempt to distinguish individual artists.

LMRAA.

Appelaniz, Juan María, 2001. *La Abstraccion en el Arte Figurativo del Paleolitico. Analisis del Componente Abstraction en la Figuracion Naturalista del Grafisimo Paleolitico*, 231 pgs, Universidad de Deusto, Bilbao, Spain. ISBN: 84-7485-739-2.

Europe. Abstraction is inherent to the entire history of Paleolithic art. Style.

Biblio, Dialnet.

Apellaniz, J.-M., 2001. *La Abstraccion en el Arte Figurativo del Paleolitico Cuadernos de Arqueologia*, Vol. 18, Universidad de Deusto, Bilbao, Spain.

Spain. Europe. Paleolithic. Abstraction in figurative art.

RASNW3.

Apellániz, Juan María, 2002. "Abstraction in Paleolithic Figurative Graphic Art" in *International Newsletter on Rock Art* (32): 16–20, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Europe. Paleolithic art. Figurative. Abstraction.
LMRAA.

Apellániz, Juan María, 2003. "The Use of Experiment to Verify the Hypothetical Attribution of Authorship in Parietal Art" in *International Newsletter on Rock Art* (37): 23–27, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora37/inora-37.pdf (accessed on 22 April 2017).

Arenaza, Viscaya, Basque Country, Spain. Europe. Paleolithic art. Attribution of individual authorship.
LMRAA.

Apellaniz, Juan Maria, 2003. "The Theoretical and Practical Necessity of Attributing a Hypothetical Author to Works of Paleolithic Art" in *International Newsletter on Rock Art* (35): 24–28, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora35/inora-35.pdf (accessed on 22 April 2017).

Europe. Paleolithic art. Individual artists. Style analysis.
LMRAA.

Apellániz, Juan María, 2004. "La Interpretación del Arte Paleolítico Mediante la Hipótesis de la Evolución de los Estilos o Mediante los de la Forma y Atribución de Autoría" in *Trabajos de Prehistoria* 61(1): 63–80, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

<http://tp.revistas.csic.es/index.php/tp/article/view/29/29> (accessed on 7 December 2011).

Spain. Europe. Paleolithic art. Style.

Abstract: "El autor sostiene que la hipótesis de la evolución de los estilos para explicar la variedad de las formas de las figuras paleolíticas no tiene valor. Porque carece de una teoría de la forma y presenta grandes vacíos y contradicciones. Para sustituirla propone una teoría de la forma según la cual las diferencias se interpretarían como combinaciones aleatorias de variaciones también aleatorias en la delimitación de los contornos, el modelado y la perspectiva a partir de un modelo común invariable de base lejanamente figurativa. Para tratar este tipo de figuras propone como medio adecuado el método de atribución de su autoría. Este permitiría comprender las relaciones formales entre figuras, la formación de tradiciones o "escuelas", y el proceso de decorado de los santuarios. Se describe el mecanismo lógico del discurso y la argumentación del método, basados en la observación macroscópica, su tratamiento estadístico y la experimentación replicativa."

RASNW3, Dialnet.

Apellaniz, Juan Maria, 2005–2006. "La Metodología de la Hipótesis de Atribución de Autor Aplicada a las Figuras Grabadas en los Omoplatos de El Castillo (Cantabria. España)" in *Homenaje a Jesus Altuna Munibe* 57(3): 207–16, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503207216AA.pdf> (accessed on 27 November 2011).

El Castillo, Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. Authorship.

Abstract: "It is a critical analysis on the methodological validity of the criteria of authorship attribution applicable to the Magdalenian animal figures engraved on the scapulas of the El Castillo cave (Cantabria. Spain) by the Prof. Fernández Lombera."

Internet.

Apellaniz, Juan-Maria, 2006. "Regarding Methodology in Interpreting Movement in Paleolithic Representations" in *International Newsletter on Rock Art* (46): 24–27, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

France. Europe. Paleolithic art. Analysis of the representations of "movement". Motion.

LMRAA.

Apellániz, Juan María, 2007–2008. “Nuestra Inconsciente y Equivocada Manera de Contemplar el Arte Paleolítico” in *Homenaje a Ignacio Barandiarán Maestu, Javier Fernández Eraso, Juan Santos Yanguas; Ignacio Barandiarán Maestu (hom.)*, coords. *Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas* Vol. 24–25(1): 261–67, Universidad del País Vasco, Instituto de Ciencias Antiguas, ISSN: 0213-2095.

Europe. Paleolithic art.

Dialnet.

Apellániz, Juan María and Amayra, I., 2008. *La Forma del Dibujo Figurativo Paleolítico a Traves de la Experimentación. Una Aproximación desde la Prehistoria y la Psicología Cognitiva Cuadernos de Arqueología*, Vol. 21: 289 pgs, Universidad de Deusto, Bilbao, Spain. ISBN: 978-84-9830-145-8.

Europe. Paleolithic art. Authors argue that paleolithic images have basically not changed from their origins to Neolithic times.

Biblio.

Apellániz, Juan-María, 2010. “Application de la Méthodologie de l’Histoire de l’Art à l’Etude de l’Art Paléolithique: l’Attribution des Oeuvres Anonymes à ses Auteurs” in *Proceedings of the XV World Congress UISPP (Lisbon, 4–9 September 2006) 35 Session C74: Methods of Art History Tested against Prehistory; Session C81: Spirals and Circular Forms: the Most Common Rock Art in the World, Session C85: European Cave Art; Session S02: Euro-Mediterranean Rock Art Studies; Session S07: Global State edited by Marc Groenen and Didier Martens (C74), Jane Kolber; John Clegg and Alicia Distel (C81), Kevin Sharpe and Jean Clottes (C85), Mila Simões Abreu (S02), Giriraj Kumar and Robert Bednarik (S07), James Keyser and Mavis Greer (WS37)*. British Archaeological Reports (BAR) International Series, (S2108): 5–12, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407306490.

Europe. Art history. Paleolithic art. Attribution of authorship.

Internet, LMRAA.

Apellániz, Juan María and Amayra Caro, Imanol, 2010–2011. “Application des Modèles Mathématiques à l’Hypothèse d’Attribution d’Auteur de Deux Figures de Cheval dits “Tarpans” de Niaux” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège* 65–66: 60–61, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Niaux, Midi-Pyrenees, France. Europe. Paleolithic art. Horse, Tarpan motif(s). Authorship. Mathematical modeling.

Abstract: “Se presentan tres estudios realizados con el objetivo de determinar la validez predictiva de diferentes variables relacionadas con la atribución de autoría. El primer estudio analiza el poder discriminante de la medición de segmentos de la figura en la identificación de los “tarpanes”. El segundo analiza qué variables del trazado de una muestra de figuras grabadas y dibujadas experimentales son más válidas y fiables para establecer la autoría. El tercer estudio plantea un método cualitativo dirigido a analizar dos figuras macroscópicamente muy semejantes entre sí por su trazado, capaz de aumentar la probabilidad de la hipótesis de la atribución. De las implicaciones de los análisis realizados con este motivo se ofrece una manera distinta de la utilizada hasta ahora de comprender este arte.”

Dialnet.

Apellániz, J.-M. and Amayra, I., 2012. “Application des Modeles Mathematiques a l’Hypothese d’Attribution de Auteur de Deux Cheval du “Tarpans” de Niaux” in *L’Art Pleistocene dans le Monde/Actes du Congres IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariège-Pyrenees, Vol. LXV-LXVI:Book: 60-61, CD: 309–24, Societe Prehistorique Ariège-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Niaux, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. Mathematical analysis of authorship. Horse motif(s).

Biblio, LMRAA.

Apellániz, Juan María and Calvo Gomez, F., 1999. *La Forma del Arte Paleolítico y la Estadística. Analisis de la Forma del Arte Figurativo Paleolítico y su Tratamiento Estadístico Cuadernos de Arqueología*, (17): 388 pgs, Universidad de Deusto, Bilbao, Spain.

Europe. Paleolithic cave art. Analysis of form and style.

Biblio.

Apellániz, Juan María and Delluc, Gilles, 1999. "La Naturaleza de la Forma del Arte Paleolítico y la Teoría de la Evolución de sus Estilos" in *32,000 B.P.: Una Odisea en el Tiempo. Reflexiones sobre la Definición Cronología del Arte Parietal Paleolítico*, R. Cacho and N. Galez, eds. Edades, Revista de Historica, Vol. 6: 187–95, Asociación Universitaria de Jóvenes Historiadores de Cantabria, Santander, Spain. ISSN: 1138-8560.

Europe. Paleolithic art. Style.

Dialnet.

Apellániz, Juan María, Ruiz Idarraga, R. and Amayra, I., 2002. "La Autoría y la Experimentación en el Arte Decorativo del Paleolítico" in *Cuadernos de Arqueología* (19), Universidad de Deusto, Bilbao, Spain.

Spain. Europe. Paleolithic art. Attribution of individual authorship.

Biblio.

Araujo, A. and Lejeunne, M., 1995. *Gruta do Escoural: Necropole Neolítica e Arte Rupestre Paleolítica Trabalhos de Arqueologia*, Vol. 8, Instituto de Gestão do Património Arquitectónico e Arqueológico (IGES PAR), Lisbon, Portugal.

Escoural, Portugal. Europe. Paleolithic art.

Abstract: "Esta monografia é o resultado quer da revisão e contextualização de materiais provenientes de antigas escavações arqueológicas, quer dos levantamentos da arte parietal na Gruta do Escoural. Neste âmbito assume especial relevo a publicação do Corpus dos motivos artísticos (pintura e gravura) identificados até esta data nesta cavidade."

Biblio, Internet.

Archambeau, Claude and Archambeau, Monique, 1991. "Les Figurations Humaines Pariétales de la Grotte des Combarelles" in *Gallia Préhistoire* 33: 53–81, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1991_num_33_1_2285 (accessed on 25 October 2011).

Combarelles, France. Europe. Paleolithic art. Human, animal motif(s). Typology.

Abstract: "A study of the fifty human figures known at Combarelles were used to set up a typology. The chronological situation of the drawings has now been accurately determined. The human figures are regularly, associated with the animal most frequently represented in each cave. We believe that they may constitute evidence for an anthropocentrism, which could be at the center of a new overall theory."

Persee.

Arias Cabal, Pablo, 2007–2008. "Falange Grabada de la Galería Inferior de La Garma: Aportación al Estudio del Arte Mobiliario del Magdaleniense Medio" in *Homenaje a Ignacio Barandiarán Maestu, Javier Fernández Eraso, Juan Santos Yanguas; Ignacio Barandiarán Maestu (hom.)*, coords. Veleia: *Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas* 24–25(1): 97–129, Universidad del País Vasco, Instituto de Ciencias Antiguas, ISSN: 0213-2095.

La Garma, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art.

Dialnet.

Arias, Pablo, 2009. "Rites in the Dark? An Evaluation of the Current Evidence for Ritual Areas at Madalenian Cave Sties" in *World Archaeology* 4(2): 262–294, Routledge & Kegan Paul, Ltd., London, England. ISSN: 0043-8243.

<http://www.tandfonline.com/doi/abs/10.1080/00438240902843964#preview> (accessed on 19 January 2013).

Europe. Paleolithic art. Magdalenian. Ritual use of dark zones in caves.

RASNW4, Internet.

Arias, Pablo, 2015. "Deep Caves, Ritual and Graphic Expression: A Critical Review of the Archaeological Evidence on Hypogean Human Activity during the Upper Palaeolithic/Magdalenian" in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 99–110, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Europe. Paleolithic art. Deep caves (dark zone). Ritual.

Internet.

Arias-Cabal, Pablo Gonzalez-Sainz, Cesar, Moure-Romanillo, Alfonso and Ontanon-Peredo, Roberto, 1996. "Paleolithic Rock Art in La Garma Archaeological Complex, (Omono, Cantabria, Spain). A Preliminary Approach" in *International Newsletter on Rock Art* (14): 1–4, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora14/inora-14.pdf (accessed on 22 April 2017).

LA GARMA, OMONO (RIBAMONTAN AL MONTE), SANTANDER CITY, CANTABRIA, SPAIN. EUROPE. PALEOLITHIC CAVE PAINTINGS AND ENGRAVINGS. MAGDALENIAN STYLE HORSE, HAND STENCIL, DOTS, GRID, BISON MOTIF(S).

LMRAA.

Arias Cabal, P. and Otonon Peredo, R., eds., 2004. *La Materia del Lenguaje Prehistorico. El Arte Mueble Paleolítico de Cantabria en su Contexto*, 251 pgs, Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria., Santander, Spain.

Cantabria. Spain. Central Europe. Paleolithic art. Mobiliary (portable) art.

Biblio.

Arias Cabal, Pablo and Pérez Suárez, Pablo, 1993. "Las Pinturas Rupestres Paleolíticas de El Covarón: (Parres, Llanes, Asturias)" in *Zephyrus: Revista de Prehistoria y Arqueología* 46: 37–76, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/4936/4974 (accessed on 5 December 2011).

El Covarón, Parres, Llanes, Asturias, Spain. Europe. Paleolithic art. Superposition. Chronology.

Abstract: "En el presente artículo se describe y estudia un nuevo conjunto de arte rupestre paleolítico descubierto en El Covarón (Llanes, Asturias). A partir de las superposiciones observadas y de la comparación con la evolución del arte paleolítico regional, se propone la existencia en esta cueva de tres fases de desarrollo artístico. La primera estaría representada por grabados lineales exteriores no figurativos. La segunda, ya en el interior de la cueva, correspondería a un santuario de signos rojos del estilo IV antiguo, en el que destaca uno cuadrangular en forma de parrilla, análogo a los de la cercana cueva de La Herrería. La tercera y última fase, atribuida a un momento avanzado del estilo IV antiguo, estaría integrada por un conjunto de zoomorfos negros de pequeño tamaño, entre los que predominan las cabras."

Dialnet, Refdoc.fr.

Arias Cabal, Pablo and Perez Suarez, Carlos, 1995. "New Rock Paintings in El Covaron (Asturias, Spain)" in *International Newsletter on Rock Art* (10): 2–5, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora10/inora-10.pdf (accessed on 22 April 2017).

EL COVARON, ASTURIAS, LLANES DISTRICT, SPAIN. EUROPE. UPPER PALEOLITHIC CAVE PAINTINGS.

LMRAA (PHOTO COPY).

Arias, Pablo, García-Diez, Marcos, Hoffmann, Dirk, Maximiano Castillejo, Alfredo, Ontañón-Peredo, Roberto, Pike, Arias, Pablo, Laval, Eric, Menu, Michel, Sainz, César González and Ontañón, Roberto, 2011. "Les Colorants dans l'Art Pariétal et Mobilier Paléolithique de La Garma (Cantabrie, Espagne)" in *L'Anthropologie* 115(3–4): 425–445, Masson, ISSN: 0003-5521.

La Garma, Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Pigment analysis.

Abstract: "La Garma cave is an Upper Paleolithic site located ca. 15 km from Santander (Cantabria, Spain). The lower gallery, which is accessible thanks to two wells, has paintings on the walls and numerous objects lying on the floor—objects made in bone or antler that are carved, engraved, and painted. The analysis of more than 50 samples taken from the walls or the objects (37 red, 11 black, five yellow, two brown, one purple) takes part in the global project of the chaîne opératoire comprehension of prehistoric painting activity. The analysis is aimed also to understand the organization of La Garma cave, looking for the various steps of decoration of the different rooms. The results bring to light the modulated realization of the rock paintings: few figures were painted rapidly without any specific intention; the majority, on the other hand, were realized after a complex preparation of the painting matter with the use of specific paint pots." Abstractors: Author Abstract; and Ian N.M. Wainwright AATA No.: 2012-121845

AATA.

Arrighi, Simona, Borgia, Valentina d'Errico, Francesco and Ronchitelli, Annamaria, 2008. "I Ciottoli Decorati di Paglicci: Raffi Gurazioni e Utilizzo" in *Rivista di Scienze Preistoriche* 58: 39–58, Istituto Italiano di Preistoria e Protostoria, Firenze, Italy. ISSN: 0035-6514.

Paglicci cave, Foggia, Italy. Europe. Paleolithic art. Mobiliary (portable) art. Incised pebbles.

Abstract: "In this paper we analyze nine pebbles (two of which are unpublished) coming from the mobiliary art assemblage of Paglicci cave (Foggia - Italy). The principal aims of the study are: To understand the production process of artistic incisions on the pebbles, through the study of the engravings, as the starting point for deciphering their symbolic and cognitive value. Every engraved stroke has in fact retained, at a microscopic level, important technological information and by means of experimental replication of the engravings, it has been possible to retrieve microscopic indexes which allow one to re-create the link between the result of the engraving, the tools used and the action performed. The importance of re-enacting the sequence of actions which led to the creation of the artistic object is given not only by the possibility to understand in depth the technique employed during such events, but, more importantly, by the possibility to test their cultural significance. - To assess the cultural value of the artistic production, also through functional analysis. Engravings, different from cave art which has solely a symbolic value, are in this case carried out on artefacts used in every-day life. The identification of use-wear traces on such objects, or at least on those which possess the necessary characteristics to suggest their likely utilization, is undertaken in an attempt to find out whether such objects were used before and/or after they were engraved. Within the technological study of engravings and the functional analysis of pebbles, the interpretation of the archaeological data has been possible thanks to the comparison with the data obtained through replication under controlled parameters. Technological analysis of the incisions has underlined the employment of various engraving tools, or at least various active edges of the same tool. Strokes are generally redone several times to make them readable. Use-wear analysis has highlighted that the majority of pebbles has been used as retouchers or hammer stones (active percussion). Three pieces show use-wear far from the edges denoting a function of these pebbles as anvil (passive percussion) or mallet (indirect percussion). In two cases the surface has been abraded after utilization and before the engravings. All pebbles have been used before being engraved. This observation may suggest that pebbles, at a certain moment, lost a functional value for a different one. The care employed in preparing and engraving pebbles after utilization denotes the will of using no longer these objects, even though their life continues, as polish following the incisions show."

Academia.com, Internet.

Aslin, Geoffrey D. and Bednarik, Robert G., 1984 (May). "Karlie - Ngoinpool Cave: A Preliminary Report" in *Rock Art Research* 1(1): 36–45, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Karlie-Ngoinpool Cave, South Australia. Pleistocene (paleolithic) cave art. Petroglyphs. Non-figurative cave art.

Author Abstract: "The discovery of an Australian cave with archaic rock art is briefly reported. Consisting of thousands of Pleistocene petroglyphs, this find demonstrates the magnitude of the recently discovered Australian cave art tradition.

This site possesses the largest known concentration of non-figurative cave art in the world. This preliminary report describes the find briefly, including the technique of etching the petroglyph, and proposes an appropriate study program for the next few years. Use of the cave as a rubbish pit for the last 100 years has protected the petroglyphs."

LMRAA, AHCBS, AATA.

Aslin, G.D. and Bednarik, R.G., 1985 (November). "Moora Cave - A Preliminary Report" in *Rock Art Research* 2(2): 160–65, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Moora Cave, Mt. Gambier, southeastern South Australia. Aboriginal rock art. Parietal markings project. Pleistocene (paleolithic) cave art. Finger Flutings. Karake Style.

LMRAA, AHCBS.

Aslin, G.D., Bednarik, E.K. and Bednarik, R.G., 1985 (May). "The 'Parietal Markings Project' — A Progress Report" in *Rock Art Research* 2(1): 71–74, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Mt. Gambier region, southern South Australia. Pleistocene (paleolithic) cave art. Attempt made to distinguish natural from man-made markings.

LMRAA, AHCBS.

Aspes, Alessandra and Lanzinger, Michele, eds., 2005. *Pitture Paleolitiche nelle Prealpi Venete: Grotta di Fumane e Riparo Dalmeri*, 192 pgs, Museo Civico di Storia Naturale di Verona and Museo Tridentino di Scienze Naturali, Verona, Italy.

Grotta di Fumane and Grotta Riparo Dalmeri, Pre-Alps, Italy. Europe. Paleolithic art.

Biblio.

Asquerino Fernández-Ridruejo, María Dolores, 1991. "Arte Paleolítico en la Provincia de Córdoba" in *Crónica del XX Congreso Arqueológico Nacional 1989*, Santander, 113–18, Universidad de Zaragoza, Seminario de Arqueología, ISBN: 84-600-7775-6.

Córdoba, Spain. Europe. Paleolithic art.

Dialnet.

Aubert, M., Brumm, A., Ramli, R., Sutkina, T., Sapromo, E.W., Hakim, B., Morwood, M.J., Van Den Berg, G.D., Kinsley, L. and A. Dosseto, 2014. "Pleistocene Cave Art from Sulawesi, Indonesia" in *Nature* 514: 223–27. doi:10.1038/nature134.

Sulawesi, Indonesia. Pleistocene (paleolithic) art.

Biblio, RASNWW.

Aubry, Thierry, 2002. "Le Contexte Archeologique de l'Art Paleolithique a l'Air Libre de la Vallee du Coa" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image*, Tautavel — Campome, 7–9 Octobre 1999, D. Sacchi, ed., 25–38, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Europe. Paleolithic. Open air art sites. Archaeological context.

RASNW3, Biblio.

Aubry, Thierry, 2006. "Vallée du Côa: Un Art Préhistorique Unique" in *Archéologia* (436): 62–71, Editions Faton, Paris, France. ISSN: 0570-6270.

Coa Valley, Portugal. Europe. Paleolithic art.

Refdoc.fr, RASNW4.

Aubry, Thierry, 2009. "Recouvrement Stratigraphique et Datation de l'Art Gravée de la Vallée du Côa" in *200 Séculos da História do Vale do Coa: Incursões na Vida Quotidiana Dos Caçadores-Artistas do Paleolítico*, T. Aubry, ed. Trabalhos de Arqueologia, Vol. 52: 361–72, Inst. Português de Arqueologia, Lisbon, Portugal. ISSN: 0871-2581 ISBN: 978-989-8052-14-8.

Vale do Coa, Portugal. Europe. Paleolithic art. Archaeological context. Dating.

Biblio.

Aubry, T., ed., 2009. *200 Séculos da História do Vale do Coa: Incursões na Vida Quotidiana Dos Caçadores-Artistas do Paleolítico Trabalhos de Arqueologia*, Vol. 52, 511 pgs, Inst. Português de Arqueologia, Lisbon, Portugal. ISSN: 0871-2581 ISBN: 978-989-8052-14-8.

Vale do Coa, Portugal. Europe. Paleolithic art.

Abstract: "More than a century after the revelation of the Altamira frescoes, the discovery of open air engravings in the rocky slopes of the Côa Valley made it possible for both scientists and the general public to become fully aware of the diverse nature of the artistic manifestations of the Palaeolithic and of one of the earliest instances of the monumentalisation of a natural space. The amazing preservation of these representations, left by humans of the Last Glacial, raises many questions. When were they made? How were they perceived by the successive generations of hunter-gatherers that roamed through this territory? What do we really know about the daily life of their makers and the culture that underlay the development of such a graphic communication device? How did they interact with the other human groups living in Iberia at that time? In an attempt to open wider windows into this past, 25 Portuguese, French, Spanish and Swiss researchers took on the challenge and seized the scientific opportunity created by the decision to preserve the Côa engravings in situ. The data they assembled and the conclusions they were able to reach are presented here."

Biblio.

Aubry, T., Chauviere, F.-X., Mangado Llach, X. and Sampaio, J.D., 2003. "Constitution, Territories d'Approvisionnement et Fonction des Sites du Paleolithique Superieur de la Basse Vallee du Coa (Portugal)" in *Perceived Landscapes and Built Environments: The Cultural Geography of Late Paleolithic Eurasia*, S.A. Vasil'ev, O. Soffer and J. Koslowski, eds. British Archaeological Reports (BAR) International Series, (1122): 83–92, Archaeopress, Oxford, England.

Coa Valley, Portugal. Europe. Upper Paleolithic.

Biblio.

Aubry, T., Mangado LLach, X., Sampaio, J.D. and Sellami, F., 2002. "Open-Air Rock-Art and Modes of Exploitation during the Upper Paleolithic in the Côa Valley (Portugal)" in *Antiquity* 76: 62–76, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

Coa Valley, Portugal. Europe. Paleolithic. Open air rock art sites.

Abstract: "A study of the differential preservation of the famous Côa engravings, in the light of the site of Fariseu, place the distribution of the art in a chronological setting, which is in turn placed within the context of lithic raw material procurement. A study of the differential preservation of the famous Côa engravings, in the light of the site of Fariseu, place the distribution of the art in a chronological setting, which is in turn placed within the context of lithic raw material procurement."

Internet, Biblio, Refdoc.fr.

Aubry, Thierry and Sampaio, Jorge Davide, 2008. "Fariseu: New Chronological Evidence for Open-Air Palaeolithic Art in the Côa Valley (Portugal)" in *Antiquity, Project Gallery* 82(316), Antiquity Publications.

<http://antiquity.ac.uk/ProjGall/aubry/index.html> (accessed on 14 October 2009).

Fariseu, Coa Valley, Portugal. Europe. Archaeological excavation at an open air rock art site. Paleolithic art.

Internet.

Aubry, Thierry, Santos, Andre Tomas and Luis, Luis, 2014. "Stratigraphies du Panneau 1 de Fariseu: Analyse Structurale d'un Système Graphique Paléolithique à l'Air Libre de la vallée du Côa (Portugal)" in *Les Arts de la Préhistoire: Micro-Analyses, Mises en Contextes et Conservation. Actes du Colloque « Micro-Analyses et Datations de l'Art Préhistorique dans son Contexte Archéologique »*, MADAPCA—Paris, 16-18 Novembre 2011 Paléo, Revue d'Archéologie Préhistorique, Numero Especial, Vol. 25(Extra 2014):259–270, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

https://www.academia.edu/7705261/Stratigraphies_du_panneau_1_de_Fariseu_analyse_structurale_dun_systeme_graphique_paleolithique_a_lair_libre_de_la_vallee_du_Coa_Portugal (accessed on 19 July 2014).

Fariseu, Coa Valley, Portugal. Europe. Paleolithic art. Stratigraphic analysis. Superposition.
Academia.edu, Biblio, Internet.

Aujoulat, Norbert, 1984. "Grotte de la Foret" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 239–41, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

La Foret, between the village of Mousteir and Tursac, Aquitaine, Dordogne, Tursac, France. Europe. Paleolithic cave art. Reindeer, horse motif(s).
UVAP, LMRAA.

Aujoulat, Norbert, 1984. "Grotte de la Mairie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 232–35, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

La Mairie, Aquitaine, Teyjat, Dordogne, France. Europe. Paleolithic cave art. Deer, horse, bear, bison, bovid motif(s).
UVAP, LMRAA.

Aujoulat, Norbert, 1984. "Le Fourneau du Diable" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 89–91, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Fourneau du Diable, Aquitaine, Dordogne, Bourdeilles, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, Norbert, 1984. "Grotte de la Calevie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 106–8, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de la Calevie, Petite Beune, Les Eyzies-de-Tayac-Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, Norbert, 1984. "Grotte des Combarelles I" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 109–13, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte des Combarelles I, Dordogne, Aquitaine, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, Norbert, 1984. "Grotte des Combarelles II" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 114–18, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte des Combarelles I, Aquitaine, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, Norbert, 1984. "Grotte de La Greze" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 164–66, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de La Greze, Aquitaine, Dordogne, Marquay, France. Europe. Paleolithic cave art. Bison motif(s).
LMRAA.

Aujoulat, Norbert, 1984. "Grotte de Jovelle" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 236–38, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Jovelle, Aquitaine, Dordogne, La Tour-Blanche, France. Europe. Paleolithic cave art. Ibex, mammoth, horse motif(s).

LMRAA.

Aujoulat, Norbert, 1984. "Grotte du Roc de Vezac" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 242–44, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Roc de Vezac, Aquitaine, Dordogne, France. Europe. Paleolithic cave art. Negative hand print, reniforme (leaf-like) motif(s).

LMRAA.

Aujoulat, Norbert, 1984. "Grotte de la Sudrie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 245–47, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de la Sudrie, Aquitaine, Dordogne Villac, France. Europe. Paleolithic cave art. Cervid (deer) motif(s).

LMRAA.

Aujoulat, Norbert, 1984. "Grotte de Mitrot" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 254–55, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Mitrot, Aquitaine, Gironde, Lugasson, France. Europe. Paleolithic cave art. Abstract lines motif(s).

LMRAA.

Aujoulat, N., 1984. "Grotte de Beyssac" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 73–74, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Beyssac, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.

LMRAA.

Aujoulat, N., 1984. "Grotte de Beyssac II" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 74, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Beyssac II, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.

LMRAA.

Aujoulat, N., 1984. "Grotte des Girouteaux" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 75–76, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Girouteaux, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.

LMRAA.

Aujoulat, N., 1984. "Grotte de Peyreblanque" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 76–77, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Peyreblanque, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.

LMRAA.

Aujoulat, N., 1984. "Le Rouillet" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 77, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Le Rouillet, Dordogne, Les Eyzies-de-Tayac, Sireuil. Europe. Paleolithic cave art. Natural wear marks from erosion.

LMRAA.

Aujoulat, N., 1989. "Optimisation des Methodes de Releve" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 145-155, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Europe. Prehistoric art. Paleolithic art. Documentation. Photographic technique.

LMRAA.

Aujoulat, Norbert, 1990. "Lascaux et son Image" in *Lascaux Premier Chef d'Oeuvre de l'Humanite Les Dossiers d'Archeologie* (152): 4–9, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Reproduction. Facsimile.

LMRAA.

Aujoulat, Norbert, 1990. "L'Espace Suggere" in *Lascaux Premier Chef d'Oeuvre de l'Humanite Les Dossiers d'Archeologie* (152): 12–23, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Artists use of space. Perspective. Rock feature incorporation.

LMRAA.

Aujoulat, Norbert, 1993. "Les Equidés" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 97–108, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Equid (horse) figure motif(s).

Biblio, LMRAA.

Aujoulat, Norbert, 1993. "La Perspective" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 281–88, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Perspective.

Biblio, LMRAA.

Aujoulat, Norbert, 1993. "L'Evolution des Techniques" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 317–27, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Techniques and methods.

Biblio, LMRAA.

Aujoulat, Norbert, 1993. "Les Projections" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 339–42, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Projections.

Biblio, LMRAA.

Aujoulat, Norbert, 1993. "L'Outil Photographique" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 347–54, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Documentation. Photography.

Biblio, LMRAA.

Aujoulat, Norbert, 1993. "Les Fac-similés" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 379–80, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Altamira, Spain. Lascaux II, France. Europe. Paleolithic cave art. Facsimile (reproduction). Education.

Biblio, LMRAA.

Aujoulat, Norbert, 1993. "Le Vidéodisque" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 381–82, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Video disk (digital). Education.

Biblio, LMRAA.

Aujoulat, Norbert, 1993. "Archivage et Conservation des Documents" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 383–85, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Cultural resource management. Conservation and preservation. Archival records (storage).

Biblio, LMRAA.

Aujoulat, Norbert, 1995. "La Grotte Ornée de Puymartin (Marquay, Dordogne): Note Préliminaire" in *Paléo, Revue d'Archéologie Préhistorique* 7: 251–53, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1995_num_7_1_1217 (accessed on 18 November 2011).

Puymartin, Marquay, Dordogne, France. Europe. Paleolithic art. Bas relief. Equid, horse motif(s).

Persee.

Aujoulat, Norbert, 1996. "New Decorated Cave in the Dordogne, La Grotte Cazelle (Les Eyzies-de-Tayac, Dordogne)" in *International Newsletter on Rock Art* (13): 10–12, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora13/inora-13.pdf (accessed on 22 April 2017).

LA GROTTTE DE CAZELLE, LES EYZIES-DE-TAYAC, DORDOGNE, FRANCE. EUROPE. NEWLY DISCOVERED CAVE. FEMALE SEXUALITY (PUBIC TRIANGLE WITH THE MIDDLE GROOVE) MOTIF(S). UPPER PALEOLITHIC.

LMRAA.

Aujoulat, N., 2004. *Lascaux. Le Geste, l'Espace et le Temps*, 274 pgs, Le Seuil, Paris, France.

Lascaux, Dordogne, France. Europe. Paleolithic art.

Biblio.

Aujoulat, Norbert, 2005. *Lascaux. Movement, Space and Time*, 274 pgs, Harry N. Abrams, New York, New York.

Lascaux, Dordogne, France. Europe. Paleolithic art. The underground environment. Access to the cave. Cave architecture. Description of the art. Construction of the images. Gesture, space, and time.

LMRAA.

Aujoulat, Norbert, 2007 (November–December). "Découvertes d'Art Pariétal en Périgord" in *Les Grottes Ornées en France Les Dossiers de Archéologie* (324): 4–9, Editions Faton, Dijon, France. ISSN: 1141-7137.

Périgord, France, Europe. Paleolithic art.

Abstract: "Le Périgord est une des régions les plus riches en sites ornés préhistoriques: plusieurs dizaines ont été répertoriés, dont Lascaux, soit près du tiers de l'ensemble du patrimoine français. Ils recouvrent tout le Paléolithique supérieur, de l'Aurignacien ancien à la fin du Magdalénien, soit 23 000 ans d'art pariétal. Ces cavités, gravées, peintes ou sculptées, permettent d'esquisser une évocation des rituels pratiqués par ces hommes de la Préhistoire, et, au-delà de percevoir leurs conceptions du monde. Les dernières occupations du milieu souterrain, appartiennent à une période plus récente, celle du Bronze. Dans cette composante à connotation sacrée, la grotte des Fraux reste un ultime et exceptionnel témoignage."

internet.

Aujoulat, N., Baffier, D., Feruglio, V., Fritz, C. and Tosello, G., 2001. “Les Techniques de l’Art Parietal” in *La Grotte Chauvet. L’Art des Origines* 152–60, Editions du Seuil, Paris, France. ISBN-10: 2020486482 ISBN-13: 978-2020486484.

Chauvet Cave, Ardeche, France. Europe. Paleolithic cave painting.

LMRAA, *Biblio.*

Aujoulat, Norbert Cleyet-Merle, Jean-Jacques, Gausson, Jean, Tisnerat, Nadine and Valladas, Hélène., 1998. “Approche Chronologique de Quelques Sites Ornés Paléolithiques du Périgord par Datation Carbone 14, en Spectrométrie de Masse par Accélérateur, de leur Mobilier Archéologique” in *Paléo, Revue d’Archéologie Préhistorique* 10: 319–23, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1998_num_10_1_1144# (accessed on 19 November 2011).

Gabillou, Jamblancs, Lascaux, Perigord, France. Europe. Paleolithic art. Chronology. Direct dating of associated artifacts in decorated caves.

Abstract: “Chronological approach to a few decorated Paleolithic sites in the Perigord based on C14 dating of associated archaeological objects. Several radiocarbon dates of archaeological sites with parietal art in Périgord (Gabillou, Jamblancs, Lascaux) recently obtained, ranging from 17180 to 18600 BP, strengthen their chronological attribution to the Late Solutrean and the Early Magdalénien.”

Persee, Biblio.

Aujoulat, Norbert and Dauriac, N., 1984. “Grotte de Bara-Bahau” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 92–95, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Bara-Bahau, Aquitaine, Dordogne, Le Bugue, France. Europe. Paleolithic cave art.

LMRAA.

Aujoulat, N., Feruglio, V., Fourment, N. et al., 2013. “Le Sanctuaire Gravettien de Cussac (Le Buisson-de-Cadouin, Dordogne, France): Premiers Resultats d’un Projet Collectif de Recherche” in *International Newsletter on Rock Art* (65): 7–19, Comité International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Inora_65_2013_1_Ensemble.pdf (accessed on 22 April 2017).

Cussac, Le Buisson-de-Cadouin, Dordogne, France. Europe. Gravettien. Paleolithic art.

Biblio.

Aujoulat, N., Fritz, C., and Tosello, G. 2001. “La Galerie des Panneaux Rouges. Le Panneau des Mains Positives” in *La Grotte Chauvet. L’Art des Origines*, 77–86, Editions du Seuil, Paris, France. ISBN-10: 2020486482 ISBN-13: 978-2020486484.

Chauvet Cave, Ardeche, France. Europe. Paleolithic cave painting. Positive hand print motif(s).

LMRAA, *Biblio.*

Aujoulat, N. and Gely, B., 2001. “La Salle Hillaire, Autour du Grand Effondrement” in *La Grotte Chauvet. L’Art des Origines*, 88–95, Editions du Seuil, Paris, France. ISBN-10: 2020486482 ISBN-13: 978-2020486484.

Chauvet Cave, Ardeche, France. Europe. Paleolithic cave painting.

LMRAA, *Biblio.*

Aujoulat, Norbert and Geneste, J.M., 1984. “Grotte de La Mouthe” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 144–47, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de La Mouthe, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.

LMRAA.

Aujoulat, Norbert, Geneste, Jean-Michel, Archambeau, Christian, Barraud, Dany, Delluc, Marc, Duday, Henri and Gambier, Dominique, 2001. "The Decorated Cave of Cussac" in *International Newsletter on Rock Art* (30): 3–9, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora30/inora-30.pdf (accessed on 22 April 2017).

Cussac, Buisson-de-Cadouin, Dordogne, France. Europe. Portable art, petroglyphs and prehistoric human remains discovered in a cave setting. Paleolithic cave art.

LMRAA.

Aujoulat, Norbert, Geneste, Jean-Michel, Archambeau, Christian and Delluc, Marc, 2001. "La Grotte Ornée de Cussac" in *Bulletin de la Société Historique et Archéologique du Périgord* 128: 543–552, Comité International d'Art Rupestre, Foix, France. ISSN 1022-3282.

Cussac, Buisson-de-Cadouin, Dordogne, France. Europe. Portable art, petroglyphs and prehistoric human remains discovered in a cave setting. Paleolithic cave art.

LMRAA.

Aujoulat, Norbert, Geneste, Jean-Michel, Archambeau, Christian, Delluc, Marc, Duday, Henri and Gambier, Dominique, 2001. "La Grotte Ornée de Cussac (Dordogne). Observations Liminaires" in *Paléo, Revue d'Archéologie Préhistorique* 13: 9–17, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/index919.html> (accessed on 4 December 2012).

Cussac, Le-Buisson-de-Cadouin, Dordogne, France. Europe. Paleolithic art. Gravettian.

Abstract: "In September 23, 2000, during a speleological exploration inside the cave of Cussac, Marc Delluc discovered a remarkable entity of parietal engraved figures. The analogy of depicted animals and of female representations studied long before in Pech-Merle cave allows to date these images to the Gravettian, earlier period of the Upper Palaeolithic. Yet, the exceptional originality of this site consists in the presence of numerous human bones counting at least five individuals, with a location similar to the engravings. The radiocarbon dating of a bone fragment gives: 25 120±120 years and confirms the chronological comparing of both archeological elements."

RASNW3, Internet.

Aujoulat, Norbert, Geneste, Jean-Michel, Archambeau, Christian, Delluc, Marc, Duday, Henry and Gambier, Dominique, 2004. "La Grotte Ornée de Cussac Le Buisson-de-Cadouin (Dordogne)" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP*, Liège (2–8 Septembre 2001), M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archéologiques de l'Université de Liège, ERAUL 107, Éditions Eraul, Université de Liège, Liège, Belgium.

Cussac Le Buisson-de-Cadouin, Dordogne, France. Europe. Paleolithic art.

Internet

Aujoulat, N. and Perazio, G., 2005. "Contribution de la Saisie Tridimensionnelle à l'Étude de l'Art Pariétal et de son Contexte Physique" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française, 11 et 12 Octobre 2003*, *Lyon Bulletin de la Société Préhistorique Française* 102(1): 189–97, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13351 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardèche France. Europe. Paleolithic cave painting.

Abstract: "Any analysis of painted, drawn or engraved marks in prehistoric caves and shelters is materialised, among other things, by a graphic rendering of the motifs observed, i.e., a recording or survey. Methods used for this activity evolve continuously, not only for reasons motivated by research but also due to the appearance of ever-more effective recording materials and equipment. At present, the abandoning of methods of transferring data on to a transparent support and their replacement by photography implies a much stricter taking into consideration of the morphology of

cavity walls in order to present the survey's metrical characteristics. In view of this, we had developed specific equipment based on the principal of luminous profiles while, over the past ten years, 3D laser sensors have appeared which are capable of generating very high resolution digital terrain models."

Biblio, Persee.

Aujoulat, N. and Rousot, A., 1984. "Abri Crolus" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 74, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Crolus, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, N. and Rousot, A., 1984. "Abri Delluc" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 74–75, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Delluc, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, N. and Rousot, A., 1984. "Abri Demelle" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 75, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Demelle, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, N. and Rousot, A., 1984. "Abri Fournier" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 75, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Fournier, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, N. and Rousot, A., 1984. "Grotte du Pillier" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 77, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Pillier, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, N. and Rousot, A., 1984. "Grotte du Pech-Saint-Sour" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 76, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Pech-Saint-Sour, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, N. and Rousot, A., 1984. "Grotte Rey" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 77, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Rey, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.
LMRAA.

Aujoulat, Norbert et al., 2002. "La Grotte Ornee de Cussac—Le Buisson-de-Cadouin (Dordogne): Premieres Observations" in *Bulletin de la Société Préhistorique Française* 99(1): 129–37, Société Préhistorique Française, eISSN: 1760-7361.

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Cussac - Le Buisson-de-Cadouin, Dordogne, France. Europe. Paleolithic art.

RASNW3, Persee.

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Plantade, Lafaye, Courbet and Montastruc, Vallée de l’Aveyron, France. Europe. Paleolithic. Magdalenian. Mobiliary (portable) art. Technology in bone.

Dialnet.

Aurière, L., Chauvière, F.-X., Plassard, F., Fritz, C. and Dachary, M., 2013. “Art Mobilier Inédit du Gisement de Bourrouilla à Arancou (Pyrénées-Atlantiques, France): Données Techno-Stylistiques et Chrono-Culturelles” in *Paléo, Revue d’Archéologie Préhistorique* 24: 195–218, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

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UVAP.

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Le Puits, Chaffaud, Vienne, France. Europe. Paleolithic art.

Abstract: “The cave of le Puits in Chaffaud, (Vienne, France), although celebrated in the whole world for having revealed the existence of Palaeolithic art remained, from the point of view of its stratigraphy, completely unknown. In this article, the author proposes on the one hand, a test of stratigraphic reconstitution on the basis of its own excavation, and, on the other hand, an overall picture on the art of Chaffaud and on its place in the regional context, with a presentation of unpublished engravings and paintings. The first part is devoted to a small close cavity, the intermediate cave, which belongs to the complex of the caves of le Chaffaud and which delivered works of art far from known.”

Internet.

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Niaux, Ariège, Haute Pyrénées, France. Europe. Paleolithic cave art.

UVAP.

Azéma, M., 1992. “La Représentation du Mouvement dans l’Art Animalier Paléolithique des Pyrénées” in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 47: 19–76, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Pyrénées, France. Europe. Paleolithic art. Animal motif(s). Movement.

CREAP.

Azéma, M., 1992. “La Décomposition du Mouvement dans l’Art Animalier Paléolithique des Pyrénées” in *Préhistoire Anthropologie Méditerranéennes* 1: 17–31, Laboratoire d’Anthropologie et de Préhistoire des Pays de la Méditerranée Occidentale, Université de Provence, Aix-en-Provence, France. ISSN: 1167-492X.

Pyrénées, France. Europe. Paleolithic art. Animal motif(s). Movement.

CREAP.

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France. Europe. Paleolithic art. Animal motif(s). Movement.

CREAP, APGODQ.

Azéma, Marc, 2004. "La Décomposition du Mouvement dans l' Art Pariétal: et si. les hommes Préhistoriques Avaient Inventé le Dessin Animé et la Bande Dessinée" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège* 59: 55–69, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Animation. Movement.

RASNW3, DialNet.

Azéma, Marc, 2005. "Breaking Down Movement in Paleolithic Art" in *International Newsletter on Rock Art* (43): 14–21, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Europe. Paleolithic art. Depictions of movement by techniques of superimposition and juxtaposition.

LMRAA.

Azéma, Marc, 2006. "La Représentation du Mouvement au Paléolithique Supérieur. Apport du Comparatisme Ethographique à l'Interprétation de l'Art Pariétal" in *Bulletin de la Société Préhistorique Française* 103(3): 479–505, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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(accessed on 4 October 2011).

Europe. Paleolithic art. Animation. Movement. Animal motif(s).

Abstract: "The first figures of humanity are basically reproductions of animals. This study (a thesis which is limited to France and parietal art) analyses the animated figures that might, in part, by means of ethology, shed light on the motivation of the Upper Palaeolithic hunter-artists. The ethological approach provides essential tools for the study and comprehension of parietal art. The representation of movement plays a role in the significance of prehistoric art. Behavioural topics and their combinations within the assemblages probably constituted the terms of an early «grammar», heralding the first pictograms. Hunting and the fertility of animals probably held a choice place within it."

Persee, RSNW4.

Azéma, Marc, 2007. "Split-Fram (sic) Movement in Palaeolithic Art: A Reply to Juan-Maria Apellaniz" in *International Newsletter on Rock Art* (48): 23–29, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

France. Europe. Paleolithic art. Split - frame movement motif(s). See Apellaniz 2006 INORA no. 46.

LMRAA.

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France. Europe. Paleolithic art. Animal motif(s). Movement. Animation.

Abstract: "The oldest known figures produced by humans are essentially reproductions of animals. As part of this research (thesis) limited to France and wall art, it seemed appropriate to analyze and interpret, through ethology, the animated figures because they can provide insight into Part of the motivation of artists Upper Paleolithic hunters. The ethological approach indeed provides essential tools to approach the study and understanding of rock art. The representation of movement contributes to the significance of this original art. Behavioral themes recognized and their combinations within assemblages were probably under a harbinger of the first faltering grammar symbols. Hunting and fertility game there probably held a prominent place."

Refdoc.fr.

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http://www.international.icomos.org/centre_documentation/inora/inora52/Inora%2052,%202008,%20p.%201-5.pdf (accessed on 4 October 2012).
 Salle du Fond, Chauvet Cave, Ardeche, France. Europe. Paleolithic art. Finger markings. LMRAA.

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http://www.international.icomos.org/centre_documentation/inora/inora50/inora-50-1.pdf (accessed on 4 October 2012).
 Chauvet Cave, Ardeche, France. Europe. Paleolithic art. "Double U", "W" sign motif(s), similar to the shape of mammoth tusks. LMRAA.

Azema, Jacques and Cuennet, Myriam, 2012. "Nouvelle Proposition de Lecture d'une Figure de la Grotte du Pech-Merle" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège* 67: 127–32, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.
<http://gallica.bnf.fr/ark:/12148/bpt6k96307616/f7.image> (accessed on 23 July 2017).
 Pech-Merle, Lot, France. Europe. Paleolithic art. Dialnet.

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<http://gallica.bnf.fr/ark:/12148/bpt6k96307616/f7.image> (accessed on 23 July 2017).
 Niaux, Midi-Pyrenees, France. Europe. Paleolithic art. Dialnet.

Azéma, Marc, Gély, Bernard, Bourrillon, Raphaëlle and Lhomme, David, 2010–2011. "La Grotte Ornée Paléolithique de Baume Latrone (France, Gard): La 3D Remonte le Temps.." in *Symposium 7. Application des Techniques "Forensiques" aux Recherches sur l'Art Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège* 65–66: 214–15, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.
 Baume Latrone, Gard, France. Europe. Paleolithic art. 3D photogrammetry. Cultural resource management. Conservation and preservation.
 Abstract: "Depuis 2009, la reprise de l'étude de la grotte de Baume Latrone (France, Gard), dirigée par Marc Azéma, porte principalement sur le relevé de ses étonnantes images pariétales, dessinées à l'argile ou gravées sur le calcaire, en combinant les techniques traditionnelles et la numérisation tridimensionnelle. À terme, cette association technologique permet d'introduire une quatrième dimension dans le modèle numérique de terrain en confrontant plusieurs états chronologiques de la paroi vandalisée puis nettoyée durant les années 1980 et voyager ainsi dans le temps."
 Dialnet.

Azema, M., Gely, B., Bourrillon, R. et al., 2012. "La Grotte Ornee Palolithique de Baume Latrone, (France, Gard): La 3D Remonte le Temps." in *L'Art Pleistocene dans le Monde/Actes du Congres IFRAO, Tarascon-sur-Ariege, September 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique*

Ariege-Pyrenees, Vol. LXV–LXVI: Book: 214–15, CD: 1221–1238, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

http://www.creap.fr/pdfs/Azema_et_al-IFRAO2010.pdf (accessed on 27 November 2012).

Baume Latrone, Gard, France. Europe. Paleolithic art. 3D.

Abstract: “Depuis 2009, la reprise de l’étude de la grotte de Baume-Latronne (France, Gard), dirigée par Marc Azéma, porte principalement sur le relevé de ses étonnantes images pariétales, dessinées à l’argile ou gravées sur le calcaire, en combinant les techniques traditionnelles et la numérisation tridimensionnelle. À terme, cette association technologique permet d’introduire une quatrième dimension dans le modèle numérique de terrain en confrontant plusieurs états chronologiques de la paroi vandalisée puis nettoyée durant les années 1980 et voyager ainsi dans le temps...”

Biblio, LMRAA, Academia.edu.

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Baume Latrone, Gard, France. Southwest Europe. Direct dating. Paleolithic art.

Biblio, Internet, CREAP, Academia.edu.

Azema, Marc, Gely, Bernard, Bourrillon, Raphaëlle, Blasco, Josep, Fernandez, Javier, Cotino, Fernando, Lhomme, David and Lerma, Jose Luis, 2014. “Restitution 3D d’une Grotte Ornee: La Grotte de la Baume-Latronne” in *Les Dossiers de Archéologie* (361): 26–29, Editions Faton, Dijon, France. ISSN: 1141-7137.

https://www.academia.edu/5794875/AZEMA_M._BOURRILLON_R._LHOMME_D._GELY_B._BLASCO_J._FERNANDEZ_J._COTINO_F._LERMA_J._L._2014._Restitution_3D_dune_grotte_ornee_la_grotte_de_la_Baume-Latronne (accessed on 0 April 2014).

Baume-Latronne, France. Europe. Documentation. 3D reconstruction. Paleolithic art.

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Abri du Colombier, Gorges de l’Ardèche, France. Europe. Documentation. 3D digital recording. Museum exposition. Paleolithic art.

Internet.

Azéma, Marc and Rivère, Florent, 2010–2011. “L’Animation dans l’Art Paléolithique. Observations Récentes” in *Symposium 1: L’Art Pléistocène dans le Monde Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège* 65–66: 34–35, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Animation.

Abstract: “Spectaculaires ou discrets, ces mouvements exprimaient des comportements précis dont l’association au sein des dispositifs graphiques, sur les parois et les objets, témoigne de l’existence d’une forme originelle de narration graphique. Les hommes préhistoriques ont aussi conceptualisé l’animation séquentielle et finalement...le cinématographe. Mieux encore, l’observation récente d’objets d’art mobilier magdalénien, couplée à l’expérimentation, semble démontrer l’existence d’un véritable jouet optique, d’un thaumatrope paléolithique préfigurant le concept de caméra!”

Dialnet.

Azema, M. and Riviere, F., 2012. “L’Animation dans l’Art Paleolithic: Obsevation Recentes” in *L’Art Pleistocene dans le Monde / Actes du Congres IFRAO, Tarascon-sur-Ariege, Sept. 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees*, Vol. LXV-LXVI:Book: 34–35, CD: 57–

73, Societe Prehistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Europe. Paleolithic art. Animation. Movement.

Biblio, LMRAA.

Bader, O., 1966. "Pitture Rupestri Paleolitiche negli Urali" in *Rivista di Scienze Preistoriche* 21(2): 365–78, Istituto Italiano di Preistoria e Protostoria, Firenze, Italy. ISSN: 0035-6514.

Ural Mountains, Russia, central Siberia. North Asia. Paleolithic art.

Dialnet.

Baena Preysler, Javier and Carrión Santafé, Elena, 2006. "Contexto Geográfico: Un Marco para el Desarrollo del Paleolítico Superior de Madrid" in *Dibujos en la Roca: El Arte Rupestre en la Comunidad de Madrid Arqueología, Paleontología y Etnografía* 11: 43–55, Comunidad de Madrid: Consejería de Cultura, ISSN: 1131-6241.

Madrid, Spain. Europe. Paleolithic art.

Dialnet.

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France. Spain. Europe. Paleolithic cave painting. Sexual characteristics.

Biblio.

Baffier, D., 1990. "Lecture Technologique des Representations Paleolithiques Liees a la Chasse et au Gibier" in *Paléo, Revue d'Archéologie Préhistorique* 2: 177–89, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

Europe. Paleolithic art. Hunting scene, game motif(s).

Biblio.

Baffier, D., 1992. "L'Art du Paléolithique Supérieur Européen" in *La Préhistoire Dans Le Monde*, J. Garanger, ed., 456–495, P.U.F., Paris, France.

Europe. Paleolithic art.

Biblio.

Baffier, Dominique, 2004. "Le Premier Art Paleolithique. Mammouths et Rhinoceros" in *Les Mammouths Les Dossiers d'Archeologie* (291): 82–87, Editions Faton, Dijon, France. ISSN: 1141-7137.

Chauvet Cave, Arcy-sur-Cure Cave, France. Europe. Paleolithic art. Mammoth and rhinoceros motif(s).

LMRAA.

Baffier, D., 2005. "La Grotte Chauvet: Conservation d'un Patrimoine" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française, 11 et 12 Octobre 2003, Lyon Bulletin de la Société Préhistorique Française* 102(1): 11–16, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13332 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche, France. Europe. Paleolithic cave painting. Cultural resource management. Conservation and preservation.

Abstract: "From the moment of its discovery exceptional protective measures were taken for the Chauvet-Pont-d'Arc cave. Recognised as the earliest of the Palaeolithic decorated caves, it has surprised the scientific community and the world as a whole by the perfection of its parietal art, the abundance of its faunal remains and the beauty of its rock formations. The closure of the cave and the installations in it were dictated by the desire to preserve this fragile gem of mankind's heritage. It is under permanent surveillance, both from a pollution and climatological point of view and for its security. Having remained intact for 20 000 years, it contains a unique potential for research which must be preserved for both present and future scholars."

Biblio, Persee.

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http://www.icomos.org/centre_documentation/inora/inora2/inora-2.pdf (accessed on 22 April 2017).
 ARCY-SUR-CURE, YONNE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. IBEX, MAMMOTH, RHINOCEROS, HANDPRINTS, ABSTRACT SIGNS MOTIF(S).
 LMRAA (PHOTO COPY).

Baffier, D. and Girard, M., 1992. "La Grande Grotte d'Arcy-sur-Cure (Yonne), Nouveau Sanctuaire Paleolithique. Resultats Preliminaires" in *Revue Archeologique de l'Est et du Centre-Est* 43(2): 195–205.

Arcy-sur-Cure, Yonne, France. Europe. Paleolithic art.

Biblio.

Baffier, D. and Girard, M., 1995. "La Grande Grotte d'Arcy-sur-Cure (Yonne). Second Sanctuaire Paleolithique Bourguignon" in *L'Anthropologie* 100: 208–16, Masson, Paris, France. ISSN: 0003-5521.

Arcy-sur-Cure, Yonne, France. Europe. Paleolithic art.

UVAP.

Baffier, D. and Girard, M., 1995. "La Grotte du Cheval Revisitee. Raclages et Signes des Salles I & II" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 50: 35–56, Société Préhistorique de l'Ariège, ISSN: 0245-9523.

Grotte du Cheval, Arcy-sur-Cure, Yonne, France. Europe. Paleolithic art. Mammoth, abstract sign, line motif(s).

Internet.

Baffier, Dominique and Girard, Michel, 1998. *Les Cavernes d'Arcy-sur-Cure*, 120 pgs, La Maison des Roches, Paris, France. ISBN: 2912691028 / 2-912691-02-8.

Arcy-sur-Cure, Yonne, France. Europe. Paleolithic cave art. Two painted and engraved caves.

Biblio, Internet.

Baffier, Dominique and Girard, Michel, 1999. "Pictures of the Grande Grotte in Arcy-sur-Cure (Yonne, France): Studying Techniques" in *News 95—International Rock Art Conference Proceedings*, unpaginated, Centro Studi e Museo d'Arte Prehistorica, Pinerolo, Italy.

Grande Grotte in Arcy-sur-Cure, Yonne, France. Europe Paleolithic cave art.

Abstract: "The Grande Grotte at Arcy-sur-Cure has been 'cleaned' with acid and a pressurised water jet. This has substantially destroyed the rock art in the cave. This paper reports the recording techniques of an ongoing project that has led to the recovery of a remarkable number of images."

LMRAA.

Baffier, Dominique and Girard, Michel, 2006. "La Grande Grotte d'Arcy-sur-Cure, Yonne. Bilan des Recherches" in *Dossier Les Grottes Ornees Semestriel 2, F. Goven, ed. Monumental: Revue Scientifique et Technique des Monuments Historiques*, 94–97, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Arcy-sur-Cure, Yonne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Internet, Biblio.

Baffier, Dominique and Girard, Michel, 2007 (November–December). “La Grande Grotte d’Arcy-sur-Cure (Yonne)” in *Les Grottes Ornées en France Les Dossiers de Archéologie* (324): 74–85, Editions Faton, Dijon, France. ISSN: 1141-7137.

Grotte d’Arcy-sur-Cure, Yonne, France, Europe. Paleolithic art.

Abstract: “Situé dans le sud du département de l’Yonne, à une vingtaine de kilomètres des contreforts du Morvan granitique, le massif d’Arcy-sur-Cure est constitué par le dernier des promontoires découpés dans le plateau de calcaire jurassique par le cours sinueux de la Cure. Une vingtaine de cavités naturelles furent occupées par l’Homme et les animaux, au cours du Quaternaire. Grottes et porches furent fouillés dès le XIXe siècle puis, à partir de 1946, par A. Leroi-Gourhan et son équipe pendant près de 18 ans.”

internet, RASNW4.

Baffier, Dominique and Girard, Michel, 2013. “Identification d’un Artiste, d’un Groupe Ethnique, d’une Culture?: Exemple de la Frise Rouge de la Grande Grotte d’Arcy-sur-Cure (Yonne)” in *F. Javier Fortea Perez, Universitatis Ovetensis Magister. Estudios en Homenaje, Marco de la Rasilla Vives, dir., 415–27, Universidad de Oviedo, Ediciones de la Universidad de Oviedo, Oviedo, Spain. ISBN: 978-84-8317-983-3 978-84-940141-3-0.*

Frise Rouge, Grotte d’Arcy-sur-Cure, Yonne, France. Europe. Authorship. Ethnic group. Paleolithic art.

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Northern France. Europe. Paleolithic art. Gravettien.

Biblio.

Baffier, Dominique, Girard, Michel and Guillamet, Eudald, 2010. “Four Black - Painted Fish at the Grande Grotte of Arcy-Sur-Cure (Yonne)” in *International Newsletter on Rock Art* (56): 12–16, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

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Grotte Arcy-sur-Cure, Yonne, France. Europe. Upper Paleolithic art. Fish motif(s).

LMRAA.

Baffier, D., Girard, M., Guillamet, E., Bertin, E., Delon, D. and Hardy, M., 2005–2006. “Les Poissons de la Grande Grotte d’Arcy-sur-Cure (Yonne)” in *Homenaje a Jesus Altuna Munibe* 57(3): 53–64, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503053064AA.pdf> (accessed on 27 November 2011).

Grotte Arcy-sur-Cure, Yonne, France. Europe. Fish Motif(s). Paleolithic art.

Abstract: “Une méthode originale de recherche, par amincissement de la calcite, utilisée pour la première fois dans une grotte ornée paléolithique, a permis la découverte, entre autres, de quatre poissons peints en noir sur les parois de la Grande Grotte d’Arcy-sur-Cure (Yonne, France). Ces poissons: salmonidés et brochet, confirment le caractère remarquable du bestiaire de cette grotte constitué par des animaux rares dans les autres cavernes à l’exception de la grotte Chauvet (Ardèche): mammouths, rhinocéros, ours, félin, oiseaux, mégacéros. La fréquentation de cette cavité est datée, par les vestiges au sol bien conservés, de l’aurignaco-gravettien.”

Biblio, Internet.

Baffier, D., Girard, M, Menu, M. and Vignaud, C., 1999. “La Couleur a la Grande Grotte d’Arcy-Sur-Cure (Yonne)” in *L’Anthropologie* 103: 1–21, Masson, Paris, France. ISSN: 0003-5521.

Grande Grotte, Arcy-Sur-Cure, Yonne, France. Europe. Paleolithic art.

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Biblio, Internet.

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Paleolithic. Domesticated horse. Tether. Crib-biting.

Abstract: "Crib-biting is a common 'stable vice' among horses, which seems directly linked to boredom and prolonged inactive confinement. It wears down the incisor teeth in a characteristic way. Some examples from one Middle and one Upper Palaeolithic site in France are presented in this preliminary paper, which reports on research that is still under way. As the practice is not thought to occur in animals at liberty, the presence of this tooth-wear in archaeological collections may constitute a reliable proof of tethering, and thus is of interest not only to the Palaeolithic but also to all later periods.

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Pyrenees. Europe. Paleolithic art.

Biblio.

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Europe. Vulva motif(s). Disputed interpretations. Paleolithic art. COMMENTS BY: JOHN CLEGG, JEAN CLOTES, PAUL FAULSTICH, HEINZ HUNGER, and ALEXANDER MARSHACK. REPLY BY AUTHOR. FURTHER COMMENTS BY: GEORGIA LEE with REPLY BY AUTHOR in RAR VOL.4 NO.1, 1987.

Abstract: "For the past seventy-five years scholars have followed Breuil in interpreting certain early Upper Palaeolithic motifs as vulvae. This paper examines this hypothesis and finds it to be based on erroneous reasoning as well as on wishful thinking. Definite depictions of female genitalia are extremely rare in Palaeolithic iconography, a fact which casts considerable doubt on theories which claim that sexuality played a dominant role in the religion and sign-system of the period. It is argued that the 'vulva' interpretation has been applied indiscriminately to a wide variety of motifs, and is not only subjective but also tautological. Other interpretations are certainly possible, and in any case the motifs

need to be treated more objectively, and differentiated rather than lumped together under one simplistic heading. [With comments from John Clegg, Jean Clottes, Paul Faulstich, Heinz Hunger and Alexander Marshack ("The eye is not as clever as it thinks it is"), and a reply from the author ("Cherchez la Femme").]"

LMRAA.

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World. Search for Paleolithic art outside of Europe.

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Paleolithic art. Hunting magic hypothesis.

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Biblio, Internet, LMRAA.

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DOMINGO GARCIA, SEGOVIA and SIEGA VERDE, CIUDAD RODRIGO, SPAIN. FORNOLS-HAUT, CAMPONE, EASTERN FRENCH PYRENEES, FRANCE. EUROPE. UPPER PALEOLITHIC ROCK ART OCCURRENCES AT OPEN AIR SITES.

LMRAA, EPA.

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France. Spain. Europe. ICE AGE ART. PALEOLITHIC ART. RESEARCH METHODS.

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Abstract: "Recent research has considerably changed our knowledge about Cave Art. Entirely new sites have been discovered, as well as new decorated walls on previously well known caves. Modern techniques related with chronology and pigment analysis are transforming classical schemes and offer new perspectives about this subject"

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Abstract: "The «orthodox» view of the art in the cave of Lascaux is that of a homogeneous composition, spanning a few centuries at most, and dating to about 17,000 years ago. This paper undertakes a thorough and critical review of the surprisingly small number of original texts concerning the cave, and of the very limited and imperfect evidence that has led to this establishment view, and arrives at some very different conclusions regarding the alleged homogeneity"

and the dating. It argues instead for a multi-phase decoration spanning a long period, and involving two separate caves.”

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HELL'S CANYON, COA VALLEY, PORTUGAL. EUROPE. PALEOLITHIC ENGRAVINGS DISCOVERED AT RARE OPEN AIR SITE. DESTRUCTION THREATENED BY DAM CONSTRUCTION. PRESERVATION. CONSERVATION. CULTURAL RESOURCE MANAGEMENT.

LMRAA, EPA.

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Pleistocene (paleolithic) art.

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CHAUVET CAVE, ARDECHE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. AUTHENTICITY, FAKERY, DATING (+/- 30,000 YEARS BP).

LMRAA.

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World. Rock art studies. Pleistocene art. Paleolithic cave art. Direct dating. Bibliography.

LMRAA.

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EUROPE. SOUTH AFRICA. PALEOLITHIC CAVE ART. SHAMANISM. AUTHOR DEBUNKS POPULAR THEORIES THAT ROCK ART IS “ENTIRELY” SHAMANISTIC. THE COMMENTS HERE ARE OFFERED IN REVIEW OF _LES CHAMANES DE LA PREHISTOIRE. TRANSE ET MAGIC DANS LES GROTTES ORNEES_, J. CLOTTES and D. LEWIS-WILLIAMS, 1996, LE SEUIL, PARIS.

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 RASNW3, Internet.

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 RASNW3, LMRAA.

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 RASNW3, Biblio.

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 LMRAA.

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 France. Spain. Europe. Paleolithic art. Pablo Picasso.
 Abstract: "Many claims have been made, and continue to be made, concerning PICASSO's reaction to Ice Age cave art — in particular, it is said that he visited either Altamira or Lascaux, and declared that "we have invented nothing" or that "none of us can paint like this". The paper investigates these claims, and finds that they have absolutely no basis in fact. PICASSO was minimally influenced by Ice Age art and expressed little interest in it."
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 Europe. Americas. Middle East. Central Asia. India. Siberia. Far East. Australasia. World. Pleistocene (paleolithic) art.
 Biblio, LMRAA.

Bahn, Paul, 2008. "1. New Developments in Pleistocene Art, 2000–2004" in *Rock Art Studies: News of the World III*, Paul Bahn, Natalie Franklin and Matthias Strecker, eds., 1–15, Oxbow Books, Oxford, England. ISBN: 978-1-84217-316-9.

Europe. Rock art studies. Recent research. Pleistocene (paleolithic) art. Literature review. New discoveries. LMRAA.

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Europe. Paleolithic art.

Abstract: "Alexander Marshack single-handedly revolutionized the field of Paleolithic art research. His astounding photographs of portable art objects caused us to see them with fresh eyes, to ask new questions, and to understand their technology and production far more precisely; and his pioneering use of infrared and ultraviolet light in the caves revealed startling new facts about the paintings. In addition, he carried out important, provocative and challenging work on archaeoastronomy, calendar sticks, female imagery, and other topics. Alexander Marshack was able to do what nobody else ever had before, or perhaps ever will again—i.e., travel all over Europe, visiting not only many decorated caves but also all the portable art objects scattered throughout the continent, including Russia. This unique experience and knowledge, together with his unrivalled and amazing documentation of all this material, made him by far the USA's foremost specialist in Paleolithic imagery. To honor his memory, in this book, scholars from many parts of the world contribute papers about some of the many problems that interested him and to which he made such a massive contribution.

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World. Paleolithic art. Dating. Composition and accumulation of imagery over time. Suggests the "shaft" is essentially a second cave with its own sequence.

LMRAA.

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World. Rock art studies. History of research. Pleistocene (paleolithic) rock art.

Internet, LMRAA.

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France. Spain. Europe. World. Franco-Cantabrian Ice Age art. Paleolithic cave art. Regional survey. History of research. Origins of art. Pleistocene art from around the world. Dating. Fakes and forgeries. Open air art. Motifs. Interpretation. 3rd revision. See Bahn and Vertut, 1988, for original publication.

Abstract: "Images of the Ice Age, here in its third edition, is the most complete study available of the world's earliest imagery, presenting a fascinating and up-to-date account of the art of our Ice Age ancestors. Authoritative and wide-ranging, it covers not only the magnificent cave art of famous sites such as Lascaux, Altamira, and Chauvet, but also other less well-known sites around the world, art discovered in the open air, and the thousands of incredible pieces of portable art in bone, antler, ivory, and stone produced in the same period. In doing so, the book summarizes all the

major worldwide research into Ice Age art both past and present, exploring the controversial history of the art's discovery and acceptance, including the methods used for recording and dating, the faking of decorated objects and caves, and the wide range of theories that have been applied to this artistic corpus. Lavishly illustrated and highly accessible, *Images of the Ice Age* provides a visual feast and an absorbing synthesis of this crucial aspect of human history, offering a unique opportunity to appreciate universally important works of art, many of which can never be accessible to the public, and which represent the very earliest evidence of artistic expression."

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Enlene, Ariege, France. Europe. Paleolithic art. Mobiliary (portable) art. Insect motif(s).

LMRAA.

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France. Spain. Europe. Franco-Cantabrian Ice Age art. Paleolithic cave art. Regional survey. Dating. Interpretation.

LMRAA.

Bahn, Paul G. and Vertut, Jean, 1997. *Journey Through the Ice Age*, 240 pgs, University of California Press, Berkeley, Los Angeles, California.

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Internet.

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Le Portel, Loubens, Ariège, France. Europe. Paleolithic cave art. Statistics.

Abstract: "La grotte du Portel à Loubens (Ariège) doit sa notoriété à la qualité de ses nombreuses oeuvres pariétales. Elle fait, à ce titre, partie des grands sanctuaires pyrénéens. Cette réputation devait quelque peu éclipser l'intérêt pour les mobiliers récoltés lors des fouilles que Joseph Vézian entreprit entre 1913 et 1918 dans le réseau orné. Malgré la remarquable publication qu'en fit leur inventeur en 1955, ces séries méritaient d'être revisitées à la lumière de problématiques plus actuelles. C'est ce que tente le présent article en reposant au travers de l'approche statistique les questions de la contemporanéité des matériaux ainsi que leur intégration dans le cadre large du Magdalénien des Pyrénées."

SCI, Refdoc.fr.

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United States. North America. PALEOLITHIC ROCK ART DISCOVERIES ANTICIPATED.

LMRAA.

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Europe. Paleolithic art. Animal, human motif(s).

Dialnet.

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Cuevas de los Emboscados y el Patatal, Spain. Europe. Paleolithic art.

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Tito Bastillo, Ribadesella, Spain. Europe. Paleolithic art.

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Iberian Peninsula, Spain. Europe. Paleolithic art. Open air sites.

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Spain. Portugal. Southern Europe. Upper Paleolithic open air rock art.

Biblio, RASNW4, LMRAA

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Spanish Meseta, Spain. Europe. Paleolithic art. Chronology.

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RASNW3, Biblio, Dialnet.

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RASNW3, Internet, MWRBRAD.

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Cantabria, Spain. Europe. Paleolithic art.

RASNW3, Academia.edu.

Balbin Behrmann, Rodrigo de and Alcolea Gonzalez, J.J., 2005. “Arte Paleolitico en los Confines de Europa: Cuevas y Aire Libre en el Sur de la Peninsula Iberica” in *IV Simposio de Prehistoria. Cueva de Nerja. La Cuenca Mediterranea Durante el Paleolitico Superior, 38,000–10,000 Anos*, Sanchidrián Torti, J. L., Marquez Alcantara, A.M. and Fullola i Pericot, J.M., eds. “Reunión de la VIII Comisión del Paleolítico Superior, U.I.S.P.P.”, 118–36, Fundacion Cueva de Nerja, Malaga, Spain. ISBN: 8492026855 9788492026852.

Iberian Peninsula, Spain. Europe. Paleolithic art. Cave art. Open air art.

Biblio.

Balbín Behrmann, Rodrigo de and Alcolea González, José Javier, 2005. “Testigos del Frio: La Fauna en el Arte Rupestre Paleolítico del Interior Peninsular” in *Geoarqueología y Patrimonio en la Península Ibérica y el Entorno Mediterráneo*, Alfredo Pérez González, Manuel Santonja Gómez, María José Machado, coords. Reunión Nacional de Geoarqueología, 4. 2002, Soria, 489-494547-566, ADEMA, ISBN:84-7359-581-5.

Interior Peninsular, Spain. Europe. Paleolithic art. Animal (fauna) motif(s).

Dialnet, Biblio.

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https://www.academia.edu/4683795/REVISTA_DE_PREHISTORIA_HISTORIA_ANTIGUA_ARQUEOLOGIA_Y_FILOLOGIA_CLASICAS (accessed on 2 May 2014).

Tito Bustillo, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art.

Abstract: “Till the return to the documentation and excavation in the Ardines massif, we have intended to study it in its own ensemble, and hence have we investigated in La Cueva, La Lloseta, Les Pedroses and Tito Bustillo, the main cave of the massif, and who should be understood in connection with the other ones. Inside the last one we have documented the presence of diverse places with mobile art pieces not only in the old entrance, but rather they are distributed by the interior of the cave, indicating presence and use of whole space. We have carried out an archaeological trench in the Ensemble XI, area of old entrance, where the presence of decorated objects is abundant and very comparable to the interior finds (contours decoupés) and to the objects coming from the old excavations of A. Moure. All these realities allows us to speak about a long and extensive settlement inside the Pozu’lRamú that we propose through the rock and mobile art is very previous as we thought by the archaeological evidences.”

Dialnet, Academia.edu.

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http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232009%23998869996%231577140%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=ab6ad939818311ac8284ef9c6a995b5f (accessed on 17 August 2011).

Siega Verde, Spain. Europe. Paleolithic art. Pigment analysis. Open air site with pigment traces.

Publisher’s Abstract: “The dyes used in the manufacture of Palaeolithic paintings are a cultural element of the first order to know the intentions of the artists, their points of supply, its systems for mixing and preparing and the quality of the used pigments. But here is not its only value, since they are used to establish possible areas and cultural relations that go beyond the technical to constitute genuine cultural bases. What we know at the moment suggests a degree of heterogeneity in the mixtures and systems on a common term that adapts to each specific site. The colours are fairly well preserved in the cave interior, and very badly abroad, in the Palaeolithic version of rock shelter external art. But we were able to isolate some samples in the Spanish site of Siega Verde, leading to affirm the general community of systems for all Palaeolithic art, underground and on it, proving that what today is black and white had chromatic signalling in the Palaeolithic epoch.”

Internet.

Balbín Behrmann, Rodrigo de and Alcolea Gonzalez, J. Javier, 2012. “Documentacion Arqueologica en la Cueva de Tito Bustillo: Los Ultimos Trabajos/Archaeological Record in Tito Bustillo Cave: Last Works” in *El Paleolitico Superior Cantabrico. Actas de la Primera Mesa Redonda, San Roman de Candamo (Asturias), 26–28 de Abril de 2007*, Pablo Arias Cabal, Maria Soledad Corchon Rodriguez, Mario Menendez Fernandez and Jose Adolfo Rodriguez Asensio, eds. Monografías del Instituto Internacional de Investigaciones Prehistóricas de la Universidad de Cantabria, 3: 129–35, Publican Ediciones, Santander, Spain. ISBN: 978-84-86116-53-8.

https://www.academia.edu/4683544/DOCUMENTACION_ARQUEOLOGICA_EN_LA_CUEVA_DE_TITO_BUSTILLO_L (accessed on 2 May 2014).

Tito Bustillo, Cantabria, Spain. Europe. Paleolithic art. Archaeological context.

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Balbín Behrmann, R. de and Alcolea Gonzalez, J.J., 2014. “Mas sobre Cronologia del Paleolitico Cantabrico: Tito Bustillo, Asturias” in *ARPI (Arqueologia y Prehistoria del Interior Peninsular)* 1: 4–21.

Tito Bustillo, Asturias, Cantabria, Spain. Europe. Chronology. Paleolithic art.

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http://ftp.asturias.es/asturias/patrimonio/Excavaciones_Arqueologicas_2007_2014.pdf (accessed on 13 June 2016).

Tito Bustillo, Ribadesella, Asturias, Spain. Europe. Paleolithic art. Dating.

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Balbín-Behrmann, Rodrigo de, Alcolea-González, José-Javier and Alcaraz-Castaño, Manuel, 2017 (February 12). “The Palaeolithic Art of Tito Bustillo Cave (Asturias, Spain) in its Archaeological Context” in *Quaternary International* 430(Pt A): 81–96, International Union for Quaternary Research, ISSN: 1040-6182.

<http://dx.doi.org/10.1016/j.quaint.2016.01.076> (accessed on 2 May 2017).

Tito Bustillo Cave, Asturias, Spain, Europe. Paleolithic art. Archaeological context.

Abstract: “In this paper we analyze cave and portable graphic expressions of Tito Bustillo cave (Asturias, Spain) in relation to their archaeological context. We use an integrative approach that considers graphic expressions, archaeological objects and organized underground spaces as integrative parts of the Upper Palaeolithic human behaviors in the caves. We conclude that Tito Bustillo is an outstanding case of humanized cave, in which the underground space was humanized through graphic expressions, permanent structures, topographic marking systems and other daily-life activities since the beginnings of the Upper Palaeolithic. During the Middle and Upper Magdalenian this process of humanization significantly increased, as shown by the development of a large living site sharing spaces with the most decorated areas of the cave.”

Science Direct.

Balbin Behrmann, Rodrigo de, Alcolea-Gonzalez, José-Javier, Baquedano, Enrique, Fernandez, José Javier and Alcaraz-Castano, Manuel, 2016. “The Plaque of Villalba de Almazán and the Palaeolithic Art of Inner Iberia” in *Styles, Techniques et Expression Graphique dans l’Art sur Paroi Rocheuse (Styles, Techniques and Graphic Expression in Rock Art)*, Marc Groenen and Marie-Christine Groenen, eds. British Archaeological Reports, (S2787): 121–53, British Archaeological Reports Ltd, ISBN: 9781407314464.

https://www.academia.edu/28934176/Balb%C3%ADn-Behrmann_R._et_al._2016_The_Plaque_of_Villalba_de_Almaz%C3%A1n_and_the_Palaeolithic_Art_of_Inner_Iberia

(accessed on 22 October 2016).

Inner Iberia. Europe. Paleolithic art. mobiliary (portable) rock art. Horse, goat, animal motif(s).

Abstract: “The Palaeolithic art of the Iberian interior territories is quantitatively scarce, spatially dispersed and relatively poor in archaeological context. This state-of-the-art is not only a reflection of the Palaeolithic reality, but is also due to a prolonged lack of investigation in the area, which has been only started to be corrected in recent years. The Plaque of Villalba is one of the few portable Palaeolithic art works known in the Iberian plateau. It was found in 1988 in the upper Duero basin, and despite lacking any kind of archaeological context, it can be considered a masterpiece among the Upper Palaeolithic graphic expression of Iberia. Here we present a new study of the piece using new recording techniques that were not available when it was first studied. These techniques not only include a complete new series of digital photos, but also a 3D scan of the plaque. Our new recording of the engravings of the plaque, more accurate and comprehensive than previous views, enable us to discuss their style and chronology in the context of the Palaeolithic art of inner Iberia.”

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Balbin, R. de, Alcolea Gonzalez, J. and Cruz Naimi, L.A., 1995. “El Yacimiento Rupestre Paleolítico al Aire Libre de Siega Verde (Salamanca, Espagne): Una Vision de Conjunto” in *Trabalhos de Antropologia e Etnologia* 35: 73–102, Porto, Portugal.

Siega Verde, Salamanca, Spain. Europe. Paleolithic art.

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“Une Vision Nouvelle de la Grotte de El Pindal, Pimango, Ribadedeva, Asturias/A New Vision of El Pindal Cave, Pimango, Ribadedeva, Asturias” in *L’Anthropologie* 103: 51–92, Paris, France. ISSN: 0323-1119.

https://www.researchgate.net/publication/286518315_A_new_vision_of_El_Pindal_Cave_Pimango_Ribadedeva_Asturias (accessed on 4 September 2017).

El Pindal Cave, Pimango, Ribadedeva, Asturias, Spain. Europe. Paleolithic art.

Abstract: “The cave El Pindal is one of the first known in the Iberian Peninsula, and one of the most famous and cited in the scientific bibliography. In reality, we used until now the ancient publication of Alcalde del Rio, Breuil and Sierra, because it is almost the only one existing on a such important cave. Without intending to remake the entire study of El Pindal, we present now a review of the cave, which is not well preserved, but possesses rock art manifestations more assorted and abundant than what was known as representations of reindeers, of a chamois in the main panel and of 8 mammoths painted or engraved. Our revision does not propose only the unpublished figures existence, but also a later chronology, belonging in almost all the cases to a Middle Magdalenian. Techniques, utilization of the reliefs, and customary utilization of the black and red colours in the same figures, accompanied by engraving, conventions and fauna, allow us to locate the assemblage in the classic style IV Ancient of A. Leroi-Gourhan. A new vision of El Pindal Cave, Pimango, Ribadedeva, Asturias (PDF Download Available). Available from: https://www.researchgate.net/publication/286518315_A_new_vision_of_El_Pindal_Cave_Pimango_Ribadedeva_Asturias [accessed Sep 4, 2017].”

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El Macizo de Ardines, Asturias, Spain. Europe. Paleolithic art.

RASNW3, Biblio.

Balbín Behrmann, Rodrigo de, Alcolea González, J. Javier and González Pereda, Miguel A., 2006.

“La Lloseta: Une Grotte Importante et Presque Méconnue dans l’Ensemble de Ardines, Ribadesella” in *L’Anthropologie* 109(4): 641–701, Masson, Paris, France. ISSN: 0003-5521.

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La Lloseta, Ardines, Ribadesella, Spain. Europe. Paleolithic art.

Abstract: “This summary on The Lloseta shows us a much richer reality than it had been presented through the precedent publications. To begin it is presented as a shelter environment decorated in all their extension whose decoration and parallel they find real sense if we put them in connection with the neighbouring Tito Bustillo. It possesses a prevalence of signs and old representations, a bad general conservation and an own and original internal organization. None of the caves of Ardines, including their main protagonist, she makes isolated significant sense, but rather they are and were supplemented in the past, for activities, occupation and use. We try to know the meaning of all and each one of the caves in connection with the other ones, because we think that their function should be collective and complementary.”

Internet, RASNW4.

Balbín Behrmann, Rodrigo de Alcolea González, José Javier and Santonja Gómez, Manuel, 1994.

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Siega Verde, Spain. Europe. Paleolithic art. Open air sites.

Dialnet, Biblio.

Balbin Behrmann, R. de, Alcolea Gonzalez, Javier and Santonja Gomez, Manuel, 1995 (December–January). “Siega Verde. Un Art Rupestre Paleolithique a L’Air Libre dans la Valle du Douro” in

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Siega Verde, Douro Valley, Portugal, Europe. Paleolithic art. Open air art sites.
LMRAA.

Balbin Behrmann, R. de, Alcolea Gonzalez, J.J. and Santonja Gomez, M., 1996. *Arte Rupestre Paleolítico al Aire Libre de la Cuenca del Duero: Siega Verde y Foz Coa Serie Monografías y Estudios*, 49 pgs, Fundacion Rei Afonso Henriques, ISBN: 8492238909, 9788492238903.

Cuenca del Duero, Siega Verde and Foz Coa, Portugal. Spain. Europe. Paleolithic art in the open air.
RASNW2, RASNW3, Internet, Academia.edu.

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Siega Verde, Salamanca, Spain. Europe. Paleolithic art. Open air.
RASNW3, Biblio.

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Brazil. World. Paleolithic art. Rock features: megalith, stelae. Recent schematic art.
Biblio, RASNW3.

Balbín Behrmann, Rodrigo de and Bueno Ramírez, Primitiva, 2009. "Altamira, un Siècle après: Art Paléolithique en Plein Air" in *L'Anthropologie* 113: 602–28, Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232009%23998869996%231577140%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=ab6ad939818311ac8284ef9c6a995b5f (accessed on 17 August 2011).

Siega Verde, Spain. Europe. Paleolithic art. Open air sites

Publisher's Abstract: "The discovery of Paleolithic rock art in the open air, which, from years 1990 became very important in the Iberian Peninsula, opened more prospective on the interpretation of graphics of the groups of hunters in southern Europe. The development of research, both in the field of stylistic analysis, and in the site Siega Verde, as in the analysis of archaeological contexts, as in the site of Foz Côa, defined the facets the most innovative of the Upper Paleolithic, creating a very different geography as the traditionally allowed for the Iberian Peninsula. Current research continues to provide new data which satisfy the Paleolithic–lithic sequences, in which the painted and engraved symbols marked and defined the territory of the

oldest groups, constituting the ideological basis for the claim of these territories by the heirs more direct."

Internet, Refdoc.fr, RASNW4.

Balbín Behrmann, Rodrigo de, Bueno Ramirez, Primitiva and Alcolea Gonzalez, Jose Javier, 2010.

"Técnicas, Estilo y Cronología en el Arte Paleolítico del Sur de Europa: Cuevas y Aire Libre" in *Artes Rupestres da Pré-história e da Proto-história, Paradigmas & Metodologias de Registo*, Museu do Côa (Vila Nova de Foz Côa), 26, 27 e 28 de Novembro 2010, 105–124.

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Southern Europe. Paleolithic art. Documentation. Recording methodology.

Abstract: "The methodology for documentation of Paleolithic art has a long route. The protocols applied to contexts in cave have applied on the same way outdoors to provide testable references. Our proposal for the relationship between both versions of a similar graphical system of Paleolithic chronology, it has strong evidences and is established in a convincing model of work. This text focuses on the documentation and technical aspects in order to propose systematics recognizable in the scientific field that corresponds to the outdoor Paleolithic art. The application of these protocols to study the Holocene graphics is a facet, although not discussed in depth, be understood as necessary to give rigor to the documentation of later chronologies."

Academia.edu.

Balbin Behrmann, Rodrigo de, Bueno Ramirez, Primitiva, Barroso Bermejo, Rosa and Villanueva Ortiz, Piedad, 2017. "Images of the Past in the Lands of Antequera, Málaga, Spain. Palaeolithic to Post-Palaeolithic Transition in Southern Europe" in *Munibe* 68: 115–133, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN (Internet): 2172-4555.

Antequera, Málaga, Andalucía, Spain. Europe. Paleolithic art. Post-paleolithic art.

Abstract: "Many examples are known, in southern Europe in general and in the Iberian Peninsula in particular, of ancient landscapes where the passing of time was marked on rocks with the symbols used by the people who transited by them. However, Andalusia and especially the area around Antequera is one of the regions in which this process can be followed most clearly, through the graphic sequences at some of the decorated sites. Palaeolithic art in caves and the open air, with a better-developed painted version than documented so far in the rest of the Iberian Peninsula, was the basis for the development of engraved and painted sites in the same regions in the post-Palaeolithic period."

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Balbin Behrmann, R. de and Gonzalez, J.J.A., 1999. "Vie Quotidienne et Vie Religieuse. Les Sanctuaires dans l'Art Paleolithique/Daily Life and Religious Life. The Sanctuaries in the Paleolithic Art" in *Anthropologie* 103: 23–49, Moravské Muzeum, Brno, Czech Republic. ISSN: 0323-1119.

Europe. Paleolithic art.

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Balbín Behrmann, Rodrigo de and González Sainz, César, 2000. "Revisión de las Representaciones Rupestres Paleolíticas de la Cueva de La Pasiega en el Conjunto del Monte Castillo: Topografía y Documentación Artística" in *Actuaciones Arqueológicas en Cantabria 1984–1999*, Roberto Ontañón Peredo, coord., 69–74, Consejería de Cultura, Turismo y Deporte, Gobierno de Cantabria, ISBN: 84-87616-48-8.

La Pasiega, Castillo, Spain. Europe. Paleolithic art.

Dialnet.

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Pyrenees, Spain. Europe. Paleolithic art.

LMRAA, BARAMP.

Baldellou, Vicente, 2006. "El Arte Rupestre Prehistórico" in *Comarca de Somontano de Barbastro Vol. 21: Colección Territorio*, 55-66, Gobierno de Aragón, Zaragoza, Spain.

http://www.aragon.es/estaticos/GobiernoAragon/Departamentos/PoliticaTerritorialJusticiaInterior/Documentos/docs/Areas/Informaci%C3%B3n%20territorial/Publicaciones/Coleccion_Territorio/Comarca_Somontano_Barbastro/DOCUMENTOS_II-1_8E9F592F.pdf (accessed on 6 October 2015).

Comarca del Somontano de Barbastro, Spain. Europe. Paleolithic art. Levantine rock art. Schematic rock art.

Biblio.

Balout, Lionel, 1972. "Fidelite des Releves—Conservation des Originaux, Deux Problemes de l'Art Parietal Prehistorique" in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias*, 14 al 20 de Septiembre 1970, 515–23, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

LMRAA.

Balter, M., 2012 (June 14). "Did Neanderthals Paint Early Cave Art?" in *Science NOW*, 2 pgs.

Europe. Paleolithic cave art. Neanderthal.

Biblio.

Bandi, G., 1978. “Le Problème des Rapports entre Archéologie, Zoologie et Ethologie dans la Domaine de l’Interprétation de l’Art Quaternaire” in *Curso de Arte Rupestre Paleolítico* 181–84, Universidad Internacional Menéndez Pelayo: Universidad de Zaragoza, ISBN: 84-600-1177-1.

Europe. Paleolithic art. Interpretation.

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Switzerland. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

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Levantine, Spain. Europe. Paleolithic art. Mesolithic. Neolithic. Chronology.

LMRAA.

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Europe. Mammoth, bear, reindeer, animal motif(s). Paleolithic art. Depiction of species, sex, behavior.

LMRAA.

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Europe. Paleolithic cave art.

LMRAA.

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Europe. Cave bear, mammoth, deer, animal motif(s). Paleolithic art.

Dialnet, LMRAA.

Baptista, Antonio Martinho, 1999. *No Tempo sem Tempo. A Arte Dos Cacadores Paleolíticos do Vale do Coa*, 186 pgs, Parque Arqueologico Vale do Coa, Vila Nova, Foz Coa.

Coa Valley, Portugal. Europe. Open air paleolithic rock art.

Biblio, EPA, ICOMOS.

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Coa Valley, Portugal. Europe. Paleolithic art. Style. Aesthetics. Chronology. Stratigraphy.

Dialnet.

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LMRAA.

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Coa Valley, Portugal. Siega Verde, Spain. Europe. Documentation. Recording methodology. Paleolithic art. Cultural resource management. Conservation and preservation. UNESCO World Heritage List nominations.

Abstract: "Desde hace años se viene colaborando entre los gestores de los sitios del Côa y Siega Verde que en la actualidad optan a una misma y única clasificación como Patrimonio Mundial por la UNESCO. Solventada la primera fase de la investigación y difusión de ambos conjuntos, se hace necesario plantear nuevas acciones encaminadas a la conservación y gestión de estos sitios al aire libre, por lo que se requiere de una documentación de mayor precisión, que permita su revisión y facilite la diagnosis y seguimiento de la evolución de los grabados. Se hace un somero repaso de los métodos de reproducción y se plantean las posibilidades que ofrecen las metodologías más modernas que deben ir asociadas al desarrollo de bases de datos relacionables."

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Rio Agueda, Escalhão, Figueira de Castelo Rodrigo, Portugal. Europe. Paleolithic art. Open air.

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Baptista, A.M., Santos, A.T. Correia, D., 2006. “Da Ambiguidade das Margens na Grande Arte de Ar Livre no Vale do Coa. Reflexoes em torno da Organizacao Espacial do Santuario Gravetto-Solutrense na Estacao da Pensacosa/Quinta da Barca” in *Côavisão (Cultura e Ciência)* 8: 156–84.

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Biblio.

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Fariseu, Foz Coa, Portugal. Europe. Paleolithic art. Gravettian. Solutrean.

Abstract: “O sopé do monte do Fariseu, na margem esquerda do Vale do Côa, é pontuado por três importantes estações com gravuras na sua generalidade da fase antiga da Arte do Côa e cuja cronologia poderá remontar ao período Gravettense elou Gravetto-Solutrense: Piscos, Fariseu e Vale Figueira. Os três sítios parecem relacionar-se de maneira diferenciada com o relevo envolvente cujo sopé bordejam e numa clara ligação à linha de água. O objectivo desta comunicação, dando continuidade à análise similar já desenvolvida para os sítios da Penascosa/Quinta da Barca (mais a montante e também no Vale do Côa) é tentar perceber de que forma este facto terá condicionado o ordenamento do repertório figurativo dos diferentes sítios, assim como a sua relevância social nos períodos supracitados.”

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Dialnet, LMRAA.

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Perigord. Pyrenees. France. Spain. Europe. Paleolithic art. Animal, fish, horse motif(s). Style. Conventional representations.

LMRAA, PAPP.

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Biblio.

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Europe. Paleolithic art. Wolverine motif(s).

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Dialnet, BARAMP.

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IIA.

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Cantabria, Spain. Europe. Paleolithic art. Magdalénien. Mobiliary (portable) art.
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Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: "This paper offers a global perspective on Upper Palaeolithic mobiliary art of Cantabrian Spain. Formal and technical features are analysed, as well as the different styles and their geographical distribution. Finally, the author underlines the problems and perspectives that affect studies on portable art"

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Europe. Paleolithic art. Dating.

Abstract: "Il y a un siècle, les grottes d'Altamira et de La Vache suscitaient les premiers débats d'authentification de l'art rupestre et leur attribution au Paléolithique. L'auteur présente ici plusieurs cas récents qui alimentent diverses hypothèses de datation de peintures et de gravures rupestres sorties de leur contexte (sans cadre stratigraphique pouvant soutenir une éventuelle datation directe). Les nouvelles perspectives de datation de ces années 90, permettront selon lui, de préciser, voire de révoquer, les arguments d'authentification de l'art rupestre préhistorique"

Dialnet, Refdoc.fr.

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Europe. Mobiliary (portable) art. Paleolithic art.

Abstract: "Las primeras manifestaciones gráficas en la Historia del Arte se expresan suficientemente en el imaginario del Arte Rupestre (en paredes de cuevas o en rocas de aire libre) del Sudoeste europeo. Menos conocidas son muchas otras obras de menor tamaño (el Arte Mobiliario o portátil), encontradas en excavaciones arqueológicas de numerosos yacimientos europeos y en su extensión hasta Siberia. En buena parte de este efectivo de obras en diversos materiales se despliega un completo repertorio de imágenes de lo real y de temas esquematizados, así como un rico efectivo de elementos de adorno personal. Se datan circa 35000 a 10500 años antes de ahora. Las reflexiones de este libro sobre el imaginario portátil pretenden una aproximación al gusto, la sensibilidad y la capacidad de abstracción de las gentes del Paleolítico superior. En sus capítulos se despliega un discurso conjunto sobre este arte: su percepción por los prehistoriadores; la relación entre los soportes y la temática; la unidad y las variantes (regiones, etapas o destinos) del repertorio; los protocolos de ejecución de la obra y las actitudes de sus autores; el significado de sus agrupaciones (¿existen talleres o santuarios?) y de los diversos niveles de intertextualidad de la documentación. Se aporta un repaso crítico de la problemática, aportando reflexiones propias sobre el heterogéneo repertorio de manifestaciones gráficas de

pequeño tamaño. *El arte mobiliario paleolítico se plantea como dilema de la Cultura prehistórica entre lo superfluo y lo útil: ¿simplemente práctico, dedicado a un divertimento o de destino más trascendente?.*"

RASNW4, Internet.

Barandiarán Maestu, Ignacio, 2008. "El Reconocimiento del Arte Mobiliario Cantábrico: La Aportación de H. Alcalde del Río" in *Espacio, Tiempo y Forma. Serie I, Prehistoria y Arqueología* 1: 167–80, Universidad Nacional de Educación a Distancia (UNED): Facultad de Geografía e Historia, ISSN: 1131-7698.

<http://www.journals4free.com/link.jsp?l=38273930> (accessed on 9 May 2016).

Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Alcalde del Río. Aurignacian.

Abstract: "We introduce the earliest recognition of Cantabrian portable art by H. Alcalde del Río: the very important art pieces retrieved at his excavations at the caves of Altamira (1904) and Hornos de la Peña (alongwith J. Bouyssonie, H. Breuil y H. Obermaier, in 1909–1910). Their interpretations (published in 1906 and 1911 by Alcalde del Río and H. Breuil) in order to fix the relationships between portable and rock art are analysed: the closed signs (tectiformes); the hind figures of multiple engravings; and the "aurignacian" style."

Dialnet, Biblio, Internet.

Barandiarán Maestu, Ignacio and Laplace, Georges, 2000. "Temas, Espacio Decorativo y Composición: dos Compresores Magdalenienses de Poeymaü (Pyrénées Atlantiques)" in *Salduie: Estudios de Prehistoria y Arqueología* 1: 9–36, Universidad de Zaragoza: Departamento de Ciencias de la Antigüedad, ISSN: 1576-6454.

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Poeymaü, Atlantic Pyrenees, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Engraved cobbles. Horse motif(s).

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Internet.

Barbaza, Michel, Fritz, Carole and Pomies, Marie-Pierre, 1998. "Une Pendeloque Gravée Azilienne dans la Grotte de Troubat (Hautes-Pyrénées)" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 53: 141–174, Société Préhistorique de l'Ariège, Tarascon-sur-Ariège, France. ISSN: 0245-9523.

Moulin Cave, Troubat, Hautes-Pyrénées, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone.

SARS, Internet.

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Internet.

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Mont Bego, Alpes Maritimes, France. Italy. Europe. Paleolithic rock engravings. Dagger, halberd, weapon, plough, cattle, map motif(s).

Abstract: "The later prehistoric rock-engravings of Mont Bégo, in the Maritime Alps on the French-Italian border, provide a rare possibility of grasping the meaning of a group in prehistoric art. Two elements in their limited repertoire of forms are daggers and halberds, which also occur as physical objects or as images in the contemporary sites of adjacent north Italy; their contexts show they are, in that area, associated with the status of adult males in society. That same interpretation is applied to the Mont Bégo figures, and this is found congruent with other motifs - especially ploughs and cattle - in the repertoire. It may explain also the other common motif, a geometrical form interpreted as a map of a prehistoric farmstead, by associating it with plough agriculture and land division. The insights developed from the study for what 'meaning' amounts to in the study of prehistory are set down."

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EL-HOSH, EDFU, NILE RIVER VALLEY, EGYPT. NORTH AFRICA. PALEOLITHIC. FISH TRAP. COMMENT ON HUYGE, RAR, 15(1): 3–11.

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Rouffignac, France. Europe. Paleolithic art.

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Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art. Finger fluting.

LMRAA.

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Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art. Hand stencil, mutilation, deformation motif(s). In French and English.

Biblio, APGODQ, LMRAA (vol. 1).

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ICOMOS, IAAL.

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Combarelles, Dordogne, Les Eyzies-de-Tayac, Sireuil, France. Europe. Paleolithic cave art.

UVAP, LMRAA.

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Grotte de Gargas, Midi-Pyrenees, Haute-Pyrenees, Aventignan, France. Europe. Paleolithic cave art. Horse, mammoth, deer (cervid), bison, finger fluting motif(s).

LMRAA.

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Europe. Prehistoric art. Paleolithic art. Dating. With discussion by M. Archambeau, J. Clottes, C. Barriere, H. Delporte, G. Maziere, F. Soleilhavoup, and D. de Sonneville-Bordes.

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Europe. Paleolithic cave art. Bovid, auroch, bison, musk ox figure motif(s).

Biblio, LMRAA.

Barriere, Claude, 1993. "Les Proboscidiens" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude.* 151–56, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Mammoth figure motif(s).

Biblio, LMRAA.

Barrière, Claude, 1993. "Les Rhinocerotidés" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*. 157–59, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Rhinoceros figure motif(s).

Biblio, LMRAA.

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Europe. Paleolithic cave art. Carnivore, bear, feline, canine, hyena figure motif(s).

Biblio, LMRAA.

Barrière, Claude, 1993. "Les Reptiles" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*. 191–92, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Reptile, snake (serpent) figure motif(s).

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Lascaux, Montignac, Dordogne, Perigord, southern France. Europe. ICE AGE ART. PALEOLITHIC ART. COLOR PHOTOGRAPH REPRODUCTIONS.

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Batarda Fernandes, António, Reis, Mario, Escudero Ramirez, Cristina and Vázquez Marcos, Carlos, 2017. "Integration of Natural Stone Features and Conservation of the Upper Palaeolithic Côa Valley and Siega Verde Open-Air Rock-Art" in *Time and Mind: The Journal of Archaeology, Consciousness and Culture* 10(3): 293–319, Routledge, Taylor & Francis, ISSN 1751-696X, Online ISSN: 1751-6978.

Côa Valley and Siega Verde, Portugal, Spain. Europe. Paleolithic art. Rock feature incorporation. Cultural resource management. Conservation and preservation.

Abstract: "This paper considers the established phenomenon of the integration of pre-existing natural features into Western European Upper Palaeolithic parietal imagery, aiming to present a preliminary inventory of such cases in the Côa Valley and Siega Verde rock-art sites. Attention is also given to other cases at these sites from which it can be inferred that areas of the engraved surfaces persisted since the original motifs were made until today in quite reasonable condition. It is concluded that the present research further emphasizes the complex traits behind the creation of Upper Palaeolithic artistic motifs in both the Portuguese and Spanish sites, and also suggests a reasonable preservation rate of Côa and Siega Verde rock-art."

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Biblio, Persee.

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France. Europe. Paleolithic art. Cupules. Planets (celestial bodies, astres).

Persee.

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Altamira, Cantabria. Spain. Europe. Paleolithic art.

Abstract: “Introducción: La cueva de Altamira está situada en Santillana del Mar, en el norte de España. Es uno de los ejemplos más representativos del arte paleolítico y es una referencia en la Historia del Arte. Fue la primera cueva en la que se describió lo que hoy llamamos arte rupestre, y por lo tanto el origen de otros descubrimientos de este tipo de expresión del hombre. Constituye uno de los ejemplos más relevantes de creación simbólica humana y está reconocida como uno de los hitos de la Prehistoria Mundial. Por todo ello, la cueva de Altamira está incluida en la Lista del Patrimonio Mundial desde 1985. El estudio de su arte rupestre es todavía parcial, y presenta cierta obsolescencia, en parte debido a una desigual documentación de su iconografía. El estudio del arte se ha centrado en el famoso Techo de

los Policromos, vasto lienzo en el que los artistas pintaron durante más de 20.000 años. Sin embargo, Altamira cuenta con una gran cantidad de representaciones artísticas repartidas a lo largo de sus 290 metros de longitud, que no han sido estudiados en detalle y que, en muchos casos, nunca se han publicado. La conservación de la cueva de Altamira y sus representaciones artísticas requiere un inventario completo, su documentación técnica y la actualización del conocimiento de estas representaciones, mediante la aplicación de técnicas actualmente disponibles. Por tanto, se ha iniciado la revisión y actualización del catálogo de arte rupestre. El desarrollo del método y de los protocolos de trabajo se ha puesto a punto en varios paneles de la cueva. Material y métodos: Este artículo muestra los resultados obtenidos al aplicar los métodos más modernos de documentación basados en la fotogrametría y teledetección hiperespectral terrestre, junto con el análisis matemático de diferentes archivos digitales, que han proporcionado una nueva documentación de los conjuntos de arte parietal. Resultados: Se realiza un análisis histórico de las diferentes formas en que se ha documentado el Arte rupestre para tratar de entender la evolución que a lo largo del tiempo ha sufrido su comprensión, y ver cómo la evolución de los diferentes métodos de representación han hecho variar nuestra comprensión de estos signos y representaciones figurativas. Las cosas son como las representamos. Conclusión: La integración de algunos métodos geomáticos ha permitido documentar el arte rupestre de una manera rigurosa, segura y detallada. Estas técnicas ofrecen resultados 2D y 3D que se pueden utilizar en cualquier estudio. La nueva y cuantiosa cantidad de información puede cambiar la manera de entenderlos."

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Bayol Cave, Collias, Gard, France. Europe. Paleolithic art. Includes 15 figures.

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Tuc d'Audoubert, France. Europe. Paleolithic art. Bison motif(s). Clay sculpture.

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Beaumont, Peter B., and Bednarik, Robert G., 2010–2011. "A Brief Overview of Major Pleistocene Palaeoart Sites in Sub-Saharan Africa" in *Symposium 2: L'Art Pléistocène en Afrique Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 92–93, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Sub-Saharan Africa. Pleistocene (paleolithic) art. Regional summary.

Abstract: "A literature survey shows that there are only seven sites in Africa south of the Sahara that have as yet produced multiple rock art objects of Pleistocene age, of which all are fortuitous, mobiliary finds, with the exception of the Chifubwa research in 1951. This sparse data-base does however provide evidence for figurative art by ~32.000 years ago at Apollo 11, of complex engravings in the 70.000–100.000 range at Blombos, of simple engraved patterns before 270.000 BP at Wonderwerk, and of c. 400.000-years-old cupules at Nchwaneng. Northern Cape occurrences before then consist only of specularite and haematite manuports that range back to c. 0.9 million year, which suggests that symbolism probably arose in sub-Saharan Africa with the slightly earlier advent of Homo rhodesiensis / archaic Homo sapiens."

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Nchwaneng, Potholes Hoek and Klipbak 1, South-Eastern Kalahari, South Africa Paleolithic art. Cupules, cupule with outline circle motif(s).

Abstract: "Several petroglyph sites situated on the south-eastern margin of the Kalahari have been under study for the past decade. We report here on research at three localities there, Nchwaneng, Potholes Hoek and Klipbak 1. Age estimates, based on palaeoclimatic constraints, contiguous artefacts, and microerosion analysis, were used to construct a provisional timescale. In terms of this, the rock art is mainly attributable to the Later and Middle Stone Ages, but

panels at two sites are linked to the earlier Fauresmith tradition. Pleistocene petroglyphs begin with cupules only and are followed by cupules and outline circles, while the Holocene panels also include noniconic, human and animal depictions. The survival of the extremely early petroglyphs in this region is primarily attributable to the local lithology, a very weather-resistant quartzite."

Dialnet.

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Sub-Saharan Africa. Paleolithic art.

Biblio, LMRAA.

Beaumont, Peter B., and Bednarik, Robert G., 2013 (May). "Tracing the Emergence of Palaeoart in Sub-Saharan Africa" in *Rock Art Research* 30: 33–54, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Sub-Saharan Africa. Pleistocene (Paleolithic). Pre-Holocene palaeoart. Mobiliary (portable) art. Beads. Pendants. Notched bone and red ochre. Incised lines, cupule, groove motif(s). Manuports.

LMRAA, RASNWV.

Beaune, S.A. de, 1996. "L'Art au Paléolithique Supérieur: Ephémère ou Durable?" in *Antiquités Nationales* 28: 135–38.

Europe. Paleolithic art.

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Rocher de la Caille, Loire, France. Europe. Paleolithic art. Mobiliary (portable) art. Steatite. Magdalenian.

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Europe. Paleolithic art. Pigment analysis.

Internet.

Bednarik, Robert G., 1986 (May). "Parietal Finger Markings in Europe and Australia" in *Rock Art Research* 3: 30–61, 159–70, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Australia. Europe. Pech Merle, Baume Latrone, Gontran, Mount Gambier caves, Koonalda Cave, Perth caves, New Guinea 2. Pleistocene (paleolithic) cave art. Finger fluting marks. COMPARATIVE STUDY. COMMENTS BY: WHITNEY DAVIS, P.G. BAHN, DAVID R. MOORE, HUGH CAIRNS, and ALEXANDER GALLUS. INTERIM REPLY BY AUTHOR. FURTHER COMMENTS BY: ELERY HAMILTON-SMITH, JEAN CLOTTE, and PAUL FAULSTICH with REPLY BY AUTHOR in RAR VOL. 3 NO. 2, 1986. Cave art, finger flutings, petroglyphs, limestone caves.

LMRAA, AHCBS, Bancroft.

Bednarik, Robert G., 1989 (November). "The Galenberg Figurine from Krems, Austria" in *Rock Art Research* 6: 118–25, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

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China, Asia. Rock art studies. Eurocentricity. Paleolithic decorated ostrich egg shell.

Biblio, LMRAA.

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EUROPE (?). PALEOLITHIC ART.

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Asia. Pleistocene (paleolithic) cave art. Eurocentricity in rock art studies.

LMRAA (PHOTO COPY), AHCBS.

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INDIA. PALEOLITHIC ART.

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Asia. Paleolithic art.

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INDIA. PALEOLITHIC ART.

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Mt. Gambier, southern South Australia. Pleistocene (paleolithic) cave art. Parietal finger fluting marks.

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Bednarik, Robert G., 1993. "Pleistocene Animal Depiction in Asia" in *International Newsletter on Rock Art* (6): 2–6, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

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Asia. Woolly Mammoth motif(s). Pleistocene (paleolithic) art.

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Europe. China. Asia. Paleolithic art.

Abstract: "The recent discovery of the first Palaeolithic art object from China is discussed in the context of relevant Chinese and other Asian evidence, and considered within the framework of current models of very early art evolution as they pertain to Eurasia. It appears that these are biased in favour of selective evidence from western Europe, by ignoring that in most regions where Pleistocene art exists it is largely, if not entirely, non-figurative. It is also argued that any present distributional, statistical and compositional characteristics of the surviving evidence must not be considered to have cultural significance, unless there is clear evidence to that effect."

Internet, IAAL.

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Research methodology. Direct dating. Paleolithic.

Abstract: "La datation directe de l'art pariétal a considérablement fait progresser les recherches en art paléolithique. Toutefois, la méthodologie en cours est encore à ses débuts. Cet article présente quelques exemples, du sud de la France en particulier, pour lesquels les résultats de la datation directe ont été employés à une interprétation traditionnelle sur des données scientifiques mal comprises. Quelques-uns des pièges possibles, et les limites des techniques couramment utilisées, sont ici expliqués afin d'inciter à une plus grande rigueur épistémologique lors de l'interprétation des résultats physico-chimiques"

Biblio, MWRBRAD, Refdoc.fr.

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Asia. Pleistocene (paleolithic) cave art

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World. Paleoart. Dating. Pleistocene. Paleolithic.

Dialnet.

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DOMINGO GARCIA, MESETA REGION, SPAIN. EUROPE. OPEN AIR PALEOLITHIC ENGRAVING SITE REPORTED.

LMRAA.

Bednarik, R.G., 1995. "Concept-Mediated Marking in the Lower Palaeolithic" in *Current Anthropology* 36: 605–34, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

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LMRAA, EPA.

Bednarik, Robert G., 1995 (November). "The Age of the Coa Valley Petroglyphs in Portugal" in *Rock Art Research* 12: 86–103, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

COA VALLEY, PORTUGAL. EUROPE. DIRECT DATING BY MICROEROSION ANALYSIS. PALEOLITHIC ROCK ART. BEDNARIK AGGRESSIVELY REFUTES A PALEOLITHIC TIME FRAME FOR THESE CARVINGS AND FURTHER ATTACKS STYLISTIC DATING AS A VIABLE STRATEGY FOR THIS REGION. (See Joao Zilhao, 1995, Paper presented to the International Rock Art Conference, Turino, Italy for a vigorous refutation of Bednarik's conclusions. Both Zilhao and Bednarik review results reported by Dorn, Watchman, and Phillip who conducted a total of four independent direct dating blind tests (including Bednarik's). Weathering indices analysis of paetroglyphs.

LMRAA, EPA, MWRBRAD.

Bednarik, R.G., 1995. "Open Air Petroglyphs of the European Palaeolithic" in *International Newsletter on Rock Art* (11): 9–11, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora11/inora-11.pdf (accessed on 22 April 2017).

EUROPE. CALL FOR DIRECT DATING AT OPEN AIR PALEOLITHIC PETROGLYPH SITES.

LMRAA (PHOTO COPY).

Bednarik, R.G., 1996. "Crisis in Palaeolithic Art Studies" in *Anthropologie* 34: 122–30, Moravské Muzeum, Brno, Czech Republic. ISSN: 0323-1119.

Rock art studies. Paleolithic art.

Abstract: "This review of recent developments in the study of Palaeolithic art explains some of the factors that have led to a crisis in confidence in this field. In particular, the mounting difficulties experienced with dating of rock art, the

tenuous status of stylistic models, the inadequate understanding of taphonomic effects on palaeoart, and the selectiveness in what is considered and what is omitted are found to be major obstacles individually. However, collectively these and still other factors indicate that this field is reaching an alarming crisis level. Claims predicated on existing models, and especially on authority, are no longer necessarily viable, and there emerges a clear need for the discipline to subject itself to more rigorous review. Restraint in interpretation is required, and the introduction of scientific data acquisition and testing methods is advocated."

Biblio, refdoc.fr.

Bednarik, R.G., 1996 (May). "Comment: Coa Debated at Last" in *Rock Art Research* 13: 63–66, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

COA VALLEY, PORTUGAL. EUROPE. DIRECT DATING vs. STYLISTIC ANALYSIS DEBATE. PALEOLITHIC ROCK ART. (See Joao Zilhao, 1995, Paper presented to the International Rock Art Conference, Turino, Italy and R.G. Bednarik, *RAR*, 12(2): 86–104, 1995, A. Watchman, *RAR*, 12(2): 104–108, 1995, and M.L. Marymor, *RAR*, 13(1):62-63, 1996.

LMRAA.

Bednarik, Robert G., 1996 (December). "Comments on: Daraki-Chattan: A Palaeolithic Cupule Site in India" in *Purakala*, Giriraj Kumar, ed., vol. 7(1–2): 35–36, Rock Art Society of India, Dayalbagh, Agra, India.

Daraki-Chattan, Chambal Valley, India. See G. Kumar, "Daraki-Chattan: A Palaeolithic Cupule Site in India," *Purakala*, 1990, 6(1–2): 17–28. Cupules. Paleolithic.

Biblio, LMRAA.

Bednarik, Robert G., 1997 (May). "The Role of Pleistocene Beads in Documenting Hominid Cognition" in *Rock Art Research* 14: 27–41, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

OSTRICH SHELL BEADS. Pleistocene (Paleolithic). REPLICATION EXPERIMENT. EARLY HOMINID COGNITION.

LMRAA.

Bednarik, Robert G., 1998 (November). "Debris of the Biblical Flood" in *Rock Art Research* 15: 124–25, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

RESPONSE TO JOHN FELIKS, *RAR* 15(2)109-124. PALEOLITHIC. NEOLITHIC. FOSSILS.

LMRAA.

Bednarik, R.G., 1998. "Microscopic Analysis of 'Engraved Plaques' and Other Objects from Devil's Lair" in *Journal of Royal Society of Western Australia* 81: 165–75, Royal Society of Western Australia.

Devil's Lair, south-west Australia. Portable rock art. Engraved limestone plaques. Late Pleistocene (Paleolithic) art. Microscopic analysis. Replication. Geomorphological study.

LMRAA (reprint), Biblio (gives pagination as 23-33).

Bednarik, Robert G., 1999. "Global Context of the Earliest American Art" in *Bulletin of the Archaeological Survey Association of Southern California* 22: 6–10, Archaeological Survey Association of Southern California, Redlands, California.

World. Americas. Asia. A consideration of the earliest known rock art in the Americas within the context of World influences, particularly Pleistocene (Paleolithic) Asia.

LMRAA (Internet download).

Bednarik, Robert G., 1999. "Analyses of C oa Valley Petroglyphs" in *News 95—International Rock Art Conference Proceedings, unpaginated*, Centro Studi e Museo d'Arte Preistorica, Pinerolo, Italy.

Penascosa, Canada do Inferno, Ribeira dos Piscos, Foz C oa Petroglyphs, Portugal. Europe. Paleolithic style not Paleolithic age.

Abstract: "This paper presents the results of a recent attempt to extract dating and other information from the petroglyphs at the three major rock art sites in the Côa valley, Portugal. The principal methods used were microerosion analysis and internal analysis. The results show that several traditions have contributed to the corpus, that many motifs were treated or retouched repeatedly, and that weathering and microerosion states offered opportunities for creating a relative chronological framework. Attempts to achieve microerosion dating were hampered by poor suitability of the schistose facies and the lack of reliable calibration, but the oldest anthropic markings detected at the sites examined are being attributed to the mid-Holocene. Most of the figures, however, are significantly more recent, and the motifs exhibiting the most typical Palaeolithic stylistic features are generally less than 3000 years old. This is confirmed by the observation that some of them were made with metal tools."

LMRAA.

Bednarik, Robert G., 2000 (May). "In Science, Falsifiability Rules" in *Rock Art Research* 17: 18–20, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

PALEOLITHIC ART. PERCEPTION. INFORMATION PROCESSING. THE EVOLUTIONARY DEVELOPMENT OF EARLY MARK MAKING. PHOSPHENE THEORY. (Comment on Derek Hodgson, RAR, 17(1): 3–18).

LMRAA.

Bednarik, Robert G., 2002. "Earliest Known Palaeoart" in *Pervobytnaya Arkheologiya: Chelovek i Iskusstvo*. Edited by Valdimir Vasil'evich Bobrov. pp. 23–31, Kemerovskii Gosudarstvennyi Universitet, Novosibirsk, Russia.

Art origins. Paleoart. Pleistocene. Paleolithic.

Biblio.

Bednarik, Robert G., 2002. "An Outline of Middle Pleistocene Palaeoart" in *Purakala* 13: 39–44, Rock Art Society of India, Dayalbagh, Agra, India.

Paleoart. Art origins. Middle Pleistocene (paleolithic) art.

Biblio, LMRAA, RAISB.

Bednarik, Robert G., 2002. "Palaolithische Felskunst in Deutschland?" in *Archaologische Informationen* 25: 107–117, Deutsche Gesellschaft für Ur-und Frühgeschichte, ISSN: 0341-2873.

Germany. Europe. Paleolithic art.

Biblio, Refdoc.fr.

Bednarik, Robert G., 2003 (November). "The Earliest Evidence of Paleoart" in *Rock Art Research* 20: 89–135, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins.

LMRAA, MWRBRAD, *Biblio.*

Bednarik, Robert G., 2003 (November). "Crusade for Science" in *Rock Art Research* 20: 121–28, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Reply to Comments on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

LMRAA.

Bednarik, Robert G., 2005. "Church Hole: A Controversial Site" in *International Newsletter on Rock Art* (42): 19–21, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Church Hole, England, Britain, British Isles. Europe. Biting criticism of the quality of research by Bahn and Ripoll who have reported the site as the first example of pleistocene (Paleolithic) art in England.

LMRAA.

Bednarik, Robert G., 2005. "Palaeolithic Cave Art in Britain?" in *Cave Art Research* 5: 1–6, Australian Rock Art Research Association, Victoria, Australia.

Britain, British Isles. England. Europe. Paleolithic cave art.

Biblio.

Bednarik, Robert G., 2006. "Pleistocene Rock Art in Central Europe?" in *International Newsletter on Rock Art* (45): 27–30, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.international.icomos.org/centre_documentation/inora/inora45/inora-45-5.pdf (accessed on 4 October 2012).

Mladic Cave, Czechoslovakia. Central Europe. Pleistocene (Paleolithic) art. Dates for red markings discounted. LMRAA.

Bednarik, Robert G., 2006. "About the Age of the Chauvet Rock Art" in *Purakala* vol. 16, Rock Art Society of India, Dayalbagh, Agra, India.

Chauvet Cave, France. Europe. Paleolithic cave art. Dating.

Biblio.

Bednarik, Robert G., 2006. "About the Age of the Chauvet Rock Art" in *Cave Art Research* 6: 14–20, Australian Rock Art Research Association, Victoria, Australia.

Chauvet, France. Europe. Paleolithic art. Dating.

Biblio.

Bednarik, Robert G., 2006. "Palaeolithic Art in China" in *Festschrift to Prof. Anantha Adiga Sundara*. Edited by P. Chenna Reddy. Delhi: Sharada Publishing House, pp. 569–80.

China. Asia. Paleolithic art.

Bancroft.

Bednarik, Robert G., 2006 (May). "A Unified Theory for Palaeoart Studies" in *Rock Art Research* 23: 85–88, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

World. Rock art studies. Paleoart studies. Paleolithic art.

LMRAA.

Bednarik, Robert G., 2006 (November). "More about Finger Flutings" in *Rock Art Research* 23: 195–97, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Rouffignac, France. Europe. Paleolithic art. Finger fluting. Comment on Kevin Sharpe and Leslie Van Gelder, "Finger Flutings in Chamber A1 of Rouffignac Cave, France", 2006, RAR, 23(2):179-198.

LMRAA.

Bednarik, Robert G., 2006 (November). "The Cave Art of Mladec Cave, Czech Republic" in *Rock Art Research* 23: 207–16, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Mladec Cave, Czechoslovakia (Czech Republic). Europe. Pigment color analysis calls into question pleistocene (Paleolithic) age for these cave wall markings.

LMRAA.

Bednarik, Robert G., 2006 (November). "Micoquian Engravings from Oldisleben, Germany" in *Rock Art Research* 23: 265–68, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Oldisleben, Germany. Europe. Micoquian engravings. Pre- Upper Paleolithic incised lines on bone.

LMRAA.

Bednarik, Robert G., 2006. "The Middle Palaeolithic Engravings from Oldisleben, Germany" in *Anthropologie* 44(2): 113–121, Moravské Muzeum, Brno, Czech Republic. ISSN: 0323-1119.

Oldisleben, Germany. Europe. Middle Paleolithic engravings.

Biblio.

Bednarik, R., 2007. “The Early Cave Art of Central Europe” in *Cave Art Research 7*: 6–15, Cave Art Research Association, Melbourne, Australia.

Germany. Europe. Paleolithic art. Early dates questioned.

Biblio, Bancroft.

Bednarik, R., 2007. “Cave Art and Perceived Abilities of the Ancients” in *Cave Art Research 7*: 1–5, Cave Art Research Association, Melbourne, Australia.

Paleolithic art.

Biblio. Bancroft.

Bednarik, R.G., 2007 (May). “Antiquity and Authorship of the Chauvet Rock Art” in *Rock Art Research 24*: 21–34, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Chauvet Cave, France. Europe. Aurignacian rock art. Pleistocene (Paleolithic) art. Dating. Cave Bear. Ethnicity.

LMRAA, Biblio.

Bednarik, Robert G., 2007. “The Late Pleistocene Cultural Shift in Europe” in *Anthropos 102*: 347–70, Anthropos Institute, St Augustine, Germany. ISSN: 0257-9774.

Europe. Late Pleistocene (Paleolithic) cultural shift.

Bancroft, Biblio.

Bednarik, Robert G., 2008. “The Origins of ‘Modern Humans’ and Palaeoart Reconsidered” in *Pleistocene Palaeoart of the World. Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 Septembre 2006)* vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgston British Archaeological Reports (BAR) International Series, (S1804): 41–48, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.

Australia. Asia. Africa. Europe. Paleoart. Origins of modern humans. Symboling behavior was in widespread use during the Middle and Lower Paleolithic.

Bancroft, LMRAA, Biblio.

Bednarik, Robert G., 2008. “Pleistocene Palaeoart of the World. Introduction and Summary” in *Pleistocene Palaeoart of the World. Proceedings of the XV UISPP World Congress (Lisbon, 4 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 Septembre 2006)* vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgston British Archaeological Reports (BAR) International Series, (S1804):1-2, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.

World. Paleoart. Origins of modern humans. Scientific, refutable, approaches to the study of earliest art set these papers apart from more common historic research approaches that have focused on cultural role and meaning of the art. Pleistocene. Paleolithic.

LMRAA.

Bednarik, Robert G., 2008 (November). “Children as Pleistocene Artists” in *Rock Art Research 25*: 173–82, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

France. Spain. Europe. Finger fluting. Pleistocene (paleolithic) art. Three types of Pleistocene art provide evidence of having been made by children or adolescents: finger fluting, stencils (prints of body parts, i.e. hand stencil, etc.), prints of fingertips.

LMRAA.

Bednarik, Robert G., 2009 (November). "To Be or Not to Be Paleolithic, That is the Question" in *Rock Art Research* 26: 165–77, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

England, Britain, France, Portugal. Europe. Asia. World. Paleolithic art. Dating. Style. Validation. Fakes. LMRAA.

Bednarik, Robert G., 2010. "To Be or Not to Be Palaeolithic, That is the Question" in *Proceedings of the XV World Congress UISPP (Lisbon, 4–9 September 2006) 35 Session C74: Methods of Art History Tested against Prehistory; Session C81: Spirals and Circular Forms: the Most Common Rock Art in the World? Session C85: European Cave Art; Session S02: Euro-Mediterranean Rock Art Studies; Session S07: Global State* edited by Marc Groenen and Didier Martens (C74), Jane Kolber; John Clegg and Alicia Distel (C81), Kevin Sharpe? and Jean Clottes (C85), Mila Simões Abreu (S02), Giriraj Kumar and Robert Bednarik (S07), James Keyser and Mavis Greer (WS37). *British Archaeological Reports (BAR) International Series, (S2108): 65–79*, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407306490.

Western and Central Europe. World. Paleolithic art. Argues against assigning a paleolithic age to many of the claims for such antiquity.

Internet, LMRAA.

Bednarik, Robert G., 2010. "Paleoart of the Lower Paleolithic" in *Recent Researches in Archaeology, History, and Culture (Festschrift to Prof. K.V. Raman)*, P. Chenna Reddy, ed., 1–14, Agamkala Prakashan, Delhi, India.

Lower Paleolithic art. Dating.

Biblio, MWRBRAD.

Bednarik, Robert G., 2010. "Paleoart of the Lower Palaeolithic" in *Acta Archaeologica* 81: 95–105, ISSN: 0065-101X, Online ISSN: 1600-0390. DOI: 10.1111/j.1600-0390.2010.00293.x

Paleoart. Lower Paleolithic art. Beads and pendants. Petroglyphs. Pigment use. Figurines. Engravings. Manuports. Dating

Abstract: "The author looks at the origin of art through the study of a set of objects of the Lower Palaeolithic: perforated objects (beads and pendants), petroglyphs, pigments, figurines, prints and objects carried, but not modified. It seeks to highlight the symbolic and non-utility of certain productions showing human cognitive abilities for hominin in this early period."

Internet, Refdoc.fr.

Bednarik, Robert G., 2010–2011. "The Distribution of Franco-Cantabrian Rock Art" in *Symposium 1: L'Art Pléistocène dans le Monde Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, Vol. 65–66: 24–25, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Spain. France. Europe. Paleolithic art. Review of claims for Pleistocene age for open-air sites.

Abstract: "In reviewing the geographical distribution of European rock art attributed to the Pleistocene, the "heartland" of the Franco-Cantabrian cave art can be contrasted with rock arts of numerous other regions of Europe. Most of the "external" sites are of percussion petroglyphs, and the attribution of many of them to the Pleistocene is controversial. This paper reviews all of the purported Pleistocene rock art sites listed by one specialist, and reviews each candidate. It emerges that nearly all the sites outside the traditional distribution of Franco-Cantabrian palaeoart have either been dated to the Holocene, or they remain controversial and the likelihood that they are of the Pleistocene is not very great. Therefore it is necessary to review all European attributions of rock art to the Ice Age."

Dialnet.

Bednarik, Robert G., 2010–2011. "Indian Pleistocene Rock Art in a Global Context" in *Symposium 4: L'Art Pléistocène en Asie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 150–51, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

India. South Asia. Pleistocene (Paleolithic) art. Cupule, groove motif(s).

Abstract: “The incredibly early petroglyphs reported from central Indian quartzite caves immediately raise the issue of the compatibility of this information with our knowledge from the rest of the world. It is demonstrated that, with the exception of the presumably greater antiquity of the Indian finds, they are fully consistent with what five continents have yielded. The Indian sites offer numerous cupules and a very few linear grooves; the oldest forms of rock art from Africa, Europe, Australia and the Americas comprise precisely the same forms of petroglyphs, and even the subsequent traditions are almost identical. This is demonstrated with the earliest known examples of rock art from those continents, and is partly attributed to the taphonomy of rock art. Rock paintings, similarly, are limited to regions where deep limestone caves were used by Pleistocene hominins, evidence for which is so far only available from two continents. Even the earliest known indications of portable palaeoart from India are entirely consistent with other continents.”

Dialnet.

Bednarik, Robert G., 2010–2011. “An Overview of Asian Palaeoart of the Pleistocene” in *Symposium 4: L’Art Pléistocène en Asie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 162–63, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Asia. Pleistocene (Paleolithic) art. Regional overview.

Abstract: “This critical assessment of the present state of secure knowledge of Pleistocene palaeoart in the continent of Asia considers both the proven occurrences from five countries, and proposed further finds that are of questionable status. The nature and diversity of the available pan-continental evidence is discussed. This survey indicates firstly that, in comparison especially to Europe, this subject has been severely neglected; and secondly, that the known geographical distribution and the paucity of credible instances are the result of such factors as the intensity of research activities and taphonomic factors. The only reasonably informative data derives from a very few areas where research has been focused, and the nature of the Pleistocene finds illustrates significant taphonomic bias as is also the case in the other continents.”

Dialnet.

Bednarik, Robert G., 2010–2011. “The Nature of Australian Pleistocene Rock Art” in *Symposium 5: L’Art Pléistocène en Australie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 184–85, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Australia. Pleistocene (Paleolithic) rock art.

Abstract: “The corpus of known Australian rock art of the Pleistocene is thought to be many times the size of that of any other continent. However, it has so far been inadequately defined or characterized, and its study as a specific phenomenon has been almost completely neglected. The historical reasons for this are explored and it is endeavoured to present a preliminary inventorial outline of the massive corpus of Australian Ice Age rock art. The lack of formal criteria for recognizing such palaeoart as well as the lack of credible age estimates and some dating controversies have contributed to the general lack of knowledge about this corpus, as have archaeological misconceptions about perceived styles. The general characteristics of Australian Pleistocene rock art are explained and illustrated.”

Dialnet.

Bednarik, R., 2012. “Indian Pleistocene Rock Art in a Global Context” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV-LXVI:Book: 150–51, CD: 869–878, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

http://www.fumdam.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

India. World. Pleistocene (Paleolithic) art.

Biblio, LMRAA.

Bednarik, R., 2012. “An Overview of Asian Paleoart of the Pleistocene” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV-LXVI:Book: 162–63, CD: 943–954, Société

Prehistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

Asia. Pleistocene (paleolithic) art. Regional overview.

Biblio, LMRAA.

Bednarik, R., 2012. "The Nature of Australian Pleistocene Rock Art" in *L'Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV-LXVI:Book: 184–85, CD: 1037–1048, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

Australia. Pleistocene (Paleolithic) rock art.

Biblio, LMRAA.

Bednarik, R., 2012. "Dating and Taphonomy of Pleistocene Rock Art" in *L'Art Pleistocene dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV-LXVI:Book: 188–89, CD: 1051–1060, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

Pleistocene (Paleolithic) rock art. Dating. Taphonomy.

Abstract: "In this broad overview the corpus of world rock art is defined and compared with the known distribution of Pleistocene rock art. The discrepancies are related to relative research efforts, to the taphonomy of rock art, and to issues relating to the age estimation of rock art. As each of these factors is examined, it becomes apparent that there have been significant distortions in the ways Pleistocene rock art has been characterized and defined. Most particularly, the taphonomic distortions remain inadequately understood and their effects are identified and explained."

Biblio, LMRAA.

Bednarik, Robert G., 2012. "Lower Palaeolithic Palaeoart of the World" in *Congresso Internacional da IFRAO 2009—Piauí/BRASIL FUMDHAMentos- Revista da Fundacao Museu do Homem Americano*, Vol. IX:197-219, Museu do Homem Americano, Piauí, Brazil. ISSN: 0104 351X.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

World. Lower Paleolithic paleoart.

Abstract: "The discovery of Lower Palaeolithic rock art at two sites in central India immediately raises two questions: what is the global context of such extremely early indications of cognitive sophistication in hominins, and how was it possible that the orthodox model claimed that such complexity in human behaviour was exclusive to the Upper Palaeolithic. The available relevant evidence from around the world demonstrates that the Indian evidence is consistent with what has been observed elsewhere."

Internet.

Bednarik, Robert G., 2013. "On American Mammoth Depictions" in *La Pintura 39: 7*, American Rock Art Research Association, Lemon Grove, California.

Sand Island, Bluff, Utah. Four Corners. United States. North America. Mammoth motif(s). Paleolithic art. Refutation.

LMRAA.

Bednarik, Robert G., 2013. "Pleistocene Palaeoart in Africa" in *World Rock Art, Special Issue*, R.G. Bednarik, ed. Arts, vol. 2: 6–34, ISSN: 2076-0752. doi 10.3390/arts2010006 (accessed on 7 September 2013).

Africa. Pleistocene (Paleolithic) rock art. Palaeoart.

Abstract: "This comprehensive review of all currently known Pleistocene rock art of Africa shows that the majority of sites are located in the continent's south, but that the petroglyphs at some of them are of exceptionally great antiquity. Much the same applies to portable palaeoart of Africa. The current record is clearly one of paucity of evidence, in contrast to some other continents. Nevertheless, an initial synthesis is attempted, and some preliminary comparisons with the other continents are attempted. Certain parallels with the existing record of southern Asia are defined."

Biblio.

Bednarik, R.G., 2013. "Pleistocene Palaeoart of Asia" in *World Rock Art, Special Issue*, R.G. Bednarik, ed. Arts, vol. 2: 46–76, ISSN: 2076-0752. doi:10.3390/arts2020046 (accessed on 7 September 2013).

Asia. Pleistocene (Paleolithic) rock art. Palaeoart.

Abstract: "This comprehensive overview considers the currently known Pleistocene palaeoart of Asia on a common basis, which suggests that the available data are entirely inadequate to form any cohesive synthesis about this corpus. In comparison to the attention lavished on the corresponding record available from Eurasia's small western appendage, Europe, it is evident that Pleistocene palaeoart from the rest of the world has been severely neglected. Southern Asia, in particular, holds great promise for the study of early cognitive development of hominins, and yet this potential has remained almost entirely unexplored. Asia is suggested to be the key continent in any global synthesis of 'art' origins, emphasising the need for a comprehensive pan-continental research program. This is not just to counter-balance the incredible imbalance in favour of Europe, but to examine the topic of Middle Pleistocene palaeoart development effectively."

Biblio.

Bednarik, R.G., 2013. "Archaeological Constructs of Place in the Pleistocene?" in *Purakala 23*, Rock Art Society of India, Dayalbagh, Agra, India.

Setting: constructs of place. Pleistocene (Paleolithic).

Biblio.

Bednarik, R.G., 2013 (November). "Siega Verde: A Bungled Submission to the World Heritage List" in *Rock Art Research 30*: 256–58, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Siega Verde, Spain. Europe. Cultural resource management. Conservation and preservation. World Heritage List. Upper Paleolithic age for petroglyphs disputed.

LMRAA.

Bednarik, Robert G., 2013. "Lower Palaeolithic Rock Art of India and Its Global Context" in *Indian Journal of Physical Anthropology and Human Genetics 32*: 113–42.

India. Asia. Lower Paleolithic rock art.

Biblio.

Bednarik, Robert G., 2013 (November). "The Tail that Wags the Dog" in *Rock Art Research 30*: 165–67, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Comment on: Oscar Moro Abadia, "Rock Art Stories: Standard Narratives and Their Alternatives", *RAR*, 30(2):139-173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness. Rock Art Science.

LMRAA.

Bednarik, Robert G., 2013 (November). "Megafauna Depictions in Australian Rock Art" in *Rock Art Research 30*: 197–215, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Australia. Megafauna, animal tracks motif(s). Pleistocene (Paleolithic) rock art. Dating.

LMRAA.

Bednarik, Robert G., 2014. "Pleistocene Paleoart of Australia" in *Arts* 3: 156–74, ISSN: 2076-0752. doi:10.3390/arts3010156 (accessed on 4/15/2014).

Australia. Pleistocene (Paleolithic) art.

Abstract: "Pleistocene rock art is abundant in Australia, but has so far received only limited attention. Instead there has been a trend, begun over a century ago, to search for presumed depictions of extinct megafauna and the tracks of such species. All these notions have been discredited, however, and the current evidence suggests that figurative depiction was introduced only during the Holocene, never reaching Tasmania. Nevertheless, some Australian rock art has been attributed to the Pleistocene by direct dating methods, and its nature implies that a significant portion of the surviving corpus of rock art may also be of such age. In particular much of Australian cave art is of the Ice Age, or appears to be so, and any heavily weathered or patinated petroglyphs on particularly hard rocks are good candidates for Pleistocene antiquity. On the other hand, there is very limited evidence of mobiliary paleoart of such age in Australia."

Internet.

Bednarik, Robert G., 2014. "Pleistocene Paleoart of Europe" in *World Rock Art, Special Issue*, R.G. Bednarik, ed. *Arts*, vol. 3: 245–78, ISSN: 2076-0752. doi:10.3390/arts3020245 (accessed on 9/14/2014).

Europe. Pleistocene (Paleolithic) art. Bead. Mobiliary (portable) art. Dating.

Abstract: "As in Australia, Pleistocene rock art is relatively abundant in Europe, but it has so far received much more attention than the combined Ice Age paleoart of the rest of the world. Since archaeology initially rejected its authenticity for several decades, the cave art of France and Spain and the portable paleoart from various regions of Europe have been the subjects of thousands of studies. It is shown, however, that much of the published information is unreliable and subjective, and that fundamental trends in the evidence have been misunderstood. In particular, the data implies that the paleoart of the Early Upper Paleolithic, the work of robust humans such as Neanderthals, is considerably more sophisticated and developed than that of more recent times. Thus, the European paleoart demonstrates that the teleological model of cultural "evolution" is false, which is to be expected because evolution is purely dysteleological. This is confirmed by the extensive record of pre-Upper Paleolithic European paleoart, which is comprehensively reviewed in this paper."

Biblio, Internet.

Bednarik, R.G., 2014 (May). "Data and Interpretation in the Coa Valley, Portugal" in *Rock Art Research* 31: 107–10, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Coa Valley, Portugal. Europe. Using geologic morphology to bracket potential dates for the Coa Valley rock art. Not Paleolithic, argues Bednarik.

LMRAA.

Bednarik, Robert G., 2014. "Pleistocene Palaeoart of the Americas" in *World Rock Art, Special Issue*, R.G. Bednarik, ed. *Arts*, vol. 3: 190–206, ISSN: 2076-0752. doi:10.3390/arts3020190 (accessed on 14 September 2014).

North America. South America. Pleistocene (Paleolithic) art.

Abstract: "In contrast to the great time depth of Pleistocene rock art and mobiliary 'art' in the four other continents, the available evidence from the Americas is very limited, and restricted at best to the last part of the final Pleistocene. A review of what has so far become available is hampered by a considerable burden of literature presenting material contended to be of the Ice Age, even of the Mesozoic in some cases, that needs to be sifted through to find a minute number of credible claims. Even the timing of the first colonization of the Americas remains unresolved, and the lack of clear-cut substantiation of palaeoart finds predating about 12,000 years bp is conspicuous. There are vague hints of earlier human presence, rendering it likely that archaeology has failed to define its manifestations adequately, and Pleistocene palaeoart remains almost unexplored at this stage."

Internet.

Bednarik, Robert G., 2014. "Archaeological Constructs of Place in the Pleistocene?" in *Purakala* 24: 19–26, Rock Art Society of India, Dayalbagh, Agra, India.
Pleistocene (Paleolithic).

Biblio.

Bednarik, Robert G., 2015. "Paleoart of the Lower Paleolithic" in *Progress in Arts and Humanities* 1: 1–12.

Lower Paleolithic art.

Biblio.

Bednarik, Robert G., 2015. "The Lower Paleolithic Petroglyphs of Bhimbetka" in *Rock Art: Recent Researches and New Perspectives: Festschrift to Padma Shri. Dr. Yashodhar Mathpal, G. Ajit Kumar, ed., vol. 1: 181–202*, New Bharatiya Book Corporation, New Delhi, India. ISBN: 8183152635, 9788183152631.

Bhimbetka, Madhya Pradesh, India. South Asia. Lower Paleolithic.

Internet.

Bednarik, Robert G., 2015 (March). "A Baseline for Megafauna Depictions in American Palaeoart" in *Rock Art Research* 32: 24–25, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Sand Island, Utah, United States. North America. Reply of comments on Bednarik, R.G., 2015, 32(1): 3–18, "Pleistocene Fauna Depictions in American Palaeoart". Refutation of Malotki's research based on her analysis of the geologic age of the sandstone cliff where the carvings are found. Pleistocene (paleolithic).

LMRAA.

Bednarik, Robert G., 2015 (March). "Pleistocene Fauna Depictions in American Palaeoart" in *Rock Art Research* 32: 3–30, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. Pareidolic identification. Reviews history of research regarding claims for depictions of Pleistocene megafauna, including dinosaurs and mammoths. Finds no scientifically based credible evidence for these claims. Focuses especial criticism on claims made by Ekkehart Malotki at Sand Island, Utah. Pleistocene (Paleolithic).

LMRAA.

Bednarik, Robert G., 2016. "The Gondershausen Petroglyphs Reconsidered" in *International Newsletter on Rock Art* (76): 23–27, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

https://www.academia.edu/30576080/The_Gondershausen_petroglyphs_reconsidered (accessed on 4/25/2017).

Gondershausen, Hunsrück Region, west of the Rhine River near Koblenz, Germany. Europe. Paleolithic art. Aurignacian age disputed.

LMRAA.

Bednarik, Robert G., 2017. *Palaeoart of the Ice Age*, 213 pgs, Editions Universitaires Europeennes EUE, ISBN: 13:9783639560084.

Africa. Asia. Americas. Europe. Australia. World. Paleolithic (pleistocene, palaeoart) art.

Abstract: "The many hundreds of books and thousands of academic papers on the topic of Pleistocene (Ice Age) art are limited in their approach because they deal only with the early art of southwestern Europe. This is the first book that attempts a comprehensive synthesis of the known Pleistocene palaeoart of six continents, a phenomenon that is in fact more numerous and older in other continents. The book contemplates the origins of art in a balanced manner, based on reality rather than fantasies about cultural primacy. Its key findings challenge most previous perceptions in this field and literally re-write the discipline. Despite the eclectic format and its high academic standards, the book addresses the non-specialist and the specialist reader. It presents a panorama of the rich history of palaeoart, stretching back more

than twenty times as long in time as the cave art of France and Spain. This abundance of evidence is harnessed in presenting a new hypothesis of how early humans began to form and express constructs of reality and thus created the ideational world they existed in. It explains how art-producing behaviour began and the origins of how humans relate to the world consciously."

Internet, LMRAA.

Bednarik, Robert G., 2017. *Paleoart of the Ice Age*, 260 pgs, Cambridge Scholars Publishing, SBN-13: 978-1-4438-9517-0 ISBN-10: 1-4438-9517-2.

<http://www.cambridgescholars.com/download/sample/64110> (accessed on 23 September 2017).

Africa. Americas. Asia. Australia. Europe. World. Review of pleistocene (paleolithic, paleoart, ice age) external "memory traces." "Another misunderstanding of ethnocentric commentators concerns the symbolic function of palaeoart (i.e. involving referent and referrer). It is perfectly possible that palaeoart was indeed symbolic, or that some of it was, but this has not been demonstrated so far and is unlikely to be determined. A much more viable alternative would be to treat palaeoart as the surviving manifestations of exograms: externalised memory traces akin to engrams (Bednarik 1987, 2014a; Donald 1991). This places a very different epistemological framework on the evidence, one that is not governed by a Eurocentric construct of reality. The question, is anything art or not, then becomes as irrelevant as it should always have been, having no scientific merit."

Abstract: "The many hundreds of books and thousands of academic papers on the topic of Pleistocene (Ice Age) art are limited in their approach because they deal only with the early art of southwestern Europe. This is the first book to offer a comprehensive synthesis of the known Pleistocene palaeoart of six continents, a phenomenon that is in fact more numerous and older in other continents. It contemplates the origins of art in a balanced manner, based on reality rather than fantasies about cultural primacy. Its key findings challenge most previous perceptions in this field and literally re-write the discipline. Despite the eclectic format and its high academic standards, the book addresses the non-specialist as well as the specialist reader. It presents a panorama of the rich history of palaeoart, stretching back more than twenty times as long in time as the cave art of France and Spain. This abundance of evidence is harnessed in presenting a new hypothesis of how early humans began to form and express constructs of reality and thus created the ideational world in which they existed. It explains how art-producing behaviour began and the origins of how humans relate to the world consciously."

Internet.

Bednarik, Robert G., 2017 (June). "Equine Petroglyphs in Europe" in *Journal of Archaeological Science: Reports* 13: 99–120, Elsevier, ISSN:2352-409X.

<https://doi.org/10.1016/j.jasrep.2017.03.059> (accessed on 1 May 2017).

Europe. Equine (horse), zoomorph motif(s). Style. Dating. Erosion. Paleolithic art.

Abstract: "In recent decades, numerous examples have been reported of open-air petroglyphs on schists and slates that were attributed to the Upper Palaeolithic period. In the majority of cases, these motifs are said to depict horses. In this paper, a rich concentration of equine petroglyphs on granite surfaces of approximately known ages is taken advantage of to add to understanding the rates of rock surface weathering. The general topic of mistaken Palaeolithic rock art across Eurasia is explored, leading to the appreciation of the difficulties in defining a rock art style. One of these problems is that so many non-Palaeolithic elements have been incorporated in this style that it cannot be regarded as reliable. Another complication arises from the emotive conviction that Pleistocene 'art' is more important than Holocene. That belief probably stems from the notion that the Franco-Cantabrian 'art' substantiates the paradigm of 'civilisation' initially arising in Europe."

ScienceDirect.

Bednarik, Robert G., 2017 (June). "Reading Messages into Palaeoart" in *EXPRESSION: Quaterly e-Journal of Atelier in Cooperation with UISPP_CISNEP International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples*, (16): 24–29, Atelier Editions, Capo di Ponte, Italy. ISSN: 2499-1341.

https://www.academia.edu/33873387/Neuro-ethnological_Messages_from_Rock_Pictures (accessed on 14 July 2017).

Paleolithic art. Mobiliary (portable) art. Interpretation. Scientific method. Pareidolia.

Academia.edu.

Bednarik, Robert G., and Beaumont, Peter B., 2010–2011. “Pleistocene Engravings from Wonderwerk Cave, South Africa” in *Symposium 2: L’Art Pléistocène en Afrique Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 96–97, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Wonderwerk Cave, South Africa Pleistocene (Paleolithic) art.

Abstract: “Confirmed Pleistocene palaeoart from Africa remains rare, but there are a small number of engraved and painted portable objects from various sites in southern Africa. Some of these are stratigraphically attributable to the Middle Stone Age, while Wonderwerk Cave has also produced plaques relating to the prior Fauresmith technocomplex. We here present observations and interpretations of the hominin modification traces on two finds from that site and also consider their find contexts.”

Dialnet.

Bednarik, R., and Beaumont, P., 2012. “Pleistocene Engravings from Wonderwerk Cave, South Africa” in *L’Art Pleistocene dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, Vol. LXV-LXVI:Book: 96–97, CD: 561–570, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

Wonderwerk Cave, South Africa. Paleolithic art.

Biblio, LMRAA.

Bednarik, Robert G., and Hodgston, Derek, eds., 2008. *Pleistocene Palaeoart of the World. Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/tes du XV Congrès Mondial (Lisbonne, 4–9 Septembre 2006)* vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgston British Archaeological Reports (BAR) International Series, (S1804):75 pgs, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.

World. Pleistocene. Paleoart. Paleolithic.

LMRAA.

Bednarik, Robert G., and Kumar, Giriraj, 2008. “The Lower Palaeolithic Rock Art of India” in *Pleistocene Palaeoart of the World. Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 Septembre 2006)* vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgston British Archaeological Reports (BAR) International Series, (S1804):33-39, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.

Auditorium Cave, Bhimbetka, Daraki-Chattan, India. Lower Paleolithic rock art. Cupules, engraved grooves, covered with Acheulian strata. Dating.

Bancroft, LMRAA, Biblio, MWRBRAD.

Bednarik, Robert G., and Kumar, Giriraj, 2012. “Discovery of Lower Palaeolithic Petroglyphs from Central India and its Impact on the Concept of Cognitive and Cultural Evolution of the Hominins” in *Rock Art in Modern Society. On the 290th Anniversary of the Discovery of Tomskaya Pisanitsa, Book of Papers of the International Conference, August 22–26, Kemerovo, Russia*, vol. 2: 181–88, Kuzbassvuzizdat, Kemerovo, Russia. ISBN: 9785202010255.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

Central India. Lower Paleolithic. Cognitive evolution. Cultural evolution. Hominins. In Russian.

Bancroft.

Bednarik, Robert G., Kumar, Giriraj, Watchman, Alan and Roberts, Richard G., 2005 (November). “Preliminary Results of the EIP Project” in *Rock Art Research 22*: 147–97, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Daraki-Chattan, Rewa-Chambal Valley, Auditorium Cave, Bhimbetka, India. Cupules. Dating. Lower Paleolithic. EIP (Early Indian Petroglyphs Project).
LMRAA, MWRBRAD.

Bednarik, R.G., Kumar, G., Watchman, A. and Roberts, R.G., 2006 (May). "Response to Harrod's Questions" in *Rock Art Research* 23: 114–18, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Daraki-Chattan, Rewa-Chambal Valley, Auditorium Cave, Bhimbetka, India. Reply to James Harrod's comment on: Robert G. Bednarik, Giriraj Kumar and Alan Watchman, "Preliminary Results of the EIP Project", *Rock Art Research*, 22:147-197. Cupules. Dating. Lower Paleolithic. EIP (Early Indian Petroglyphs Project).
LMRAA.

Bednarik, R.G., and Sreenathan, M., 2012 (November). "Traces of the Ancients: Ethnographic Vestiges of Pleistocene Art" in *Rock Art Research* 29: 191–217, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

Andaman Islands, Bay of Bengal, India. Southern Asia. Pleistocene (Paleolithic) art. Jarawa Ethnography. Geometric motif(s). Young people as creators of the art.
LMRAA.

Bednarik, R.G., and Sreenathan, M., 2015. "Horse and Bull Petroglyphs of Europe" in *Bollettino del Centro Camuno di Studi Preistorici* 40: 7–30, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISSN: 1594-7084.

http://www.cbsp.it/web/INFOCCSP/bcsp/bcsp40_preview.pdf (accessed on 9 June 2017).

Europe. Horse, bull motif(s). Holocene vs. Pleistocene (Paleolithic). Neo-colonialist bias.

Abstract: "This paper summarises a large number of cases in which late Holocene rock art in Europe, often of the historical period, has been pronounced to be of the Pleistocene, generally on the basis of perceived style. Since a large component of what is widely regarded as 'Palaeolithic' rock art is in fact not of that period, it follows that the concepts currently held of Palaeolithic style must be severely flawed. The reasons for the importance given to Palaeolithicity in Europe are explored, leading to the hypothesis that it is seen as underpinning the neo-colonialist notion that art, symbolism and human cognitive modernity originated in Europe in the Upper Palaeolithic. This is demonstrably a fallacy that has dominated nearly all discourse on the 'origins of art', suggesting that those who hold this view are inadequately informed. The causes of the persistence of this myth are explored from a global perspective."

LMRAA, Internet.

Bednarik, Robert G., and Yuzhu You, 1991 (November). "Palaeolithic Art from China" in *Rock Art Research* 8: 119–23, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

China. South Asia. Paleolithic art. Mobiliary (portable) art. Bone.

LMRAA.

Bégouën, Eric, and Bégouën, Marie-Brune, 2013. "Découverte d'un Grand Phallus Gravé Magdalénien dans la Grotte des Trois-Frères (Ariège)" in *Bulletin de la Société Préhistorique Française* 110: 127–29, Société Préhistorique Française, Paris, France. ISSN: 0249-7638.

http://www.prehistoire.org/offres/file_inline_src/515/515_P_27559_3.pdf (accessed on 20 April 2014).

Trois-Frères, Ariège), France. Europe. Paleolithic art. Phallus motif(s). Magdalenian.

Internet.

Begouen, E., and Begouen, M.-B., .2013. "Centenaire de la Decouverte de la Gortte du Tuc d'Audoubert (Ariege) et de ses "Bisons d'Argile"" in *International Newsletter on Rock Art* (65): 24–27, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Inora_65_2013_1_Ensemble.pdf (accessed on 22 April 2017).
Tuc d'Audoubert, Ariège, France. Europe. Clay bison motif(s). Paleolithic art.
Biblio.

Bégouën, H., 1912. "Une Nouvelle Grotte a Gravures dans l'Ariège, la Caverne du Tuc d'Audoubert" in *XIIe Congres International d'Anthropologie*, Geneve, 489–97.
Tuc d'Audoubert, Ariège, France. Europe. PALEOLITHIC CAVE ENGRAVINGS. Includes 3 plates, 2 figures.
FHCCA, Biblio.

Bégouën, Henry, 1912. "Les Statues Préhistoriques de la Caverne du Tuc d'Audoubert" in *L'Anthropologie* 23: 657–65, Masson, Paris, France. ISSN: 0003-5521.
Tuc d'Audoubert, Ariège, France. Europe. PALEOLITHIC CAVE ART. Includes 3 photos.
FHCCA, Biblio.

Bégouën, Henry, 1912. "Les Bisons d'Argile de la Caverne du Tuc d'Audoubert (Ariège)" in *Comptes Rendus de Sceances de l'Academie des Inscriptions et Belles-Lettres* 56: 532–38, L'Academie des Inscriptions et Belles-Lettres, Paris, France. eISSN: 1969-6663.
http://www.persee.fr/doc/crai_0065-0536_1912_num_56_7_73103 (accessed on 1 August 2017).
Tuc d'Audoubert, Ariège, France. Europe. Paleolithic cave art. Bison motif(s).
FHCCA, Persee.

Bégouën, Henry, 1913. "Les Statues d'Argile Prehistoriques de la Caverne du Tuc d'Audoubert" in *Bulletin de la Societe Ariègeoise des Sciences, Lettres et Arts* 13: 244–46, Societe Ariègeoise des Sciences.
Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art. Bison motif(s). Clay sculpture.
UVAP.

Bégouën, Henry, 1913. "Les Statues de Bison du Tuc d'Audoubert" in *Bulletin de la Societe Archaeologie du Midi de la France* 42: 61–62, Societe Archaeologie du Midi de la France.
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UVAP.

Bégouën, Comte, 1920. "Note sur la Caverne des Trois-Frères" in *Bulletin de la Société Préhistorique Française* 17: 239–40, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.
http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1920_num_17_10_7514 (accessed on 19 October 2011).
Trois-Frères, Ariège, France. Europe. Paleolithic art.
Persee.

Bégouën, Henry, 1920. "Un Dessin Relevé dans la Caverne des Trois-Frères, à Montesquieu-Avantès (Ariège)" in *Comptes Rendus de Sceances de l'Academie des Inscriptions et Belles-Lettres* 64: 303–10, L'Academie des Inscriptions et Belles-Lettres, Paris, France. eISSN: 1969-6663.
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Les Trois Freres, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. The "Sorcerer" motif(s).
FHCCA, Biblio, Persee.

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Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art..
UVAP.

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Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art. Bison motif(s). Clay sculpture.

UVAP.

Bégouën, Henry, 1923. "Découverte de Modelages en Argile de l'Époque Magdalénienne dans la Caverne de Montespan (Haute-Garonne)" in *Comptes Rendus de Seances de l'Academie des Inscriptions et Belles-Lettres* 67: 401–2, L'Academie des Inscriptions et Belles-Lettres, Paris, France. eISSN: 1969-6663.

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Caverne de Montespan, Haute-Garonne, France. Europe. Paleolithic art. Clay sculpture.

Persee.

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UVAP.

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France. Europe. Magic is of prehistoric origin. Paleolithic art.

Biblio, PAPP.

Bégouën, H, 1925. "Quelques Nouvelles Figurations Humaines Préhistoriques dans les Grottes de l'Ariège" in *Congres International d'Anthropologie* 181–91, Stratsbourg, Austria.

LE PORTEL, MAS D'AZIL, ARIEGE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. 3 FIGURES.

FHCCA, Biblio.

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Pyrenees. France. Europe. Paleolithic art.

Biblio.

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Tuc d'Audoubert, Ariège, France. Europe. PALEOLITHIC. PORTABLE ROCK ART. MOBILIARY. Includes 6 plates.

FHCCA, AL@RLG, Biblio.

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France. Europe. Paleolithic art. Magic.

UVAP.

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Trois Frères, Ariège, France. Europe. Paleolithic art.

UVAP.

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France. Europe. Paleolithic art. Finger trace motif(s).

UVAP.

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France. Europe. Paleolithic art. Magic origins.
ARP.

Bégouën, Henry, 1929. “A propos de l’Idée de Fécondité dans l’Iconographie Préhistorique” in *Bulletin de la Société Préhistorique Française* 26: 197–99, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.
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France. Europe. Paleolithic art. Fertility.
Biblio, PAPP, Persee.

Bégouën, Henry, 1933. “A propos d’un Os Orne de la Caverne des Trois-Frères” in *Quelques Reflexions de Psychologie Artistique* 43(1–3): 64–68, Festschrift de P.W. Schmidt, Vienna, Austria.
Trois Frères, Montesquieu-Avantès, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone.
UVAP.

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LA BAUME-LATRONE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. 12 FIGURES. 8 PLATES.
FHCCA.

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Trois-Frères, Montesquieu-Avantès, Ariège, France. Europe. Paleolithic art. Bear head motif(s).
UVAP.

Bégouën, H., and H. Breuil, 1928. “Les Ours Desguisés de la Caverne des Trois Frères (Ariège)” in *Publication d’Hommage pour le Père Schmidt* 777–80, Festschrift de P.W. Schmidt, Vienna, Austria.
LES TROIS FRÈRES, MONTESQUIEU-AVANTES, ARIÈGE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. BEAR MOTIF(S). 3 FIGURES.
FHCCA, *Biblio.*

Bégouën, Comte, and Breuil, Abbé H., 1933. “De la Protection des Grottes Préhistoriques” in *Bulletin de la Société Préhistorique Française* 30: 235–38, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.
http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1933_num_30_4_12155 (accessed on 17 October 2011).
France. Spain. Europe. Paleolithic cave art. Cultural resource management. Conservation and preservation.
Persee.

Bégouën, H., and Breuil, H., 1934. “De Quelques Figures Hybrides, Mi-Humaines, Mi-Animales de la Caverne des Trois-Frères (Ariège)” in *Revue Anthropologique* 44: 115–19.
Les Trois-Frères, Montesquieu-Avantès, Ariège, France. Europe. Paleolithic cave art. Half human - half animal (therianthrope) hybrid motif(s). 2 figures.

Bégouën, H., and Breuil, H., 1958. *Les Cavernes du Volp. Tres Freres Tuc d'Audoubert Travaux de l'Institut de Paléontologie Humaine.* 123 pgs, Arts et Metiers Graphiques, Paris, France.

Tres Freres, Tuc d'Audoubert, Volp, France. Europe. Paleolithic cave art.

*Biblio, Melvyl (UCB Anthropol: Call No: N5310 .B43 *c2 copies:), LMRAA.*

Bégouën, Henry, and Vallois, Henri V., 1928. "Etude de Empreints de Pieds Humains du Tuc d'Audoubert, Cabrerets et de Ganties" in *Institut International d'Anthropologie IIIIE Session.* Amsterdam. 20–29 Septembre 1927, 323–337, Library E. Nourry, Paris, France.

Tuc d'Audoubert, Cabrerets, and Ganties, France. Europe. Paleolithic art. Human foot prints.

UVAP, Biblio.

Bégouën, Louis, 1939. "Peirres Gravees et Peintes de l'Epoque Magdalénienne"" in *Melanges de Prehistoire et d'Anthropologie Offerts par Ses Collegues, Amis et Disciples au Professor Compte H. Begouen, J. Marsan, H.Delsol, L.-G. Boursiac, et al,* 289–305, Editions du Museum, Toulouse, France.

Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Engraved stone.

UVAP.

Bégouën, Max, 1925. *Les Bisons d'Argile.* 252 pgs, Fayard, Paris, France.

Montesquieu-Avantes, France. Europe. Paleolithic art. Clay sculpture. Bison motif(s). Fantasy, fiction.

UVAP.

Bégouën, Max, 1926. *Bisons of Clay.* 252 pgs, Longmans Green and Company, New York, New York.

Montesquieu-Avantes, France. Europe. Paleolithic art. Clay sculpture. Bison motif(s). Fantasy, fiction. From the dust jacket- "The story of the Lynx and the Amazon chief Spring-on-the-Prairie brings up from buried years the superstition, cruelty and poetic yearning of what was until recently a lost world."

UVAP.

Bégouën, M., 1971. "Dessins Abstraits et Figurations en Perspectives Tordues" in *Bulletin de la Societe Prehistorique de l'Ariege* 26: 93–94, Societe Prehistorique de l'Ariege, Tarascon-sur-Ariege, France.

France. Europe. Paleolithic cave art. Abstract, twisted perspective motif(s).

UVAP.

Bégouën, Robert, 1984. "Les Bisons d'Argile du Tuc d'Audoubert" in *Les Premiers Artistes Derniers Chasseurs de la Prehistoire. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac, Les Dossiers Histoire et Archeologie,* (87): 77–79, Editions Faton, Dijon, France.

Tuc d'Audoubert, France. Europe. Paleolithic art. Bison motif(s). Discovery and early research.

LMRAA.

Bégouën, R., 1989. "Projet d'Etude Globale les Cavernes du Volp: Enlene, Les Trois-Freres, Le Tuc-D'Audoubert" in *L'Art Parietal Paleolithique. Etude et Conservation.* Colloque International, Perigueux—Le Thot, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 161-162, Ministère de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Cavernes du Volp: Enlene, Les Trois-Freres, Le Tuc-D'Audoubert, France. Europe. Prehistoric art. Paleolithic art.

LMRAA.

Bégouën, Robert, 1993. “Les Animaux Composites” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 201–6, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Composite animal motif(s).

Biblio, LMRAA.

Bégouën, Robert, 2007. “La Gestion et la Conservation des Cavernes du Volp” in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège* 62: 47–56, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Cavernes du Volp, France. Europe. Paleolithic art.

DialNet.

Bégouën, Robert, 2007 (November–December). “Les Magdaléniens Modelaient Aussi l’Argile” in *Les Grottes Ornées en France Les Dossiers de Archéologie* (324): 30–37, Editions Faton, Dijon, France. ISSN: 1141-7137.

Tuc d’Audoubert, Ariège, France, Europe. Paleolithic art. Magdalenian. Clay sculpture.

Abstract: “Découverte en 1912, la vaste caverne du Tuc d’Audoubert (Ariège) restait en grande partie inédite. Depuis 1992, une équipe s’est consacrée à l’étude exhaustive de ce site riche en art pariétal et en occupations humaines datées du Magdalénien moyen. Cet article propose un aperçu des principaux résultats qui feront l’objet d’une monographie à paraître en 2008.”

Internet.

Bégouën, Robert, Berke, Hubert and Pastoors, Andreas, 2012. “L’Abri du Rhinocéros à Montesquieu-Avantès (France)” in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège* 67: 15–26, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

<http://gallica.bnf.fr/ark:/12148/bpt6k96307616/f7.image> (accessed on 23 July 2017).

Montesquieu-Avantès, France. Europe. Paleolithic art.

Dialnet.

Bégouën, Robert, Briois, Francois, Clottes, Jean and Servelle, Christian, 1982. “Art Mobilier sur Support Lithique du Tud d’Audubert, a Montesquieu-Avantes (Ariege)” in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l’Ariège* 37: 15–60, Societe Prehistorique de l’Ariege, Toulouse, France.

Tud d’Audubert, Montesquieu-Avantes, Ariege, France. Europe. Paleolithic art. Portable (mobiliary) art. Engraved plaquettes.

UVAP.

Bégouën, R., Briois, F., Clottes, J. and Servelle, C., 1984–1985. “Art Mobilier sur Support Lithique d’Enlene (Montesquieu—Avantes, Ariege). Collection Beguoen du Musee de l’Homme” in *ARS Praehistorica* 3–4: 25–80, Editorial AUSA, Sabadell, Spain.

Enlene, Montesquieu - Avantes, Ariege, France, Europe. Paleolithic cave art. Mobiliary (portable) art.

ICOMOS, Biblio,

Bégouën, Robert, Briois, Francois, Clottes, Jean and Servelle, Christian, 2015. “2.7 Art Mobilier sur Support Lithique du Tud d’Audubert, a Montesquieu-Avantes (Ariege)” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 289–316, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Tud d’Audubert, Montesquieu-Avantes, Ariege, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved plaquettes. (Reprint from *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l’Ariège*, 1982, 37, 15-60).

LMRAA

Bégouën, R., Briois, R. Clottes, J. and Servelle, C., 2015. “2.13 Art Mobilier sur Support Lithique d’Enlene (Montesquieu—Avantes, Ariege). Collection Beguoen du Musee de l’Homme” in *Une*

Vie d'Art Préhistorique L'Homme des Origines, 346–397, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d'Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved plaquette. Human and animal motif(s). (Reprint from ARS Praehistorica, 1984 - 1985, 3-4, 25-80). LMRAA.

Bégouën, R., and Clottes, J., 1979. "Le Baton au Saumon d'Enlène (Montesquieu - Avantes, Ariège)" in *Bulletin de la Societe Préhistorique Ariège-Pyrénées XXXIV*: 5–13, Societe Préhistorique de l'Ariège, Toulouse, France.

Enlène, Montesquieu—Avantes, Ariège, France. Europe. Paleolithic cave art. Salmon motif(s).

Biblio, ICOMOS.

Bégouën, Robert, and Clottes, Jean, 1979. "Galet Gravé de la Caverne d'Enlène, à Montesquieu-Avantès (Ariège)" in *Caesaraugusta: Publicaciones del Seminario de Arqueologia y Numismatica Aragonesas* 49–50: 57–64, Institución Fernando el Católico, Zaragoza, Spain. ISSN: 0007-9502.

Enlène, Montesquieu-Avantès, Ariège, France. Europe. Paleolithic art. Engraved roller. Mobiliary (portable) art. ICOMOS, Dialnet.

Bégouën, Robert, and Clottes, Jean, 1981. "Apports Mobiliers dans les Cavernes du Volp: (Enlène, Les Trois Frères, Le Tuc d' Audoubert)" in *Altamira Symposium. Actas del Symposium Internacional Sobre Arte Prehistorico*. Madrid, Asturias, Santander, 1979, 157–88, Ministerio de Cultura, Dirección General de Bellas Artes, Archivos y Bibliotecas, Madrid, Spain. ISBN: 84-7483-182-2.

Enlène, Les Trois Frères, Le Tuc d' Audoubert, Volp, France. Europe. Paleolithic art. Mobiliary (portable) art.

Dialnet, Biblio.

Bégouën, Robert, and Clottes, Jean, 1981. "Nouvelles Fouilles dans la Salle des Morts de la Caverne d'Enlène, a Montequieu-Avantes (Ariège)" in *Congrès Préhistorique de France-21e Session (3–9 Septembre 1979)*. Préhistoire du Quercy dans le Contexte du Midi-Pyrénées, 33–57, Société Préhistorique Française, CNRS Editions, Paris, France.

Caverne d'Enlène, Montequieu-Avantes, Ariège, France. Europe Paleolithic art. Archaeological context.

UVAP.

Bégouën, Robert, and Clottes, Jean, 1983. "A propos d'une Datation Radiocarbone de l'Habitat Magdalénien du Tuc d' Audoubert" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège* 37: 119–22, Societe Préhistorique de l'Ariège, Toulouse, France.

Tud d' Audubert, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Radiocarbon date. Magdalenian.

IIA.

Bégouën, Robert, and Clottes, Jean, 1984. "Un Cas d'Erotisme Préhistorique" in *La Recherche* 57: 92–95, Sophia Publications, Paris, France.

Enlène, France. Europe. Paleolithic cave art. Eroticism (sexuality).

ICOMOS, Biblio.

Bégouën, Robert, and Clottes, Jean, 1984. "Grotte des Trois-Frères" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 400–9, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte des Trois Freres, Midi-Pyrénées, France. Europe. Paleolithic cave art. Animal, bear, mammoth, horse, bird, deer, ibex, feline, conflated human (sorcerer, therianthrope) motif(s).

UVAP, LMRAA.

Bégouën, Robert, and Clottes, Jean, 1984. "Grotte du Tuc d'Audoubert" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 410–15, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Grotte du Tuc d'Audoubert, Midi-Pyrenees, France. Europe. Paleolithic cave art. Animal, bison, horse, claviform, vulva, fantastic animal motif(s).
UVAP, LMRAA.

Bégouën, Robert, and Clottes, Jean, 1986–1987. "Le Grand Felin des Trois-Freres" in *Antiquités Nationales* 18–19: 109–13. Trois-Freres, Midi-Pyrenees, France. Europe. Paleolithic art. Feline motif(s).
UVAP.

Bégouën, Robert and Clottes, Jean, 1988. "Materiaux pour Servir a l'Histoire de Montespan" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège* 43: 13–33, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020. Montespan, France. Europe. Paleolithic art. Clay model. Sculpture.
Biblio, Internet.

Bégouën, Robert, and Clottes, Jean, 1991. "Portable and Wall Art in the Volp Caves, Montesquieu-Avantes (Ariege)" in *Proceedings of the Prehistoric Society* 57(Pt. 1): 65–79, The Prehistoric Society, London, England. ISBN: 901286628 1. VOLP CAVES, MONTESQUIEU-AVANTES, ARIEGE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTING. PORTABLE ART.
Biblio, ICOMOS, Internet, LMRAA

Bégouën, Robert, and Clottes, Jean, 1993. "Montesquieu-Avantès. Grotte du Tuc d'Audoubert" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1992, 30–31. Montesquieu-Avantès, Grotte du Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art.
IIA.

Bégouën, Robert, and Clottes, Jean, 1994. "Montesquieu-Avantès. Grotte du Tuc d'Audoubert" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1993, 36. Montesquieu-Avantès, Grotte du Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art.
IIA.

Bégouën, Robert, and Clottes, Jean, 1995. "Les Humains dans les Cavernes du Volp" in *La Dame de Brassempouy, Actes du Colloque de Brassempouy, Julliet 1994, Liege Etudes et Recherches Archeologiques de l'Universite de Liege, (ERAUL)*, vol. 74: 29–40, Museum National d'Histoire Naturelle. Cavernes du Volp, Ariège, France. Europe. Paleolithic art. Human motif(s).
UVAP.

Bégouën, Robert, and Clottes, Jean, 1995. "Montesquieu-Avantès. Grotte du Tuc d'Audoubert" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1994, 33–34. Montesquieu-Avantès, Grotte du Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art.
IIA.

Bégouën, Robert, and Clottes, Jean, 2008. "Douze Nouvelles Plaquettes d'Enlene" in *Espacio, Tiempo y Forma, Serie I, Nueva Epoca. Prehistoria y Arqueologia* 1: 77–92, Universidad Nacional de Educación a Distancia (España). Facultad de Geografía e Historia (UNED), ISSN: 1131-7698. <http://revistas.uned.es/index.php/ETFI/article/view/1931/1807> (accessed on 6 May 2016). Caverne de Enlene, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Human and animal motif(s).

Abstract: "The choice of this paper for a Festschrift to the memory of our regretted friend Profesor Eduardo Ripoll is not due to chance. This is because the only paper in which we have presented numerous engraved plaquettes (31 in all) from Enlène, in all their details (descriptions as complete as possible, tracings and photographs) as we are doing here, was published in the prestigious series he had created, edited and of which he was justly proud, Ars Praehistorica (Bégouën et al., 1984/5)."

UVAP, Internet.

Bégouën, Robert, and Clottes, Jean, 2013. "Quelques Objets d'Art sur Support Osseux d'Enlène" in F. Javier Fortea Perez, *Universitatis Ovetensis Magister. Estudios en Homenaje, Marco de la Rasilla Vives, dir.*, 287–304, Universidad de Oviedo, Ediciones de la Universidad de Oviedo, Oviedo, Spain. ISBN: 978-84-8317-983-3, 978-84-940141-3-0.

Caverne de Enlène, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone.

UVAP.

Bégouën, Robert, and Clottes, Jean, 2015. "1.13 Materiaux pour Servir a l'Histoire de Montespan" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 121–34, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Montespan, France. Europe. Paleolithic art. Rock feature incorporation. (Reprint from Bulletin de la Société Préhistorique Ariège-, 1998, 43: 13–33).

LMRAA.

Bégouën, Robert, and Clottes, Jean, 2015. "2.6 Apports Mobiliers dans les Cavernes du Volp: (Les Trois Frères, Le Tuc d' Audoubert)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 261–88, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Enlène, Les Trois Frères, Le Tuc d' Audoubert, Cavernes du Volp, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. (Reprint from Altamira Symposium. Actas del Symposium Internacional Sobre Arte Prehistorico, 1981. Madrid, Asturias, Santander, 1979, 157-188).

LMRAA.

Bégouën, Robert, and Clottes, Jean, 2015. "2.8 Nouvelles Fouilles dans la Salle des Morts de la Caverne d'Enlène, a Montesquieu-Avantes (Ariège)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 317–20, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d'Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Archaeological context. (Reprint from Congrès Préhistorique de France-21e Session (3–9 Septembre 1979). Préhistoire du Quercy dans le Contexte du Midi-Pyrénées, 33–57).

LMRAA.

Bégouën, Robert, and Clottes, Jean, 2015. "2.9 Galet Gravé de la Caverne d'Enlène, à Montesquieu-Avantès (Ariège)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 321–24, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d'Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved pebble. (Reprint from Caesaraugusta: Publicaciones del Seminario de Arqueologia y Numismatica Aragonesas, 1979, 49–50: 57–64).

LMRAA.

Bégouën, Robert, and Clottes, Jean, 2015. "2.10 Le Baton au Saumon d'Enlène (Montesquieu—Avantes, Ariège)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 325–28, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d'Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. Salmon (fish) motif(s). (Reprint from Préhistoire Ariégeoise, 1979, XXXIV: 5–13).

LMRAA.

Bégouën, Robert, and Clottes, Jean, 2015. “2.14 Complements aux Plaquettes Gravees d’Enlene” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 398–414, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d’Enlene, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved plaquette. Human and animal motif(s). (Reprint from Cuadernos de Arte Rupestre, 2007, 4, 51–80).

LMRAA.

Bégouën, Robert, and Clottes, Jean,, 2015. “2.15 Douze Nouvelles Plaquettes d’Enlene” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 415–30, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d’Enlene, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved plaquette. Animal motif(s). (Reprint from Espacio, Tiempo y Forma, Serie I, Nueva Epoca. Prehistoria y Arqueología, 2008, 1, 77–92).

LMRAA.

Bégouën, Robert and Clottes, Jean, 2015. “2.16 Quelques Objets d’Art sur Support Osseux d’Enlene” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 431–449, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Enlene, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. (Reprint from F. Javier Fortea Perez, Universitatis Ovetensis Magister. Estudios en Homenaje, Marco de la Rasilla Vives, dir., 2013, 287–304, Universidad de Oviedo, Ediciones de la Universidad de Oviedo, Oviedo, Spain).

LMRAA.

Bégouën, Robert and Clottes, Jean, 2015. “3.10 Grotte des Trois-Freres” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 642–657, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte de Trois Freres, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises, A. Leroi-Gourhan, ed., 1984, 400–409).

LMRAA.

Bégouën, Robert and Clottes, Jean, 2015. “3.11 Le Grand Felin des Trois-Freres” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 658–63, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte de Trois-Freres, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from Antiquities Nationales, 1986-1987, 18–19, 109–113).

LMRAA.

Bégouën, Robert and Clottes, Jean, 2015. “3.12 Grotte du Tuc d’Audoubert” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 664–74, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte du Tuc d’Audoubert, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises, A. Leroi-Gourhan, ed., 1984, 410–415, Ministère de la Culture: Imprimerie Nationale, Paris, France).

LMRAA.

Bégouën, Robert and Clottes, Jean, 2015. “4.4 Art Mobilier et Art Parietal dans les Cavernes du Volp” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 791–810, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Tuc d’Audubert, Enlene, Trois Freres, Cavernes du Volp, France. Europe. Paleolithic art. Mobiliary (portable) art. (Reprint from L’Art des Objets au Paleolithique, 1. L’Art Mobilier et son Contexte, Actes du Colloque

de Foix-Le Mas d'Azil, 16-21, Nov. 1987, Jean Clottes, ed., 1990, 157–172, Ministère de la Culture, Foix, France).

LMRAA.

Bégouën, Robert and Clottes, Jean, 2015. "4.15 Les Humains dans les Cavernes du Volp" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 939–944, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Cavernes du Volp, Ariège, France. Europe. Paleolithic art. Feline motif(s). Including Mobiliary (portable) art. (Reprint from La Dame de Brassempouy, Actes du Colloque de Brassempouy, Julliet 1994, Liege, ERAUL, 74, 29–40).

LMRAA.

Bégouën, Robert, Clottes, Jean and Delporte, Henri, 1977. "Le Retour du Petit Bison au Tuc d'Audoubert" in *Bulletin de la Société Préhistorique Française* 74: 112–20, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1977_num_74_4_8491# (accessed on 10/13/2011).

Tuc d'Audoubert, à Montesquieu-Avantès, Ariège, France. Europe. Paleolithic art. Bison motif(s). Modelled clay. Facsimile. Cultural resource management. Conservation and preservation.

Persee.

Bégouën, R., Clottes, J. and Delporte, H., 1984–1985. "Art Mobilier sur Support Lithique d'Enlène" in *Bulletin Societe Prehistoire Francais* 74: 112–20.

Enlène, France. Europe. Portable art (mobiliary art). Paleolithic art.

Biblio.

Bégouën, Robert, Clottes, Jean, Faist, Francois, Fritz, Carole, Tosello, Gilles and Pastoors, Andreas, 1996. "Montesquieu-Avantès. Grotte du Tuc d'Audoubert" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1995, 37–39.

Montesquieu-Avantès, Grotte du Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art.

IIA.

Bégouën, Robert, Clottes, Jean, Faist, Francois, Fritz, Carole, Tosello, Gilles and Pastoors, Andreas, 1997. "Montesquieu-Avantès. Grotte du Tuc d'Audoubert" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1996, 37–39.

Montesquieu-Avantès, Grotte du Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art.

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Bégouën, Robert, Clottes, Jean, Faist, Francois, Fritz, Carole, Tosello, Gilles and Pastoors, Andreas, 1999. "Montesquieu-Avantès. Grotte du Tuc d'Audoubert" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1998, 37–39.

Montesquieu-Avantès, Grotte du Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art.

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Bégouën, Robert, Clottes, Jean, Faist, Francois, Fritz, Carole, Tosello, Gilles and Pastoors, Andreas, 2000. "Montesquieu-Avantès. Caverne du Tuc d'Audoubert" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1999, 32–33.

Montesquieu-Avantès, Grotte du Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art.

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Bégouën, Robert, Clottes, Jean, Feruglio, Valerie and Pastoors, Andreas, 2014. *La Caverne des Trois-Freres. Anthologie d'un Exceptionnel Sanctuaire Préhistorique*. 248 pgs, Somogy Editions d'Art, Paris, France. EAN : 9782757206447.

Trois-Freres, France. Europe. Paleolithic art.

Abstract: "La grotte des Trois-Frères fait partie des trois Cavernes du Volp, qui forment un ensemble archéologique unique. Avec plus de 1 300 gravures et peintures, elle représente à elle seule plus de la moitié du corpus pariétal des Pyrénées ariégeoises. La figure du Sorcier, peinte et gravée, est universellement connue et demeure l'une des icônes les plus populaires de l'art préhistorique. Grâce aux membres de la famille Bégouën, inventeurs et propriétaires de la caverne, celle-ci est demeurée quasiment intacte à ce jour, cent ans après sa découverte en 1914. Cet ouvrage retrace fidèlement son histoire, les règles strictes mises en place dès l'origine pour sa conservation, et les diverses recherches qui y furent effectuées, dont certaines sont inédites. Enfin, il permet une visite détaillée de la grotte, offrant pour la première fois une vue d'ensemble de ce magnifique sanctuaire préhistorique."

Academia.edu, Internet, Biblio, LMRAA.

Bégouën, R., Clottes, J., Giraud, J.P. and Rouzau, F., 1982. "Plaquette Gravée d'Enlène Montesquieu Avantes (Ariege)" in *Bulletin de la Société Préhistorique Française* 79: 103–9, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1982_num_79_4_5370 (accessed on 10/10/2011).

Enlène, Montesquieu Avantes, Ariege, France. Europe Paleolithic cave art. Mobiliary (portable) art.

ICOMOS, Persee, Biblio.

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Enlène, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved stone plaque.

Persee, Biblio.

Bégouën, R., Clottes, J., Giraud, J.P. and Rouzau, F., 1986. "Le Propulseur au Saiga d'Enlène" in *Bulletin de la Société Préhistorique de l'Ariège* 41: 3–14, Société Préhistorique de l'Ariège, Tarascon-sur-Ariege. ISSN: 0245-9523.

Enlène, France. Europe. Paleolithic cave art.

ICOMOS.

Bégouën, Robert, Clottes, Jean, Giraud, Jean-Pierre and Rouzau, Francois, 1987. "Un Bison Sculpté en Gres a Enlène" in *Bulletin de la Societe Meridionale de Speleologie et de Prehistoire* 27: 23–27.

Enlène, Ariege, France. Europe. Paleolithic art. Bison motif(s). Sculpted in sandstone.

UVAP.

Bégouën, R., Clottes, J., Giraud, J.P. and Rouzau, F., 1988–1989. "La Rondelle au Bison d'Enlène (Montesquieu - Avantes, Ariege)" in *Zephyrus: Revista de Prehistoria y Arqueologia* 41–42: 19–25, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1831/1887 (accessed on 12/4/2011).

Enlène, Montesquieu - Avantes, Ariege, France. Europe. Paleolithic cave art. Animal, bison motif(s). Mobiliary (portable) art.

Abstract: "Une rondelle perforée en os, hors du commun par son décor, a été mise au jour dans une couche du Magdalénien moyen de la grotte d'Enlène. Sur la moitié d'une face un bison entier a été gravé. L'autre face présente un décor beaucoup plus fruste et n'était vraisemblablement pas destinée à être vue. Cette rondelle, caractéristique du Magdalénien moyen, est replacée par les auteurs dans le contexte des objets de même nature connus en France et dans les Asturies"

ICOMOS, Internet, Biblio.

Bégouën, R., Clottes, J., Giraud, J.-P. and Rouzaud, F., 1989. “Les Foyers de la Caverne d’Enlène (Montesquieu-Avantes, Ariège)” in *Actes du Colloque de Nemours (1987)*, Memoires du Musee de Prehistoire d’Ile-de-France, 167–169.

Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art.
UVAP.

Bégouën, Robert, Clottes, Jean Giraud, Jean-Marie and Rouzaud, François, 1989. “Escultura de Bisonte en Arenisca del Yacimiento de Enlène (Montesquieu-Avantès, Ariège, Francia)” in *Cien Años Después de Sautuola: Estudios en Homenaje a Marcelino Sanz de Sautuola en el Centenario de su Muerte*, González Morales, Manuel R., ed. Estudios de Cantabria, vol. 1: 115–130, Diputacion Regional de Cantabria, Consejería de Cultura, Educación y Deporte, Santander, Spain. ISBN: 84-85349-86-5.

Enlène, Montesquieu-Avantès, Ariège, France. Europe. Sculpture. Paleolithic art. Bison motif(s).
Dialnet, Biblio (cites 117–129).

Bégouën, R., Clottes, J., Giraud, J.-P. and Rouzaud, F., 1996. “Os Plantés et Peintures Rupestres dans la Caverne d’Enlène” in *Pyrénées Préhistoriques: Arts et Sociétés: Actes du 118e Congrès National des Sociétés Historiques et Scientifiques*, [Commission de Pré- et Protohistoire, Pau, 25–29 October 1993], Henri Delporte and Jean Clottes, eds., 283–306, Les Editions du CTHS, Paris, France. ISBN: 2735503291 9782735503292.

Enlène, France. Europe. Paleolithic art.
Internet, Biblio.

Begouen, R., Clottes, J., Giraud, J.-P. and Rouzad, F., 1996. “Enlène (Montesquieu-Avantes, Ariège)” in *L’Art Préhistorique des Pyrenees. Catalogue d’Exposition, Paris, Musee des Antiquities Nationales, Reunion des Musees Nationaux*, 182–190, ISBN: 2711833755 9782711833757. Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art.

UVAP.

Bégouën, R., Clottes, J. Girard, J.P. and Rouzaud, F., 2015. “2.11 Plaquette Gravée d’Enlène Montesquieu Avantes (Ariège)” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 329–338, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d’Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved plaquette. (Reprint from Bulletin de la Société Préhistorique Française, 1982, 79(4): 103–109).

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Bégouën, Robert, Clottes, Jean, Girard, Jean-Pierre and Rouzaud, Francois, 2015. “2.12 Compléments à la Grande Plaquette Gravée d’Enlène” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 339–345, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Caverne d’Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved

plaquette. (Reprint from Bulletin de la Société Préhistorique Française, 1984, 81(5): 142–148).

LMRAA.

Bégouën, R., Clottes, J., Giraud, J.P. and Rouzaud, F., 2015. “2.17 Le Propulseur au Saiga d’Enlène” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 450–457, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Enlène, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Carved atlatl from Saiga Antelope bone. (Reprint from Bulletin de la Société Préhistorique de l’Ariège, 1986, 41, 3–14).

LMRAA.

Bégouën, Robert, Clottes, Jean, Giraud, Jean-Pierre and Rouzau, Francois, 2015. “2.18 Un Bison Sculpté en Gres a Enlene” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 458–462, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Enlene, Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Bison motif(s). Sculpted in sandstone. (Reprint from Bulletin de la Societe Meridionale de Speleologie et de Prehistoire 1987, 27: 23–27).

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Montesquieu-Avantes, Ariège, France. Europe. Paleolithic art. Bison motif(s). Mobiliary (portable) art. Round disk (rondelle). (Reprint from Zephyrus: Revista de Prehistoria y Arqueología, 1988 - 1989, 41–42: 19–25).

LMRAA.

Bégouën, R., Clottes, J., Giraud, J.-P. and Rouzau, F., 2015. “4.21 Os Plantés et Peintures Rupestres dans la Caverne d’Enlène” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 993–1008, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

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Tuc d’Audoubert, France. Europe. Paleolithic art. Magdalenian. Archaeological context.

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Begouen, R., Fritz, C., Tosello, G., Clottes, J., Pastoors, A., Faist, F., Lacombe, S. and Fosse, P., 2007. “Les Magdaleniens Modelaient Aussi l’Argile” in *Les Dossiers d’Archeologie* (324): 30–37.

France. Europe. Paleolithic art. Magdalenian. Clay sculpture.

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Tuc d'Audoubert, France. Europe. History of research. Cultural resource management. Conservation and preservation. Magdalénian. Paleolithic art. Animal, bison motif(s). Mobiliary (portable) art. Plaquettes. Clay modelling.

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Neschers, Puy-de-Dôme, Auvergne region, France. Europe. Mobiliary (portable) art. Bone. Paleolithic art. Magdalénian. Horse motif(s).

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Rouffignac, France. Europe. Paleolithic art. Authenticity.
ABMARB.

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Kapova, Ural Mountains, Russia. Europe. Paleolithic art.
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Altamira, Santander, Spain. Europe. Paleolithic art.
ABMARB.

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Tito Bustillo, Ardines, Ribadsella, Asturias, Spain. Europe. Paleolithic cave art. Vulva, signs in red pigment motif(s). Female.

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ICOMOS, ABMARB.

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LMRAA, ABMARB.

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Europe. Paleolithic art. Levantine rock art. Chronology.
ABMARB,

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Spain. Europe. Paleolithic art.
LMRAA, ABMARB.

Beltran Martinez, A., 1989. "Decouvertes Recentes en Espagne" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine*, 69–78, Ministere de la Culture de la Communication

des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Spain. Europe. Prehistoric art. Paleolithic art. With discussion by F. Soleihavoup and A. Beltran.

LMRAA, ABMARB (cites pagination as 60–64).

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Europe. Paleolithic art. Levantine rock art. Persistence, continuity of style.

ABMARB, Dialnet.

Beltrán Martínez, Antonio, 1989. "El Arte Parietal y el Mobiliario entre el Paleolítico Final y el 'Levantino'" in *Crónica del XIX Congreso Arqueológico Nacional, 1987, Valencia*, vol. 2: 45–50, Universidad de Zaragoza, ISBN: 84-600-7262-2.

Spain. Europe. Late Paleolithic art. Levantine art. Mobiliary (portable) art.

Dialnet, ABMARB,

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Spain. Europe. Paleolithic art. Mobiliary (portable) art. Mesolithic. Azilian. Levantine rock art. Chronology.

LMRAA.

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Spain. Europe. Paleolithic art.

Dialnet, ABMARB,

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Spain. Europe. Paleolithic art. Levantine rock art. Schematic rock art. Sylistic persistence.

ABMARB.

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France. Spain. Europe. Paleolithic art.

ABMARB, Internet.

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Spain. Europe. Paleolithic art.

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Europe. Paleolithic art. Pablo Picasso.

ABMARB.

Beltran, Antonio, 1995. "New Paleolithic Paintings at Cieza (Murcia, Spain)" in *International Newsletter on Rock Art* (10): 8, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

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CIEZA, MURCIA, SPAIN. EUROPE. PALEOLITHIC CAVE PAINTING.

LMRAA (PHOTO COPY), ABMARB

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Pyrenees. Spain. France. Europe. Paleolithic art. Magdalenian. Bronze Age.

ABMARB, Internet.

Beltrán Martínez, Antonio, 1998. "El Arte Prehistorico Espanol. Estado de la Cuestion en 1998" in *BARA: Boletín de Arte Rupestre de Aragón* 1: 21–39, Diputación General de Aragón: Departamento de Cultura y Turismo, Centro de Arte Rupestre "Antonio Beltrán", Zaragoza, Spain. ISSN: 1139-9260.

Aragon, Spain. Europe. Rock art studies. Upper Paleolithic, macro-schematic, linear-geometric, levantine art. semi-naturalistic, schematic.

Biblio, Dialnet, LMRAA, ABMARB, ABMARB.

Beltran, Antonio, 1999. "Los Signos Abstractos y los Símbolos en el Arte Paleolítico Ibérico y su Asociacion con las Imagenes Figurativas" in *Bollettino del Centro Camuno di Studi Preistorici* 31–32: 93–98, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISSN: 0577-2168.

Iberia, Spain. Europe. Paleolithic art. Abstract sign, representational motif(s).

Abstract: "The term prehistoric rock art is the expression of ideas graphic artists and society to which they belong, it synthesizes the complexity of thoughts and feelings through drawings, signs and symbols of conventional meaning, established by artists. In the traditional doctrine was born a kind of opposition between schematically geometric and naturalistic world between abstract ideological and one practical. For the author it is not possible to oppose abstraction to realization, as both means of expression are inseparable and complementary opposition abstract-concrete is used in the tripartite division of the art Spanish rock (Paleolithic Levantine and Schematic) is misleading."

Refdoc.fr.

Beltrán Martínez, Antonio, 1999. "Los Problemas del Paleolítico Superior en el Ambito Mediterráneo Peninsular. I. Consideraciones Generales sobre el Arte Rupestre de la Zona de Murcia" in *Actas del XXIV Congreso Nacional de Arqueología, Cartagena, 1997*, Vol. 1: 23–32, Gobierno de la Región de Murcia, Instituto de Patrimonio Histórico, ISBN: 84-88570-26-0.

Murcia, Spain. Europe. Paleolithic art.

Dialnet, BARAMP, ABMARB.

Beltrán Martínez, Antonio, 2001. "Los Signos Abstractos y los Símbolos en el Arte Paleolítico Ibérico y su Asociación con las Imágenes Figurativas" in *Semiótica del Arte Prehistórico* 11–24, Diputación de Valencia, Servicio de Estudios Arqueológicos Valencianos.

Iberian Peninsula, Spain. Europe. Paleolithic art. Abstract sign, imaginative figure motif(s).

Dialnet.

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Verona, Italy. Europe. Paleolithic art. Authenticity.

ABMARB.

Beltran Martinez, Antonio, 2002. "Rock Art in the Cave of Parpallo (Gandia, Valencia, Spain)" in *International Newsletter on Rock Art* (33): 7–11, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Parpallo, Gandia, Valencia, Spain. Southern Europe. Paleolithic art. Portable (mobiliary) art: painted plaquettes. Wall engraving of a horse has been discovered where previously only copious portable art was known for this cave.

LMRAA, ABMARB.

Beltran Martinez, Antonio, 2002. *Mito, Misterio y Sacralidad. La Pintura Prehistórica Aragonesa Biblioteca Aragonesa de Cultura*. vol. 9: 224 pgs, IberCaja, Institución "Fernando el Católico", Zaragoza, Spain. ISBN: 8483241269, 9788483241264.

Aragon, Spain. Europe. Upper paleolithic art. Hand motif(s). Levantine. Schematic.

Biblio, ABMARB, Internet.

Beltran Martinez, A., 2003. "Classicisme et Crise dans les Idées sur l'Art Paléolithique Européen" in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 58: 77–84, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Europe. Paleolithic art.

ABMARB.

Beltran Martinez, A. and Berenguer, M., 1984. "Méthodes d'Analyse de l'Art Préhistorique Pariétal. Recherche Pure et Enseignement" in *L'Anthropologie* 88(4): 511–17, Masson, Paris, France. ISSN: 0003-5521.

Europe. Paleolithic art. Research methodology.

ABMARB.

Beltran, Antonio, Clottes, Jean, Courtin, Jean and Cousquer, Henri, 1992. "Une Grotte Ornée Paléolithique sur le Litoral Méditerranéen: la Grotte Cosquer à Marseille" in *Comptes Rendus de l'Academie des Sciences*, Vol. 315(Serie II): 239–246, Paris, France. ISSN: 1251-8050.

<http://gallica.bnf.fr/ark:/12148/bpt6k5489535w/f243.image> (accessed on 21 April 2012).

Grotte Cosquer, Marseilles, France. Europe. Paleolithic art.

ABMARB, Internet.

Beltran Martinez, A., Clottes, J., Courtin, J. and Cosquer, H., 1992. *La Cueva Cosquer (Cabo Morgiou, Marsella, Francia) y su Arte Rupestre*. 40 pgs, Diputación General de Aragón, Departamento de Cultura y Educación, Zaragoza, Spain. ISBN: 84-7753-292-3.

Cosquer Cave, Cabo Morgiou, Marseilles, France. Europe. Paleolithic art.

ABMARB, Internet.

Beltran, A., Gailli, R. and Robert, R., 1973. *La Cueva de Niaux Monografias Arqueologicas*. vol. 16: 274 pgs, Universidad de Zaragoza, Departamento de Prehistoria y Arqueologia, Zaragoza, Spain. ISBN: 8470783742 / 9788470783746 / 84-7078-374-2.

Niaux, Ariège, Haute Pyrenees, France. Europe. Paleolithic cave art.

Biblio, Internet, ABMARB.

Beltrán Martínez, A., Gailli, R., Robert, R. and Nougier, L.R., 1966. "Diverticule aux Bisons de la Grotte de Bédeilhac" in *Bulletin de la Société Préhistorique de l'Ariège* 21: 19–26, Société Préhistorique de l'Ariège, Tarascon-sur-Ariège, France. ISSN: 0245-9523.

Bedeilhac, France. Europe. Paleolithic art. Bison moti(s).

ABMARB.

Beltrán Martínez, Antonio and Romain, Robert, 1976–1977. “Cuestiones sobre el Arte Cuaternario en la Península Ibérica” in *Sautuola* 15(2): 111–17, Instituto de Prehistoria y Arqueología Sautuola, ISSN: 1133-2166.

Iberian Peninsula, Spain. Europe. Paleolithic art.

Dialnet.

Beltrán Martínez, Antonio, Robert, Robert and Gailli, René, 1967. *La Cueva de Bédeilhac Monografías Arqueológicas*. vol. 2: 148 pgs, Facultad de Filosofía y Letras, Departamento de Prehistoria y Arqueología, Zaragoza, Spain.

Bedeilhac, France. Europe. Paleolithic art.

ABMARB, Internet, Biblio.

Beltrán Martínez, Antonio, Robert, Robert and Vézian, Jean, 1966. *La Cueva de Le Portel Monografías Arqueológicas, Anejo de Caesaraugusta*. vol. 1: 199 pgs, Seminario de Prehistoria y Protohistoria, Zaragoza, Spain.

Le Portel, Ariège, France. Europe. Paleolithic cave art.

Biblio, Internet, ABMARB.

Benito del Rey, Luis, 2007. *Santuario Rupestre Prehistórico de “El Misterio de la Vida”: (Vilvestre, Salamanca): Lectura e Interpretación de los Grabados de “El Muro”*. 142 pgs, ISBN: 8469066390, 9788469066393.

“El Muro”, Vilvestre, Salamanca, Spain. Europe. Paleolithic art.

Abstract: “Prefacio Federico Panchón Cabañeros. En los grabados de el monumento de “El Muro”, en el santuario rupestre prehistórico de Vilvestre (Salamanca) se refleja el proceso concreto, crónicamente desarrollado, de unos hechos naturales que conducen a la generación de la vida. Se representa, esquemática y simbólicamente a los miembros de la unidad básica de una sociedad: padre, madre, hijos e hijas, es decir, la familia; por eso digo que el santuario estuvo dedicado a “El Misterio de la vida” en familia.”

Biblio, internet.

Berdin, M.O., 1970. “La Répartition des Mammouths dans l’Art Pariétal Quaternaire” in *Travaux de l’Institut d’Art de l’Université de Toulouse I* 12: 179–290 and 301–367, Université de Toulouse. Faculte des Lettres et Sciences Humaines, Toulouse, France.

Europe. Paleolithic art. Mammoth motif(s). Distribution.

IIA.

Berenguer, Magín, 1973. *Prehistoric Man and his Art: The Caves of Ribadesella*. 168 pgs, Souvenir Press. Ribadesella, Spain. Europe. Paleolithic cave paintings.

Melvyl (UCSB Main Lib : Call No: GN771 .B4713 : .)

Berenguer, Alonso M., 1986. “Art Parietal Paleolithique Occidental. Techniques d’Expression et Identification Chronologique” in *L’Anthropologie* 90: 665–77, Masson, Paris, France. ISSN: 0003-5521.

Western Europe. Paleolithic art. Chronology.

IIA.

Berenguer, Magín, 1994. *Prehistoric Cave Art in Northern Spain. Asturias*. 286 pgs, Frente de Afirmacion Hispanista, Mexico.

The Pindal Cave. La Loja, El Mazo, Penamellera Baja. El Abrigo de Cueto de la Mina. La Riera Cave. Balmori. (aka La Eria). Las Coberizas. Las Herrerías (or Bolao) Cave. Coimbre. Llonin. La Cueva, El Cierro, Cova Rosa, La Lloseta, San Antonio, Les Pedroses, Tito Bustillo, Ribadesella Township. El Buxu, Cangas de Onis. Caldas, Las Mestas, Sofoxo, La Paloma, Dark Cave of Ania, Conde, La Moratina, Los Murcielagos (Bat Cave), Entrefoces Shelter, La Vina Shelter, La Luerra, Godulfo, Candamo, Asturias, Northern Spain. Europe. Paleolithic cave art. Text in both English and Spanish.

LMRAA. Biblio, Melvyl (UCB Main: Call No: GN772.22.S7 B4613 1994 :)

Berluzzi, Mario, 1998. *Grotto Addaura/Sicily/Italy StoneWatch: The World of Petroglyphs*, (Part 1): 15 pgs, Society and Academy for Conservation and Documentation of Rock Art (ARAD-ACADEMY), Warmsroth, Germany.

Grotto Addaura, Sicily, Italy. Europe. Site overview. Paleolithic cave art. Human motif(s).

Internet.

Bernaldo de Quiros, F., 1994. "Reflexiones de la Cueva de Altamira" in *Homenaje al Dr. Joaquín González Echegaray*, J.A. Lasheras, ed. Monografías 17, 261–267, Museo y Centro de Altamira, Santander, Spain. ISBN: 8474839939, 9788474839937.

Altamira, Spain. Europe. Paleolithic art.

Biblio.

Bernaldo de Quiros, F. and Neira, A., 1991. "Le Paleolithique Superieur dans le Bassin du Duero" in *Le Paleolithique Superieur Europeen. Bilan Quinquennal*, M. Otte, ed. Etudes et Recherches Archeologiques de l'Universite de Liege, 281–283.

Bassin du Duero, Spain. Europe. Paleolithic.

Biblio.

Berrocal, Emilio G., 2017 (Jun). "The Forgotten Perception" in *EXPRESSION: Quaterly e-Journal of Atelier in Cooperation with UISPP_CISNEP International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples*, (16): 30–33, Atelier Editions, Capo di Ponte, Italy. ISSN: 2499-1341.

https://www.academia.edu/33873387/Neuro-ethnological_Messages_from_Rock_Pictures (accessed on 7/14/2017).

Chauvet Cave, Ardeche, France. Europe. Perception. Paleolithic art.

Academia.edu.

Berrouet, Florian, Citerne, Pierre, Guillaud, Émilie, Pigeaud, Romain, Paitier, Hervé, et al., 2014 (Nov-Dec). "Sur un Poisson Gravé Magdalénien de la Grotte Margot (Thorigné-en-Charnie, Mayenne)" in *Comptes Rendus: Palevol* 13(8): 727–36, ISSN: 1631-0683.

Grotte Margot, Thorigné-en-Charnie, Mayenne, France. Europe. Paleolithic art. Magdalenian. Fish motif(s).

Abstract: "An engraved fish that can be attributed to the final Magdalenian period was discovered in 2010 in the Margot cave (Thorigné-en-Charnie, Mayenne, France). It shows graphic details that allow us to propose some clues to taxonomic determination. It must be a freshwater fish; the hypothesis of a Cyprinidae such as a tench is acceptable, considering that the 3.1 layer of the nearby Rochefort cave, attributable to the Final Paleolithic, has yielded a branchial arch of another Cyprinidae (probably a chub or a dace). Fish is not a usual theme in Paleolithic wall art. Here it is associated with another engraved animal figure, which is not fully determinable (seal or other fish)."

Internet.

Besesek, Mihail, Radu, Valentin Alexandru, Lascu, Viorel Traian and contributions by Gely, Bernard, 2010. "Discovery of a New Decorated Palaeolithic Cave (Pestera Coliboaia in Roumania, Bihor Department" in *International Newsletter on Rock Art* (57): 8–11, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Doc_centre/PDF/INORA/Inora-57-2010_1_totalit__smallest.pdf (accessed on 22 April 2017).

Pestera Coliboaia, Bihor, Romania, Central Europe. New discovery reported of Paleolithic cave art. Includes apparent altar of cave bear skull and long bones.

LMRAA.

Bessac, Henri and Lautier, Jean, 1984. "Grotte de la Magdeleine des Albis" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 540–543, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Magdeleine des Albis, Midi-Pyrenees, Tarn, Penne, France. Europe. Paleolithic cave art. Horse, human female, bison, APGODQ, LMRAA.

Bischoff, James, González Morales, Marcos, García Diez, Manuel Ramón and Sharp, Warren, 2003. "Aplicación del Método de Series de Uranio al Grafismo Rupestre de Estilo Paleolítico: El Caso de la Cavidad de Covalanas (Ramales de la Victoria, Cantabria)" in *Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas*, vol. 20: 143–150, Universidad del País Vasco, Instituto de Ciencias Antigüedad, ISSN: 0213-2095.

Covalanas, Ramales de la Victoria, Cantabria, Spain. Europe. Absolute dating techniques. Paleolithic art.

Abstract: "Practise the application of the analytical procedure of Uranium-series for the knowledge of the artistic evolution of palaeolithic rock art. The result obtained sample the validity of the method and opens the way for the procurement of date absolute ante quem and post quem that serve to frame moments of execution of rock art."

RASNW3, Biblio, Dialnet, Refdoc.fr.

Biton, M., Vouve, J., Brunet, J., Delporte, H. and Soleilhavoup, F., 1989. "Table Ronde sur le Theme "Les Causes de Degradation des Grottes Ornees" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 206–207*, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Degradation. Weathering.

LMRAA.

Blanc, A.C., 1964. "Sur le Probleme de l'Age de l'Art Rupestre du Levant Espagnol, et les Moyens a Employer pour Resoudre ce Probleme" in *Prehistoric Art of the Western Mediterranean and the Sahara Viking Fund Publications in Anthropology*, 119–124, Wenner-Gren Foundation for Anthropological Research, New York, New York.

Levantine, Spain. Europe. Paleolithic art. Pleistocene. Chronology.

LMRAA.

Blanc, Claude and Marsan, Genevieve, 1984. "Grotte de Sainte-Colome" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 287–288, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Sainte-Colome, massif de l'Aptien, Gave d'Ossau, Arudy France. Europe. Paleolithic cave art. Horse, circle, bison motif(s).

LMRAA.

Blanchard, Jacques, 1964. "Informations Recherchees d'Après les Equides Europeens Figures" in *Prehistoric Art of the Western Mediterranean and the Sahara Viking Fund Publications in Anthropology*, 3–34, Wenner-Gren Foundation for Anthropological Research, New York, New York.

Europe. Paleolithic art. Horse motif(s).

LMRAA.

Blas Cortina, Miguel Angel de, 1996. *Cuevas Prehistóricas de Asturias: Arte Rupestre Paleolítico*, 91 pgs, Ediciones Trea, Gijón, Spain. ISBN: 84-89427-08-9 ISBN-13: 9788489427082.

Asturias, Spain. Europe. Paleolithic art.

Dialnet, Internet.

Blas Cortina, Miguel Ángel de, 2014. “Grafismo Rupestre y “Santuarios” Paleolíticos en el Sector Marítimo del Interfluvio Sella-Deva” in *Expresión Simbólica y Territorial: Los Cursos Fluviales y el Arte Paleolítico en Asturias*, Miguel Ángel de Blas Cortina, ed., 129–169, RIDEA. Real Instituto de Estud, ISBN: 978-84-942660-7-2.

Sella-Deva, Spain. Europe. Paleolithic art.

Dialnet.

Blas Cortina, Miguel Ángel de, ed., 2014. *Expresion Simbolica y Territorial: Los Cursos Fluviales y el Arte Paleolitico en Asturias*, 169 pgs, Real Instituto de Estudios Asturianos, Oviedo, Spain. ISBN: 8494266071.

Asturias, Spain. Europe. Paleolithic art.

RASNW, Internet.

Blundell, Geoffrey, 1996. “Exploring the French Underworld” in *The Digging Stick (formerly South African Archaeological Society Newsletter)*, vol. 13(2): 7–10, South African Archaeological Society, ISSN: 1013-7521.

France. Europe. Paleolithic cave art. George Blundell and David Lewis-Williams tour fourteen caves, hosted by Jean Clottes.

LMRAA (photo copy).

Boche, Elisa, Jaillet, Stephane, Sadier, Benjamin, Cretin, Catherine, Ployon, Estelle, Robert, Eric, Delannoy, Jean-Jacques and Geneste, Jean-Michel, 2014. “De l’Art Parietal a ses Contextes: Bilan des Applications pour l’Enregistrement, l’Integration et l’Analyse des Informations Spatiales” in *Les Arts de la Préhistoire: Micro-Analyses, Mises en Contextes et Conservation. Actes du Colloque «Micro-Analyses et Datations de l’Art Préhistorique dans son Contexte Archéologique»*, MADAPCA—Paris, 16–18 Novembre 2011 Paléo, Revue d’Archéologie Préhistorique, Numero Especial, Vol. 25(Extra 2014): 145–152, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

Europe. Paleolithic art. Documentation. Spatial analysis.

Internet.

Bocherens, H., Drucker, D. and Billiou, D., 2005. “Etat de Conservation dans la Grotte Chauvet (Vallon-Pont-d’Arc, Ardeche, France): Implications pour la Biogeoclime Isotopique (Paleodietes, Paleoenvironnements, Datations au Radiocarbone” in *La Grotte Chauvet à Vallon-Pont-d’Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 Octobre 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 77–87, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13339# (accessed on 10/5/2011).

Chauvet Cave, Vallon-Pont-d’Arc, Ardeche France. Europe. Paleolithic cave painting. Paleoenvironment. Radiocarbon dating.

Abstract: “In the Chauvet Cave preservation is the highest priority and only minimum destruction is permitted. In this context, a new method for assessing a priori the preservation of collagen based on the amount of residual nitrogen has been used on the skeletal remains from this site. A majority of bones, around 70%, have lost more than 90% of their original collagen; they are thus useless for biogeochemical applications, including radiocarbon dating. This method uses very small quantities of material, and could also be used to test bone or ivory artefacts, avoiding any unnecessary destruction of valuable items.”

Biblio, Persee.

Bogoro, W., Pokrowski, A. and Bogaievski, B., 1939. “Une Reconstitution de Danse Magique Préhistorique au Musée de l’Académie des Sciences à Leningrad” in *Melanges de Préhistoire et*

d'Anthropologie Offerts par Ses Collegues, Amis et Disciples au Professor Compte H. Begouen, J. Marsan, H.Delsol, L.-G. Boursiac, et al., 319–320, Editions du Museum, Toulouse, France.

Europe. Paleolithic art. "magic dance" motif(s). Exhibition.

Biblio.

Bohigas Roldan, R. and Sarabia Rogina, P., 1988. "Nouvelles Decouvertes d'Art Paleolithique dans la Region Cantabrique. La "Fuente del Salin" a Munorrodero" in *L'Anthropologie* 92: 133–37, Masson, Paris, France. ISSN: 0003-5521.

Fuente del Salin, Munorrodero, Cantabria, Spain. Europe. Paleolithic art.

IIA.

Bonifay, Eugene, 1984. "Le Monde Souterrain: Geologie et Speleologie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 9–20, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

France. Europe. Paleolithic cave art. Geology. Speleology.

LMRAA.

Boric, Dusan, 2007. "Chapter 7: Images of Animality: Hybrid Bodies and Mimesis in Early Prehistoric Art" in *Image and Imagination: A Global Prehistory of Figurative Representation*, L. Morley and C. Renfrew, eds. McDonald Institute Monographs, 83–100, The McDonald Institute for Archaeological Research, ISBN-10: 190293748 ISBN-13: 978-1902937489.

Europe. Animal, hybrid, therianthrop motif(s). Paleolithic art. Mobiliary (portable) art. Altered states of consciousness. Shamanism. Animality. Information storage. Irrationality and esotericism.

IIA, LMRAA.

Boron, Tomasz, Królik, Halina and Kowalski, Tomasz, 2010–2011. "Les Figurines Féminines Magdaléniennes du Site de Wilczyce 10 (District de Sandomierz, Pologne)" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 242–243, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Site de Wilczyce 10, District de Sandomier, Poland. Eastern Europe. Paleolithic. Mobiliary (portable) art. Magdalenian. Female motif(s). Figurines. Gender.

Abstract: "Situé sur le plateau de Sandomierz dans le sud de la Pologne, le site de Wilczyce fut découvert en 1994 lors d'une campagne de prospection menée dans le cadre du projet "Photographie archéologique de la Pologne" réalisé par l'Académie polonaise des Sciences. Le site se trouve sur un talus dominant la vallée de la rivière Opatówka. La fouille programmée a permis de constater que les vestiges du Magdalénien étaient présents uniquement dans les structures de remplissage d'une fente de gel. La fouille ainsi que les travaux de prospection archéologique ont livré au total 50 objets en silex identifiés comme des figurines, dont 31 aux surfaces travaillées (objets finis). Ce lot compte aussi des objets fragmentaires et 19 ratés de fabrication (objets non finis)). Les statuettes étaient le plus souvent réalisées à partir d'éclats débités, plus rarement à partir de lames. Leur longueur varie entre 18 et 83 mm. Elles ont été réparties en deux groupes, en fonction de la position du fessier : le premier - de profil droit, c'est-à-dire fessier à droite - compte 27 exemplaires, le second - de profil gauche, c'est à dire fessier à gauche - en compte 23. Nous avons également noté 4 objets de ce type identifiés dans le mobilier osseux de Wilczyce. Deux figurines féminines sont de profil droit, une de profil gauche et la dernière semble représenter une femme enceinte."

Dialnet.

Borzatti von Lowenstern, Edoardo, 2000. "Testimonianze di Arte Paleolitica nel Bacino di Isma (Giordania Meridionale)" in *Studi per l'Ecologia del Quaternario* 22: 23–27, Florence, Italy. ISSN: 0392-6788.

Basin of Isma, Southern Jordan. Mideast. Animal motif(s). Upper paleolithic.

Abstract: "The Author presents some evidences of Kebarian art (higher Paleolithic) consisting of rock engravings and paintings. The rarity of such works is certainly due to the strong degradation process in the area and to their age. The figures represent wild animals drawn in a naturalistic style, very well designed and still well readable."

Refdoc.fr.

Bosch-Gimpera, P., 1964. "The Chronology of the Rock-Paintings of the Spanish Levant" in *Prehistoric Art of the Western Mediterranean and the Sahara Viking Fund Publications in Anthropology*, 125–132, Wenner-Gren Foundation for Anthropological Research, New York, New York. Levantine, Spain. Europe. Paleolithic art. Chronology. LMRAA.

Bosch Gimpera, Pedro, 1970. "Chronologie de l'Art Levantin Espagnol" in *Art Préhistorique. Actes du Symposium International d'Art Préhistorique, Valcamonica Symposium*, 1968, 69–77, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. Spain. Europe. Argues for a paleolithic date for levantine rock art. Chronology. LMRAA.

Bosch Gimpera, Pedro, 1977. "Posible Arte Rupestre Paleolítico en México" in *Del Arte, Homenaje a Justino Fernández*, 27–29, Instituto de Investigaciones estéticas, Universidad Nacional Autónoma de México, México. Mexico. North America. Paleolithic art in Mexico? PAPPM.

Bosinski, Gerhard, 1973. "Le Site Magdalénien de Gonnorsdorf (Commune de Neuwied, Vallée du Rhin Moyen, R.F.A.)" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, vol. 28: 25–48, Société Préhistorique de l'Ariège, Toulouse, France. Gonnorsdorf, Neuwied, Rhine Valley, Germany. Europe. Paleolithic art. Mobiliary (portable) art. Magdalénien. LMRAA, *Biblio*.

Bosinski, G., 1976. "L'Art Mobilier Paléolithique dans l'Ouest de l'Europe Centrale et les Rapports Possibles avec le Monde Franco-Cantabrique et Méditerranéen" in *Les Courants Stylistiques dans l'Art Mobilier au Paléolithique Supérieur. Colloque XIV des IX Congr. UISPP, Nizza, S.*, 97–117, Centre National de la Recherche Scientifique (CNRS), Paris, France. Spain. France. Europe. Paleolithic art. Mobiliary (portable) art. CREAP.

Bosinski, G., 1991. "The Representation of Female Figures in the Rhineland Magdalénien" in *Proceedings of the Prehistoric Society* 57(Pt 1): 51–64, The Prehistoric Society, London, England. ISBN: 901286628 1. Rhineland, Germany. Europe. Mobiliary (portable) art. Paleolithic art. Female motif(s). IIA.

Bosinski, G., 2004. "El Arte Paleolítico en Europa Central en el Contexto de los Tipos de Asentamiento y las Formas de Vida" in *La Materia del Lenguaje Prehistórico. El Arte Mueble Paleolítico de Cantabria en su Contexto*, P. Arias Cabal and R. Ontanon Peredo, eds., 85–103, Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria., Santander, Spain. Cantabria. Spain. Central Europe. Paleolithic art. Mobiliary (portable) art. CREAP.

Bosinski, G., 2005. "El Arte Mueble Paleolítico en Europa Central y Oriental" in *El Significado del Arte Paleolítico*, J.A. Lasheras Corrucho & J. González Echegaray, dirs., 127–162, Ministerio de Cultura, Museo de Altamira, Santander, Spain. Central and eastern Europe. Paleolithic art. Mobiliary (portable) art. CREAP.

Bosinski, Gerhard, 2006. "Le Grand Chasseur. Réflexion sur une Scène Gravée de Gonnorsdorf (Rhénanie, Allemagne)" in *Miscelánea en Homenaje a Victoria Cabrera*, José Manuel Mailló y

Enrique Baquedano, eds. *Zona Arqueológica*, vol. 7(2): 12–23, Comunidad de Madrid: Museo Arqueológico Regional.

<http://www.creap.fr/pdfs/Bosinski-Miscelanea-Cabrera-2006.pdf> (accessed on 27 November 2011).

Gönnersdorf, Rhineland, Germany. Europe. Paleolithic art. Mobiliary (portable) art. Hunt scene motif(s).
CREAP, Dialnet.

Bosinski, Gerhard, 2011. *Femmes sans Tete. Une Icone Culturelle dans l'Europe de la Fin de l'Epoque Glaciaire*, 231 pgs, Editions Errance, Paris, France. ISBN: 978-2-87772-459-3.

Paleolithic art. Magdalenian. Mobiliary (portable) art. Female (woman) without head motif(s). Plaquettes, statuettes, cave art. Gender.

LMRAA.

Bosinski, Gerhard and Bosinski, Hannelore, 2005–2006. “Cuervo, Rana y Tortuga en Gönnersdorf. Animales Representados Raras Veces, que han sido Dibujados Perfectamente” in *Homenaje a Jesus Altuna Munibe* 57(3): 135–41, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503135141AA.pdf> (accessed on 27 November 2011).

Gönnersdorf, Rhineland, Germany. Europe. Paleolithic art. Crow (raven), frog, turtle, animal motif(s). Mobiliary (portable) art. Engraved slate plaquettes.

Abstract: “On the slate plaquettes of the Magdalenian site of Gönnersdorf (Rhineland, Germany) besides many other representations we find a raven, a frog, and a tortoise. Even though these animals are drawn very infrequently, the figures are lively with many anatomical details. Taking into consideration the fact that the animals did not pose to be drawn, the pictures were mentally stored on the basis of intense observations by artists with eidetic talents.”

Internet. CREAP.

Bosinski, Gerhard and Bosinski, Hannelore, 2010. “Seals from the Magdalenian Site of Gonnensdorf (Rhineland, Germany)” in *An Enquiring Mind: Studies in Honor of Alexander Marshack, Paul Bahn*, ed. American School of Prehistoric Research Monograph Series, 39–50, Oxbow Books, Oxford, England. ISBN: 9781842173831.

Gonnensdorf (Rhineland, Germany). Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian. Plaquettes. Seal motif(s).

Internet, LMRAA.

Boucher, Pierre and Laplace, Georges, 1984. “Grotte de Sasiziloaga” in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 266–267, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Sasiziloaga, Aussurueq (Altzuruku), Soule (Zubero), Hargaina, Basque Country, Spain. Europe. Paleolithic cave art. Bison motif(s).

LMRAA.

Bouchud, Jean, 1955. “La Faune de la Grotte de Gargas” in *Bulletin de la Société Méridionale de Spéléologie et de Préhistoire*, vol. 5: 383–390.

Grotte de Gargas, France. Europe. Paleolithic art. Animal motif(s).

EPA, Internet.

Bougard, E., 2010. *The Use of Clay in the Upper Palaeolithic of Europe. Symbolic Applications of a Material* *British Archaeological Reports (BAR) International Series*, (S2069): 289 pgs, Archaeopress, Oxford, England. ISBN: 978-1-4073-0476-2.

Spain. France. Europe. Use of clay in Paleolithic art. Clay figurines.

Biblio.

Bougard, Estelle, 2010–2011. “Comparaison de Deux Contextes d’Utilisation de l’Argile au Paléolithique Supérieur en Europe” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 320–321, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Moravia, Czech Republic. Pyrenees, Spain. France. Europe. Paleolithic art. Mobiliary (portable) art. Sculpture. Figurine. Clay.

Abstract: “L’argile a été utilisée au Paléolithique Supérieur en Europe d’une manière importante dans deux traditions culturelle différentes : le Pavlovien de Moravie en République Tchèque (avec les sites de Dolni Vestonice et Pavlov) et le Magdalénien des Pyrénées françaises. Dans ces contextes, cette matière n’a été appliquée qu’à des formes d’expression symbolique. Une analyse technologique combinée à l’étude des formes a permis de dégager des caractéristiques propres à chaque tradition. Dans les Pyrénées, l’argile est surtout utilisée sous forme plastique en appliquant une variété de techniques : modelage, gravure, tracés digitaux, impression et sculpture, parfois combinées entre elles. Les processus techniques sont extrêmement variés, quasiment au cas par cas, de telle sorte que la transmission des savoir-faire précis liés au travail de l’argile ne semble pas avoir existé. Une certaine individualité technique paraît tolérée, voire encouragée dans ce contexte, et l’on peut envisager qu’elle a des effets sur la position sociale de l’individu dans le groupe. En revanche, le cadre artistique plus large du Magdalénien conditionne les formes données à l’art sur argile qui s’y inscrivent strictement, assurant une unité à l’ensemble. En Moravie, le travail de l’argile est complexe et très standardisé : on y trouve plus de 11 000 fragments de figurines en argile cuite. Ces objets ont été façonnés entre 27 000 et 25 000 ans BP sur les sites de Dolni Vestonice et de Pavlov. Ces observations impliquent une transmission organisée des connaissances et savoir-faire liés à ce processus technique très particulier. Des éléments plus précis nous sont apportés par l’étude des formes de ces céramiques, qui montrent des niveaux d’expertise très différents (peut-être à différents stades d’apprentissage) et par l’étude des empreintes digitales qui associent la fabrication aux femmes et enfants du groupe. Dans ce cadre, la technologie de l’argile respecte un modèle strictement établi où il n’y a pas de place pour l’initiative individuelle. On y devine un contexte social rigoureusement organisé.”

Dialnet.

Bougard, E. and Delluc, G., 2014. “Cro-Magnon: Images et Anecdotes” in *Bulletin de la Société Historique et Archeologique du Périgord* 141: 267–86, Société Historique et Archeologique du Périgord, Périgueux, France. ISSN: 1141-135X.

France. Europe. Paleolithic art. Cro-Magnon.

IIA.

Bouillon, Roger, 1984. “Grotte Mayenne-Sciences” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 567–571, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Mayenne-Sciences, Pays de la Loire, Mayenne, Thorigne-en-Charnie, France. Europe. Paleolithic cave art. Horse, Mammoth

LMRAA.

Bouissac, Paul, 2007. “The Question of Paleolithic Scripts” in *Exploring the Mind of Ancient Man, Festschrift to Robert G. Bednarik*, Peddarapu Chenna Reddy, ed., 135–144, Research India Press, New Delhi, India. ISBN:9788189131098.

Europe. Paleolithic art. Scripts.

LMRAA.

Bouissac, Paul, 2008. “The Archaeology of Graphic Signs: Evolutionary and Systemic Approaches 1” in *Pleistocene Palaeoart of the World. Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 September 2006) vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgston British Archaeological Reports (BAR) International Series, (S1804): 57–62, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.*

Cultural evolution. Paleolithic. Scripts. Signs. Symbolism. The archaeology of writing.

Bancroft, LMRAA.

Bouissac, Paul, 2013. "The Functional Notion of Context in The Description, Interpretation and Recording of Rock Art" in *Global Rock Art* 246–255, Indira Gandhi National Centre for the Arts (IGNCA) and Aryan Books, Dehli, India. ISBN-10: 8173054029, ISBN-13: 978-8173054020.

Europe. Rock art studies. Context. Paleolithic art. Language mediated environment.

LMRAA.

Boule, M., 1912. "Statuettes Paleolithiques. Compte Revue de la Decouverte des Bisons d'Argile in *L'Anthropologie* 23: 642–43, Masson, Paris, France. ISSN: 0003-5521.

Enlene Cave, France. Europe. Paleolithic art. Clay sculpture. Bison motif(s).

UVAP.

Bourdelle, Yves and Merlet, Jean-Claude, 1990. "Nouvelles Decouvertes d'Art Mobilier a Enval (Puy-de-Dome)" in *L'Art des Objets au Paleolithique, 1. L'Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987*, Jean Clottes, dir., 255–259, Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9.

Enval, Puy-de-Dome, France. Europe. Paleolithic art. Mobiliary (portable) art. Plaquettes.

LMRAA.

Bourdier, C., 2005. *Approche de la Construction Symbolique du Discours Parietal: L'Etude des Positions et des Attitudes Atribuees aux Themes Animaliers dans la Gortte des Combarelles (Dordogne) Memoire de DEA*, Universite de Paris I, Pantheon-Sorbonne.

Combarelles, Les Eyzies, Dordogne, France. Europe. Paleolithic art. Animal motif(s). Paleo-ecology.

RASNW4.

Bourdier, Camille, 2010. *Paléogéographie Symbolique au Magdalénien Moyen: Apport de l'Etude des Productions Graphiques Pariétales des Abris Occupés et Sculpté de l'Ouest Français (Roc-aux-Sorciers, Chaire-à-Calvin, Reverdit, Cap-Blanc) Phd Dissertation*, 408 pgs, Ecole Doctorale Sciences et Environments, Universite de Bordeaux 1, Bordeaux, France.

http://ori-oai.u-bordeaux1.fr/pdf/2010/BOURDIER_CAMILLE_2010.pdf (accessed on 2/17/2014).

Roc-aux-Sorciers, Chaire-à-Calvin, Reverdit, Cap-Blanc, France. Europe. Paleogeography. Paleolithic art. Magdalenian.

Abstract: "Thanks to the association of rock-art and a chrono-cultural context, the occupied and decorated rock-shelters appear to be particularly appropriate to consider the spatio-temporal structuration of the Middle Magdalenian. Based on analytical tracings, the techno-stylistic study of four rock-art sites (Roc-aux-Sorciers, Chaire-à-Calvin, Reverdit, Cap-Blanc) reveals a double process of unity and regionalization. A tradition of the Magdalenian parietal sculpture appears, in the continuity of the Solutrean sculpture. Two groups can be distinguished however. The "Roc-aux-Sorciers group" spreads from Vienne to Eastern Périgord. Inside, the analogies between the Roc-aux-Sorciers and Chaire-à-Calvin friezes raises the question of their author(s), and beyond their inhabitants. The "Cap-Blanc group" coexists in Périgord. The difference between Roc-aux-Sorciers and Cap-Blanc is also found in the archaeological material. Could these symbolic groups illustrate two socio-cultural groups? Finally, the socio-cultural function of sculptured sites is tackled through the choice of sculpture. Inside the decorated sites of Eastern Vienne, the monumental sculptured frieze of Roc-aux-Sorciers rock-shelter certainly was public art, associated with large occupations. Then the frieze would have acted as an element of social cohesion. It could also have served as a territorial mark facing other populations (La Garenne group?)."

Internet.

Bourdier, Camille, 2010. "Le Magdalenien Moyen en Poitou-Charentes: Une Expression Sympbolique Propre" in *Prehistoire entre Vienne et Charente. Hommes et Societe du Paleolithic, J. Buisson-Catil et J. Primault, dirs. Ministere de la Culture Memoire, (XXXVIII): 363–382*, Ministere de la Cultura, Paris, France. ISBN: 978-2-909165-92-9.

Poitou-Charente, France. Europe. Paleolithic art. Magdalenian.

Bourdier, Camille, 2010–2011. “Rock Sculpture and Symbolic Geography in the Middle Magdalenian” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 72–73, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Middle Magdalenian. Rock sculpture. Symbolic geography.
Dialnet.

Bourdier, Camille, 2011. “Specificités et Parenté du Dispositif Pariétal de l’Abri Reverdit (Sergeac, Dordogne): L’Apport de l’Étude des Blocs Ornes de la Collection Delage” in *Paléo, Revue d’Archéologie Préhistorique* 22: 53–68, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/2070?lang=en> (accessed on 12 November 2012).

Abri Reverdit, Sergeac, Dordogne, France, Europe. Cupule, bison motif(s). Paleolithic. Magdalenian.

Abstract: “Les blocs ornés viennent compléter les études menées sur les manifestations graphiques pariétales de l’abri Reverdit par des thématiques, des techniques et des conventions formelles distinctes de celles qui composent la frise in situ. Leur analyse met notamment en avant la coexistence de deux morphotypes de Bison et révèle de nouveaux parallèles avec les sculptures du Roc-aux-Sorciers, abri occupé et orné au Magdalénien moyen (15 000-14 000 BP). Les motifs cupulés soulignent, en outre, la singularité de ce dispositif pariétal.”

Biblio, Internet.

Bourdier, C., 2012. “Rock Sculpture and Symbolic Geography in the Middle Magdalenian” in *L’Art Pleistocène dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariège, Septembre 2010*, Jean Clottes, ed. *Bulletin de la Société Préhistorique Ariège-Pyrénées*, Vol. LXV-LXVI:Book: 72–73, CD: 397-414, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Roc-aux-Anglin, Vienne, France. Europe. Paleolithic art. Magdalenian. Rock sculpture. Symbolic geography.
Biblio, LMRAA.

Bourdier, Camille, 2013. “Rock Art and Social Geography in the Upper Paleolithic. Contribution to the Socio-Cultural Function of the Roc-aux-Sorciers Rock-Shelter (Angles-sur-l’Anglin, France) from the Viewpoint of its Sculpted Frieze” in *Journal of Anthropological Archaeology* 32: 368–82, Elsevier, ISSN: 0278-4165.

Roc-aux-Sorciers, Angles-sur-l’Anglin, France. Europe. Sculpted frieze. Paleolithic art. Public art.

Abstract: “This article is about the contribution of rock art to current studies on the social geography of European Paleolithic populations. The socio-cultural function of the Roc-aux-Sorciers decorated and occupied rock-shelter is considered through its monumental sculpted frieze. This approach is based on the intended audience, analyzed through the perception of this rock art and the archaeological context of the associated occupations. The site is also considered with regard to the other local decorated sites dated to the Middle Magdalenian with which it shares strong similarities (La Marche, Les Fadets, Réseau Guy Martin). Within this network of decorated sites, the Roc-aux-Sorciers rock art shows a strategy of visibility, and probably was a public art as the site has all the criteria of a meeting place for different bands belonging to a cultural group based in Eastern Vienne. The frieze would come to strengthen the social cohesion of this group through the common values and beliefs that it illustrates. As it establishes this group physically and symbolically in the landscape, it could indicate a territorial affiliation.”

Refdoc.fr.

Bourdier, Camille and Abgrall, Aurelie, 2010. “Bouquetin: 1/Chamois: 0. Relecture Critique d’une Sculpture du Roc-aux-Sorciers” in *Antiquités Nationales (Saint-Germain-en-Laye)*, vol. 41: 25–32, Musée des Antiquités Nationales; Société des Amis du Musée et du Château de Saint Germain en Laye, ISSN: 0997-0576.

Roc-aux-Sorciers, France. Europe. Paleolithic art. Ibex, mountain goat motif(s).

Internet.

Bourdier, Camille, Abgrall, Aurélie, Huard, Olivier, Le Brun, Éric, Peyroux, Magali and Pinçon, Geneviève, 2009–2010. “Histoires de Bisons et de Chevaux: Regard sur l’Evolution de la Frise Pariétale de Cap-Blanc (Marquay, Dordogne) à Travers l’Analyse du Panneau de l’Alcôve” in *Paléo, Revue d’Archéologie Préhistorique* 21: 17–38, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/index1729.html> (accessed on 19 November 2011).

Cap-Blanc, Marquay, Dordogne, France, Europe. Paleolithic art. Sculpted frieze. Horse, bison motif(s).

Revues, Biblio.

Bourdier, Camille, Bosselin, Bruno, Gaussein, Pascaline, Paillet, Patrick, and Pinçon, Geneviève, 2017. “Regards Croisés sur la Représentation Animalière des Faciès du Magdalénien à Pointes de Lussac-Angles et à Navettes: Choix Thématiques et Formels” in *L’Essor du Magdalénien. Aspects Culturels, Symboliques et Techniques des Faciès à Navettes et à Lussac—Angles, Actes de la Seance de la Societe Prehistorique Francaise, Besancon 17–19 October 2013, Camille Bourdier, Lucie Chehmana, Romain Malgarini et Marta Poltowicz-Bobak, dirs. Seances de la Societe Prehistorique Francaise*, Vol. 8:103-118, Societe Prehistorique Francaise, Paris, France. ISSN: 2263-3847 – ISBN: 2-913745-67-9.

http://www.prehistoire.org/offres/file_inline_src/515/515_P_41921_58da210ae6ed2_8.pdf (accessed on 26 April 2017).

Lussac-Angles, France. Europe. Animal motif(s). Paleolithic art. Magdalenian.

Abstract: “ Animal representation has played a major role in the recognition and distinction of the facies in the Middle Magdalenian. Its scarcity and schematism in the Magdalenian with navettes would strongly contrast with the abundancy and realism of the images of animals in the Magdalenian with Lussac-Angles points. Restudies of sites (la Garenne, Roc-aux-Sorciers) during the last twenty years as well as new discoveries of cave art (réseau Guy-Martin) and art mobilier (Taillis-des-Coteaux) have enhanced the documentation on the iconography of these facies. Thus we propose an updated analysis of the bestiaries and of the styles in order to precise the degree of proximity or dissimilarity of these Middle Magdalenian graphic traditions between Vienne and Creuse rivers. Five sites are considered in this study: one attributed to the Magdalenian with navettes (Grand Abri and Blanchard cave at la Garenne), the others to the facies with Lussac-Angles points (la Marche, réseau Guy-Martin, Roc-aux-Sorciers, Taillis-des-Coteaux). Only theme common to the five sites, 91 depictions of horses (71 from la Marche) underwent a stylistic analysis, combining simple statistical treatments with factor analysis and ascending hierarchical classifications. Despite a certain graphic community which can be seen as the traditional stand of the figuration in the Middle Magdalenian, the two facies show a clear formal dichotomy with a realistic trend for the Magdalenian with Lussac-Angles points (shapely outlines, internal details, dynamism..) versus a schematic and poorly naturalistic representation in the Magdalenian with navettes (rectilinear outlines, few details, stiffness). Moreover, the horses of the Taillis-des-Coteaux yield evidence of a certain variability in the graphic conventions inside the facies with Lussac-Angles points which remains hard to interpret (diachronic changes, personal variations or an attribution to the ‘faciès’ with Lussac-Angles points to be reconsidered?). In correlation, this variability enhances the formal proximity of Roc-aux-Sorciers and la Marche, providing new arguments to the assumption of common authors for a part of the graphic production in these two sites. This analysis of the horse confirms and clarifies both the stylistic coherence and contrast of the animal figuration in the two facies of the Middle Magdalenian identified between Vienne and Creuse rivers. The comparison of these results with the other spaces in which the two facies are mentioned will be interesting to question a possible iconographic unity - thematic and stylistic - inside each facies. In other terms, are we facing real cultural facies, not only sharing technical equipments but also a common symbolic expression?”

Academia.edu.

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Europe. Paleolithic art. Mobiliary (portable) art.

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https://www.academia.edu/6066567/BOURDIER_C._FUENTES_O._HAMON_G._et_PINCON_G._2008_-_Technologies_3D_appliquees_a_la_sculpture_parietale_magdalénienne._In_O._BUCHSENSCHUTZ_ed._Images_et_relevés_archeologiques_de_la_preuve_a_la_demonstration._132e_congrès_CTHS_Arles_2007_Paris_CTHS_p._123-142 (accessed on 18 May 2014).

Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) et de La Chaire-à-Calvin (Mouthiers-sur-Boëme, Charente), France. Europe. Paleolithic art. Magdalenian. Documentation. 3D scanning. Sculpture.

Abstract: "L'apprehension de la troisième dimension est devenue l'une des exigences essentielles du relevé d'art pariétal paléolithique, et le moteur dans la recherche et la mise en œuvre de nouvelles techniques d'enregistrement. Si cette question tombe sous le sens pour les œuvres sculptées, les peintures et les gravures adoptent les reliefs de la paroi sur lesquels elles s'appuient. Une figure pariétale est ainsi rarement plane, que son volume soit donné par sa technique d'exécution, ou suggéré par la surface accidentée de la paroi. Sous l'impulsion de Geneviève Pinçon, les abris ornés magdaléniens du Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) et de La Chaire-à-Calvin (Mouthiers-sur-Boëme, Charente) sont le terrain d'application de méthodes de recherche novatrices. Les travaux menés ces dernières années témoignent d'une nouvelle approche des technologies 3D, comme techniques d'acquisition et d'archivage des données particulièrement efficaces, et comme instruments d'analyse et supports de diffusion innovants et pertinents."

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Roc-aux-Sorciers Rock-Shelter, Angles-sur-l'Anglin, France. Europe. Documentation. Recording methodology. Digital imaging technique. Wall stratigraphy. Modelling. Paleolithic art. Magdalenian.

Abstract: "The 3D technologies have become essential in our researches on the Middle Magdalenian rock carving (18,500–17,000 cal. BP), complementary to the other traditional analytic tools. They play a noticeable role in our stylistic studies: the superimpositions of volumes and not only shapes make the form comparisons all the more accurate that margins of difference can be calculated. On the one hand, clarifying the degree of similarity between two carvings brings more data to the problem of the author(s) of the carvings, and thus it questions notions hardly tackled in prehistoric archaeology: the individual and the short time. These form comparisons prove to be very useful for other archaeological problems. Used for shape identification, they help for a better interpretation of the fragmentary representations and, beyond, for a more precise modelling of the chronological evolution of the parietal assemblages."

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Bourdier, Camille, Fuentes, Oscar, Pinçon, Geneviève and the collaboration of Baleux, François, 2017. "Methodological Contribution to the Integrated Study of European Palaeolithic Rock Art: The Issue of the Audience and the Perceptibility of Roc-aux-Sorciers Rock Art

(Angles-sur-l'Anglin, France)" in *Quaternary International* 430(Pt A): 114–29, International Union for Quaternary Research, ISSN: 1040-6182.

<http://www.sciencedirect.com/science/article/pii/S1040618216309703> (accessed on 3 May 2017).

Roc-aux-Sorciers, Angles-sur-l'Anglin, France. Europe. Middle Magdalenian. Paleolithic art. Audience. Perceptibility.

Abstract: "This paper focuses on the issue of the audience of European Palaeolithic rock art, with a special interest given to the question of perceptibility. The carved, engraved and painted rock art from the Middle Magdalenian occupations of Roc-aux-Sorciers rock shelter (Angles-sur-l'Anglin, France) constitutes our case-study. Our methodology is based on an integrated approach of the rock art that combines an internal analysis of some intrinsic characteristics (techniques, dimensions, shapes, composition) and a study of the physical context it sets in. We particularly consider the characteristics of the environment of the site, its location in the landscape and its accommodation capacity. Thus are examined the visibility of the site and the decorated surfaces as well as the visibility and lisibility of the parietal carvings and engravings. We use GIS analysis processes to determine the view sheds and test several quantitative approaches taken from optics and visual ergonomics to calculate visibility and lisibility distances. If some analytical tools prove to be appropriate and relevant, the application of the formulas from the optical field needs to be qualified for some results are clearly overestimated. This preliminary research brings interesting results although supplementary analytical criteria will be necessary to consolidate them (lightning, painted register, perception of relief forms). Roc-aux-Sorciers was a site with a natural collective vocation given its high accommodation capacity from 75 to 100 people, easily accessible and highly visible in the landscape on a wide area. This study shows two strategies of visibility of the rock art, towards the outside or the inside of the site depending on whether the observer looks at the decorated back wall or ceiling. Moreover, two levels of visibility and legibility separate on the one hand the monumental carved frieze dedicated to a large and public audience, on the other hand the register of small fine engravings which discovery is more individual. Thus this study yields evidence of four levels of perceptibility of Roc-aux-Sorciers rock art: from an area of 1 km around the site until a close observation of the walls which can meet different audiences and hence recover diverse uses of the parietal iconography for these populations. Beyond, it is part of the territorial structuring and mobility of these people that could to be organized around these elements of distant visibility and perception of this decorated site which the Magdalenians were aware of."

Science Direct.

Bourdier, Camille, Fuentes, Oscar, Pinçon, Geneviève and the collaboration of Baleux, François, 2017. "Looking through Past Records: The Use of Historical Documents in Cave Art Spatial Studies and its Application to La Pasiega (Puente Viesgo, Cantabria, Spain)" in *Quaternary International*, Vol. 430(Part A): 130–140, International Union for Quaternary Research, ISSN: 1040-6182.

<https://doi.org/10.1016/j.quaint.2016.05.003> (accessed on 3 May 2017).

La Pasiega, Puente Viesgo, Cantabria, Spain. Europe. Paleolithic art. Cave art. Historical documents. History of research.

Abstract: "In the course of the last decades, new cave art discoveries such as La Garma, Chauvet-Pont-d'Arc, Le Réseau Clastres in the Niaux Cave, Cosquer and Cussac have allowed researchers to advance in context and spatial studies related to the art. This has been possible because the decorated chambers were intact at the moment of the discovery and, soon after, protocols were put in place to protect these invaluable records. These types of caves are a minority. In the Cantabrian region, most of the discoveries took place at the beginning of the 20th century and, in some cases, a few years after the first studies were published, the caves were greatly modified to prepare them for tourist visits in the 1950s. However, the study of historical documents can provide information regarding the context and the original spatial distribution of the caves. Using the available data from different historical sources such as pictures, descriptions, sketches, plans, etc. available in publications and unpublished materials, we can reconstruct, to a limited extent, the appearance of a cave in the moment of its discovery. The information gathered by the different researchers in the last hundred years to advance in the knowledge of La Pasiega cave in Puente Viesgo (Cantabria) is used to prove the validity of this approach. The results, combining information from the available sources and careful observation in the cave, are positive, allowing us to advance significantly in the understanding of the cave's spatial characteristics."

Science Direct.

Bourdier, Camille, Petillon, Jean-Marc, Chehmana, Lucie and Valladas, Helene, 2014. "Contexte Archeologique des Dispositifs Parietaux de Reverdit et de Cap-Blanc: Nouvelles Donnees" in

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Reverdit, Cap-Blanc, France. Europe. Paleolithic art. Archeological context.
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Roc-aux-Sorciers, Vienne, France. Europe. Paleolithic art. Animal print motif(s).
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Cantabria, France. Europe. Paleolithic art. Clay.
DialNet.

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Gargas, Commune d' Aventignan, Hautes-Pyrénées, France. Europe. Gravettian. Hand, animal, sign motif(s). Paleolithic art.
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Europe. Paleolithic art. Taphonomy.

Abstract: “The extraordinary conservation of prehistoric painted caves is attached to the physical properties of the medium rather than the nature of the remains. We attribute this robustness to local thermodynamic equilibrium conditions that persist at the wall, as a result of the regulation of long-term flows of matter and energy specific to the operation of the karst system. At the level of the cave, differences in the physical or the morphology of the cavities require additional complexity microclimate. Preservation of decorated caves and requires consideration of how the whole system in conjunction with the natural cave but also the identification of regulatory processes specific to each of these sites.”

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Gargas, Aventignan, Hautes-Pyrénées, and Marsoulas, Haute-Garonne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Environmental monitoring.

Abstract: “La démarche de conservation de l’art pariétal pléistocène des grottes doit intégrer les vulnérabilités particulières des vestiges archéologiques et des ensembles naturels qui en sont le support. Sur la base d’une approche systémique, des expérimentations et des suivis environnementaux multiparamètres fournissent, sur la base d’éléments quantifiés, des systèmes d’alerte pour la protection de ces sites ainsi qu’une aide à la décision pour des aménagements ou des opérations de remédiation. Deux opérations sur des grottes ornées préhistoriques (Marsoulas et Gargas) illustrent la politique de gestion de la DRAC-Midi-Pyrénées.”

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Bourrillon, Raphaëlle, 2009. *Les Représentations Humaines Sexuées dans l’Art du Paleolithique Supérieur Europeen: Diversité, Reminiscences et Permanences These de Doctorat*, 2 vols, 391 and 165 pgs, Université de Toulouse II—Le Mirail.

Europe. Human sexual motif(s). Paleolithic art.

Abstract: “This work concerns the gendered human representations throughout the European Upper Palaeolithic. An hierarchical Database was designed and used to analyse syntactic and formal variability. Various statistical treatments such as Correspondence Factor Analysis allow us to analyse this variability, from a synchronic and a diachronic point of view, and show the existence of invariants which may be regarded as universals and fluctuations probably due to distinct cultural traditions. Complete male and female figurations (as well as isolated sexual segments) show a complex pattern of formal convergences and divergences, both regionally and chronologically, allowing us to draw maps of possible territorial entities between which the theme may have circulated. The attention paid to woman and man has largely varied during the Upper Palaeolithic, the complete representations of men being very rare before the Middle Magdalenian. The differential emphasis on man and woman at various periods is probably related to changes in their symbolic and semiotic status and probably to changes in the socio-cultural traditions.”

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Europe. Paleolithic art. Feminine, female motif(s). Gender. Formal and stylistic analysis.

Abstract: "The diachronic study of the feminine figures during the upper Palaeolithic art shows a large range of formal, stylistic and technological variations. Thanks to the use of correspondences factor analysis, it was possible to identify formal changes as well as stable traits throughout the upper Palaeolithic over the European territory. This trans-chronological and trans-territorial approach emphasizes continuities and reminiscences in the graphic choices and underlines, on the contrary, some cultural peculiarities."

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Vallon de Castel-Merle, Commune de Sergeac, Dordogne, France. Europe. Paleolithic art. Aurignacian.

CREAP.

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Dordogne, France, Europe. Paleolithic art. Aurignacien.

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Aquitaine, France. Europe. Paleolithic art. Human motif(s).

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Abri Castanet, Commune de Sergeac, Dordogne, France. Europe. Paleolithic art. Aurignacian. X-ray fluorescence.

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Bourrillon, Raphaëlle, Fritz, Carole and Sauvet, Georges, 2012. "La Thématique Féminine au Cours du Paléolithique Supérieur Européen: Permanences et Variations Formelles" in *Bulletin de la Société Préhistorique Française* 109(1): 85–103, Société Préhistorique Française, Paris, France. ISSN: 0249-7638.

http://www.prehistoire.org/shop_515-29932-4048-474/04-2012-tome-109-no-1-p-85-103-raphaëlle-bourrillon-carole-fritz-et-georges-sauvet-la-thematique-feminine-au-cours-du-paleolithique-superieur-europeen-permanences-et-variations-formelles.html (accessed on 20 April 2014).

Dordogne, Ardeche, France. Europe. Paleolithic art. Female, feminine motif(s). Stylistic variations.

Abstract: “Female representations were first discovered at the end of the 19th century (e.g., archaeological sites of Grimaldi, Liguria in Italy; Brassempouy, Landes or Laugerie-Basse, Dordogne in France). Since then, they have been studied from different perspectives, formal, technical and symbolic as well as anthropological (Piette, 1984; Bégouën, 1934; Pales, 1972; Delporte, 1979; Leroi-Gourhan, 1971; White, 2006; Dupuy, 2007; etc.). Researchers have paid particular attention to full-body figures (figures can be “whole” or fractured), like Gravettian sculptures. Representations which H. Delporte called “synecdoches” – female genitals with no other anatomical details – have thus been neglected. This study aims at encompassing the image of woman as a whole with a diachronic then a synchronic approach, allowing the analysis of permanencies and variations with regard to both shape and symbolism. Female representations (whole or segmented) are known from the early Aurignacian in France in Périgord (Blanchard, Castanet, etc.) and Ardèche (Chauvet) and in Germany (Hohle- Fels). These figures show great diversity while retaining an undeniable unity of form throughout the Upper Palaeolithic. Synchronic and diachronic analyses of this stylistic variability using statistical tools (Correspondence Analysis) show the existence of both universal invariants in form and variations that may indicate distinct cultural traditions. The evidence of graphic convergences and divergences in female representations demonstrates the circulation of conventions over vast territories, but also raises questions about the semiotic status of these formal variations over long periods of time. First, a set of anatomical and sexual criteria is defined in order to identify human figures. The corpus established on the basis of these criteria shows a total of 988 entities, which can be subdivided into 729 female figures (portable 665, parietal 64) and 259 isolated genitals (portable 115, parietal 144). Although the female theme is known throughout the European continent, certain sites are quantitatively important (Combarelles, La Marche, Grimaldi, Gönnersdorf, Kostienki, etc.). In a second step, a description of the figures is proposed, using a formal repertoire, classified according to attributes/values. The data can then be processed using statistical tools (Correspondence Analysis). This first analysis allows us to observe variations from a diachronic point of view. The results concerning the full-body figures highlight the permanencies of shape for both two-dimensional figures (engraving, painting, bas-relief) and three-dimensional figures (sculptures) and show two formal conceptions of womanhood, independently of the techniques used. Regarding the representations of female genitals, these are organized according to a chronostylistic seriation, pointing to a dichotomy of form between the Aurignacian, Gravettian and Solutrean periods on the one hand, and the Magdalenian period on the other. In the course of the first three periods, pear-shaped and sub-oval forms apparently prevailed, except in the Ardèche region where triangular forms seem to have been privileged, forms that dominated during the Magdalenian period. The third step consists of the restitution of these graphic sets on a regional and chronological level that enriches the first set of data. Stylistic comparisons can then be made between sites and regions on a synchronic level. The evidence of graphic convergences and divergences for a similar period also allows us to observe their spatial evolution. For example, concerning the full-body figures, in the Gravettian period, stylistic influences seem to come from Central Europe, whereas during the Magdalenian period, but in a different form (schematic female figures), the subject finds itself anchored in South Western France and appears to spread quickly to Northern Europe. During the Aurignacian and Gravettian periods, a stylistic opposition concerning the representation of female genitals can be perceived between South Western France and the Cantabrian region on the one hand, and the Ardèche region on the other. During the Magdalenian period, however, formal homogenization spread throughout Europe. Finally, this analysis provides useful elements of reflection on the symbolic representations of women that persist throughout the Upper Palaeolithic within the European territory. Does the evidence of three different graphic conceptions of woman (detailed tendency, non-detailed tendency, isolated female genitals) reveal a symbolic dichotomy and different meanings? At the same time, how does one explain the persistence of certain stylistic traits over such a long period? As for the symbolic signification of these representations, as shown in this analysis, it can only be considered under a particular angle. It seems that the forms may have served as “containers” expressing different contents, probably of a mythical nature (Leroi-Gourhan, 1964; Lévi-Strauss, 1983). To conclude, the symbolism of these figures cannot be disconnected from Palaeolithic graphic manifestations, in a close relationship with the socio-economic functioning of the group.”

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Abstract: "In the excitement of the widely publicized new finds of Aurignacian art from Chauvet, from the Swabian Jura and from as far afield as Pester Coliboaia in Romania, it has almost been forgotten that a rich corpus of Aurignacian wall painting, engraving and bas-relief sculpture had been recognized and studied before World War I in the Vézère Valley of SW France. Scientific knowledge of the chronological and cultural context of that early-discovered graphic record has been limited by the crude archaeological methods of that pioneering era, and the loss and dispersal of many of the works discovered. In 2011, we launched new excavations and a re-analysis of one of the key sites for such early discoveries, the collapsed rock shelter of Abri Blanchard. In 2012, we discovered in situ a limestone slab engraved with a complex composition combining an aurochs and dozens of aligned punctuations. This new find, recovered by modern methods and dated by molecular filtration and Hydroxyproline 14C, provides new information on the context and dating of Aurignacian graphic imagery in SW France and its relationship to that of other regions. The support is not a fragment of collapsed shelter ceiling and is situated in the midst of quotidian occupational debris. The image shows significant technical and thematic similarities to Chauvet that are reinforced by our reanalysis of engraved slabs from the older excavations at Blanchard. The aligned punctuations find their counterparts at Chauvet, in the south German sites and on several other objects from Blanchard and surrounding Aurignacian sites. In sum, we argue that dispersing Aurignacian groups show a broad commonality in graphic expression against which a certain number of more regionalized characteristics stand out, a pattern that fits well with social geography models that focus on the material construction of identity at regional, group and individual levels."

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ISTURITZ. PECHIALET (DORDOGNE). CHANLAT. LA COLOMBIERE. ATAPUERCA. LA VENTA DE LA PERRA. LAS MONEDAS. GARGAS. PAIR-NON-PAIR. CABRERETS. LASCAUX. FONT-DE-GAUME. ALDENE. LES ESPELUGUES. ARUDY. GOURDAN. LESPUGUE. LA TOURRASSE. MASSAT. LE MAS-D'AZIL. LE PORTEL. LIMEUIL. LAUGERIE-BASSE. LES EYZIES. LA MADELEINE. SANTIMAMINE. LES TROIS-FRERES. MONTESPAN. LA MAGDELEINE. LES COMBARELLES. COMARQUE. TEYJAT. VOGELHERD. GROTTES de LA VACHE. FRANCE. SPAIN. EUROPE. PALEOLITHIC ART. Mobiliary (portable) art. BEAR MOTIF(S).

LMRAA.

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La Pileta a Benaolan, Malaga, Spain. Europe. Paleolithic cave painting.

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Caverne de Bedeilhac, Ariege, France. Europe. Paleolithic cave paintings. 14 plates.

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France. Europe. Paleolithic cave art.

Biblio, LMRAA.

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Pyrennes, France. Europe. Paleolithic art. Ibex motif(s).

IIA.

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RANMAB, BSABSR, LMRAA.

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World. Paleolithic cave painting.

RPPSCAb2, LMRAA.

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Lascaux, Montignac, Dordogne, France. Europe. Paleolithic cave painting.

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Fumane Cave, Venetian Pre-Alps, Italy. Europe. Paleolithic art.

Biblio.

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France. Europe. Paleolithic art. Rock feature incorporation. Wall morphology. Three dimensional representations.

Abstract: "À partir de l'étude d'une trentaine d'oeuvres pariétales gravées et sculptées, sélectionnées dans le quart sud-ouest de la France sur des sites d'art aurignacien, gravettien, solutréen et magdalénien (fig. 1) il est proposé de montrer comment les artistes-plasticiens préhistoriques, à l'aide des reliefs naturels et de la morphologie des parois, ont pu produire de manière cohérente des représentations tridimensionnelles et les structurer parfois en de vastes ensembles. Cette recherche, basée sur de nombreux paramètres techniques, démontre le caractère réfléchi, organisé et conceptuel de cette pratique de l'usage des reliefs dans le temps et dans l'espace. Elle révèle un emploi absolument structuré et maîtrisé d'une procédure de construction qui, loin d'être aléatoire, devrait trouver son statut de technique à part entière pour la production de représentation en volume. La démonstration, soutenue par la production de sculptures expérimentales et artistiques, apporte de nouveaux éléments de lecture qui permettent de comprendre les conséquences de l'intégration des reliefs rocheux au sein d'une figure (mouvements, attitudes, dimensions). En autorisant l'observateur à s'approcher du moment de leur conceptualisation, cette analyse donne les moyens de tenter de pénétrer dans une partie de l'univers mental des imagiers paléolithiques."

Dialnet.

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Europe. Paleolithic art. Rock feature incorporation. Reliefs.

Biblio, LMRAA.

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France. Spain. Europe. Paleolithic art.

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Los Casares Cave, Guadalajara, Spain. Europe. Paleolithic art. Anthropomorph, human motif(s).

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United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

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Brumm, A. and Moore, M.W., 2005. "Symbolic Revolutions and the Australian Archaeological Record" in *Cambridge Archaeological Journal* 15(2): 157–75, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

Australia. Pleistocene (paleolithic) art.

RASNWW4.

Brunet, Jacques, 2006. "Un Exemple de Conservation Preventive: La Grotte Cosquer" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. Monumental: Revue Scientifique et Technique des Monuments Historiques, 76–78, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Grotte Cosquer, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Internet.

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Internet.

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Rouffignac Cave, Vezere River Valley, France. Europe. PALEOLITHIC CAVE PAINTING. CONSERVATION AND PRESERVATION. GRAFFITI REMOVAL AT THE "GREAT CEILING" PANEL. LIGHTENING OF GRAFFITI OVERLAYS WAS ACHIEVED BY THE APPLICATION OF DILUTED AMMONIA SOAKED COTTON BUDS WITH DEMINERALISED WATER RINSE.

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Brunet, Jacques and Vidal, Pierre, 1984. "Surveillance et Mesures de Protection" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 57–62, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

France. Europe. Paleolithic cave art. Cultural resource management. Conservation and preservation.
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Font-du-Gaume, Pech Merle, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Abstract: "Illustrates, with a few examples, the general policy of conservation of prehistoric mural paintings in France. Outlines the theoretical studies: the black frieze of the Pech-Merle Cave and the environment of the Font-de-Gaume Cave; describes intervention and protective maintenance, installation, and equipment." (See also AATA 23-1404.)

PCARB, AATA.

Brunet, Jacques and Vidal, Pierre, 1987. "Interventions sur les Oeuvres Pariétales Préhistoriques" in *PACT* 17: 411–22.

France. Europe Paleolithic art. Cultural resource management. Conservation and preservation

Abstract: "Studies the main deterioration factors affecting prehistoric rock paintings and drawings. These include muddy deposits from human or natural origin, concretions, traces of rubbing, soot deposits, and graffiti. Examples of conservation treatment carried out in prehistoric caves from the south of France are presented including mechanical removal of muddy concretions, application of paper pulp compresses for the removal of the soot; mechanical removal of the calcite, protection from running water by installation of elastomer cushions." Abstractor: ICCROM AATA Nos.:1992-29316 and 29-593.

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Lascaux, Font-de-Gaume, Combarelles, Teyjat, Villars, Sanit-Circq-du-Bugue, Abri du Cap Balnc, La Greze, Bernifal, Niaux, Gargas, Pech-Merle, Mas-d'Azil, Portel, Cougnac, Rouffignac, la Mouthe, Tete-du-Lion, Pair-non-Pair, la Baume-Latrone and Moulin-de-Laguenay, France. Altamira, Spain. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Intervention and restoration. With discussion by M. Biton, P. Vidal, G. Delluc, M. Lorblanchet, F. Soleilhavoup and Brunet, J.

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France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Public access. With discussion by M. Archambeau, J. Brunet, C. Bassier, J. Clottes, F. Guichard, F. Rouzaud and J.-P. Pouxviel.

LMRAA.

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Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Abstract: "Sums up: 1) the difficulties that led to the closing of the Lascaux cave in 1963; 2) the multidisciplinary studies carried out, i.e., geology, hydrogeology, mineralogy, biology, technology; and 3) the solutions found to return the cave to conditions favorable to its conservation. Lascaux has been saved; the cave is in a good state of conservation and is carefully monitored and controlled." Abstractors: Jacques Brunet and Michele Buchholz AATA Nos.:1991-84035 and 28-1593

LMRAA, AATA.

Brunet, Jacques, Vouvé, Jean and Malaurent, Philippe, 2000. "Re-Establishing an Underground Climate Appropriate for the Conservation of the Prehistoric Paintings and Engravings at Lascaux" in *Conservation and Management of Archeological Sites* 4(1): 33–45, London, England.

Lascaux, Dordogne, France. Europe. Cultural resource management. Conservation and preservation. Microclimate. Paleolithic art.

Abstract: "The prehistoric paintings and engravings of the Lascaux cave almost disappeared in the 1960s, victims of their own fame. The facilities installed to allow public access to the cave disturbed and destabilized the equilibrium that had been responsible for conserving the cave's art. The complexity of the parameters involved raised the question: had the age-old equilibrium, which had kept the rock art in such excellent condition, been irretrievably destroyed? Thirty years of measurements and research have made it possible to examine, in both the short term and the long term, the validity of the decisions that were taken. It was found that the climatic equilibrium of this natural cave, essential to the appropriate control of the underground environment, could be restored. Since 1996, automated data collection tools, which remain reliable even in harsh environmental conditions, have replaced manual data collection methods. The continuous monitoring made possible by automatic data collection represents a great advance in the scientific management of this type of cultural heritage."

AATA.

Brusa Zappelleni, Gabriella, 2009. "Radici Antropologiche dell'Immaginario e del Fantastico nell'Arte Animalistica del Paleolitico Superiore" in *Making History of Prehistory: The Role of Rock Art, Papers/Produrre Storia dalla Preistoria: Il Ruolo dell'Arte Rupestre, Pre-Atti del XXIII Valcamonica Symposium (Capo di Ponte, 28 Ottobre–2 Novembre 2009)*, 79-86, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISBN: 88-86621-33-7.

<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2009pdf/Brusa%20Zappellini.pdf> (accessed on 3 July 2015).

Europe. Paleolithic art. Figurative animal (bestiary) motif(s).

Abstract: "The figurative bestiary of Upper-Palaeolithic art corresponds to the inner repertory of our visual memory: its degree of abstraction does not compromise its value of recognisability. Still there are some rare images that seem able to break this naturalistic horizon. In the darkness of caves it can happen that the horses' neck gets excessively long (the Pergouset "monsters"), the legs multiply and the snouts dilate to the shape of a duck's beak (Le Portel). At Lascaux the ramification of the deer's horns develop into extravagant arabesques. In the Chauvet cave the head of a bear emerges from the willowy body of a feline. In several illustrated panels we can see living together in a curious mix of species animals that never meet each other in nature: seals facing horses (Cosquer cave); quadrupeds mixing with fishes (Lorthet). Are they the first signs of an imaginary bound to burst, thousands of years later, into the chimeras populating the artistic creativity of protohistoric and ancient world (perhaps medieval too)? Or does it exist a structural difference between the Palaeolithic imaginary and the animal fantastic of later cultures?"

LMRAA, Internet.

Bruzek, Jaroslav, Láznickova-Galetová, Martina, Galeta, Patrik and Maestracci, Jérémy, 2010–2011. "Les Empreintes de Mains dans l'Art Pariétal: Possibilités et Limites d'Interprétations Mises en Relief par l'Anthropologie Médico-Légale" in *Symposium 7. Application des Techniques "Forensiques" aux Recherches sur l'Art Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société*

Préhistorique de l'Ariège, vol. 65–66: 210–211, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Hand print motif(s). Pleistocene (paleolithic) art. Forensics.

Abstract: "En art pariétal, les empreintes de mains sont souvent directement attribuées aux auteurs des représentations proches. L'analyse morphologique de cette partie anatomique dans un contexte médico-légal d'identification démontre qu'il est impossible de déterminer l'âge et le sexe d'un individu uniquement par la forme de sa main. En ce qui concerne la stature des sujets ayant effectué ces empreintes, certaines méthodes sont applicables en tenant compte de l'inférence statistique et la variabilité biologique."

Dialnet.

Buccellato, Cecilia Albana, Tufano, Emiliano and Tusa, Sebastiano, 2012. "Scoperta di un Nuovo Complesso Figurativo Inciso Presso una delle Cavità del Complesso di Grotta di Cala Tramontana a Nord di Grotta di Cala dei Genovesi a Levanzo (Trapani)/New Group of Prehistoric Painted and Incised Rock Art of Grotta Cala Tramontana in Levanzo" in *L'Arte Preistorica in Italia*. vol. 1. Atti della XLII Riunione Scientifica dell'IIPP. Trento, Riva del Garda, Val Camonica, 9–13 Ottobre 2007 Preistoria Alpina, vol. 46(1): 71–76, ISSN: 03993-0157.

Grotta Cala Tramontana, Levanzo, Italy. Europe. Paleolithic art.

Internet.

Bueno Ramírez, Primitiva, 2008. "Espacios Decorados al Aire Libre del Occidente Peninsular. Territorios Tradicionales de Cazadores-Recolectores y de Productores" in *Arte Prehistórico al Aire Libre en el Sur de Europa*, Rodrigo Balbín Behrmann, ed., 323–346, Junta de Castilla y León, Consejería de Cultura y Turismo, Salamanca, Spain. ISBN: 978-84-9718-592-9.

https://www.academia.edu/2236677/Espacios_decorados_al_aire_libre_del_occidente_peninsular._Territorios_tradicionales_de_cazadores-recolectores_y_de_productores (accessed on 30 April 2014).

Western Peninsular Spain. Europe. Open air sites. Territory. Paleolithic. Postpaleolithic.

Abstract: "La concentración de grafías en yacimientos al aire libre de la zona occidental de la Península Ibérica, propone una serie de novedosas reflexiones acerca de la proximidad espacial de figuras paleolíticas y postpaleolíticas. El interés por marcar y definir el territorio no se asocia de modo exclusivo a los grupos postpaleolíticos, como las versiones más evolucionistas de la Arqueología del Paisaje vienen señalando, sino que entronca con los grupos cazadores paleolíticos que se asentaron en las riberas del Tajo, Guadiana y Duero, a lo largo de todo el Paleolítico Superior. Las concomitancias técnicas, se suman a las espaciales y a la más que posible contextualización habitacional, para proponer hipótesis concretas sobre el uso de territorios tradicionales desde, cuando menos, el tardiglaciario en adelante. Trasladar estas perspectivas de análisis a ambos ciclos de grabados, paleolítico y postpaleolítico, aporta parámetros de interés para unos y otros especialistas, en aras de comprender mejor la importancia de los marcadores gráficos y supapel en las culturas prehistóricas de la Península Ibérica."

Dialnet, Academia.edu, LMRAA.

Bueno Ramírez, Primitiva and Balbín Behrmann, Rodrigo de, 2009. "Marcadores Gráficos y Territorios Tradicionales en la Prehistoria de la Península Ibérica" in *Cuadernos de Prehistoria y Arqueología de la Universidad de Granada*, vol. 19: 65–100, Universidad de Granada: Departamento de Prehistoria y Arqueología, ISSN: 0211-3228.

https://www.academia.edu/1337359/Marcadores_graficos_y_territorios_tradicionales_en_la_Peninsula_Iberica (accessed on 22 October 2016).

Iberian Peninsula, Spain. Europe. Territory. Paleolithic. Neolithic. Chalcolithic.

Abstract: "The close relationship between the position of the graphics and the economic territories of the groups are diachronically tested. The world of the Paleolithic hunters is not only the darkness of the caves, but the mountains, valleys and rivers outdoor, whose symbolic references are engraved and painted on the stones. They are pioneers in the graphic definition of the places that belong to their daily world. The recurrence in the decoration of the same sites has the finding with the presence of post-palaeolithic graphics. It presents the major sites as outdoor display of traditional territories, whose boundaries are known for joining the group, and whose use and transit are insured by the symbols of the ancestors."

Dialnet, RASNW4, Academia.edu, RASNWV.

Bueno-Ramírez, Primitiva, and Bahn, Paul, G., eds., 2015. *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, 180 pgs, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Europe. Paleolithic art. Open air art.

Abstract: "Professor Rodrigo de Balbín has played a major role in advancing our knowledge of Palaeolithic art, and the occasion of his retirement provides an excellent opportunity to assess the value of prehistoric art studies as a factor in the study of the culture of those human groups which produced this imagery. The diverse papers in this volume, published in Professor de Balbín's honour, cover a wide variety of the decorated caves which traditionally defined Palaeolithic art, as well as the open-air art of the period, a subject in which he has done pioneering work at Siega Verde and elsewhere. The result is a new and more realistic assessment of the social and symbolic framework of human groups from 40,000 BP onwards."

Internet.

Bueno Ramírez, Primitiva and Balbín Behrmann, Rodrigo de and Alcolea González, José Javier, 2007. "Style V dans le Bassin du Douro: Tradition et Changement dans les Graphies des Chasseurs du Paléolithique Supérieur Européen" in *L'Anthropologie* 111(4): 548–89, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232007%23998889995%23672687%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=5333cc00608b73ed754412692cbd6756 (accessed on 18 August 2011).

Siega Verde, Douro Valley, Salamanca, Spain. Portugal. Europe. Paleolithic art in the open air.

Abstract: "The documentation of some figures of hooped in Siega Verde on panels of palaeolithic style and its stylistic references in the whole south of Europe, constitutes the starting point of the reflection on the presence of style v in the outdoors sites of the peninsular occident. In the Douro's region exists a richer documentation than the habitual in Europe: the outdoors panels of Côa and Siega Verde, the engravings on palaeolithic figures of La Griega, the paintings with direct chronologies of Ojo Guareña, the decorated plaquettes of the level 4 of Fariseu and the pebbles and plaquettes of Estebanvela. Painting in the caverns, outdoors and cave engravings and mobile art, with good references of absolute chronology between 11,500 BP and 9000 BP that confirm the continuity of the Palaeolithic art. If we compare the data of the peninsular occident with those of the north, those of Levant and those that begin to be known in Andalusia, the coincidence of dates is astonishing. In the same way if we compare these ones with the dates of the South of France and Italy. The external art of the western facade of the Iberian Peninsula possesses not only a unite palaeolithic contrasted sequence but rather it also puts in evidence the reality of the recurrent and continued locations in the whole sector during 30,000 years. Above the 11,000 BP, the transformations of the hunter groups begin to be evident in the whole south of Europe and the graphics demonstrate these changes, with a progressive transformation of contents and style that leads to a bigger schematization. The interesting cohabitation among naturalism and schematism that demonstrate the direct dates of C14, apparent a progressive transformation that discards radical ruptures between the social and graphic world of the palaeolithic hunters and their heirs."

Internet, RASNW4.

Bueno Ramírez, Primitiva, Balbín Behrmann, Rodrigo de and Alcolea González, José Javier, 2008. "Estilo V en el Ambito del Duero: Cazadores Finiglaciares en Siega Verde (Salamanca)" in *Arte Prehistórico al Aire Libre en el Sur de Europa*, Rodrigo Balbin Behrmann, ed., 259–286, Junta de Castilla y León, Consejería de Cultura y Turismo, Salamanca, Spain. ISBN: 978-84-9718-592-9.

https://www.academia.edu/2234890/Estilo_V_en_el_ambito_del_Duero_cazadores_finiglaciares_en_Siega_Verde_Salamanca_ (accessed on 30 April 2014).

Rio Duero, Siega Verde, Salamanca, Spain. Europe. Style V. Paleolithic art. Style. Continuity.

Abstract: "La documentación de algunas figuras de unguados en Siega Verde sobre paneles de estilo paleolítico y sus referencias estilísticas en todo el Sur de Europa, constituye el punto de partida para reflexionar sobre la presencia de estilo V en los yacimientos al aire libre del occidente peninsular. Este posee en el área del Duero una documentación más rica de lo normal en el ámbito europeo: los paneles al aire libre del Côa y de Siega Verde, los grabados sobre figuras paleolíticas de la Griega, las pinturas con cronologías directas de Ojo Guareña, las placas decoradas del nivel 4 de Fariseu y los cantos y placas de Estebanvela. Pintura en cueva, grabados al aire libre, en cueva y arte mueble, con buenas referencias de cronología absoluta entre el 11500 BP y el 9000 BP que avalan la continuidad del Arte Paleolítico. El arte al aire libre de la fachada occidental de la Península Ibérica no sólo posee una contrastada secuencia

paleolítica, sino que evidencia la realidad de asentamientos recurrentes y continuados en todo el sector durante más de 30.000 años. Si comparamos los datos del occidente de la Península con los del Norte o los del Levante y los que comienzan a barajarse en Andalucía, la coincidencia de fechas es abrumadora. Al igual que si comparamos éstas con las del Sur de Francia o las de Italia. En torno al 11000 BP las transformaciones de los grupos cazadores comienzan a ser evidentes en todo el Sur de Europa y las grafías verifican esos cambios visualizando una transformación progresiva de contenidos y estilo que conduce a una mayor esquematización de los mismos. La interesante convivencia entre naturalismo y esquematismo que demuestran las fechas directas de C14, apunta a una paulatina transformación que descarta rupturas drásticas entre el mundo social y gráfico de los cazadores paleolíticos y sus herederos.”

Dialnet, Academia.edu, LMRAA.

Bueno Ramirez, Primitiva, Babin Behrmann, Rodrigo de, Barroso Bermejo, Rosa and Carrera, Ramirez, 2011. “Painting Versus Engraving: Paleolithic and Postpaleolithic Rock Art in the International Tagus—Sierra de San Pedro (Santiago de Alcantara and Valencia de Alcantara, Caceres)” in *From the Origins: The Prehistory of the Inner Tagus Region*, P. Bueno Ramirez, E. Cerrillo Cuenca and A. Gonzalez Cordero, eds. British Archaeological Reports (BAR) International Series, (S2219): 7–22, Archaeopress, Oxford, England. ISBN: 978 1 4073 0777 0.

https://www.academia.edu/2700573/Paintig_versus_engraiving_Paleolithic_and_postpaleolithic_rock_art_in_the_International_Tagus-Sierra_de_San_Pedro_Santiago_de_Alcantara_and_Valencia_de_Alcantara_Caceres_ (accessed on 30 April 2014).

Sierra de San Pedro (Santiago de Alcantara and Valencia de Alcantara, Caceres) Inner Tagus Region, Portugal and Spain. Europe. Paleolithic. Post-Paleolithic.

Abstract: “The increase in the number of known painted shelters identified through targeted surveys proves the validity of the latter and establishes a series of patterns that are extensive to other territories in which schematic painting is supposedly absent. The data from Sierra de San Pedro confirm the protagonism of painting at the sites of the western peninsula, from the Upper Palaeolithic, thus breaking with the traditional barriers of open air art. Grajera 2, Boquerón 1 and 5 demonstrate the existence of open air shelters with Palaeolithic art, thus opening a new scope of locations for Palaeolithic art that fit with our suggestion of their close connection to the places in which Schematic art is documented. The symbols act as the most visible evidence of the systematic of the territorial occupation. The graphical sequence must be understood as an indicator of matching archaeological sequences, which support a populational continuum that moves away from the hypotheses of depopulation as the exclusive line from which to explain the processes of production. If there is something that is reflected by the graphical sites of the western peninsula, it is the recurrence of the same enclaves throughout the generations. Apprenticeship, inheritance, mnemotechnic rules and collective identification are some of the messages that the paintings and engravings materialised on the stones of the International Tagus from the Upper Palaeolithic onwards.”

Academia.edu.

Bueno Ramirez, Primitiva, et al., 2010. “Secuencias Gráficas Paleolítico-Postpaleolítico en la Sierra de San Pedro. Tajo Internacional. Cáceres” in *Trabajos de Prehistoria* 67(1): 197–209, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Sierra de San Pedro, Caceres, Spain. Europe. Graphics; Paleolithic; Post-Paleolithic; Territory; Tagus.

Abstract: “Our surveys, based on the theoretical statement of a predictive model that considers the presence of outdoor paintings, make the Sierra de San Pedro one of the most important schematic painting groups of the Iberian Peninsula. Its parallel development to the sites with outdoor engravings in the International Tagus draws a complex set of symbols with a major role in the definition of megalithic territories. The identification of Palaeolithic figures coincides with similar recurrences documented in outdoor sites of the western peninsula, pointing to the resort to the past as one of the arguments of vindication and use of traditional territories.”

Internet, Dialnet, RASNW4, Academia.edu, Biblio.

Bueno Rodgriguez, Primitiva, Balbin, Behrmann, Rodrigo de and Barroso Bermejo, Rosa, 2016.

“Les Mégolithes et Leur Insertion Sémantique dans le Paysage. Langage d’Ancêtres” in *Signes et Communication dans les Civilisations de la Parole, Actes des 139e Congrès National des Sociétés Historiques et Scientifiques, Nimes, 2014*, Claude Mordant, Olivier Buchsenschutz, Christian

Jeunesse et Denis Vialou, dirs., 70–86, Edition Electronique du CTHS, Paris, France. ISSN: 1773-0899.

http://cths.fr/_files/ed/pdf/04_bueno.pdf (accessed on 11 March 2017).

Brittany, France. Iberian Peninsula, Spain. Europe. Rock features: Megalith, menhir, stele. Megalithic art. Upper Paleolithic. Neolithique.

Abstract: "Large stones have been identified in the Megalithic landscape of Brittany. J. L'Hegouach and S. Cassen's research has focalised on an important core of these monuments dating from the 5th millennium BC. More recent studies carried out in the Iberian Peninsula have highlighted the unprecedented wealth of data from this area which allows us to reflect on the function of these large stones in relation to the megalithic structures. This inventory underlines the similarities between the Iberian Peninsula and Brittany. Stone circles or lines can transform into dolmens, isolated menhirs or steles become the founding stone of a dolmen. This represents proof of the complexity and the varying situations in which these ancient stones are the forerunners of megalithic construction into which they are integrated for the duration of the megalithic phase. The engravings and paintings on the rocks and large stones constitute markers of territories populated since the Late Palaeolithic in the Iberian Peninsula."

Internet.

Buisson, D., Fritz, C., Kandel, D., Pincon, G., Sauvet, G. and Tosello, G., 1996. "Les Contours Decoupees de Tetes de Chevaux et leur Contribution a la Connaissance du Magdalénien Moyen" in *Antiquités Nationales* 28: 99–128.

http://www.creap.fr/pdfs/Buisson_et_al_AN1996.pdf (accessed on 27 November 2011).

Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Engraved bone. Horse head motif(s). CREAP.

Buisson, D. and Gambier, D., 1991. "Façonnage et Gravure sur des Os Humains d'Isturitz (Pyrenées-Atlantiques)" in *Bulletin de la Société Préhistorique Française* 88(6): 172–77, Société Préhistorique Française, Paris, France.

Isturitz, Atlantic Pyrenees, France. Europe. Paleolithic art. Mobiliary (portable) art. Bone.

UVAP.

Buisson, D., Menu, M., Pinçon, G. and Walter, Ph., 1989. "Les Objets Colorés du Paléolithique Supérieur: Cas de la Grotte de La Vache (Ariège)" in *Bulletin de la Société Préhistorique Française* 86(6): 183–92, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1989_num_86_6_9384# (accessed on 9 October 2011).

Grotte de La Vache, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Pigment analysis.

Abstract: "La Vache cave (near Alliat, Ariège, south of France) presented many bone art objects. They are engraved and colored, several alternatively in red and black. Examinations and analysis have been undertaken with a Scanning Electron Microscope in order to characterise prehistoric paint. The red (hematite) and black (manganese oxide) pigments are without any single exception associated with biotite. This study let us rediscover the « recipes » used by the artists of the Final Magdalenian Period."

Persee.

Bullen, Margaret, 2011 (May). "Creativity, Mental Disorder, and Upper Palaeolithic Cave Art" in *Rock Art Research* 28: 117–22, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Upper Paleolithic cave art. Creativity. Mental disorder. David Whitley.

Abstract: "This paper will address the tantalising question of why, about thirty five thousand years ago, people living in western Europe produced pictorial art of extraordinary beauty and symbolism. Did it really arise out of nowhere and what changed? Modern science is beginning to provide answers to some of the questions but many remain."

LMRAA, Refdoc.fr.

Bullen, Margaret, 2012 (May). "Response to Patricia Helvenston" in *Rock Art Research* 29: 110–12, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Rock art studies. Pseudoscience. Reply to Helvenston's comment on "Creativity, Mental Disorder and Upper Paleolithic Cave Art," Margaret Bullen, RAR 28(1), 2011. David Whitley. Mood disorder. Bi-polar illness. Paleolithic art.

LMRAA.

Bullen, Margaret, 2014. "Rock Art and Spirituality: Is the Rock Art of 30,000 Years Ago a Window to the Spirituality of the People of the Paleolithic?" in *Rock Art and Sacred Landscapes One World Archaeology*, vol. 8: 11–24, Springer, New York, Heidelberg, Dordrecht, London. ISBN: 978-1-4614-8405-9 (Print) 978-1-4614-8406-6 (Online). DOI 10.1007/978-1-4614-8406-6 (accessed on 31 October 2013).

Europe. Australia. Paleolithic art. Spirituality.

Abstract: "30,000 years ago Homo sapiens sapiens painted the lions of Chauvet and battled the uncertainties of life. Today Homo sapiens sapiens has many answers but still battles uncertainties. How alike are they?"

Internet, LMRAA.

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<http://www.jstor.org/stable/2839855> (accessed on 22 August 2017).

Paleolithic art.

JSTOR.

Burkitt, M.C., 1933. *The Old Stone Age. A Study of Palaeolithic Times*, 254 pgs, Cambridge University Press, London, England.

France. Spain. Europe. Paleolithic Cave Art.

LMRAA.

Burnet, Albert, 2007. "Les Gravures de Qurta. Un Lascaux sur le Nil?" in *Archeologia* (448): 56–59, Editions Faton, Dijon, France. ISSN: 0570-6270.

Qurta, Egypt, Nile River. North Africa. Paleolithic art. Dirk Huyge.

RASNW4, SHB.

Burón Alvarez, Milagros and Fernández Moreno, José Javier, 2009. "El Reto de la Gestión del Arte Rupestre: Experiencias en Castilla y León" in *El Arte Rupestre del Arco Mediterráneo de la Península Ibérica. 10 años en la Lista del Patrimonio Mundial de la UNESCO: Actas IV Congreso (Valencia, 3, 4 y 5 de diciembre de 2008)*, José Antonio López Mira (coord.), Rafael Martínez Valle (coord.), Consuelo Matamoros de Villa (coord.), 249–258, Generalitat Valenciana, ISBN: 978-84-482-5304-2.

Siega Verde, Castilla y León, Spain. Europe. Cultural resource management. Conservation and preservation. Paleolithic art. Open air.

Dialnet, LMRAA.

Bustamante D., Patricio, Yao, W. Fay and Bustamante, Daniela, 2010–2011. "From Pleistocene Art to the Worship of the Mountains in China. Methodological Tools for Mimesis in Paleoart" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 328–329, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

China. South Asia. Pleistocene (Paleolithic). Pareidolia.

Abstract: "Bednarik (2009) described the Makapansgat jasperite cobble, a stone shaped as a human face deposited 2.5 to 3 million years ago. Tsao et al. (2006) demonstrated that face perception is a crucial skill to primates, humans and macaque monkeys. Applying two methodological tools of the Entorno Archaeology - Psychological and Geographical Entorno-, may allow to understand the process that probably led Pleistocene humans to regard as sacred rocks -Mimetoliths- and objects -Mimetomorphs with natural forms that resembled animals or human beings, in increasing scale, from small rocks, big rocks, mountains and Mountainous ranges, in the early Chinese culture, where we have

found that three mythological characters: Pan-Gu (À¹À), Fu-Xi (-üöË) and Shen-Nong (ÉñÅ©), probably were sacred mountains. Mimesis, by the psychological phenomena of Pareidolia, Apophenia and Hierophany (The PAH triad), might explain the many instances when humans between Pleistocene and early Chinese culture attributed religious significance or extraordinary connections to ordinary imagery and subjects. On the other hand, Mimetoliths and Mimetomorphs might contribute to explain the origins of Palaeoart, animism and religion.”

Dialnet.

Cabré Aguiló, Juan, 1934. “La Cueva de Los Casares” in *Las Ciencias* vol. 1(4), Madrid, Spain.

Los Casares, Iberian Peninsula, Spain. Europe. Paleolithic art.

Biblio.

Cabré Aguiló, Juan, 1934. “Las Cuevas de Los Casares y de La Hoz” in *Archivo Espanol de Arte y Arqueologia*, vol. 30: 225–254.

Los Casares and La Hoz, Iberian Peninsula, Spain. Europe. Paleolithic art.

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Cabré Aguiló, Juan, 1935. “Cave Art of Some 30,000 Years Ago: A Wonderful Discovery in Spain. Human Beings and Fishes in 30,000-Year-Old Drawings: A Unique Find” in *The Illustrated London News*, (5.014), London, England.

Spain. Europe. Paleolithic art. Human and fish motif(s).

Biblio.

Cabré Aguiló, Juan, 1936. *La Cueva de Los Cesares, Riba de Saelices, Guadalajara (Espana)*, Brussels, Belgium.

Los Cesares, Riba de Saelices, Guadalajara, Spain. Europe. Paleolithic art.

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Los Cesares, Guadalajara, Spain. Europe. Paleolithic art. Anthropomorph motif(s).

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Cabrera Valdés, Victoria and Quirós Guidotti, Federico Bernaldo de, 1994. “Cronología del Arte Paleolítico” in *Ejemplar Dedicado a: Arte Paleolítico Complutum* 5: 265–76, Universidad Complutense, Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164330> (accessed on 1 December 2011).

Europe. Paleolithic art. Chronology. Style analysis.

Abstract: “Theoretical approaches and new analytical techniques are changing our perspective about the Palaeolithic rock art. Chronology, archaeological excavations, stylistic analysis and the study of the artist as an individual can offer new invigorating points of view on the subject.”

Dialnet.

Cabrol, Patrick and Mangin, Alain, 2006. “Le Mise en Valeur et la Protection des Grottes a Concretions” in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. Monumental: Revue Scientifique et Technique des Monuments Historiques, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Mineral concretions.

Internet.

Cacho, Carmen, Ripoll Lopez Sergio and Municio Gonzalez, Luciano J., 2001. “L’Art Mobilier d’Estebanvela” in *Les Premiers Hommes Modernes de la Peninsule Iberique, Actes du Colloque de la Commission VIII de l’UISPP. Vila Nova de Foz Coa*, 22–24 Octobre 1998, J. Zilhao, T. Aubry and

A.F. Carvalho, eds. *Trabalhos de Arqueologia*, Vol. 17: 175–182, Instituto de Gestao do Patrimonio Arquitectónico e Arqueológico (IGES PAR), Lisbon, Portugal. ISBN: 972-8662-00-9. <http://www.igespar.pt/media/uploads/trabalhosdearqueologia/17/16.pdf> (accessed on 11 February 2012). Estebanvela, Segovia, Sierra d'Ayllon, System Central, Spain. Europe. Movable art. Paleolithic art. Internet

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Europe. Paleolithic art. Documentation. Digital photography.

Dialnet.

Caldwell, Duncan, 2010–2011. “The Identification of the First Paleolithic Animal Sculpture in the Ile-de-France: The Ségognole 3 Bison and its Ramifications” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 74–75, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Ségognole 3, Ile-de-France, France. Europe. Paleolithic art. Middle Magdalenian. Rock sculpture. Bison motif(s).

Abstract: “A 190cm bison sculpture exists beside Ségognole 3’s vulva and horses. The deep grooves making up parts of the vulva and bison are technically identical, making them likely Paleolithic contemporaries, but differ from the light incisions making up the horses. Compositional analyses reveal how the frieze resembles ones at Guy-Martin and Roc-aux-Sorciers. A survey of representations with some natural contours shows that mammoths and bison seem to be the main species illustrated this way. This adds support to a “prey-mother” hypothesis linking “armor-headed” herbivores and some Paleolithic feminine imagery. Finally, the kind of compositional inquiry that led to the bison’s discovery is shown to have wider applications.”

Dialnet.

Caldwell, D., 2012. “The Identification of the First Paleolithic Animal Sculpture in the Ile-de-France: The Ségognole 3 Bison and its Ramifications” in *L’Art Pleistocène dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, vol. LXV–LXVI:Book: 74–75, CD: 415–457, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Ile-de-France, France. Europe. Paleolithic art. Magdalenian. Rock sculpture. Animal, bison motif(s).

Biblio, LMRAA.

Calleja Fernández, Santiago, 2015. “Los Contornos Recortados de Caballo de Tito Bustillo (Ribadesella, Asturias). Estudio y Paralelos Estilísticos” in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 715–734, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Tito Bustillo, Ribadesella, Asturias, Spain. Europe. Paleolithic art. Horse motif(s). Style.

Abstract: “The archaeological Works carried out over several decades in Tito Bustillo cave (Ribadesella, Asturias) have allowed us to document one of the most important collections of palaeolithic ornaments in the Cantabria area, not only for the variety of materials (mollusk shells, animal teeth, bone, antler, minerals and fossils) but also for the exceptional quality of some pieces. Within this collection, the trimmed contours of hyoid bone make a singular category, particularly, the four horseheads found on a high ledge in a deep area inside the cave. The analysis of its formal and technical features allows us to compare them with the contours découpés from the Pyrenean area. These objects of adornment show so strong morphological homogeneity that we cannot relate some particular parameters to any specific sites. Thus, analogies with other elements of the material culture –with a strong symbolic component– have been sought, primarily, with other objects of adornment. This has enabled us to correlate the ornaments found in Tito Bustillo with similar objects from certain Pyrenean sites, allowing a better understanding both of the mobility patterns and the exchange networks between Cantabrian and Pyrenean areas during the Middle Magdalenian.”

Academia.edu, LMRAA (CDRom).

Caltagirone, Jean-Paul and Lacanette, Delphine, 2006. “Le Simulateur Lascaux. Un Outil d’Aide a la Decision pour l’Avenir de la Prehistoire” in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. Monumental: Revue Scientifique et Technique des Monuments Historiques, 94–97, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Simulation.

Internet.

Cameron, David W., 1993 (May). “The Archaeology of Upper Paleolithic Art: Aspects of Uniformitarianism” in *Rock Art Research* 10(1): 3–17, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

RESEARCH METHODOLOGY. SCIENTIFIC METHOD. ARCHAEOLOGY. INTERPRETATION. UPPER PALEOLITHIC. COMMENTS BY BERNARD M. J. HUCHET, DANIEL TANGRI, ROBERT G. BEDNARIK, JOHN HALVERSON. REPLY BY AUTHOR.

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Northern Australia. British Isles. Europe. Late Pleistocene (Paleolithic) rock art.

Biblio, LMRAA.

Campo, Y. and Fourcade, G., 1965. “Les Gravures Schematiques du Camarin de la Gortte de Gargas” in *Travaux de l’Institut d’Art Prehistorique*, 21–24, Universite de Toulouse. Faculte des Lettres et Sciences Humaines, Toulouse, France.

Gargas, Commune d’Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art. Schematic Motif(s).

Biblio.

Camps, G., 1972. “Art Paleolithique et Manifestation de la Personalite” in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias, 14 al 20 de Septiembre 1970*, 139–147, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

Europe. Paleolithic cave art.

LMRAA, PAPP.

Camps, G., 1984. “La Defecation dans l’Art Paleolithique” in *La Contribution de la Zoologie et de l’Ethologie a Interpretation de l’Art des Peuples Chasseurs Prehistoriques, Actes du 3e Colloque International de la Societe Suisse des Sciences Humaines, Sigriswill, 1979* H.-G. Bandi, W. Huber, M.-R. Sauter and B. Sitter, eds., 251–262, Editions Universitaires, Fribourg, Germany. ISBN-10: 2827102714 ISBN-13: 978-2827102716.

Europe. Paleolithic art. Defecation motif(s).

Biblio.

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Southern Iberian Peninsula, Spain. Europe. Paleolithic art. Style. Great sanctuaries.

Abstract: "Se exponen una serie de planteamientos sobre el Arte Rupestre Paleolítico del Sur de la Península Ibérica desde posturas vinculantes a las distintas fases observadas en las secuencias arqueológicas próximas. Enmarcamos a los grandes santuarios de agregaciones en conceptos socio-económicos y en sus territorios afines. Las distintas relaciones artísticas observadas, los ciclos, los tecnocomplejos y los propios comportamientos sociales están ligados a territorios de caza y a las relaciones de reproducción."

Biblio, Internet.

Cantalejo Duarte, Pedro, Espejo Herrerías, María del Mar, Maura Mijares, Rafael, Ramos Muñoz, José and Aranda Cruces, Antonio, 2006. "Arte Rupestre Paleolítico en el Complejo de Cuevas del Cantal en el Rincón de la Victoria (Málaga): Cuevas de la Victoria, el Higuerón y el Tesoro" in *Mainake* 28: 399–422, Centro de Ediciones de la Diputación de Málaga (CEDMA), ISSN: 0212-078X.

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Cuevas de la Victoria, el Higuerón and el Tesoro, Cantal en el Rincón de la Victoria, Málaga, Spain. Europe. Paleolithic art.

Abstract: "The subterranean complex of El Cantal (Rincón de la Victoria, Málaga), nowadays known under the touristic name of Cueva del Tesoro, treasures an important collection of Prehistoric rupestrian art, which was discovered by the Abbot Henri Breuil in 1918. The authors of this article, after twenty years since their last research on it, are now attaining an approach to its contents, taking into account the new proposals about art, the hunters societies and the chronology studied, both for the coast area and the inland of the province of Málaga during Upper Palaeolithic."

Dialnet.

Cantalejo Duarte, Pedro, Espejo Herrerías, María del Mar, Maura Mijares, Rafael, Ramos Muñoz, J., Medianero Soto, Francisco Javier and Aranda Cruces, Antonio, 2005. "Vínculos Iconográficos, Económicos y Sociales de los Grupos Humanos del Paleolítico Superior con el Agua" in *VI Simposio del Agua en Andalucía: 1 a 3 de Junio, 2005 Sevilla*, Juan Antonio López Geta, J. C. Rubio Campos, M. Martín Machuca, eds., vol. 2: 1401–1414, ISBN: 84-7840-578-X.

Europe. Paleolithic art. Water.

Dialnet.

Cantalejo, P., Maura, R., Aranda, A. and Espejo, M. del M., 2007. *Prehistoria en las Cuevas del Cantal*, 264 pgs, Editorial La Serrania, Malaga, Rincon de la Victoria, Spain. ISBN: 84-96607-20-0.

Andalucia, Malaga, Spain. Europe. Paleolithic art. Schematic art.

Biblio, RASNW4.

Cantalejo, P., Maura, R. and Becerra, M., 2006. *Arte Rupestre Prehistorico en la Serrania de Ronda. Valles del Guadario, Turon y Guadalteba*, 176 pgs, Editorial La Serrania, Ronda, Spain. ISBN: 84-96607-04-6.

Serrania de Ronda, Guadario Valley, Turon and Guadalteba, Andalucia. Paleolithic art. Schematic rock art.

Biblio, RASNW4.

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Dialnet.

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Biblio.

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Biblio, Internet.

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Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art. Hand motif(s).

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ARP.

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ARP.

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UVAP.

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UVAP.

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Montspan, Ariege, France. Europe. Paleolithic art. Ethnography. Magic.

UVAP.

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Limeuil, France. Europe. Paleolithic art.

IIA.

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France. Europe. Paleolithic art.

ARP.

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France. Europe. Paleolithic art.

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Greze Cave, France. Europe. Paleolithic art.

ARP.

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ARP.

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ARP.

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ARP.

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CALEVIE, DORDOGNE, FRANCE. EUROPE. PALEOLITHIC CAVE ART. 2 FIGURES.

FHCCA.

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Calevie Cave, France. Europe. Paleolithic art.

ARP.

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FHCCA, BIBLIO, LMRAA.

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ARP.

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FHCCA, BIBLIO.

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ARP.

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UVAP.

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LMRAA.

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UVAP.

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Europe. Paleolithic. Spirituality. Religion.

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Roumania. Central Europe. Paleolithic art.

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Grotte Cuciulat, Romania. Central Europe. Paleolithic art.

Biblio.

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Romania. Eastern Europe. Paleolithic. Mobiliary (portable) art. Gravettian. Epigravettian.

*Abstract: "En Roumanie, quelques stations gravettiennes et épigravettiennes se distinguent par le nombre des objets d'art qui y ont été découverts. L'établissement de Mitoc-Malul Galben (comm. de Mitoc, dép. de Botoșani) nous a offert peut-être le plus ancien objet d'art pour le Paléolithique supérieur de Roumanie (26 700 ± 1 040 BP), à savoir une amulette-pendeloque, réalisée dans un éclat de cortex. Une seconde pendeloque découverte à Mitoc-Malul Galben vient d'être publiée. Elle a été obtenue à partir d'un fragment diaphysaire d'un os long d'herbivore adulte de grande taille. Dans le niveau gravettien de la grotte Cioarei, daté entre 25 900 ± 120 BP et 23 570 ± 230 BP, ont été découvertes (1995–1996) une pendeloque gravée, une incisive et une phalange d'ours des cavernes (*Ursus spelaeus*) perforées, ainsi que des perles de collier et une pierre comportant des incisions circulaires. Des trois perles découvertes, deux ont été façonnées dans des stalactites et la troisième dans un os fossile. L'habitat de Poiana Ciresului offre un potentiel exceptionnel quant à la définition des aspects culturels du Paléolithique supérieur. En ce qui concerne les artefacts réalisés sur MDA, Poiana Ciresului-Piatra Neamt est, sans doute, le plus important de Roumanie, tant par leur nombre que par leur variété. Les armes sont représentées par trois pointes en ivoire et une en bois de cervidé, les éléments de parure sont assez variés et consistent par exemple en dent de cerf perforée, canine de loup perforée, collier fait de douze coquilles perforées: deux diaphyses avec incisions, un fragment d'os gravé notamment, renvoient à la catégorie des matériaux indéterminables."*

Dialnet.

Carciumar, M., Nitu, E.-C. and Tutuianu-Carciumar, M., 2012. "Témoignages Symboliques au Mousterien" in *L'Art Pleistocène dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV–LXVI, Book: 282–283, CD: 1627–1641, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Europe. Paleolithic art. Mousterien.

Abstract: "Comme nous le savons, il existe à présent bon nombre de témoignages concernant la récolte de l'ocre. Certains auteurs ont évoqué la possibilité de son utilisation pour le tatouage chez l'homme de Neandertal. La découverte dans la grotte Cioarei de récipients pour la préparation de l'ocre représente la preuve matérielle directe concernant la pratique de la peinture corporelle par les communautés moustériennes. Ils témoignent de la préparation et de l'utilisation de l'ocre dans un sens bien précis, consciemment et avec des significations connues préalablement."

Biblio, LMRAA.

Carrasco Rus, Javier, Riquelme Cantal, José Antonio, Sanchidrián Torti, José Luis, Pachón Romero, Juan Antonio, and Navarrete Enciso, María Soledad, 2004. "La Cabra Montés (Capra Pyrenaica, Schinz 1838) en el Registro del Pleistoceno Superior y Holoceno de Andalucía y su Incidencia en el Arte Prehistórico" in *Antiquitas (Ayuntamiento de Priego-Córdoba)*, vol. 16: 27–66, Museo Historico Municipal de Priego, Cordoba, Spain. ISSN: 1133-6609.

Andalucia, Spain. Europe. Paleolithic art. Holocene. Wild goat motif(s).

Abstract: “Se realiza un estudio sobre el registro paleontológico y arqueofaunístico de la cabra montés a partir de los datos recopilados en 45 yacimientos andaluces del Pleistoceno Superior y Holoceno. Aunque la mayor parte de las muestras son muy escasas y en algunos yacimientos no se proporcionan más que datos cualitativos o preliminares, parece claro que la cabra montés es tanto más frecuente cuanto más abrupta la orografía en el entorno de un yacimiento. Así mismo, como pieza de caza, parece ser que sólo durante el Paleolítico Medio y Superior es esta especie un elemento importante de las taxocenosis, acusando un primer marcado descenso con la entrada del Holoceno y un segundo descenso con la llegada de las economías productoras a la Península Ibérica. También se estudian sus principales representaciones en el Arte parietal y sus relaciones muebles en Andalucía.”

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France, Europe. Paleolithic art.

ARP.

Cartailhac, Emile, 1882–1883. “Gravure sur Os de Massat (Ariege)” in *Materiaux*, Vol. 13:348.

Massat, Ariege, France. Europe. Paleolithic art. Mobiliary (portable) art. Bone.

UVAP.

Cartailhac, M. Emile, 1885. “Oeuvres Inedites des Artistes Chasseurs de Rennes” in *Materiaux pour l’Histoire Primitive et Naturelle de l’Homme*, vol. XIX: 63–75.

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France. Europe. Paleolithic art.

Biblio, Internet.

Cartailhac, E., 1902. “Les Cavernes Ornees de Dessins, la Grotte d’Altamira, Espagne: ‘Mea Culpa d’un Sceptique’” in *L’Anthropologie* 13: 348–354, Masson, Paris, France. ISSN: 0003-5521.

Cueva de Altamira, Santander, Spain. Europe. Paleolithic cave paintings. Cartailhac issues his retraction of his scepticism that the Altamira cave paintings are of Paleolithic age.

Biblio, LMRAA (photo copy).

Cartailhac, Emile, 1906. “La Salon Noir Préhistorique de l’Ariege” in *L’Anthropologie* 17: 622–24, Masson, Paris, France. ISSN: 0003-5521.

Salon Noir, Niaux, Ariege, Haute Pyrenees, France. Europe. Paleolithic art.

UVAP.

Cartailhac, Emile, 1906. “Nouvelles Grottes a Peintures” in *Revue Préhistorique*, 269–272.

Salon Noir, Niaux, Ariege, Haute Pyrenees, France. Europe. Paleolithic art. History of research.

UVAP.

Cartailhac, Emile, 1906 (October 19). “Sur la Decouverte du Salon Noir de Niaux apres son Exploration le 28 Septembre 1906” in *Comptes Rendus de Sceances de l’Academie des Inscriptions et Belles-Lettres*, L’Academie des Inscriptions et Belles-Lettres, Paris, France.

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Biblio.

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Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art. Hand motif(s). Red and black pigments.

Biblio.

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MARSOULAS, HAUT-GARONNE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS AND ENGRAVINGS.

Biblio.

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Cueva de Altamira, Santillane, Santander, Spain. Europe. Paleolithic cave painting. 38 Plates. 205 Figures.

FHCCA, Biblio.

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Niaux, Ariege, Haute Pyrenees, France. Europe. Paleolithic cave paintings.

FHCCA, Biblio.

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Cueva de Altamira, Santander, Spain. Europe. Paleolithic art. History of research.

Dialnet.

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Church Hole, Creswell Crags, England, Britain, British Isles. Europe. Paleolithic cave art. Documentation. Recording. 3D Laser Scanning.

LMRAA.

Casabó, Josep, Boronat, Juan de Dios, Marco, Yolanda Carrión et al., 2017. "New Evidence of Palaeolithic Rock Art at the Cova del Comte (Pedreguer, Spain): Results of the First Surveys" in

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Cova del Comte, Pedreguer, Spain. Europe. Paleolithic art in archaeological context. Gravettien. Solutrean.

Abstract: "In the Mediterranean watershed of the Iberian Peninsula, Palaeolithic rock art remains a rare phenomenon. Thanks to the discovery of the Cova del Comte, where the art is accompanied by an archaeological deposit, we are able to study it within a defined chronological context. The stylistic features of some of the figures correspond to ancient pre-Magdalenian art, which places it within the Gravettian and early Solutrean period; this information is consistent with the results of the excavation."

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Iberian Peninsula, Spain. Europe. Paleolithic cave paintings. Bibliography: pp. 299–319.

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Europe. Paleolithic art. Geographic distribution.

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Dialnet.

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Cantabria, Spain. Europe. Paleolithic art.

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Cantabria, Spain. Europe. Paleolithic art.

Dialnet.

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<http://www.paleoanthro.org/static/journal/content/PA20100123.pdf> (accessed on 11 June 2016).

Europe. Paleolithic art. Magdalenian. Chamois, Pyrenean ibex, Alpine ibex, and saiga antelope motif(s).

Abstract: “This work deals with a set of images created during the Magdalenian period of Western Europe, part of what is known as Upper Paleolithic or prehistoric “art.” The set includes 95 images depicting four species: chamois, Pyrenean ibex, Alpine ibex, and saiga antelope. A selection of previously published image descriptions are collected here, and revised and extended with reference to current naturalistic knowledge. In 48 of the images studied, the image-makers selectively depicted seasonal characters and behaviors, as first remarked by Alexander Marshack for images of all subjects, but 41 ibex and saiga antelope images reveal a focus on selected horn features—winter rings and growth rings—which are unique to these two subjects and first remarked here. These are not seasonal characters but are still closely related to the passage of time and may have been used as a visual device to keep track of solar years, elapsed or to come. Revealing similar concerns by the image-makers, and the same creative way of using images from the natural world surrounding them, this new theory can be seen as complementary to the seasonal meaning theory, of which a brief historical account is included here. The careful study of selected images and image associations also led to the finding, in line with recent paleobiogeographical data, that the Pyrenean ibex was the most frequently—if not the only—ibex species depicted by the image-makers, as a rule in its winter coat. Sixty-four carefully selected photographs, tracings, and drawings, of which seventeen are previously unpublished, illustrate the images discussed in the text.”

RASNWW, Internet.

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Gargas, Commune d’Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art. Hand motif(s).

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Grotte d’Alquerdi (Alkerdi), Navarra, Spain. Europe.

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Portel, Loubens, Ariège, France. Europe. Paleolithic art. Bison, mammoth, owl, anthropomorph, ibex, horse, negative hand print, deer motif(s).

Internet.

Castillon, Raymond, 1998. “Anciennes Découvertes de Gravures Parietales dans la Grotte d’El Pendo (Camargo, Cantabria, Espagne)” in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* LIII: 271–274, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Grotte d’El Pendo, Camargo, Cantabria, Spain. Europe. Paleolithic art.

Internet.

Castillon, Raymond, 2004. “Quelques Figures a la Grotte Paleolithiques du Portel (Loubens, Ariège)” in *Bulletin Préhistoire du Sud-Ouest*, vol. 11(1), Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Grotte du Portel, Loubens, Ariège. Europe. Paleolithic art.

Abstract: “The cave of Le Portel (Loubens, Ariège) is known for its Palaeolithic art since 1908. Some recent observations make it possible to suggest the presence of figures not recognized until there. Two human figurations, one of face, the other of profile, were carried out from rock reliefs. Certain layouts could evoke a Rhinoceros, species rare in the Pyrenean Palaeolithic art. A Horse, traced in black with a neck except standards, was also identified. It would point out another figure which was very discussed.”

Internet.

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France. Spain. Europe. Paleolithic cave art. Mobiliary (portable) art.

LMRAA.

Chakravarty, Kalyan K., 2003 (November). "Cognitive Challenges to Taphonomy" in *Rock Art Research* 20: 107–9, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

LMRAA.

Chalmin, Emile, Menu, Michel and Vignaud, Colette, 2003. "Analysis of Rock Art Painting and Technology of Palaeolithic Painters" in *Measurement Science and Technology* 14: 1590–97.

Lascaux and Elkin Caves, France. Europe. Paleolithic art. Pigment analysis.

Abstract: "Archaeologists have attempted the interpretation of rock art, but have often disregarded the technical aspects of paints. Analyzing paint samples for preparation techniques and studying the various compounds used, facilitates the determination of the technology of early painters. Paleolithic artists used two main colors: red (iron oxide: natural hematite or heated goethite) and black (charcoal or manganese oxides). These pigments could be prepared in different ways (grinding, mixing with extender and/or binder, or heating) to enhance the properties of the paints. Analyses attempt to determine the physicochemical nature of the matter and its preparation mode and to get an idea of its geographic origin. This report presents techniques and methods used in the laboratory at the Centre de recherche et de restauration des musées de France (C2RMF) for manganese oxide pigments. Distinction between manganese oxides with or without other cations is made, and heat treatment of manganese oxide minerals is described. Results obtained for black pigment in Lascaux and Ekain caves are presented and discussed. From paint analyses, several conclusions are drawn concerning the technical level of Paleolithic artists." Abstractor: Cecily Grzywacz AATA Nos.:2004-80124 and 38-2732

Biblio, AATA, Refdoc.fr.

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Lascaux, Dordogne, France. Europe. Paleolithic cave art. Sign (blazon) motif(s).

RASNW3.

Chamarty and Truffier, 1941. "La Grotte du Gabillou" in *Bulletin de la Societe Historique et Archeologique du Perigord*, 107–113, Perigueux, France. ISSN: 1141-135X.

GABILLOU, PERIGORD, FRANCE. EUROPE. PALEOLITHIC CAVE ART. 22 FIGURES.

FHCCA.

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Rouffignac, Saint-Cernin-de-Reilhac, France. Europe. Paleolithic cave art.

RASNW3.

Chamberlain, Andrew T., 2007. "Cave Archaeology and Palaeontology in the Creswell Region" in *Palaeolithic Cave Art at Creswell Crags in European Context*, Paul Pettitt, Paul Bahn and Sergio Ripoll, eds., 61–70, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Creswell Crags, England, Britain, British Isles. Europe. Paleolithic cave art. Cave archaeology. Paleontology.

LMRAA.

Chandramouli, N., 1996 (December). “Comments on: Daraki-Chattan: A Palaeolithic Cupule Site in India” in *Purakala*, Giriraj Kumar, ed., vol. 7(1–2): 35, Rock Art Society of India, Dayalbagh, Agra, India.

Daraki-Chattan, Chambal Valley, India. See G. Kumar, “Daraki-Chattan: A Palaeolithic Cupule Site in India”, *Purakala*, 1990, 6(1–2): 17–28. Cupules. Paleolithic.

Biblio, LMRAA.

Chandramouli, N., 1997 (November). “Minor Reservations” in *Rock Art Research* 14(2): 143, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

DARAKI-CHATTAN, CHAMBAL VALLEY, INDIA. AUTHOR COMMENTS ON “DARAKI-CHATTAN: A PALAEOLITHIC CUPULE SITE IN INDIA”, GIRIRAJ KUMAR, 1996, ROCK ART RESEARCH, 13(1):38-46. Paleolithic.

LMRAA, RAISB.

Chapa Brunet, Teresa, 2000 (December). “Nuevas Tendencias en el Estudio del Arte Prehistorico” in *ArqueoWeb: Revista sobre Arqueología en Internet*, vol. 2(3): 30 pgs, ISSN: 1139-9201.

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Europe. Paleolithic art. Rock art studies.

Internet.

Charet, J., 1947. “Reflexions sur la Magie de Chasse” in *Bulletin de la Société Préhistorique Française*, vol. 44(5): 170–174, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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Europe. Paleolithic art. Hunting magic.

ARP, Persee, Biblio.

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Tuc d’Audoubert, France. Europe. Paleolithic art. Clay bison motif(s). Rock feature: Sculpture. Hunting magic.

ARP, Persee.

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France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Legislation. With discussion by J. Vouve, J. Comber, F. Guichard and M.R. Seronie-Vivien.

LMRAA.

Chauvet, Gustave, 1918. *Grottes du Chaffaud: l’Art Primitif*, Vol. X:175 pgs, Musee des Grandes Ecoles, Poitiers, France.

Chaffaud Cave, France. Europe. Paleolithic art.

ARP.

Chauvet, Jean-Marie, Deschamps, Eliette Brunel and Hillaire, Christian, 1996. *Dawn of Art: The Chauvet Cave*, 135 pgs, Harry N. Abrams, Inc., New York, New York.

CHAUVET CAVE, ARDECHE, FRANCE. EUROPE. THE AUTHORS RECOUNT THEIR REMARKABLE DISCOVERY OF THE CAVE INCLUDES DESCRIPTIONS OF THE PALEOLITHIC PAINTINGS WITH

BEAUTIFUL PHOTOGRAPHS. Foreword by PAUL G. BAHN IS CONCERNED WITH FAKERY, AUTHENTICITY AND DIRECT DATING AT THE CAVE. Epilog by JEAN CLOTTESSIS CONCERNED WITH AUTHENTICITY, THE SIGNIFICANCE OF THE SITE, THEMES AND DATING.

LMRAA.

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Europe. World. Semiotics. Max Raphael. Paleolithic art.

Biblio.

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Europe. Paleolithic art. Caricature. Contrast. Morphometric evidence.

Abstract: "The earliest known explicit and unambiguous employment of representation in external media is in the form of figurative depictions of large mammals during the Upper Palaeolithic. These images, though often created with evident technical skill and intimate knowledge of the subject matter, are frequently characterised by curious and pronounced distortions. We provide evidence, based on quantitative analysis of parietal graphic images of two commonly depicted species, for the hypothesis that certain of these distortions are neither errors nor idiosyncratic variations, but systematic deviations from veridicality in the form of caricatures consistent with cognitive principles of graded typicality and contrast in categorisation. Our analysis provides evidence that the first apparent conventions of representational art by humans were informed by basic cognitive-perceptual principles of categorisation."

Biblio, Internet.

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Les Eyzies-de-Tayac, Dordogne, France. Europe. Mobiliary (portable) art. Scapulae. Paleolithic art. Archaeological context. physical and chemical analyses.

Internet.

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Abri Patuad, Les Eyzies-de-Tayac, Dordogne, France. Europe. Paleolithic art. Aurignacian.

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East and Central Europe. Paleolithic art. Mobiliary (portable) art.

RASNW3.

Chirica, Codrin-Valentin, 2004. "Manifestations Artistiques et Religieuses dans le Paleolithique Superieur de l'Europe Centrale et de l'Est" in *Section 8: Art du Paleolithique Superieur et du Mesolithique. Upper Palaeolithic and Mesolithic Art. C8.1 Art Rupestre, Metaphysique, Ideologie, Iconographie et Mythe du Paleolithique a l'Epoque Actuelle. C8.4 Bilan des Arts Rupestre en Europe.*

Actes du XVI^{eme} Congres, UISPP, Universite de Liege, Belgique, 2–6 Septembre 2001 British Archaeological Reports (BAR) International Series, (1311): 186–197, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 1-84171-660-X.

Central Europe. Upper Paleolithic. Statuettes. Artifacts.
LMRAA.

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Chabot Cave, France. Europe. Paleolithic art.
ARP.

Chollet, Andre and Airvaux, Jean, 1990. “Styles et Chronologie de l’Art Mobilier Paleolithique dans la Region Rhodanienne” in *L’Art des Objets au Paleolithique, 1. L’Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d’Azil*, 16–21 November 1987, Jean Clottes, dir., 83–86, Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9.

Rhone River Valley, France. Europe. Paleolithic art. Mobiliary (portable) art. Chronology. Style. Gravettian. Solutrean. Azilian. Magdalenian.
LMRAA.

Chollet-Varagnac, Marthe, 1980. *Les Origines du Graphisme Symbolique. Essai d’Analyse des Ecritures Primitives en Prehistoire*, 476 pgs, Editions Fondation Singer-Polignac, Paris, France. ISBN: 2-900-93705-6.

Musee de Antiquites Nationales, St. Germain-en-Laye, France. Europe. Paleolithic art. Mobiliary (portable) art. Geometric sign motif(s). Catalog of the E. Piette collection of paleolithic mobiliary art. Figure-stone, figure-rock (manuport).
UVAP, LMRAA.

Chollet-Varagnac, Marthe, 1990. “L’Art Non Naturaliste, Schematisation ou Decor” in *L’Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d’Azil, 16–21 November 1987, Jean Clottes, dir., 195–202, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

Europe. Paleolithic art. Mobiliary (portable) art. Non-naturalistic. Schematic or decorative? Geometric motif(s).
LMRAA.

Chopin, Cyrille and Hameau, Philippe, 1996. “Activités Symboliques sur les Sites Ornés du Sud de la France: La Part de l’Industrie Lithique” in *Bulletin de la Société Préhistorique Française*, vol. 93(1): 84–96, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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(accessed on 5 October 2011).

Southern France. Europe. Paleolithic art. Rock art and lithics.

Abstract: “Burial places and decorated sites of the Chalcolithic period are dosely connected by the nature of their contents and for spiritual reasons. A systematic inventory of the stone artefacts in each type of site shows that they have a part in common. Study of stone artefacts from five decorated sites demonstrates that most of them are waste material of flint knapping, executed on the spot by inexperienced workers. These sites, however are not assimilated to workshops, but to sacred places, where apprentices asserted their new social position by accomplishing a ritual conceived as a symbolic death. The origin of these practices is prior to the Chalcolithic and goes back at least to a Chassey tradition.”

Persee.

Citerne, Pierre, 1998. “Le Theme du Poisson dans l’Art Paleolithique des Pyrenees” in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* LIII: 17–64, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Pyrenees, France. Europe. Paleolithic art. Fish motif(s). Mobiliary (portable) art. Parietal art.
Internet.

Citerne, Pierre, 2004. "Presence de l'Esturgeon dans le Bestiaire Figure Paleolithique: Conditions et Limites de l'Analyse Morphologique Revue Editee par la" in *Societe Prehistorique Ariege—Pyrenees*, vol. 59: 71–92, Societe Prehistorique Ariege—Pyrenees, Tarascon, France. Europe. Sturgeon (fish) motif(s). Paleolithic art. Mobiliary (portable) art. LMRAA (photo copy).

Citerne, Pierre, 2004. "Les Représentations Paléolithiques de Salmonidés: Mise en Lumière de Phénomènes Culturels par l'Analyse Statistique des Caractères Formels" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP*, Liège (2–8 September 2001), M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, Éditions Eraul, Universite de Liege, Liege, Belgium. Europe. Paleolithic art. Salmonid motif(s). Internet

Citerne, Pierre and Chanet, Bruno, 2005–2006. "Les Représentations de Poissons Plats [Teleostei: Pleuronectiformes] dans l'Art Paléolithique Européen" in *Homenaje a Jesus Altuna Munibe* 57(3): 65–77, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217; ISSN: (Internet): 2172-4555. https://www.academia.edu/28640382/Les_repr%C3%A9sentations_de_poissons_plats_Teleostei_Pleuronectiformes_dans_l_art_pal%C3%A9olithique_europ%C3%A9en (accessed on 4 December 2017).

Europe. Flat fish Motif(s). Paleolithic art. Chronology. Paleoenvironment. Abstract: "An ichthyologist specialized in flatfishes and an archaeologist specialized in prehistoric art undertake the morphological analysis and specific diagnosis of the few representations of pleuronectiformes existing in European Palaeolithic art. By situating this small thematic corpus in its iconographic, chronocultural and palaeoenvironmental frame, the results of this interdisciplinary approach contribute to the objectivation of archaeological data for which cultural context is largely wanting."

Internet, Academia.edu.

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Chauvet, Ardeche, France. Europe. Paleolithic art. Lion motif(s).

Dialnet

Clegg, J., 2012. "Life Drawings and the Chauvet Lions" in *L'Art Pleistocene dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, vol. LXV–LXVI, Book: 76–77, CD: 459–464, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

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Spain. France. Europe. Paleolithic art. Fish motif(s).

Persee.

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Les Combarelles and Font-de-Gaum, Perigord, France. Europe. Paleolithic art. History of research.

Persee.

Cleyet-Merle, Jean Jacques, 1990. "Naissance d'une Polémique en Périgord: La Grotte de La Mouthe" in *Une Histoire de la Préhistoire en Aquitaine Paléo, Revue d'Archéologie Préhistorique*, vol. 1(H-S): 36–39, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

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La Mouthe, Perigord, France. Europe. Paleolithic art. History of research.

Persee.

Cleyet-Merle, Jean-Jacques, ed., 2011. *Mille et Une Femmes de la Fin des Temps Glaciares*, 140 pgs, Musée National de Préhistoire/Reunion des Musées Nationaux, Les Eyzies/Paris, France.

France. Europe. Female motif(s). Museum exhibition catalog. Mobiliary (portable) art. Paleolithic art. Magdalenian.

Abstract: "Cet ouvrage accompagne l'exposition Mille et une femmes de la fin des temps glaciaires présentée au Musée national de Préhistoire - Les Eyzies-de-Tayac jusqu'au 19 Sept. 2011. Le nuage de figurations féminines schématisées, qui recouvre l'Europe à la fin des temps glaciaires aux alentours de 12500 BP, traduit une puissante symbolique polymorphe et de solides contacts entre les populations, des rivages atlantiques à la Pologne."

RASNWW.

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RASNWW.

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Combarelles, Dordogne, France. Europe. Paleolithic art. Magdalenian.

RASNW4.

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Musée des Antiquités Nationales, France. Europe. Paleolithic art. Mobiliary (portable) art. Cultural resource management. Conservation and preservation.

LMRAA.

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http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1995_num_7_1_1218# (accessed on 18 November 2011).

Laugerie-Basse, Les Eyzies de Tayac, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art. Crane (bird) motif(s). Engraved bone.

Abstract: "We present one of the few figurations of paleolithic crane, engraved on a perforated stick of reindeer antler, from the upper Magdalenian of Laugene Basse."

Persee.

Cleyet-Merle, Jean-Jacques, Madalaine, Stephane and Jugie, Philippe, 1994. "A propos d'un Bison Gravé sur Bloc de l'Abri Reverdit à Sergeac (Dordogne)" in *Paléo, Revue d'Archéologie Préhistorique* 6: 309–12, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1994_num_6_1_1093 (accessed on 18 November 2011).

Abri Reverdit à Sergeac, Dordogne, France. Europe. Paleolithic art. Bison motif(s). Magdalenian.

Persee.

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Biblio, LMRAA.

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Abstract: "La découverte de la grotte Chauvet en 1995 a été un événement considérable : l'ancienneté des peintures, vieilles de 35 000 ans, et leur exceptionnelle qualité ont suscité la surprise et l'admiration. Les images des rhinocéros, des mamouths, des lions des cavernes, des bisons, des chevaux ont fait le tour du monde. Une équipe de spécialistes de toutes disciplines a entrepris depuis quelques années, sous la direction de Jean Clottes, une étude approfondie de la grotte. Cette collaboration s'est révélée particulièrement fructueuse et la caverne a livré bien des secrets sur son origine, sur les datations, les traces laissées par les animaux et les hommes, les techniques utilisées, les thèmes des peintures et des gravures, sans oublier le regard porté sur cet art exceptionnel par l'historien d'art ou l'ethnologue. Le résultat de ces recherches et de ces découvertes est exposé ici, simplement, pour faire partager au public non seulement

*la connaissance, mais aussi l'émotion qui ne peut manquer de naître devant cet univers vieux de tant de millénaires.
Les auteurs : Maurice Arnold, Norbert Aujoulat."*

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Europe. Aesthetics. Paleolithic art.

LMRAA.

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Europe. Paleolithic. Spirituality. Religion.

Biblio.

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Internet.

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UVAP.

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RASNW4, Biblio.

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Chauvet Cave, Ardeche, France. Europe Paleolithic art.

Internet.

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Europe. Shamanism. Aurignacian. Paleolithic art.

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Marsoulas, Montespan, Bédeilhac, Labastide, Ebbou, la Chaire-à-Calvin, le Roc-aux-Sorciers, Mayenne-Sciences, Roucadour, la Grande Grotte d’Arcy-sur-Cure, le Tuc d’Audoubert, er, Chauvet, Cussac, Pestillac, Freyssinet, Margot, Vilhonneur, Foissac, France, Europe. Paleolithic art.

Abstract: “Les études se sont multipliées. Elles ont porté, et portent encore dans certains cas, sur des grottes et abris plus ou moins anciennement signalés (Marsoulas, Montespan, Bédeilhac, Labastide, Ebbou, la Chaire-à-Calvin, le Roc-aux-Sorciers, Mayenne-Sciences, Roucadour, la Grande Grotte d’Arcy-sur-Cure, le Tuc d’Audoubert) ou sur des sites ornés plus récemment découverts (Cosquer, Chauvet, Cussac, Pestillac, Freyssinet, Margot, Vilhonneur, Foissac).”

internet.

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Europe. Paleolithic art. Shamanism.

Dialnet.

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Chauvet, Lascaux, Niaux, France. Europe. Paleolithic cave art. Aurignacian. Gravettian. Solutrean. Magdalenian.

LMRAA.

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http://ifc.dpz.es/recursos/publicaciones/27/30/_ebook.pdf (accessed on 25 January 2012).

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Dialnet.

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Pyrenees, France. Paleolithic art.

UVAP, Internet.

Clottes, Jean, 2008. *L’Art des Cavernes Préhistoriques*, 326 pgs, Phaidon Press Limited, Paris, France. ISBN: 978 0 7148 4592 0.

Chauvet, Lascaux, Niaux, France. Europe. Paleolithic cave art. Aurignacian. Gravettian. Solutrean. Magdalenian.

LMRAA, Biblio.

Clottes, Jean, 2009. “Sticking Bones into Cracks in the Upper Palaeolithic” in *Becoming Human: Innovation in Prehistoric Material and Spiritual Culture*, C. Renfrew and J. Morley, eds., 195–211, Cambridge University Press, Cambridge, England. ISBN-10 0521734665, ISBN-13 978-0-521-73466-0.

Europe. Upper Paleolithic art. Placing bones into cracks. "Piercing the veil".
LMRAA, Biblio.

Clottes, Jean, 2010. *Les Aurignaciens*, M. Otte, dir., 237–251, Editions Errance, Paris, France.
Europe. Myth. Aurignacien. Paleolithic art.
Biblio.

Clottes, Jean, 2011. *Pourquoi l'Art Préhistorique? Folio Essais*, (557): 334 pgs, Editions Gallimard, Malesherbes, France. ISBN: 978-2-07-044470-0.

Europe. Paleolithic art. Research methodology.

Abstract: "Les hommes des Temps glaciaires ont pénétré dans les grottes profondes pour y dessiner et s'y livrer à de mystérieuses cérémonies, dont parois et sols portent parfois les traces. Ils ont aussi orné les parois de certains abris de leurs gravures, peintures et sculptures représentant le plus souvent des animaux. Tenter d'approcher les raisons qui les guidèrent peut paraître une gageure. Nombre de spécialistes esquivent la question du «Pourquoi?», lui préférant le «Quoi?» (description et étude des thèmes représentés, que l'on veut aussi complètes et «objectives» que possible), le «Quand?» (problèmes de datation et de chronologie) et le «Comment» (étude minutieuse des techniques utilisées). Jean Clottes s'est attaqué à cette question. Il l'a fait en se fondant sur ce que nous apprennent, partout dans le monde, les groupes humains qui ont une relation à la Nature beaucoup plus proche que la nôtre. De toutes les hypothèses visant à mieux comprendre l'art des cavernes, que Jean Clottes recense dans cet ouvrage pour le grand public, celle qui lui paraît la plus féconde, car elle explique le plus de faits établis, est que les pratiques artistiques se seraient développées dans le cadre d'une religion de type chamanique."

Biblio, Internet.

Clottes, Jean, 2012. "Ritual Cave Use in European Paleolithic Caves" in *Sacred Darkness: A Global Perspective on the Ritual Use of Caves*, Holly Moyes, ed., 15–26, University Press of Colorado, Boulder, Colorado. eISBN: 978-1-60732-178-1.

Europe. Paleolithic art.

Abstract: "This chapter examines evidence for ritual Paleolithic cave use in Europe. It begins with a case for limited ritual use of a deep cave by Neanderthals prior to the Upper Paleolithic and the arrival of modern humans in the area. Numerous examples of caves used for rock art by modern humans date from about 38,000 to 11,000 BP, and extend from the southern tip of the Iberian Peninsula to the Urals in Russia. Burials are rare at that time in painted or engraved caves (Cussac in the Dordogne, Vilhonneur in the Charente). On the other hand, many activities took place."

JSTOR.

Clottes, Jean, ed., 2012. *L'Art Pleistocène dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010 Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. LXV–LXVI:Book: 334 pgs, CD: 1958 pgs, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523; ISBN: 987-2-9531148-3-6.

World. Pleistocene (paleolithic) art.

Biblio, LMRAA.

Clottes, Jean, 2013 (June). "Art et Spiritualité: Origines et Frontières" in *Points de Vue Initialiques: Revue de la Grande Loge de France*, (168): 69–73.

Europe. Paleolithic art. Spirituality. Origins.

Biblio.

Clottes, Jean, 2015. "1.1 La Conservation des Sites" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 19–33, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. L'Art Pariétal Paleolithique. Techniques et Methodes d'Etude Cultural resource management. Conservation and preservation.(Reprint from L'Art Pariétal Paleolithique. Techniques et Methodes d'Etude (GRAPP), Editions du CTHS, 1993, 389–400).

Biblio, LMRAA.

Clottes, Jean, 2015. "1.2 Contexte Archeologique Interne" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 34–44, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. Archeological context. (Reprint from *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude* (GRAPP), Editions du CTHS, 1993, 49–58).

Biblio, LMRAA.

Clottes, Jean, 2015. "1.3 Contexte Archeologique Externe" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 45–56, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. Archeological context. (Reprint from *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude* (GRAPP), Editions du CTHS, 1993, 27-35).

Biblio, LMRAA.

Clottes, Jean, 2015. "1.5 Dates Directes pour les Peintures Paleolithiques" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 68–80, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. Charcoal pigments: conventional pretreatment with AMS radiocarbon dating. (Reprint from *Bulletin de la Société Préhistorique Ariège-Pyrénées*, 1994, 91:51-70, Société Préhistorique Ariège-Pyrénées).

Biblio, LMRAA.

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Montespan, France. Europe. Paleolithic art. (Reprint from XIIe Congres International des Sciences Prehistoriques et Protohistoriques, 1993, Bratislava, 1–7 Septembre 1991, Juraj Pavuk, ed., 4: 347–357).

LMRAA.

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LMRAA.

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Midi-Pyrenees, France. Europe. Paleolithic art. Regional introduction. (Reprint from *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 1984, 358–368, Ministere de la Culture: Imprimerie Nationale, Paris, France).

LMRAA.

Clottes, Jean, 2015. "3.2 L'Art Parietal Paleolithique des Pyrenees" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 485–497, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Midi-Pyrenees, France. Europe. Paleolithic art. Regional introduction. (Reprint from Pyrenees d'Heir et d'Aujourd'hui, Actes du Colloque de Pau, 20–21 Septembre 2008, Canérot J., Colin J.P., Platel J.P., Bilotte M., dirs., Atlantica Editeur, Biarritz, France).

LMRAA.

Clottes, Jean, 2015. "3.3 L'Art Parietal du Magdalenien Recent" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 498–533, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Midi-Pyrenees, France. Europe. Paleolithic art. Magdalenian. (Reprint from Coloquio Internacional de Arte Prehistorica, 1988, Montemor-o-Novo (Portugal), 1989, Almansor, Revista de Cultura, 7, 37–94).

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Clottes, Jean, 2015. "3.6 Grotte de Niaux" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 551–559, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte de Niaux, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises, A. Leroi-Gourhan, ed., 1984, 416–423, Ministere de la Culture: Imprimerie Nationale, Paris, France).

LMRAA.

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LMRAA.

Clottes, Jean, 2015. "3.16 L'Originalite de la Grotte Chauvet-Pont-d'Arc, a Vallon-Pont-d'Arc (Ardeche)" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 704–708, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte Chauvet-Pont-d'Arc, Vallon-Pont-d'Arc, Ardeche, France. Europe. Paleolithic art. (Reprint from Comptes-Rendus des Seances l'Academie des Inscriptions et Belles-Lettres, 1995, 139(2): 563–568).

LMRAA.

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Grotte Chauvet, Ardeche, France. Europe. Paleolithic art. Magdalenian. Art for art's sake. Shamanism. (Reprint from La Revue pour l'Histoire du CNRS, 2003, 8, 44–53).

LMRAA.

Clottes, Jean, 2015. "4.2 Un Siecle d'Art Parietal en France" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 778–784, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. (Reprint from Dossier Les Grottes Ornees Semestriel 2, F. Goven, ed., Monumental: Revue Scientifique et Technique des Monuments Historiques, 2006, 6–13, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France).

LMRAA.

Clottes, Jean, 2015. “4.3 La Naissance du Sens Artistique” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 785–790, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. Chronology. Art history. Rock art studies. Origins of art. (Reprint from *Revue de Sciences Morales et Politiques*, 1993, 173–84, Gauthier Villars, Paris, France).

LMRAA.

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Gabillou and Lascaux, Dordogne, France. Europe. Paleolithic art. (Reprint from *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, 2003, 58, 47–61).

LMRAA.

Clottes, Jean, 2015. “4.8 Un Groupe Culturel Homogene” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 848–869, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. (Reprint from *L’Art Préhistorique des Pyrenees*, Paris, MAN - Reunion des Musees Nationaux, 1996, 36–59).

LMRAA.

Clottes, Jean, 2015. “4.22 Un Geste Paleolithique dans les Grottes Ornees: Os et Silex Plantes” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1009–1023, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. Archaeological context. Ritual placement of bone and flint in dark zones of caves. (Reprint from *Arts et Cultures de la Prehistoire: Hommages a Henri Delporte*, sous la Direction de R. Desbrosse and A. Thevenin, 2007, 41–54, Comite des Travaux Historiques et Scientifiques (Editions du CTHS) Paris, France).

LMRAA.

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France. Europe. Archaeological context. Upper Paleolithic art. Placing bones into cracks. “Piercing the veil”. (Reprint from *Becoming Human: Innovation in Prehistoric Material and Spiritual Culture*, 2009, 195–211, Cambridge University Press, Cambridge, England).

LMRAA.

Clottes, Jean, 2015. “4.25 Le Chamanisme Paleolithique: Fondements of ‘Une Hypothese’” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1044–1053, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Europe. Paleolithic art. Shamanism. (Reprint from *La Spiritualité. Actes du Colloque de la Commission 8 de l’UISPP (Paléolithique Supérieur)*. Liège 10–12 Décembre 2003, dirigido por M. Otte, 2004, Etudes et Recherches Archéologiques de l’Université de Liège, 106, Éditions Eraul).

LMRAA.

Clottes, Jean, 2015. “4.26 Du Chamanisme a l’Aurignacien?” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1054–1061, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Europe. Paleolithic art. Shamanism. Aurignacien. (Reprint from *Les Chemins de l’Art Aurignacien en Europe. Das Aurignacien und die Anfänge der Kunst in Europa*, Colloque International, Internationale Fachtagung, Aurignac, 6–18 September 2005, H. Floss and N. Rouquerol, eds., 2007, 435–451, Editions Musee-Forum d’Aurignac, Aurignac, France).

LMRAA.

Clottes, Jean, 2015. “4.27 Narration et Chamanisme Paleolithique” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1062–1064, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Europe. Paleolithic art. Shamanism. Aurignacian. (Reprint from *Les Dossiers d’Archéologie*, 2013, 358, 34–37, Dijon, France).

LMRAA.

Clottes, Jean, 2015. “4.29 Spiritualite et Religion au Paleolithique: Les Signes d’une Emergence Progressive” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1072–1082, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte Chauvet, Lascaux, France. Europe. Paleolithic. Religion. Spirituality. (Reprint from *Religions et Histoire*, 2005, 2, 18–25).

LMRAA.

Clottes, Jean, 2015. “4.31 Les Mythes” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1089–1098, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic. art. Aurignacian. Myth. (Reprint from *Les Aurignaciens*, M. Otte, dir., 2010, 237–252, Editons Errance, Paris, France).

LMRAA.

Clottes, Jean, 2015. “4.32 Art et Spiritualite: Origines et Frontieres” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1099–1104, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic. art. Spirituality. Origins. (Reprint from *Points de Vue Initialiques: Revue de la Grande Loge de France*, 2013, 168, 69–73).

LMRAA.

Clottes, Jean, 2015. “4.33 Ritual Cave Use in European Paleolithic Caves” in *Une Vie d’Art Préhistorique L’Homme des Origines*, 1105–1119, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Europe. Paleolithic. art. Ritual uses. Dark zone. (Reprint from *Sacred Darkness: A Global Perspective on the Ritual Use of Caves*, Holly Moyes, ed., 2012, 15–26, University Press of Colorado, Boulder, Colorado).

LMRAA.

Clottes, Jean, 2015. *La Grotte du Pont d’Arc dite Grotte Chauvet – Sanctuaire Préhistorique*, 96 pgs, Actes Sud, ISBN: 978-2-330-03577-8.

Grotte Chauvet, Pont d’Arc, Ardeche, France. Europe. Paleolithic art.

Abstract: “Début 1995, l’annonce de la découverte de la grotte du Pont d’Arc, dite grotte Chauvet, est un événement mondial : son ancienneté, la qualité et le nombre de ses représentations, la variété des espèces figurées en font immédiatement l’un des chefs-d’œuvre de l’art pariétal. À l’occasion de la confirmation du classement de la grotte au patrimoine mondial de l’humanité par l’Unesco et de l’ouverture de la caverne, réplique de cette dernière, en juin 2015, Jean Clottes nous raconte l’aventure de cette découverte majeure, celle de la plus ancienne grotte ornée d’Europe.”

Internet.

Clottes, Jean, 2015. “The Genesis of Human Creativity and Art” in *The Genesis of Creativity and the Origins of the Human Mind*, Barborá Puta and Soukup Vaclav, eds., 117–119, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Europe. Paleolithic art. Origins of art.

LMRAA.

Clottes, J., 2015. "3.23 Two Petroglyphs of Proboscideans at Upper Sand Island, Bluff, Utah (USA)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 760–762, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Sand Island, San Juan River, Utah. Four Corners. United States. North America. Paleolithic art. Proboscidean (mammoth) motif(s). Ekkehart Molatki. (Reprint from *International Newsletter on Rock Art*, 2013, 67, 7-10).

LMRAA.

Clottes, Jean, 2016. "Chauvet-Pont D'Arc Cave: Choosing a Location" in *International Newsletter on Rock Art* (75): 23–25, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Chauvet Cave, Pont d'Arc, Ardeche, France. Europe. Paleolithic art. Setting. Location. Rock feature incorporation. Association with intermittent spring.

LMRAA.

Clottes, Jean, 2016. *What Is Paleolithic Art? Cave Paintings and the Dawn of Human Creativity*, 214 pgs, University of Chicago Press, ISBN-10: 022626663X ISBN-13: 978-0226266633.

Europe. World. Paleolithic art. Origins of art. Shamanism. Creativity.

Abstract: "Was it a trick of the light that drew our Stone Age ancestors into caves to paint in charcoal and red hematite, to watch the heads of lions, likenesses of bison, horses, and aurochs in the reliefs of the walls, as they flickered by firelight? Or was it something deeper a creative impulse, a spiritual dawn, a shamanistic conception of the world efflorescing in the dark, dank spaces beneath the surface of the earth where the spirits were literally at hand? In this book, Jean Clottes, one of the most renowned figures in the study of cave paintings, pursues an answer to this why of Paleolithic art. While other books focus on particular sites and surveys, Clottes's work is a contemplative journey across the world, a personal reflection on how we have viewed these paintings in the past, what we learn from looking at them across geographies, and what these paintings may have meant what function they may have served for their artists. Steeped in Clottes's shamanistic theories of cave painting, "What Is Paleolithic Art?" travels from well-known Ice Age sites like Chauvet, Altamira, and Lascaux to visits with contemporary aboriginal artists, evoking a continuum between the cave paintings of our prehistoric past and the living rock art of today. Clottes's work lifts us from the darkness of our Paleolithic origins to reveal, by firelight, how we think, why we create, why we believe, and who we are."

Internet, LMRAA.

Clottes, Jean, 2017. "European Palaeolithic Rock art and Spatial Structures" in *The Oxford Handbook of the Archaeology and Anthropology of Rock Art*, Bruno David and Ian J. McNiven, eds., 16 pgs, Oxford Handbooks Online.

<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190607357.001.0001/oxfordhb-9780190607357-e-6?rskey=YP0Twh&result=9> (accessed on 15 March 2017).

Europe. Paleolithic art. Spatial models. Landscape.

Abstract: "This chapter examines the question of spatiality/spatial structure in rock art by focusing on European Upper Palaeolithic art, commonly known as cave art. More specifically, it considers the existence of structural principles, both physical and mental, important in understanding the artists' ways of thinking. After discussing the role of the landscape in rock art, the chapter explains how Palaeolithic peoples of Europe dealt with a wide range of spatial choices and possibilities: for example, when a site was chosen as appropriate for artworks, or whether people developed one or more spatial models that they would apply or adapt to their chosen sites. It provides evidence showing that Upper Palaeolithic peoples held beliefs and customs that were reflected in the nature and structure of the paintings, engravings, and carvings that they created in hopes of establishing contact with the spirit world and deriving benefits from such connections."

Internet.

Clottes, Jean, Alteirac, Andre and Servelle, Christian, 1981. "Oeuvres d'Art Mobilier Magdaleniennes des Anciennes Collections du Mas d'Azil" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège* 36: 37–76, Societe Prehistorique de l'Ariege, Toulouse, France.

Maz d'Azil, France. Europe. Paleolithic art. Mobiliary (portable) art.

Clottes, Jean, Alteirac, Andre and Servelle, Christian, 2015. "2.5 Oeuvres d'Art Mobilier Magdaleniennes des Anciennes Collections du Mas d'Azil" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 245–260, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Mas d'Azil, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. (Reprint from *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, 1981, 36, 37–76).

LMRAA.

Clottes, J. and Azéma, M., 2005. "Les Images de Felins de la Grotte Chauvet" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 Octobre 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 173–182, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13349 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche, France. Europe. Paleolithic cave painting. Lion (cat, feline) motif(s).

Abstract: "Alongside mammoths and rhinoceroses, felines number among the most frequently depicted animals at Chauvet.

There are 75, representing more than 60% of all members of the cat family inventoried in the whole of European Palaeolithic art. They are found throughout the cave but above all in the second section, in particular in the End Chamber which seems to be "dedicated" to this predator. These felines are sometimes stereotyped, sometimes not so, on the whole realistic, and in many cases animated. They are often associated with other animals of the same species. The obvious interaction between certain individuals has allowed at least three scenes to be identified, including the famous «bison hunt» seen on the large panel in the End Chamber. The importance of the theme of the lion at Chauvet, as on various sites presenting parietal or portable art dating from the early Upper Palaeolithic, has been set in parallel with the concomitant abundance, at the same period, of dangerous animals, generally not hunted but depicted in the bestiary. The later rise in force of other animals (horses, Bovidae, Cervidae, ibex), which finally supplanted them to a large degree, attests to thematic changes in the art of this long period. The Chauvet Cave, in view of the quantity of felines depicted and their originality, will probably become the reference site for studying depictions of these animals in Upper Palaeolithic art."

Biblio, Persee, APGODQ.

Clottes, Jean and Azema, Marc, 2014. "Identical (Aurignacian?) Signs in the Chauvet-Pont d'Arc and Candamo Caves" in *22 International Newsletter on Rock Art (70)*: 1–6, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Inora_70_2014_p_1-6_Clottes_Aze%C3%BCma.pdf (accessed on 22 April 2017).

Chauvet, Pont d'Arc, France. La Pena de Candamo, Asturias, Spain. Europe. Paleolithic rock art. Aurignacian. Poly-lobe, triangular motif(s).

LMRAA.

Clottes, Jean and Azema, Marc, 2015. "4.14 Les Images de Felins de la Grotte Chauvet" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 930–938, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche, France. Europe. Paleolithic art. Feline motif(s). (Reprint from *Bulletin de la Société Préhistorique Française*, 2005, 102(1): 173–182).

LMRAA.

Clottes, Jean and Azema, Marc, 2015. "4.18 Les Signes de Type Chauvet" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 980–985, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte Chauvet, Ardeche, France. Europe. Paleolithic art. Signs motif(s). (Reprint from International Newsletter on Rock Art, 2008, 50, 2-7).

LMRAA.

Clottes, Jean and Azema, Marc, 2015. "4.19 Signes (Aurignaciens?) Identiques dans les Grottes Chauvet-Pont-d'Arc et Candamo" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 986–989, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte Chauvet, Ardeche, France and La Pena de Candamo, Asturias, Spain. Europe. Paleolithic art. Signs (poly-lobe triangular) motif(s). (Reprint from International Newsletter on Rock Art, 2014, 70, 1–6).

LMRAA.

Clottes, Jean and Azema, Marc, 2015. "4.20 Traces de Doigts et Dessins dans la Grotte Chauvet (Salle du Fond)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 990–992, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte Chauvet, Ardeche, France. Europe. Paleolithic art. Finger trace motif(s). (Reprint from International Newsletter on Rock Art, 2008, 52, 1–5).

LMRAA.

Clottes, Jean and Cérou, E., 2015. "2.1 La Statuette Féminine de Monpazier (Dordogne)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 205–216, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Monpazier, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art. Venus, female motif(s). Statuette. (Reprint from Bulletin de la Société Préhistorique Française, 1970, 67(2): 435–444).

LMRAA.

Clottes, J., Beltran, A., Courtin, J. and Cosquer, H., 1992. "Grotte Cosquer (Cap Morgiou, Marseille)" in *Bulletin de la Société Préhistorique Française* 89: 98–28, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1992_num_89_4_10536# (accessed on 8 October 2011).

Cosquer Cave, Cap Morgiou, Marseille, France. Europe. Paleolithic art. Direct dating. Charcoal pigments: conventional pretreatment with AMS radiocarbon dating.

Abstract: "In 1991 a huge chamber with numerous paintings and engravings was discovered by a professional deep-sea diver after a long (175 m) passage that sloped up from a narrow (1.30 m high) entrance situated 37 m under present sea-level. The art was preserved because the chamber happened to be high up enough not to have been flooded, but large numbers of paintings and engravings were most probably destroyed in the passage and in the lower part of the chamber. Many other caves along that coast disappeared under the sea after the end of the Pleistocene with the rise of the water, but it is the first time ever that rock art was discovered under such circumstances. The first question to address was that of the art's authenticity. On-the-spot observations and various analyses (pollen, charcoal, 14C dating) leave no room for any doubt. A 18,440 bp date (± 440, Ly- 5558) was obtained from charcoal lying on the ground. The 17 samples of charcoal determined belonged to Pinus silvestris and Pinus nigra, whereas the Pine of Alep, the only species now represented in the area, was absent. Two preliminary pollen analyses pointed to a Wiirm landscape, with very few trees, among which Betula. At least half the paintings are covered with patches of bright white calcite, of a type which, according to geologists, takes a very long time in depositing. Most of the engravings are distinctly weathered and patina- ted. However, the art's authenticity was challenged by a few, from the photographs published in the newspapers. Their arguments are discussed in this study. So far, 44 animals (21 engraved, 23 painted) and 26 negative hands, most of them with incomplete fingers, have been found. Horses are dominant (14), followed by bisons and ibex in equal numbers (7), then by chamois (5); there also are 1 red deer, 1 feline, 3 penguins, 2 seals and 2 possible megaceros, as well as 2 indeterminate quadrupeds. Many signs, among which long barbed lines superimposed on various animals, were observed. In addition, the walls of the chamber are covered with innumerable fine engravings and finger tracings that have not so far been studied. The present count of animals, hands and signs is therefore highly provisional. The superimpositions point to two possible periods, the earlier with the negative hands and the finger tracings, the later with the painted and engraved animals and the fine engravings. From the

conventions used, the second period is probably contemporary with Ebbou (Ardèche), or the Late Solutrean of Parpalló (Spain), maybe a bit later as some details have their counterpart in Lascaux. This art should be situated within a period estimated between 17,000 and 20,000 bp. Even though the cave art cannot yet be studied as it should and it will be years before it is, the importance of this discovery is obvious: it is located in the Provence where no Paleolithic rock art had ever been found before; the art exhibits various characteristics that may bear witness to outside influences or may be original and have spread from there (Lascaux; Ebbou and other “mediterranean” caves; Gargas for the hands); finally, as is often the case with major art caves, it shows some distinct original features (for example, the sea animals, some signs, etc.).”

ALOD, ICOMOS, Persee, ABMARB.

Clottes, J., Beltran, A., Courtin, J. and Cosquer, H., 1992. “The Cosquer Cave on Cape Morgiou, Marseilles” in *Antiquity* 66: 583–589, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

COSQUER CAVE, CAPE MORGIU, MARSEILLES, FRANCE. EUROPE. PALEOLITHIC CAVE ART.

Biblio, ICOMOS, ABMARB.

Clottes, J., Besesek, M., Gely, G., Ghemis, C., Kenesz, M., Lascu, V.T., Meyssonier, M., Philippe, M., Plichon, V., Prud’Homme, Fr., Radu, V.A., Rut, T., and Tociu, R.L., 2011. “La Grotte Ornee de Coliboaia” in *Spelunca* 124: 35–40.

Coliboaia, Romania. Central Europe. Paleolithic art.

Biblio.

Clottes, Jean, Besesek, Mihai, Gely, Bernard, et al., 2010–2011. “Découverte d’une Nouvelle Grotte Ornée Paléolithique en Roumanie, dans le Département du Bihor” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 86–87, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Département du Bihor, Romania, eastern Europe. Paleolithic art.

Dialnet.

Clottes, J., Besesek, B., Gely, B., et al., 2012. “Decouverte d’une Nouvelle Grotte Ornee Paleolithique en Roumainie, Departement du Bihor” in *L’Art Pleistocene dans le Monde / Actes du Congres IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariège-Pyrenees, Vol. LXV–LXVI, Book: 86–87, CD: 513–528, Societe Prehistorique Ariège-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Bihor, Romania. Europe. Paleolithic art.

Biblio, LMRAA.

Clottes, J., Besesek, B., Gely, B., et al., 2015. “3.19 Decouverte d’une Nouvelle Grotte Ornee Paleolithique en Roumainie, Departement du Bihor” in *Une Vie d’Art Prehistorique L’Homme des Origines*, 734–743, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Bihor, Romania, Central Europe. Paleolithic art. (Reprint from *L’Art Pleistocene dans le Monde / Actes du Congres IFRAO, Tarascon-sur-Ariege, Sept. 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariège-Pyrenees, 2012, LXV–LXVI, Book: 86–87, CD: 513–528).

LMRAA.

Clottes, J. and Cérrou, E., 1970. “La Statuette Féminine de Monpazier (Dordogne)” in *Études et Travaux Bulletin de la Société Préhistorique Française* 67(2): 435–444, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1970_hos_67_2_4208 (accessed on 13 October 2011).

Monpazier, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art. Venus, female motif(s). Statuette.

Abstract: "This newly-found paleolithic feminine statuette was discovered in the South of Dordogne, on an open-air site which yielded perigordian and other artefacts. Its size is very short (5,5 cm), and it is made out of a hard and complex sort of rock, consisting mainly of limonite. Some of its features (slimness of its hips, real steatogygia) call to mind the outline of one of the Grimaldi statuettes. The importance bestowed upon its sexual characters (breasts, projecting abdomen, buttocks, sex), its stylised head and legs, its missing arms tally with what we know of the paleolithic feminine statuary. On the other hand, the carving of both eyes and of its feet, the lack of any separation between its lower limbs (as seen from behind), and above all its hypertrophied vulva can be considered as fully original features which cannot be explained by the natural shape of the stone out of which it was made. And yet, that shape certainly played a by no means unimportant part in the making out of this statuette that we may well consider as a particularly striking symbol of fecundity."

Persee.

Clottes, Jean and Cole, Glen H., 1993. "Plaquettes Graves Magdaleniennes de La Spugo de Ganties (Haute-Garonne)" in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 48: 35–46, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Spugo de Ganties, Haute-Garonne, France. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian. Plaquettes.

UVAP.

Clottes, Jean and Cole, Glen H., 2015. "2.2 Plaquettes Graves Magdaleniennes de La Spugo de Ganties (Haute-Garonne)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 217–222, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

La Spugo de Ganties, Haute-Garonne, France. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian. Plaquettes. (Reprint from *Bulletin de la Société Préhistorique Ariège-Pyrénées*, 1993, 48, 35–46).

LMRAA.

Clottes, Jean and Courtin, Jean, 1993. "Dating a New Painted Cave: The Cosquer Cave, Marseille, France" in *Time and Space. Dating and Spatial Considerations in Rock Art Research AURA Occasional Paper*, (8): 22–31, Australian Rock Art Research Association, Melbourne, Australia. ISBN: 0646156179.

COSQUER CAVE, MARSEILLES, PROVENCE, FRANCE. EUROPE. METHODOLOGY FOR ASCERTAINING THE AUTHENTICITY AND DATING OF THE PALEOLITHIC CAVE PAINTINGS. WEATHERING. CALCITE COATING.

Abstract: "Whenever a new painted cave is discovered, the first problems to be solved are its authenticity and its dating. Often in the past such discoveries have given rise to polemics, the new paintings being suspected by some of being fakes, such as with Altamira, Lascaux, Rouffignac. This article deals with the recent discovery (summer 1991) of the Cosquer Cave, near Marseille (France), where the problem is complicated by the entrance being now 37 m below sea level. The discovery is quite important as it is the first cave with Palaeolithic rock art ever found in Provence, and because of its great number of paintings and engravings. The various ways used to test the genuineness of the art, the arguments put forth for or against it, and the assumptions on which they rest, are discussed in this article."

Abstractor: Robert G. Bednarik AATA Nos.:1995-94962 and 32-35

LMRAA, AATA.

Clottes, Jean and Courtin, Jean, 1993 (April). "Neptune's Ice Age Gallery" in *Natural History* 102: 64(8), American Museum of Natural History, New York, New York.

COSQUER CAVE, CALANQUE AREA, SOUTHERN FRANCE. MEDITERRANEAN. EUROPE. PALEOLITHIC CAVE PAINTINGS IN SUBMERGED CAVE.

INFOTRAC.

Clottes, Jean and Courtin, Jean, 1993 (May–June). "World's Oldest Cave" in *Archaeology* 61–63, Archaeological Institute of America, New York, New York.

Cosquer Cave, France. Europe. Paleolithic cave art.

ICOMOS.

Clottes, Jean and Courtin, Jean, 1996. *The Cave Beneath the Sea: The Paleolithic Images at Cosquer*, 200 pgs, Harry N. Abrams, Inc., ISBN-10: 0810940337 ISBN-13: 978-0810940338.

Cosquer Cave, Marseilles, France. Europe. Paleolithic cave art. Inundated site following ocean level rise.

Abstract: "In 1991, French deep-sea diver Henri Cosquer discovered an underwater cave 120 feet below sea level near Marseilles containing Paleolithic paintings and engravings of animals, complex geometric signs, stenciled human hands and innumerable finger tracings. Once several miles inland, the cave's mouth became submerged when seas rose at the end of the last Ice Age some 12,000 years ago. French archeologists Clottes and Courtin took part in expeditions to the submerged cavern. Using radiocarbon tests, they dated some of the artwork to 27,000 years ago-9500 years earlier than the celebrated paintings of the Lascaux cave. Although the Cosquer cave's animal paintings do not seem nearly as powerful as those of Lascaux, the art and artifacts left behind by adventurous Homo sapiens hunters add up to an extraordinary find, as documented in this attractive album. Among the prehistoric artworks are pictures of plains horses, ibex, bison and the extinct deer called megaloceros; rare images of marine animals such as seals, auks and a fish; and an engraving of a killed man, his skull crushed by a spearhead-an image that suggests to the authors a murder or execution. Natural Science Book Club main selection." Publishers Weekly.

AMAZON, LMRAA.

Clottes, J., Courtin, J., Collina-Girard, M., Arnold, M. and Valladas, H., 1997. "News from Cosquer Cave: Climatic Studies, Recording, Sampling, Dates" in *Antiquity* 71: 321–326, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

Cosquer Cave, France. Europe. Paleolithic cave art. Climatic studies, recording, sampling, dating. Charcoal pigments: conventional pretreatment with AMS radiocarbon dating.

Biblio.

Clottes, Jean, Courtin, Jean and Valladas, Helene, 1992 (November). "A Well-Dated Paleolithic Cave: The Cosquer Cave at Marseille" in *Rock Art Research* 9: 122–129, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

COSQUER CAVE, MARSEILLE, SOUTHERN FRANCE. EUROPE. PALEOLITHIC CAVE ART AT SUBMERGED SITE DESCRIBED. DATING. Charcoal pigments: conventional pretreatment with AMS radiocarbon dating.

Abstract: "A series of accelerator mass spectrometry (AMS) radiocarbon dates from Cosquer Cave is reported. It includes direct dates secured from rock paintings, which are supported by dates from charcoal found on the cave floor. Two phases of cave use and parietal art are thus identifiable. The engraved and painted faunal depictions in the art are considered, and the finger flutings and hand stencils are discussed. (See also AATA Online 41-4116.)" Abstractors: Author Abstract and Robert G. Bednarik AATA Nos.:1993-31725 and 30-2254.

LMRAA.

Clottes, Jean, Courtin, Jean and Valladas, Helene, 2015. "1.11 Nouvelles Dates Directes pour la Grotte Cosquer" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 115–116, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Cosquer Cave, France. Europe. Paleolithic art. Direct dating. (Reprint from International Newsletter on Rock Art, 1996, 15: 2–4).

LMRAA.

Clottes, Jean, Courtin, Jean, Valladas, Helene, Cachier, Helene, Mercier, Norbert and Arnold, Maurice, 2015. "1.10 La Grotte Cosquer Datee" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 109–114, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Cosquer Cave, France. Europe. Paleolithic art. Direct dating. (Reprint from Bulletin de la Société Préhistorique Française, 1992, 89(8): 230–234).

LMRAA.

Clottes, Jean, Courtin, Jean and Vanrell, Luc, 2005. "Prehistoric Images and Medicines under the Sea" in *International Newsletter on Rock Art* (42): 1–8, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Cosquer Cave, Marseilles, France. Europe. Paleolithic cave art. Summary of new research. Evidence that walls coated with calcium carbonate were scraped and stalagmites and stalagmites were intentionally broken, ostensibly to collect powder for medicinal or ritual purposes.

LMRAA.

Clottes, Jean, Courtin, Jean and Vanrell, Luc, 2005 - 2006. "Nouvelles Recherches a la Grotte Cosquer (Marseille)" in *Homenaje a Jesus Altuna Munibe* 57: 9–22, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503009022AA.pdf> (accessed on 27 November 2011).

Grotte Cosquer, Marseille, France. Europe. Paleolithic art. Hand stencil, signs motif(s). Mondmilch. Stalagmite. Medicine. Charcoal pigments: conventional pretreatment with AMS radiocarbon dating. Direct dating.

Abstract: "In July 1991, a deep sea diver called HENRI COSQUER discovered paintings and engravings in a cave beneath the sea, near Marseille (France), on the Mediterranean. In 1991, 1992 and 1994, a number of dives were organized by the French Ministry of Culture, with the participation of Dr. JEAN COURTIN, both archaeologist and diver. Others took place in 2002 and 2003, with the three authors. The extraordinary location of the cave entrance is due to the rise of the sea level after the end of the last glaciation and the melting of the thick ice caps. At the time of the glacial maximum, about 20,000 years ago, the sea was nearly 400 feet lower than now and the shore was 3 miles away. The walls of all the passages and chambers under the water have been corroded and no painting or engraving has been preserved. The rock art discovered is located in the upper chambers that have remained above the sea. About 177 animal figures have been registered, as well as 216 diverse geometric signs, 65 hand stencils and the image of a killed man. The ground is littered with charcoal from the wooden torches people used or from the fires they made in order to get charcoal to make drawings with. People did not live in the depths of those caves. They went there for their ceremonies and also to scrape mondmilch from the wall and to take away fragments of stalagmites to be probably used as medicines. The 27 radiocarbon dates obtained have shown that the cave had been frequented during two main periods, first around 26 to 27,000 before present, then around 19,000 BP. The Cosquer Cave, even though more than three-quarters of its art was no doubt destroyed when it got flooded, is however a major discovery, because it is in the Provence where no such sites had been known before, because of the activities that took place in the cave, because of its abundant animal figures, hand stencils and signs, and also because animals rarely (seals, saiga antelope, elk) or never (auk) depicted are present among its bestiary."

Internet.

Clottes, Jean, Courtin, Jean and Vanrell, Luc, 2007 (November–December). "La Grotte Cosquer à Marseille" in *Les Grottes Ornées en France*, Jean Clottes, ed. Les Dossiers de Archéologie, (324): 38–45, Editions Faton, Dijon, France. ISSN: 1141-7137.

Grotte Cosquer, Marseille, France, Europe. Paleolithic art.

Abstract: "En octobre 1991, l'annonce de la découverte d'une grotte ornée par un plongeur professionnel, Henri Cosquer, dans le Massif des Calanques, fut un événement. L'accès aux salles ornées n'était possible que par un long boyau enroulé dont l'entrée se trouvait à 37 m sous l'eau. Trois plongeurs s'y perdirent et y trouvèrent la mort le 1er septembre 1991. La découverte fut officiellement déclarée le 3 septembre. Les premières peintures et gravures révélées, assez spectaculaires, devaient être vérifiées. L'un de nous (Jean Courtin), préhistorien et plongeur confirmé, en fut chargé par le Ministère de la Culture. Son expertise, presque immédiate, confirma l'authenticité des œuvres."

Internet.

Clottes, Jean, Courtin, Jean and Vanrell, Luc, 2015. "4.30 Images Préhistorique et "Medicines" sous le Mar" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 1083–1088, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte Cosquer, France. Europe. Paleolithic. art. Evidence that walls coated with calcium carbonate were scraped and stalagmites and stalagmites were intentionally broken, ostensibly to collect powder for medicinal or ritual purposes. (Reprint from International Newsletter on Rock Art, 2005, 42, 1–8).

LMRAA.

Clottes, J., ed. and Delporte, H., ed., 2003. *La Grotte de La Vache (Ariege). Fouilles Romain Robert: Les Occupations du Magdalénien Documents Préhistoriques no. 16, Vol. 1: 407 pgs*, Musée des Antiquités Nationales, St Germain-en-Laye, France.

La Vache, Ariège, France. Europe. Paleolithic art.

Abstract: "Située en rive gauche du Vicdessos (Alliat, Ariège), face au célèbre porche de Niaux, la grotte de La Vache, par sa richesse archéologique, est l'un des sites les plus importants pour la connaissance de la Préhistoire pyrénéenne. De fait, il est l'un des gisements-clés pour comprendre le mode de vie des groupes de chasseurs-collecteurs du Magdalénien supérieur qui occupèrent cette vallée à la fin des Temps glaciaires, il y a environ 15 000 ans. Dans ce volume, qui réunit les contributions de nombreux scientifiques spécialistes de la Préhistoire et de différentes disciplines, cette identité régionale si ancienne est révélée pour la première fois au travers d'articles de synthèse richement documentés. Après un historique des premières recherches et des fouilles Romain Robert, la réflexion sur la grotte s'organise autour de la position chronologique et paléoenvironnementale du niveau archéologique. Les objectifs suivants ont été privilégiés : datation, reconstitution de la flore, de la faune et études des vestiges archéologiques (industries lithique et en matières dures animales, parure). A la lecture de ce volume, que vient admirablement compléter le second consacré à l'art mobilier de la grotte, le lecteur prendra la pleine mesure d'une culture fondamentale, le Magdalénien, dans son contexte européen et régional."

RASNW3.

Clottes, J., ed. and Delporte, H., ed., 2003. *La Grotte de La Vache (Ariege). Fouilles Romain Robert: L'Art Mobilier Documents Préhistoriques no. 16, Vol. 2: 463 pgs*, Musée des Antiquités Nationales, St Germain-en-Laye, France.

La Vache, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: "L'art mobilier de la grotte de La Vache est depuis longtemps célèbre et constitue l'une des séries les plus abondantes en même temps que les plus diversifiées et les plus spectaculaires de tout l'art mobilier préhistorique européen. Plusieurs pièces, comme "La Frise des lions", "Le Sceptre", "Le Bâton aux ours" et tant d'autres comptent parmi les chefs-d'oeuvre de cet art vieux de plusieurs millénaires, révélant un bestiaire éclectique où sont figurés les espèces du fonds commun (bouquetins, chevaux, bisons, aurochs, rennes, biches, cerfs) et les animaux plus rares comme le Lion, la Saïga, le Loup, L'Isard et les rongeurs. L'homme est présent, mais minoritaire. Exceptionnelle, cette collection de 574 objets en bois de renne et de cerf, en os et sur support lithique, porteurs de décors à la fois naturalistes et non figuratifs, est présentée à la lueur de nouvelles études, rendant ainsi hommage aux travaux de leurs inventeurs, Félix Garrigou, Romain Robert et Louis-René Nougier. Pour la première fois, cet ensemble prestigieux, conservé pour l'essentiel au musée des Antiquités nationales, est présenté dans son intégralité, réservant au lecteur de nombreuses surprises. Dans ce volume, sont réunies sous la direction de J. Clottes, spécialiste international de l'art rupestre et d'Henri Delporte, ancien conservateur en chef du musée des Antiquités nationales les contributions de différents spécialistes de l'art paléolithique. Chaque objet décoré est traité sous la forme d'une notice explicative accompagnée d'une illustration grandeur nature. Ces notices sont le fruit de travaux de recherche qui ont nécessité des méthodes et techniques modernes pour mieux entrevoir l'univers symbolique des chasseurs-collecteurs magdaléniens qui occupèrent la vallée du Vicdessos, il y a près de 15 000 ans. Ceci montre, une nouvelle fois combien est importante, la nécessité d'une recherche interdisciplinaire, pour mesurer toute la richesse documentaire d'un patrimoine aussi prestigieux."

RASNW3.

Clottes, Jean, Duport, Louis and Feruglio, Valerie, 1991. "Derniers Elements sur les Signes du Placard" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées XLVI: 119–132*, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Placard, France. Europe. Paleolithic art.

Sign motif(s).

Internet.

Clottes, Jean, Duport, Louis and Feruglio, Valerie, 2015. "4.16 Les Signes du Placard" in *Une Vie d'Art Préhistorique L'Homme des Origines, 945–968*, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte du Placard, Vilhonneur, Charente, France. Europe. Paleolithic art. Signs motif(s). (Reprint from Bulletin de la Société Préhistorique de l'Ariège, 1990, 45, 15–49).

LMRAA.

Clottes, Jean, Duport, Louis and Feruglio, Valerie, 2015. “4.17 Derniers Elements sur les Signes du Placard” in *Une Vie d'Art Préhistorique L'Homme des Origines*, 969–979, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte du Placard, Vilhonneur, Charente, France. Europe. Paleolithic art. Signs motif(s). (Reprint from Bulletin de la Société Préhistorique de l'Ariège, 1991, 46, 119–132).

LMRAA

Clottes, Jean, Fritz, Carole, Giraud, Jean-Pierre and Servelle, Christian, 2012. “L'Art Mobilier: Le Galet Grave Badegoulien” in *Solutreen et Badegoulien au Cuzoul de Vers: Des Chasseurs de Rennes en Quercy*, J. Clottes, J-P, Giraud and P. Chalard, dirs, (131): 199–203, Éditions Eraul, Université de Liege, Liege, Belgium.

Vers, Lot, France. Europe. Paleolithic art. Badegoulien. Engraved pebble.

UVAP.

Clottes, Jean, Fritz, Carole, Giraud, Jean-Pierre and Servelle, Christian, 2015. “2.4 L'Art Mobilier: Le Galet Grave Badegoulien” in *Une Vie d'Art Préhistorique L'Homme des Origines*, 239–244, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Vers, Lot, France. Europe. Paleolithic art. Mobiliary (portable) art. Badegoulien. Engraved pebble. (Reprint from *Solutreen et Badegoulien au Cuzoul de Vers: Des Chasseurs de Rennes en Quercy*, J. Clottes, J-P, Giraud and P. Chalard, dirs., 2012, 131, 199–203, Etudes et Recherches Archeologiques de l'Université de Liege (ERAUL), Liege, Belgium).

LMRAA.

Clottes, Jean and Gailli, Rene, 1984. “Grotte de Massat” in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 395–399, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Massat, Midi-Pyrenees, France. Europe. Paleolithic cave art. Human in profile motif(s).

UVAP, LMRAA.

Clottes, Jean and Gailli, Rene, 2015. “3.5 Grotte de Massat” in *Une Vie d'Art Préhistorique L'Homme des Origines*, 542–550, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte de Massat, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 1984, 359–399, Ministère de la Culture: Imprimerie Nationale, Paris, France).

LMRAA.

Clottes, J. and Garcia, M.-A., 1981. “Vrais et Faux Bisons de Mayriere Superieure (Bruniquel, Tarn-et-Garonne): Problemes d'Observations et de Methode” in *Bulletin de la Société Préhistorique Française* 78: 71–74, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1982_num_79_4_5370 (accessed on 10 October 2011).

Mayriere Superieure, Bruniquel, Tarn-et-Garonne, France. Europe. Paleolithic cave art. Bison motif(s).

UVAP.

Clottes, Jean, Garner, Marilyn and Maury, Gilbert, 1994. “Bisons Magdaleniens des Cavernes Ariegoises” in *Bulletin de la Société Préhistorique de l'Ariège* 49: 15–49, Société Préhistorique de l'Ariège, Foix, France. ISSN: 0245-9523.

Ariege, France. Europe. Paleolithic art. Magdalenian. Bison motif(s).

Biblio.

Clottes, Jean, Garner, Marilyn and Maury, Gilbert, 2015. "4.13 Bisons Magdaleniens des Cavernes Ariégeoises" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 904–929, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

France. Europe. Paleolithic art. Magdalenian. Bison motif(s). (Reprint from Bulletin de la Société Préhistorique de l'Ariège, 1994, 49, 15–49).

LMRAA.

Clottes, Jean, Gely, Bernard, Ghemis, Calin, Kaltnecker, Evelyne, Lascu, Vorel-Traian, Moreau, Christophe, Philipe, Michel, Frud'homme, Françoise and Valladas, Helene, 2011. "A Very Ancient Art in Rumania. The Coliboaia Dates" in *International Newsletter on Rock Art* (61): 1–3, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora61/Inora_61_2011_Totalite.pdf (accessed on 22 April 2017).

Coliboaia Cave, Natural Park of Mounts Apuseni, Department of Bihor, Romania. Central Europe. Paleolithic art. Direct carbon 14 dating.

LMRAA.

Clottes, Jean and Geneste, Jean Michel, 2015. "1.9 Le Contexte Archeologique et la Chronologie de la Grotte Chauvet" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 100–108, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Chauvet Cave, Pont d'Arc, Ardeche, France. Europe. Paleolithic art. Archeological context. Chronology. (Reprint from Les Chemins de l'Art Aurignacien en Europe. Das Aurignacien und die Anfänge der Kunst in Europa, Colloque International, Internationale Fachtagung, Aurignac, September 6–18, 2005, H. Floss and N. Rouquerol, eds., 2007, 363–378, Editions Musee-Forum d'Aurignac).

LMRAA.

Clottes, Jean and Geneste, Jean-Michel, 2005. "Chauvet Cave: Results of the Multidisciplinary Studies" in *International Newsletter on Rock Art* (42): 27–29, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Chauvet Cave, France. Europe. Paleolithic cave art. Aurignacian cave art.

LMRAA.

Clottes, Jean and Geneste, Jean-Michel, 2007 (Nov–Dec). "La Grotte Chauvet, dix Ans Après" in *Les Grottes Ornées en France*, Jean Clottes, ed. Les Dossiers de Archéologie, (324): 10–19, Editions Faton, Dijon, France. ISSN: 1141-7137.

Chauvet Cave, Ardeche, France, Europe. Paleolithic art.

Abstract: "Découverte en décembre 1994, soit un peu plus de cinquante ans après Lascaux (septembre 1940), la grotte ornée de Combe- d'Arc, sur la commune de Vallon-Pont-d'Arc en Ardèche, appartient à la culture aurignacienne, et a été reconnue comme l'un des plus grands chefs-d'œuvre de l'art préhistorique au monde pour deux raisons : La première est que l'essentiel (60%) du bestiaire figuré est composé de rhinocéros, de lions et d'ours, animaux dangereux, qui ne figuraient pas au menu des paléolithiques. La seconde est que les techniques utilisées, c'est-à-dire la façon dont ces animaux ont été représentés, sont elles aussi étonnantes, surtout par l'usage constant de l'estompe et les recherches de perspectives. Très vite, La grotte fut classée le 13 octobre 1995 et, depuis, fait l'objet d'études scientifiques minutieuses. Sa conservation et sa préservation sont la priorité des spécialistes."

internet, Refdoc.fr.

Clottes, Jean and Geneste, Jean-Michel, 2015. "3.18 La Grotte Chauvet, Dix Ans Après" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 720–733, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte Chauvet-Pont-d'Arc, Vallon-Pont-d'Arc, Ardeche, France. Europe. Paleolithic art. (Reprint from Les Grottes Ornées en France, Jean Clottes, ed. Les Dossiers de Archéologie, 2007, 324, 10–19, Editions Faton, Dijon, France).

LMRAA.

Clottes, Jean, Giraud, Jean-Pierre and Servelle, Christian, 2015. "2.3 Un Galet Grave Badegoulien a Vers (Lot)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 223–238, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Vers, Lot, France. Europe. Paleolithic art. Mobiliary (portable) art. Badegoulien. Engraved pebble. (Reprint from *Estudios en Homenaje al Profesor Antonio Beltran Martinez*, 1986, 61–84, Universidad de Zaragoza, Facultad de Filosofía y Letras, Zaragoza, Spain).

LMRAA.

Clottes, Jean and Guicharmeau, Robert, 1977. "Les Bisons de la Grotte de Mayrière Supérieure à Bruniquet (Tarn-et-Garonne)" in *Gallia Préhistoire* 20: 293–299, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1977_num_20_1_1563 (accessed on 25 October 2011).

Grotte de Mayriere Superieure a Bruniquet, Tarn et Garonne, France. Europe. Paleolithic cave art. Animal, bison motif(s).

ICOMOS, *Persee, Biblio*.

Clottes, J. and Guichamaud, J., 1984. "La Grotte de Mayriere-Superieure" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 549–551, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Mayriere-Superieure, Bruniquet, Tarn-et-Garonnes, France. Europe. Paleolithic cave art. Bison motif(s).

APGODQ, LMRAA.

Clottes, Jean and Guicharmeau, Robert, 2015. "3.14 Les Bisons de la Grotte de Mayrière Supérieure à Bruniquet (Tarn-et-Garonne)" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 684–690, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte de Mayriere Superieure, Bruniquet, Tarn-et-Garonne, France. Europe. Paleolithic art. Bison, animal motif(s). (Reprint from *Gallia Préhistoire*, 1977, 20(1): 293–299).

LMRAA.

Clottes, J. and Larue-Charlus, G., 2003. "Quelques Complements sur l'Art de Gabillou" in *Hommages a Jean Gausse Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 58: 29–45, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Gabillou, France. Europe. Paleolithic art.

RASNW3, *Biblio*.

Clottes, Jean and Larue-Charlus, Gautier, 2015. "4.6 Quelques Complements sur l'Art de Gabillou" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 827–836, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Gabillou, France. Europe. Paleolithic art. (Reprint from *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, 2003, 58, 29–45).

LMRAA.

Clottes, J. and Lautier, J., 1981. "La Grotte Ornee Paleolithique du Travers de Janoye, a Penne (Tarn)" in *Congrès Préhistorique de France-21e Session (3–9 September 1979)*. *Préhistoire du Quercy dans le Contexte du Midi-Pyrénées*, Vol. 1: 105–115, Société Préhistorique Française, CNRS Editions, Paris, France.

Janoye Penne, Tarn, France. Europe. Paleolithic cave art. Animal, signs motif(s).

ICOMOS, *Internet*.

Clottes, Jean and Lautier, Jean, 1984. "Grotte Le Travers de Janoye" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 544–548, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Le Travers de Janoye, Midi-Pyrenees, Tarn, Penne, France. Europe. Paleolithic cave art. Animal, bovid, line of red dots, indeterminate ibex, ibex motif(s).

APGODQ, LMRAA.

Clottes, Jean and Lautier, J., 2015. "3.15 La Grotte Ornee Paleolithique du Travers de Janoye, a Penne (Tarn)" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 691–703, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Travers de Janoye, Penne, Tarn, France. Europe. Paleolithic art. Animal, sign motif(s). (Reprint from Congrès Préhistorique de France-21e Session (3–9 Septembre 1979). *Préhistoire du Quercy dans le Contexte du Midi-Pyrénées*, 1981, 1, 105–115. Quercy).

LMRAA.

Clottes, J. and Lewis-Williams, D., 1996. *Les Chamanes de la Prehistoire. Transe et Magie dans les Grottes Ornées Points Histoire*, 120 pgs, Seuil, Paris, France. ISBN-10: 2757804081 ISBN-13: 978-2757804087.

Europe. South Africa. Paleolithic cave art. Shamanic interpretations.

Biblio.

Clottes, J. and Lewis-Williams, D., 1997. "Les Chamanes des Cavernes" in *Archéologia* (336): 30–41, Editions Faton, Paris, France. ISSN: 0570-6270.

Europe. Paleolithic art. Shamanism.

Abstract: "Les auteurs proposent un condensé de leur récent ouvrage Les chamanes de la Préhistoire. Transe et magie dans les grottes ornées (1996), dont l'idée principale est d'explorer les perspectives ouvertes et les objections suscitées par la théorie, déjà ancienne (cf. Mircéa Eliade dès 1951), selon laquelle l'art paléolithique des grottes pourrait s'expliquer par une origine chamanique."

Refdoc.fr.

Clottes, J. and Lewis-Williams, D., 1998. *The Shamans of Prehistory. Trance and Magic in the Painted Caves*, 120 pgs, Harry N. Abrams, Inc., New York, New York.

EUROPE. SOUTH AFRICA. PALEOLITHIC CAVE ART. SHAMANIC INTERPRETATIONS.

LMRAA.

Clottes, J. and Lewis-Williams, D., 2001. *Les Chamanes de la Prehistoire. Texte Integral, Polemique et Reponses*, 231 pgs, Les Maison des Roches, Paris, France.

Europe. South Africa. Paleolithic cave art. Shamanic interpretations.

LMRAA.

Clottes, Jean and Lewis-Williams, J. David, 2006. "Chapter 6. After the Shamans of Prehistory: Polemics and Responses" in *Talking with the Past. The Ethnography of Rock Art Oregon Archeological Society Publications*, (16): 100–142, Oregon Archaeological Society, Portland, Oregon. ISBN: 0-9764804-3-3.

France. Spain. Europe. Ethnography. Paleolithic art. The authors summarize the criticisms directed at their publication "Shamans of Prehistory", and defend their premises.

LMRAA.

Clottes, J. and Lewis-Williams, D., 2007. *Les Chamanes de la Prehistoire. Transe et Magie dans les Grottes Ornées Suivi de Après Les Chamanes, Polémiques et Points Histoire*, 236 pgs, Seuil, Paris, France. ISBN-10: 2757804081 ISBN-13: 978-2757804087.

Europe. South Africa. Paleolithic cave art. Shamanic interpretations.

Abstract: "Partout dans le monde, à toutes les époques, les hommes ont cherché à entrer en contact avec les esprits par l'intermédiaire des chamanes et de leurs voyages pendant la transe. Il était donc légitime de chercher à discerner la part de ces pratiques dans l'art préhistorique des cavernes. Paru en 1996, le livre Les Chamanes de la préhistoire a fait date : sans constituer le chamanisme en explication unique, il avance des hypothèses et ouvre des pistes intéressantes. Accueilli avec passion en France et à l'étranger, il a aussi trouvé des détracteurs et fait naître des polémiques."

Biblio.

Clottes, Jean, Lorblanchet, Michel and Beltran, Antonio, 1995. "Are the Foz Coa Engravings Actually Holocene?" in *International Newsletter on Rock Art* (12): 19–21, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora12/inora-12.pdf (accessed on 22 April 2017).

COA VALLEY, PORTUGAL. EUROPE. HORSE, BOVID, IBEX, DEER MOTIF(S). PALEOLITHIC vs HOLOCENE DATING. STYLE ANALYSIS vs. DIRECT DATING.

LMRAA (PHOTO COPY), EPA, ABMARB.

Clottes, J., Menu, M. and Walter, PH., 1990. "La Préparation des Peintures Magdaleniennes des Cavernes Ariégeoises" in *Bulletin de la Société Préhistorique Française* 87(6): 170–192, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1990_num_87_6_10434

(accessed on 8 October 2011).

Niaux, Ariège, Haute Pyrenees, France. Europe. Paleolithic cave art. Pigment analysis. (With English summary). Magdalenian.

Abstract: "Analyses of Upper Palaeolithic paintings in some Ariège caves, particularly Niaux, show that Magdalenian artists used a real paint. Their workshops had some elaborate recipes at their disposal and followed them scrupulously. The chronology of these recipes, based upon analyses of well-dated mobiliary art works covered with paint, enables the authors to conclude that the Niaux cave was decorated over a much longer time than was previously thought. Mots-clés."

ALOD, ICOMOS, Persee, Biblio.

Clottes, Jean, Menu, Michel and Walter, Philippe, 2015. "1.15 Préparation des Peintures Magdaleniennes des Cavernes Ariégeoises" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 146–168, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Ariège, France. Europe. Paleolithic art. Magdalenian. Pigment analysis. (Reprint from *Bulletin de la Société Préhistorique Française*, 1990, 87(6): 170–192).

LMRAA.

Clottes, J. and Rouzaud, R., 1984. "Grotte des Eglises" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 428–432, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Les Eglises, Tarascon-sur-Ariège, France. Europe. Paleolithic cave art. Animal, ibex, bison, horse, rabbit. tectiform motif(s).

Biblio, LMRAA.

Clottes, Jean and Rouzaud, Francois, 2015. "3.13 Grotte des Eglises" in *Une Vie d'Art Préhistorique L'Homme des Origines*, 675–683, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte des Eglises, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 1984, 428–432, Ministère de la Culture: Imprimerie Nationale, Paris, France).

LMRAA.

Clottes, Jean, Rouzaud, Francois and Wahl, Luc, 1984. "Grotte de Fontanet" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 433–437, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Grotte de Fontanet, Tarascon-sur-Ariege, Midi-Pyrenees, France. Europe. Paleolithic cave art. Human head, anthropomorph, bison, female human, cupule, infant hand print imprinted in clay motif(s). UVAP, LMRAA.

Clottes, Jean, Rouzaud, Francois and Wahl, Luc, 2015. "3.4 Grotte de Fontanet" in *Une Vie d'Art Prehistorique L'Homme des Origines*, 534–541, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5. Grotte de Fontanet, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 1984, 433–437, Ministere de la Culture: Imprimerie Nationale, Paris, France). LMRAA.

Clottes, J. and Simonnet, R., 1972. "Quelques Elements Nouveaux sur le Reseau Rene Clastres de la Caverne de Niaux" in *Bulletin de la Société Préhistorique de l'Ariège* 27: 3–20, Société Préhistorique de l'Ariège, Tarascon-sur-Ariege, France. ISSN: 0245-9523. Reseau Rene Clastres, Niaux, Ariege, Haute Pyrenees, France. Europe. Paleolithic cave art. Charcoal analysis. Archaeological field work. Human footprints. ICOMOS.

Clottes, Jean and Simonnet, Robert, 1972. "Le Réseau René Clastres de la Caverne de Niaux (Ariège)" in *Études et Travaux Bulletin de la Société Préhistorique Française* 69: 293–323, Société Préhistorique Française, Paris, France. eISSN: 1760-7361. http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1972_hos_69_1_8166# (accessed on 13 October 2011).

Niaux, Ariege, Haute Pyrenees, France. Europe. Paleolithic art. Magdalenian. Human footprints.

Abstract: "An important new system was discovered in 1970 in the Cave of Niaux. In the centre of the system, 5 animals had been painted in black (3 bisons, 2 of which unfinished, one horse and one Mustela). The latter (a weasel ?) is unique in palaeolithic art. We could prove that the prints and the skeleton of a stone-marten, discovered in the same galleries, had probably nothing to do with the above-mentioned painting. Besides, four black lines were found on the walls in various parts of the new system. Prehistoric men have left numerous testimonies of their comings and goings : charcoal, a wooden torch, and, above all, about 500 footprints. The complete study and casting of those prints is yet to be done ; however, we were able to ascertain that the prehistoric visitors of the cave numbered at the very least three children and two grown-ups. Three children walked all along a sand-dune in the chamber where the paintings are : their printed paths constitute one of the most moving witnesses of prehistoric life so far discovered. The distribution of human traces in the cave apparently points to the Magdalenians having used a different entrance from the one we know. The chronological gap between the style of the paintings and the cl4 datings (about 8 000 B.C.), as well as several other remarks, enables us to state that two different prehistoric parties at least have gone through the cave."

Persee.

Clottes, Jean and Simonnet, Robert, 1973. "Une Datation Radicarbone dans la Gortte Ornee de Fontanet (Ornolac-Ussat-Les Bains, Ariege)" in *Études et Travaux Bulletin de la Société Préhistorique Française* 71: 106–107, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Gortte Ornee de Fontanet, Ornolac-Ussat-Les Bains, Ariege, France. Europe. Paleolithic art. Charcoal pigment: conventional pretreatment with AMS radiocarbon dating.

MWRBRAD.

Clottes, J. and Simonnet, R., 1984. "Le Reseau Rene Clastres" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 424–427, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Le Resseau Rene Clastres, Niaux, Ariège, France. Europe. Paleolithic cave art. Animal, horse, bison motif(s).
Biblio, LMRAA.

Clottes, J. and Simonnet, R., 1990. “Retour au Reseau Clastres (Niaux, Ariège)” in *Bulletin de la Societe Prehistorique de l’Ariège* 45: 51–139, Societe Prehistorique de l’Ariège, Tarascon-sur-Ariège, France.

Reseau Clastres, Niaux, Ariège, Haute Pyrenees, France. Europe. Paleolithic cave art. Charcoal analysis.
ICOMOS, Biblio.

Clottes, Jean and Simonnet, Robert, 2015. “3.8 Le Réseau René Clastres de la Caverne de Niaux (Ariège)” in *Une Vie d’Art Prehistorique L’Homme des Origines*, 565–590, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte de Niaux, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from *Études et Travaux Bulletin de la Société Préhistorique Française*, 1972, 69(1): 293–223).

LMRAA.

Clottes, Jean and Simonnet, Robert, 2015. “3.9 Retour au Reseau Clastres (Niaux, Ariège)” in *Une Vie d’Art Prehistorique L’Homme des Origines*, 591–641, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Grotte de Niaux, Ariège, Midi-Pyrenees, France. Europe. Paleolithic art. (Reprint from *Bulletin de la Societe Prehistorique de l’Ariège*, 1990, 45, 51–139).

LMRAA.

Clottes, J., Valladas, H., Cachier, M. and Arnold, M., 1992. “Des Dates pour Niaux et Gargas” in *Bulletin de la Société Préhistorique Française* 89: 270–274, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Niaux and Gargas, Ariège, Haute Pyrenees, France. Europe. Paleolithic art. Charcoal pigment: conventional pretreatment with AMS radiocarbon dating.

MWRBRAD, Biblio.

Clottes, J., et al., 1995. “Radiocarbon Dates for the Chauvet-Pont-d’Arc Cave” in *International Newsletter on Rock Art* (11): 1–2, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora11/inora-11.pdf (accessed on 22 April 2017).

Chauvet Cave, Pont d’Arc, Ardeche, France. Europe. RADIOCARBON DIRECT DATING. REPORTING ON THE EARLIEST DATES YET ESTABLISHED FOR UPPER PALEOLITHIC CAVE ART, AT +/- 31,000 B.P.

Charcoal pigments: conventional pretreatment with AMS radiocarbon dating.

LMRAA (PHOTO COPY), MWRBRAD.

Clottes, J., et al., 1995. “Les Peintures Paleolithiques de la Grotte Chauvet—Pont d’Arc (Ardeche, France): Datations Directes et Indirectes par la Methode du Radiocarbone” in *Comptes Rendus de l’Academie des Sciences de Paris* 321: 1133–1140.

Chauvet Cave, Pont d’Arc, Ardeche, France. Europe. Paleolithic art. Direct dating. Radiocarbon dating.

Biblio.

Clottes, Jean, et al., 2015. “1.6 Les Peintures Paleolithiques de la Grotte Chauvet—Pont d’Arc (Ardeche, France): Datations Directes et Indirectes par la Methode du Radiocarbone” in *Une Vie d’Art Prehistorique L’Homme des Origines*, 81–88, Editions Jerome Million, Grenoble, France. ISBN: 978-2-84137-318-5.

Chauvet Cave, Pont d’Arc, Ardeche, France. Europe. Paleolithic art. Direct dating. Radiocarbon dating. (Reprint from *Comptes Rendus de l’Academie des Sciences de Paris*, 1995, 321(2a): 1133–1140).

LMRAA.

Cohen, Claudine, 2003. *La Femme des Origines. Images de la Femme dans la Préhistoire Occidentale*, 191 pgs, Belin-Herscher, Paris, France. ISBN: 2733503367.

Europe. Gender. Paleolithic art. Female motif(s). Rock features: Statuettes.

Abstract: "L'homme préhistorique était aussi une femme: cette évidence n'avait guère effleuré les premiers préhistoriens, et la question de la place et du rôle de la femme est longtemps restée marginale dans les enquêtes sur la préhistoire. C'est l'" homme préhistorique ", artisan, chasseur, artiste, conquérant, qui a surtout alimenté les débats scientifiques. La femme, elle, fut souvent considérée comme tristement passive et reproductrice, et livrée aux fantasmes, aux mythes inspirés de la Bible, ou aux lieux communs colportés depuis le 19e siècle. Aujourd'hui, la célébrité de "Lucy" et de l'"Eve africaine" témoignent d'un intérêt nouveau pour l'existence des femmes depuis les époques reculées du Paléolithique. Il est temps, en effet, de s'intéresser à cet acteur essentiel du monde de nos origines, et de donner une visibilité à cette moitié de l'humanité prétendument "invisible" aux archéologues. Cet ouvrage interroge de façon critique l'histoire des idées et des preuves - en particulier celles tirées des somptueuses représentations de femmes dans l'art préhistorique - pour tenter de dessiner une image plus vivante et plus vraie de nos lointaines ancêtres."

LMRAA, Biblio.

Cohen, Claudine, 2007. "L'Art Rupestre et les Rôles de la Femme au Paléolithique" in *XXII Valcamonica Symposium 2007: Rock Art in the Framework of the Cultural Heritage of Humankind, Papers/l'Arte Rupestre nel Quadro del Patrimonio Culturale dell'Umanità Pre Atti*, 18–24 Maggio 2007, Centro Congressi, Darfo Boario Terme, E. Anati, ed., 99–106, Edizioni del Centro, Capo di Ponte, Italy.

<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2007pdf/cohen.pdf> (accessed on 7 May 2017).

Europe. Paleolithic art. Female. Gender.

Abstract: "The question of the place and functions of women remained for long time marginal in Prehistoric archaeology inquiries. For most of the time in this field of research, only "Prehistoric Man" was the object of scientific debates while women remained the object of fantasies or commonplaces. The reason was, prehistorians claimed, that archaeological material does not yield enough details to identify clearly gender's specific activities. Therefore, for a long time, prehistoric women were said to be "archaeologically invisible". However, Palaeolithic rock art and portable art provide many elements for a reflection on the place of women in that early period of human prehistory. Many images of women, quite varied and sometimes beautiful, have been found in the Upper Palaeolithic European sites. From the Atlantic shore to the Don Valley, paintings, engravings or relieves with women figures, realistic or stylized representations of vulvas, and perhaps of sexual scenes, "Venuses" with slender or full bodies, produced many speculations. Some interpreters saw in them the expression of hunting and fertility rituals, or even the blunt expression of male libido, the prehistoric equivalent of our pornography. Other archaeologists saw in them the evidence for primitive matriarchate or for a religion of the Great Goddess. At the centre of these debates remains the question of identifying the artist: did Palaeolithic women paint, carve, and use these images? To what extent can Palaeolithic art, along with other prehistoric remains, give us clues to answer this question?"

Internet.

Cohen, Claudine, 2010–2011. "Qui est l'Artiste? Art Paléolithique et Différence des Sexes" in *Symposium 1: L'Art Pléistocène dans le Monde Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 26–27, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Gender.

Dialnet.

Cohen, Claudine, 2016. *Femmes de la Préhistoire Collection Histoire*, Editeur Belin, Paris, France.

Europe. Female motif(s). Gender.

Abstract: "Chercher les femmes, au-delà des idées reçues et des stéréotypes échevelés qui ont régné des décennies durant: tel est le propos de ce livre. Aujourd'hui, de nouvelles découvertes et de nouveaux questionnements rendent enfin visibles ces femmes qui vécurent aux temps lointains de la Préhistoire, de l'aube du Paléolithique jusqu'aux confins de l'âge du fer. Que savons-nous des transformations évolutives de leurs corps et de leur apparence? Quelles images les Préhistoriques nous en ont-ils laissées? Comment penser le rôle de ces femmes dans la reproduction et la famille? Quelles preuves pouvons-nous avoir de leurs tâches quotidiennes, de leurs réalisations techniques, de leurs talents

artistiques? De quels savoirs, de quels pouvoirs disposaient-elles? Revenant sur les figures magnifiées et mythiques de la matriarche ou de la Déesse, Claudine Cohen s'interroge aussi sur les rapports de domination, de violence, d'exploitation que les femmes ont pu endurer dans ces sociétés du passé. En éclairant sous un angle neuf la vie matérielle, familiale, sociale, religieuse des mondes de la Préhistoire, cet ouvrage vise à ancrer la réflexion actuelle sur la différence des sexes et le statut social des femmes jusque dans la profondeur des millénaires."

Biblio, Internet.

Cole, Noelene, Menu, Michel and Walter, Phillipe, 1990 (May). "New Light on the Niaux Paintings" in *Rock Art Research* 7: 21–26, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Niaux, Ariège, Haute Pyrenees, France. Europe. PALEOLITHIC ART. PIGMENT ANALYSIS. DATING. PAINT RECIPES.

LMRAA.

Collado Giraldo, H., 2006. *Arte Rupestre en la Cuenca del Guadiana. El Conjunto de Grabados del Molino Manzanéz (Alconchel-Cheles) Memorias d'Odiana No. 4*, Estudios Arqueológicos do Alqueva, EDIA, Beja, Portugal.

<http://independent.academia.edu/HipolitoCollado/Books> (accessed on 19 January 2013).

Cuenca del Guadiana, Molino Manzanéz, Alconchel-Cheles, Extremadura, Spain, Portugal. Europe. Paleolithic art. Open air sites.

Abstract: "This book present the open air rock art in Molino Manzanéz (Guadiana valley) in Extremadura region (SW of Spain). In this place were discovered over 5000 engravings (animals, human figures, symbols, weapons, etc. from Palaeolithic age to contemporary period."

RASNW4, Internet.

Collado Giraldo, Hipolito, 2008. "De Maltravieso al Valle del Guadiana. Un Repaso al Arte Rupestre Paleolítico de Extremadura" in *Actas del Congreso "El Mensaje de Maltravieso 50 Años después (1956-2006), Primitivo Javier Sanabria Marcos, ed. Memorias del Museo de Cáceres*, vol. 8: 27–56, Junta de Extremadura, Consejería de Cultura y Turismo, Cáceres, Spain. I.S.B.N.: 978-84-9852-151-1.

https://www.academia.edu/1158920/DE_MALTRAVIESO_AL_VALLE_DEL_GUADIANA_UN_REPASO_AL_ARTE_RUPESTRE_PALEOLITICO_EN_EXTREMADURA (accessed on 29 April 2014).

Maltravieso Cave, Valle de Guadiana, Cáceres, Extremadura, Spain. Europe. Paleolithic art.

Abstract: "Estudio de los enclaves con arte rupestre en la región de Extremadura con los últimos datos sobre las investigaciones realizadas en los mismos."

Academia.edu.

Collado Giraldo, Hipólito, 2010–2011. "Análisis de las Representaciones Paleolíticas de la Cueva de Maltravieso a Partir de su Distribución Topográfica" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 322–323, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Cueva de Maltravieso, Cáceres, Spain. Europe. Paleolithic art. Topographic distribution.

Abstract: "En este trabajo se aborda un nuevo análisis de las representaciones paleolíticas de la Cueva de Maltravieso (Cáceres, España) en relación con el ámbito de la cueva en el que aparecen. Se tienen en consideración los nuevos hallazgos realizados desde la última revisión completa del año 1996 (Ripoll et al. 1999) y desde un punto de vista interpretativo se interrelaciona la distribución topográfica con las características técnicas de los diferentes motivos paleolíticos conservados en la cavidad cacereña."

Dialnet.

Collado Giraldo, Hipolito, 2012. "Primeras Manifestaciones de Arte Rupestre Paleolítico: El Final de las Certidumbres" in *Creativity and Cognitive Neuroscience/Creatividad y Neurociencia Cognitiva*, 135–169.

https://www.academia.edu/2221952/PRIMERAS_MANIFESTACIONES_DE_ARTE_RUPESTRE_PALEOLITICO_EL_FINAL_DE_LAS_CERTIDUMBRES (accessed on 29 April 2014).

World. Paleolithic art.

Abstract: "En este artículo se realiza un repaso sobre las manifestaciones de arte rupestre cuyo contexto cronológico supera la fecha de 30.000 años BP, en un recorrido que comienza con los que hasta la fecha son considerados los grabados más antiguos del mundo, documentados en el continente indio, que superan los 200.000 años de antigüedad, y continúa con diversos ejemplos recogidos en África, Australia y Suramérica. El último apartado se centra en el continente europeo (Francia, Italia y España) haciendo referencia a varios conjuntos gráficos contextualizados entre los momentos finales del Paleolítico Medio y los comienzos del Paleolítico Superior."

Academia.edu.

Giraldo, H., 2012. "Análisis de las Representaciones Paleolíticas de la Cueva de Maltravieso a Partir de su Distribución Topográfica" in *L'Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV-LXVI:Book: 322-323, CD: 1883-1897, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

https://www.academia.edu/1137076/ANALISIS_DE_LAS_REPRESENTACIONES_PALEOLITICAS_DE_LA_CUEVA_DE_MALTRAVIESO_A_PARTIR_DE_SU_DISTRIBUCION_TOPOGRAFICA (accessed on 29 April 2014).

Cueva de Maltravieso, Cáceres, Spain. Europe. Paleolithic art. Topographic distribution.

Abstract: "This paper presents a new analysis of paleolithic art in Maltravieso cave (Cáceres, Spain) in relation to the place where this rock art appears. New discoveries since 1996 (Ripoll et al. 1999) are taken into consideration. From an interpretive rock art point of view, the topographic distribution of rock art is related to the techniques of Maltravieso cave."

Biblio, LMRAA, Biblio, Academia.edu.

Collado Giraldo, Hipólito, 2015. "Art in the Beginning: Rock Art in Southwest Europe" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbara Puta and Soukup Vaclav, eds., 187–210, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Iberian Peninsula. Southwest Europe. Paleolithic art. Mobiliary (portable) art. Rock art.

LMRAA.

Collado, H. and Ripoll, S., 1996. "Una Nueva Estación Paleolítica en Extremadura. Los Grabados de la Cueva de la Mina de Ibor (Castanar de Ibor, Cáceres)" in *Revista de Estudios Extremeños* 52: 383–399, Centro de Estudios Extremeños, ISSN: 0210-2854.

Cueva de la Mina de Ibor, Castanar de Ibor, Cáceres, Extremadura, Spain. Europe. Paleolithic art.

Biblio.

Collado Giraldo, H. and Ripoll Lopez, S., 1997 (August). "La Cueva de la Mina de Ibor. Arte Paleolítico en Extremadura" in *Revista de Arqueología* XVIII(196): 24–29, Zugarto Ediciones, Madrid, Spain. ISSN: 0212-0062.

La Cueva de la Mina de Ibor, Extremadura, Spain. Europe. Paleolithic art.

RASNW2.

Collado Giraldo, Hipólito and Ripoll López, Sergio, 1999. "Arte Rupestre Paleolítico en Extremadura" in *Actas del XXIV Congreso Nacional de Arqueología*, Cartagena, 1997, vol. 1: 269–276, Gobierno de la Región de Murcia, Instituto de Patrimonio Histórico, ISBN: 84-88570-26-0.

Extremadura, Spain. Europe. Paleolithic art.

Dialnet

Collado, Hipólito, Sala, Nohemi, Algaba, Milagros, Arsuaga, Juan Luis, García, José Julio, Domínguez, Isabel, Nobre, Luis F. Rodríguez, Lázaro, Torrado, José Manuel, Villalba,

Mónica, González, Jairo, Domínguez, Ángel, García, Elena, Garrido, Elena, Bea, Manuel, Angas, Jorge and Mas, Martí, 2016. "A Vueltas con las Primeras Manifestaciones de Arte Rupestre Paleolítico: Los Grabados de la Cueva de La Zaramora (Perogordo, Segovia)" in *Cuadernos De Arte Prehistórico* 2: 32–69, Centro de Arte Rupestre Moratalla, ISSN: 0719-7012.

<http://www.cuadernosdearteprehistorico.com/gallery/2%20oficial%20articulo%20dr.%20hipolito%20%20collado%20et%20al%20num%202%202016.pdf> (accessed on 16 July 2017).

Cueva de la Zaramora, Perogordo, Segovia, Spain. Europe. Paleolithic art. Neanderthal.

Abstract: "Advances in methods of dating Cave Art are allowing us to deepen every time more on the knowledge and possible authorship of the first graphic manifestations of the Upper Paleolithic. In this article, we want to join the tribute to our friend Vicente Baldellou, we go back to the study of the main panel of paleolithic engravings which we documented in 2012 in the Segoviana cave of La Zaramora, within the framework of a research project cofinanced by the Board of Castilla y Leon and under the scientific direction of Nohemí Sala, Milagros Algaba and Juan Luis Arsuaga."

Internet.

Collado, H., et al., 2003. "Paleolithic Rock Art in Molino Manzanéz Area (Alconchel-Cheles, Badajoz, Spain)" in *Quartar* (20): 1–21, Bonn, Germany.

Molino Manzanéz, Alconchel-Cheles, Badajoz, Spain. Europe. Paleolithic art. RASNW3.

Collison, D. and Hooper, A., 1976. "Nouvelles Informations sur la Grotte des Eglises a Ussat (Ariege)" in *Bulletin de la Societe Prehistorique de l'Ariege* 31: 13–20.

Grotte des Eglises a Ussat, Ariege, France. Europe. Paleolithic art.

Biblio.

Collison, David and Hooper, Alex, 1976. "L'Art Paléolithique de la Grotte des Églises à Ussat (Ariège)" in *Gallia Préhistoire* 19: 221–238, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1976_num_19_1_1527 (accessed on 25 October 2011).

Grotte des Églises à Ussat, Ariège, France. Europe. Paleolithic cave art. Tectiform, horse, ibex motif(s).

Persee, Biblio.

Comba, Enrico, 2010–2011. "Mixed Human-Animal Representations in Palaeolithic Art: An Anthropological Perspective" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 318–319, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Human - animal motif(s). Therianthrope.

Abstract: "Palaeolithic art, particularly cave art, is largely dominated by animal representations, described in a remarkable naturalistic and detailed style. This has led to an interpretation of this art as simply a description of the "natural" environment surrounding prehistoric hunter-gatherers. But a number of images and three-dimensional objects are more problematic, because they show not a "realistic" description of natural beings, but hybrid figures in which human and animal characteristics are mingled and interwoven. Taking into consideration some widespread cultural representations of hunter-gatherers (especially from the Americas), the scholar is solicited to put into question the usual opposition between a "nature" out there and a "culture", identified with the world of humans, and consequently the clear boundary line separating humankind from the other animal species. Rather, in the Amerindian mythologies we can find a universal notion of an original undifferentiation between humans and animals: the original condition of both animals and men is not conceived as animality but as humanity. Each species is an envelope concealing an internal human form, visible only to those persons having special powers. The world is a highly transformational one, in which the changing of form and aspect is always possible. Perhaps these considerations can suggest a more complex and fruitful approach to Palaeolithic art, in which the scholar must be careful not to project on the peoples of the prehistoric past some of the selfevident oppositions derived from our own cultural background, such as nature/culture, human/animal, real/fantastic, and so forth."

Dialnet.

Comba, E., 2012. “Mixed Human-Animal Representations in Palaeolithic Art: An Anthropological Perspective” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, Vol. LXV-LXVI:Book: 318–319, CD: 1853–1969, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.
Europe. Paleolithic art. Human - animal motif(s).
Biblio, LMRAA.

Combier, J., 1981. “La Protection des Grottes Isolees” in *Grottes Ornees Monuments Historiques*, no. Special, 65–74.
France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.
UVAP.

Combier, J., 1984. “La Grotte d’Oulen” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 327–332, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.
Grotte d’Oulen, Ardeche, Elle, France. Europe. Paleolithic cave art.
Biblio, LMRAA.

Combier, Jean, 1984. “Grotte du Colombier I” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 617–620, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.
Colombier, Rhone-Alpes, Ardeche, Vallon-Pont-d’Arc and Labastide-de-Virac, France. Europe. Paleolithic cave art. Mammoth, bull, bison, bovid, ibex, antelope, saiga (cervid), horse, anthropomorphic head, lines, ovals, fish motif(s). Small images, difficult to see.
Biblio, LMRAA.

Combier, Jean, 1984. “Grotte de la Tete-du-Lion” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 595–599, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.
Tete-du-Lion, Rhone-Alpes, Ardeche, Bidon, France. Europe. Paleolithic cave art. Bovid, ibex, dots motif(s).
Biblio, LMRAA.

Combier, Jean, 1984. “La Grotte Chabot” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 317–322, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.
Chabot, Ardeche, France. Europe. Paleolithic cave art.
Biblio, LMRAA.

Combier, Jean, 1984. “Grotte d’Ebbou” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 609–616, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.
Ebbou, Rhone-Alpes, Ardeche, Vallon-Pont-d’Arc, France. Europe. Paleolithic cave art. Horse, ibex, bovid, auroch, animal motif(s).
Biblio, LMRAA.

Combier, Jean, 1984. “Baume de Bouchon” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 626–627, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.
Baume de Bouchon, Rhone-Alpes, Ardeche, Vallon-Pont-d’Arc, France. Europe. Paleolithic cave art.

Biblio, LMRAA.

Combier, Jean, 1984. “Grotte du Figuier” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 600–604, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Figuier, Rhone-Alpes, Saint-Martin-d’Ardeche, France. Europe. Paleolithic cave art. Bison, geometric lines, ibex motif(s).

LMRAA.

Combier, Jean, 1984. “Grotte Huchard” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 605–606, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Huchard, Rhone-Alpes, Saint-Martin-d’Ardeche, France. Europe. Paleolithic cave art. Bison, mammoth, lines motif(s).

LMRAA.

Combier, Jean, 1984. “Grotte Sombre” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 607–608, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Sombre, Rhone-Alpes, Saint-Martin-d’Ardeche, France. Europe. Paleolithic cave art. Signs motif(s).

LMRAA.

Combier, J., 1984. “Grottes Ornees de l’Ardeche” in *Les Premiers Artistes Derniers Chasseurs de la Prehistoire. Lascaux, Altamira, Lex Eyzies, Niaux, Roufignac Les Dossiers Histoire et Archeologie*, (87): 80–86, Editions Faton, Dijon, France.

Ardeche, France. Europe. Paleolithic art.

LMRAA.

Combier, J., 1989. “A propos de la Chronologie de l’Art Parietal Rhodanien” in *L’Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine*, 115–116, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l’Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Rhone Valley, France, Europe. Prehistoric art. Paleolithic art. Chronology. With discussion by G. Delluc.

LMRAA.

Combier, Jean, 1995 (December–January). “Les Grottes de l’Ardeche. Au Centre de Nouvelles Recherches sur l’Art Parietal” in *L’Art Prehistorique Les Dossiers de Archeologie*, (209): 66–85, Editions Faton, Dijon, France. ISSN: 1141-7137.

Ardeche, France, Europe. Paleolithic art.

LMRAA.

Combier, J., Drouot, E. and Huchard, P., 1958. “Les Grottes Solutreennes a Gravures Parietales du Canyon Superieur de l’Ardeche” in *Memoires de la Societe Prehistorique Francaise*, vol. T. V.: 61–117, Societe Prehistorique Francaise.

Ardeche, France. Europe. Solutrean art. Paleolithic art.

Biblio.

Combier, Jean and Porte, Jean-Louis, 1984. “Grotte de Mezelet” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 630–631, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Mezelet, Rhone-Alpes, Ardeche, Vallon-Pont-d’Arc, France. Europe. Paleolithic cave art. Indistinct form motif(s).

LMRAA.

Combiér, Jean, Porte, Jean-Louis, Ayrolles, Pierre and Gely, Bernard, 1984. "Abri du Colombier" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 621–625, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri du Colombier, Rhone-Alpes, Ardeche, Vallon-Pont-d'Arc, France. Europe. Paleolithic cave art. Ibex, oval sign motif(s).

Biblio, LMRAA.

Combiér, Jean and Roudil, Jean-Louis, 1984. "Grotte de la Vacheresse" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 632–633, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de la Vacheresse, Rhone-Alpes, Ardeche, Vallon-Pont-d'Arc, France. Europe. Paleolithic cave art. Horse motif(s).

LMRAA.

Combiér, Jean and Taupenas, Georges, 1984. "Grotte du Deroc" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 628–629, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Deroc, Rhone-Alpes, Ardeche, Vallon-Pont-d'Arc, France. Europe. Paleolithic cave art. Dot motif(s).

LMRAA.

Conard, N., 2003. "Palaeolithic Ivory Sculptures from Southwestern Germany and the Origins of Figurative Art" in *Nature* (426): 830–832, Nature Publishing Group, ISSN: 0028-0836 eISSN: 1476-4687.

Southwestern Germany. Europe. Paleolithic art. Ivory sculpture. Mobiliary (portable) art. Figurative art.

RASNW3.

Conard, N.J., 2005. "Aurignacian Art in Swabia and the Beginnings of Figurative Representation in Europe" in *Pitture Paleolitiche nelle Prealpi Venete: Grotta di Fumane e Riparo Dalmeri*, 82–88, Museo Civico di Storia Naturale di Verona and Museo Tridentino di Scienze Naturali, Verona, Italy.

Swabia (Bavaria), Germany. Europe. Paleolithic art. Aurignacian. Figurative representation.

IIA.

Conard, N.J., 2009. "A Female Figurine from the Basal Aurignacian of Hohle Fels Cave in southwestern Germany" in *Nature* 459: 248–252.

Hohle Fels Cave, southwestern Germany. Europe. Paleolithic art. Aurignacian. Mobiliary (portable) art. Female figure motif(s).

RASNW4.

Conard, Nicholas J. and Floss, Harold, 1999. "Une Pierre Peinte du Hohle Fels (Baden-Württemberg, Allemagne) et la Question de l' Art Pariétal Paléolithique en Europe Centrale" in *Paléo, Revue d'Archéologie Préhistorique* 11: 167–176, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1999_num_11_1_1252 (accessed on 19 November 2011).

Baden, Wurttemberg, Germany. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

Abstract : "A painted stone from Hohle Fels cave (Baden-Württemberg, Germany) and the question of paleolithic parietal art in Central Europe. Due to weathering and breakdown caused by strong fluctuations in temperature and moisture during the Late Quaternary, the original wall surfaces of German Paleolithic cave sites are rarely preserved. This situation has hindered the discovery of parietal art in the region. However, during the 1998 excavation of the

Magdalenian layer 1k at Hohle Fels Cave near Schelklingen, a painted fragment of the wall of the cave was recovered. This find of 76 x 59 x 17 mm provides the strongest evidence for wall painting thus far documented in Germany. The piece counts among a small number of possible indications for Paleolithic parietal art in central Europe. The archaeological layer from which the find was excavated is radiocarbon dated to ca. 13,000 BP, and based on stylistic comparisons with parietal and mobile art, the painted wall fragment appears to be of Magdalenian age. The fragment depicts two double rows of small red points. One double row includes seven pairs of points, while the other truncated double row preserves four pairs of points. This truncation clearly shows that the find was part of a larger composition. The painted wall fragment from Hohle Fels confirms the existence of Magdalenian paintings in the region and provides further evidence for a measure of stylistic continuity between the Magdalenian and Final Paleolithic. While it cannot be excluded that the painting occurred after the fragment fell from the wall and thus represents mobile art, the find provides the best evidence to date for parietal art in Germany."

Internet. Persee, Refdoc.fr.

Conard, N. and Floss, H., 2001. "Une Statuette en Ivoire de 30,000 ans BP Trouvée au Hohle Fels pres de Schelklingen (Baden-Wurttemberg, Allemagne)" in *Paléo, Revue d'Archéologie Préhistorique*, 13: 241–244, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/index1077.html> (accessed on 19 November 2011).

Hohle Fels Cave, Baden, Wurttemberg, Germany. Europe. Paleolithic art. Ivory. Mobiliary (portable) art.

Abstract: "In 1999 researchers from the University of Tübingen recovered an animal head carved from mammoth ivory from Hohle Fels Cave near Schelklingen in southwestern Germany. This figurine resembles a horse and was found in Geological Horizon 3d which lies between rich Gravettian and Aurignacian deposits. Two radiocarbon dates from the immediate vicinity of the piece date around 30,000 years BP. Hohle Fels, along with Vogelherd, Hohlenstein-Stadel and Geißenklösterle, is the forth site from the Swabian Jura to yield ivory figurines dating to the early phases of the Upper Paleolithic. This complex of finds includes artworks that are among the oldest known worldwide and is of unique importance for reconstructing the cultural evolution of the period of the last Neanderthals and earliest modern humans in Europe."

RASNW3, Revues.

Conard, N.J. and Uerpmann, H.-P., 2000. "New Evidence for Paleolithic Rock Painting in Central Europe" in *Current Anthropology* 41: 853–856, ISSN: 00113204, 15375382.

Central Europe. Paleolithic art.

Abstract: "Despite Paleolithic research dating back to the 1860s, little evidence for parietal art has been documented in the caves of Central Europe. However, on August 3, 1998, Patrick Russel, a member of the excavation team at Hohle Fels cave, located near Schelklingen, Germany (fig. 1), recovered a painted rock fragment from an archaeological horizon containing abundant Magdalenian artifacts. The find was photographed in situ and belongs to geological stratum 1k. This fragment of limestone preserves a double row of seven and a truncated double row of four dark-red, subcircular dots and provides new evidence for rock painting in Central Europe. While an earlier age cannot be ruled out, stylistic and contextual arguments suggest that the depiction dates to the Magdalenian (Conard and Floss 1999). The rich Magdalenian layers of Hohle Fels are well documented and date to ca. 13,000 b.p. (Blumentritt and Hahn 1991, Housley et al. 1997, Conard and Uerpmann 1999)."

Biblio, Refdoc.fr.

Conkey, M., 1978. "Style and Information in Cultural Evolution. Toward a Predictive Model for the Palaeolithic" in *Social Archaeology*, C. Redman, ed., 61–85, Academic Press, New York, New York.

Europe. Paleolithic. Style. Cultural evolution.

Biblio.

Conkey, M.W., 1980. "The Identification of Prehistoric Hunter-Gatherer Aggregation Sites: The Case of Altamira" in *Current Anthropology* 21: 609–630, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

Altamira, Santander, Spain. Europe. Paleolithic art. Hunter-gatherer sites.

Biblio, PRANSA, RASNW3.

Conkey, M.W., 1980. "Context, Structure, and Efficacy in Palaeolithic Art" in *Symbols as Sense: New Approaches to the Analysis of Meaning*, M.L. Foster and S.J. Brandes, eds., 225–248, Academic Press, New York, New York.

Europe. Paleolithic art.

Biblio.

Conkey, Margaret W., 1981. "A Century of Palaeolithic Cave Art" in *Archaeology*, 20–28, Archaeological Institute of America, New York, New York.

Altamira, Cantabria, Spain. Europe. PALEOLITHIC (ICE AGE) CAVE ART. AUTHOR REVIEWS 100 YEARS OF ROCK ART STUDY AND THE DEVELOPMENT OF VARIOUS ANALYTIC APPROACHES TO UNDERSTANDING THE MEANING OF THE ART. DESIGN STRUCTURAL ANALYSIS.

RCSL (PHOTO COPY), IAAL.

Conkey, Margaret W., 1983. "On the Origins of Palaeolithic Art: a Review and Some Critical Thoughts" in *The Mousterian Legacy. Human Biocultural Change in the Upper Pleistocene*, Erik Trinkaus, ed. British Archaeological Reports (BAR) International Series, (164): 201–227, Archaeopress, Publishers of British Archaeological Reports, Oxford, England.

Europe. UPPER PALEOLITHIC ART AND ITS IMPLICATIONS FOR UNDERSTANDING THE TRANSITION FROM MIDDLE TO UPPER PALEOLITHIC DEVELOPMENT.

RCSL (REPRINT), RASNW3.

Conkey, M.W., 1985. "Ritual Communication, Social Elaboration and the Variable Trajectories of Paleolithic Material Culture" in *Prehistoric Hunter-Gatherers: The Emergence of Social and Cultural Complexity*, T.D. Price and J.A. Brown, eds., 299–323, Academic Press, New York, New York.

Europe. Paleolithic. Material culture.

IIA.

Conkey, M.W., 1989. "The Structural Analysis of Paleolithic Art" in *Archaeological Thought in America*, C.C. Lamberg-Karlovsky, ed., 135–154, Cambridge University Press, Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts.

Paleolithic cave art.

Biblio.

Conkey, Margaret W., 1990. "L'Art Mobilier et l'Établissement de Géographies Sociales" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21, Nov. 1987, Jean Clottes, dir., 163–172, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

Europe. Paleolithic art. Mobiliary (portable) art.

LMRAA.

Conkey, Margaret W., 1996. "Chapter 11. A History of the Interpretation of European 'Palaeolithic Art': Magic, Mythogram, and Metaphors for Modernity" in *Handbook of Human Symbolic Evolution*, Andrew Lock and Charles R. Peters, eds., 288–349, Clarendon Press, Oxford, England.

Europe. Paleolithic art. Rock art studies. History of interpretation.

Abstract: "While 'palaeolithic art' has a worldwide distribution, its interpretation has been essayed on the basis of the rich sites of south-western Europe. Interpretations of these sites and their images are embedded on the presuppositions of their period of discovery At present, it has become appreciated that 'palaeolithic art' is polysemic, and no monolithic interpretation is possible."

LMRAA (photo copy).

Conkey, Margaret W., 1997. "Beyond Art and Between the Caves: Thinking About Context in the Interpretive Process" in *Beyond Art. Pleistocene Image and Symbol Memoirs of the California Academy of Sciences*, (23): 343–367, California Academy of Sciences, San Francisco, California.

EUROPE. UPPER PALEOLITHIC. ROCK ART STUDIES: INTERPRETIVE HISTORIES AND PROCESSES. CONTEXT. RESEARCH METHODOLOGY AND THEORY.

LMRAA.

Conkey, Margaret W., 1999. "Experiencing the Grotte Chauvet" in *Berkeley Archaeology* 7: 1,3–4, Archaeological Research Facility, University of California, Berkeley, California.

Chauvet Cave, Ardeche, France. Europe. Paleolithic cave painting.

LMRAA (photo copy).

Conkey, Margaret W., 2000. "A Spanish Resistance? Social Archaeology and the Study of Paleolithic Art in Spain" in *Journal of Archaeological Research* 56: 77–93.

Spain. Europe. Ways in which "social archaeology" from the Anglo-American archaeological tradition has influenced Spanish studies of Paleolithic art. Rock art studies. History of research. Theoretical vs. empirical research.

LMRAA (Photo copy).

Conkey, Margaret W., 2001. "Chapter 10: Hunting for Images, Gathering up Meanings: Art for Life in Hunting Gathering Societies" in *Hunter-Gatherers. An Interdisciplinary Perspective*, Catherine Panter-Brick, Robert H. Layton and Peter Rowley-Conwy, eds. Biosocial Society Symposium Series, (13): 267–291, Cambridge University Press, Cambridge, England.

Europe. Paleolithic art. "current concerns are more with what 'art' is or was, and, even more challenging, with how to interpret or understand the visual and material worlds of "art" "Analytical and interpretive approaches to understanding hunter-gatherer art, and the political and ethical issues involved. Image making as an ongoing cultural process. "the category of 'art' and the category of 'hunter-gatherer' are fluid and qualified" Ethnography. Ethnohistory. Review of interpretive frameworks. Social motivations. Gender.

LMRAA (Photo copy).

Conkey, Margaret W., 2009. "Materiality and Meaning-Making in the Understanding of the Paleolithic "Arts" " in *Becoming Human: Innovation in Prehistoric Material and Spiritual Culture*, 179–194, Cambridge University Press, Cambridge, England. ISBN-10 0521734665, ISBN-13 978-0-521-73466-0.

Europe. Upper Paleolithic art. Semiotics. How do the Paleolithic images, set in their material context, infer culture making experiences?

LMRAA, Biblio.

Conkey, Margaret W., 2010. "Thinking Strings: On Theory, Shifts and Conceptual Issues in the Study of Palaeolithic Art" in *Seeing and Knowing. Understanding Rock Art with and without Ethnography*, G. Blundell, C. Chippendale and B. Smith, eds., 198–213, Wits University Press, Johannesburg, South Africa. ISBN: 978-1-86814-513-3.

Europe. Paleolithic art. Theory. Theory making. Social archaeology. Palimpsest.

LMRAA.

Conkey, M.W., 2010. "Images Without Words: The Construction of Prehistoric Imaginaries for Definitions of 'Us'" in *Journal of Visual Culture* 9: 272–283, ISSN: 1470-4129.

<http://vcu.sagepub.com/content/9/3/272.full.pdf+html> (accessed on 5 September 2013).

Europe. Paleolithic art. Interpretation.

Abstract: "How can a body of visual images without any accompanying texts or words possibly be understood? In addressing some of the issues in the interpretation and understandings of the 'art' of Ice Age or Paleolithic Europe, we face a conundrum different from other corpuses of visual imagery. In a non-literate, mobile hunting—gathering

society such as it was some 20,000 years ago, the images may have had more, not less, cultural significance even if the cave art was not likely to have been seen by many. Furthermore, in our attempts to read the images, the modern representations of them in photos and drawings, and the very selection of which images to depict in books and other media play a more crucial role in our interpretations than do the original images that are not easy to access. This article addresses the ironies of images without words, images that have profound status as evidence over time and space despite the fact that so many archaeologists have not taken them seriously."

Biblio, Internet.

Conkey, Margaret W., Soffer, Olga, Stratmann, Deborah and Jablonski, Nina G., 1997. *Beyond Art. Pleistocene Image and Symbol Memoirs of the California Academy of Sciences*, (23): 378 pgs, California Academy of Sciences, San Francisco, California.

EUROPE. AFRICA. WORLD. Pleistocene (Paleolithic) art. LATE PLEISTOCENE AND HOLOCENE IMAGERY. COLLECTION OF PAPERS FROM BOTH THE FIRST OREGON ARCHAEOLOGICAL RETREAT, 1993 and THE SECOND PAUL L. AND PHYLLIS WATTIS FOUNDATION ENDOWMENT SYMPOSIUM, 1995.

LMRAA.

Contenson, H. de, 1949–1950. "Nouvelles Empreintes de Pas Humains Préhistoriques dans la Grotte de Niaux" in *La Nouvelle Clio*, 292–293, Henri Grégoire, Brussels, Belgium.

Niaux, Ariège, Haute Pyrenees, France. Europe. Paleolithic art.

UVAP.

Cook, A.-B., 1903. "Les Galets Peints du Mas d'Azil" in *Anthropologie*, 655–660, Moravské Muzeum, Brno, Czech Republic. ISSN: 0323-1119.

Mas d'Azil, France. Europe. Paleolithic art. Paint rollers (pigment application).

ARP.

Cook, Jill, 2013. *Ice Age Art: Arrival of the Modern Mind*, 288 pgs, British Museum Press, London, England. ISBN-10: 0714123331; ISBN-13: 978-0714123332.

France, Russia, Czech Republic. Europe. Mobiliary (portable) art. Paleolithic art. Museum exhibition catalog.

Abstract: "This unique book explores the extraordinary sculpture and drawings created during the last European Ice Age, between 40,000 and 10,000 years ago the oldest known figurative art in the world. Over 100 objects are featured alongside stunning illustrations, including small but exquisite sculptures made from mammoth ivory, engraved drawings, and jewellery from the age of the great painted caves, in addition to celebrated masterpieces. Featured are the "Swimming Reindeer" (13,000 years old), the so called "Willendorf Venus" (25,000 years old) and the "Vogelherd horse" (32,000 years old), examining them in a new light. This compelling narrative is also illustrated with a wealth of contextual images, from classical sculpture to twentieth century painting and even contemporary advertising campaigns, which demonstrate surprising aesthetic parallels between these ancient works and familiar modern pieces. In this way, "Ice Age Art" will bring home the point that the minds that created these objects in all their diversity and inventiveness were modern minds like our own, capable of highly sophisticated thought and expression."

Internet, LMRAA.

Cooke, A., Tripp, A. and von Petzinger, G., 2014. "Art, Paleolithic" in *Encyclopedia of Global Archaeology*, Claire Smith, ed. Archaeology of Art, J. McDonald, I. Domingo, D. Fiore, and T. Heyd, eds., 529–539, Springer, New York, New York. ISBN: 978-1-4419-0426-3.

Paleolithic art.

Biblio.

Corchón Rodríguez, M.a Soledad, 1974. "El Tema de los Trazos Pareados en el Arte Mueble Cantabrico" in *Zephyrus: Revista de Prehistoria y Arqueología* 25: 197–207, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1931/1987 (accessed on 2 December 2011).

Cantabria, Spain. Europe. Mobiliary (portable) art. Paleolithic art. Twin outline motif(s).

Abstract: "El estudio de los trazos vareados en el arte mueble cantábrico ofrece un atractivo especial ya que se trata de uno de los escasos testimonios de decoración no figurativa dotado de una cronología precisa. Si a ello añadimos su relativa abundancia y tipismo en las manifestaciones artísticas tanto parietales como muebles, se comprende mal el escaso interés que ha suscitado entre los investigadores del arte paleolítico."

Biblio, Internet.

Corchón Rodríguez, Soledad, 1986. *Arte Mueble Paleolítico Cantabrico: Contexto y Analisis Interno Centro de Investigacion y Museo de Altamira Monografias*, (16): 482 pgs, Ministerio de Cultura, Direccion General de Bellas Artes y Archivos, Subdireccion General de Arqueologia y Etnograpfia, Madrid, Spain. ISBN: 84-505-6788-2.

Cantabria, Spain. Europe. Mobiliary (portable) art. Paleolithic art. Aurignacian. Gravettian. Solutrean. Magdalenian. Typology. Naturalistic, schematic, stylized. Sign, animal motif(s).

Biblio, LMRAA.

Corchón Rodríguez, María Soledad, 1991–1992. "Representaciones de Fauna Fría en el Arte Mueble de la Cueva de Caldas (Asturias, España): Significación e Implicaciones en el Arte Parietal" in *Zephyrus: Revista de Prehistoria y Arqueología* 44–45: 35–64, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/3321/3344 (accessed on 5 December 2011).

Cueva de Caldas, Asturias, Cantabria, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art.

Abstract: "Las Caldas Cave is an exceptional site, placed in the West of the Cantabric Region (Asturias). It has a complete magdalenian stratigraphical sequence, with plentiful and typical lithic, osseous and Portable Art series. In this article we study three plates with rock carving of stepping fauna, such as reindeer, mammoth and rhynoceros, which were found in the Middle Magdalenian base. These three plates allow us to review and extend the chronology of these representations, scarced in Palaeolithic Cantabric art, estimated until the date. Furthermore, they also force us to question the chronology which is commonly accepted for some magdalenian techniques and conventionalisms (bichromy, figures made of dots, striated engraving)."

Dialnet.

Corchón Rodríguez, María Soledad, 1994. "Últimos Hallazgos y Nuevas Interpretaciones del Arte Mueble Paleolítico en el Occidente Asturiano" in *Ejemplar Dedicado a: Arte Paleolítico Complutum*, vol. 5: 235–264, Universidad Complutense, Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164329> (accessed on 1 December 2011).

Western Asturias, Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Chronology.

Abstract: "This paper analyses the latest achievements obtained by the Palaeolithic Portable Art research in the Western Cantabrian Comise. The assessment of the Aurignaco-Perigordian complex and the regionalization of the cantabrian industries, noticeable from the Solutrean period onwards, are important innovations. At the same time, these finds establish the existence of the original parietal and portable art horizon. On the other hand, the discovering of new levels attributed to the Lower Magdalenian period provides new evidence to explain the explosion of portable art in the region during the middle Magdalenian. The final-upper Magdalenian is also widely represented in the region sites with an extensive collection of portable art"

Dialnet.

Corchón, M.-S., ed., 1997. *La Cueva de la Griega de Pedraza (Segovia) Memorias de Arqueologia en Castilla y Leon*, Vol. 3: 279 pgs, Junta de Castilla y Leon, Consejería de Educacion y Cultura, Zamora, Spain.

Griega de Pedraza Cave, Segovia, Spain. Europe. Paleolithic cave art. Horse, signs motif(s).

Biblio.

Corchón Rodríguez, María Soledad, 1998. “Nuevas Representaciones de Antropomorfos en el Magdaleniense Medio Cantábrico” in *Zephyrus: Revista de Prehistoria y Arqueología* 51: 35–60, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/5019/5056 (accessed on 5 December 2011).

Las Caldas, Cantabria, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Engraved sandstone plaques.

*Abstract: “A study was made of new representations of anthropomorphs, carved in sandstone plaquettes from the ancient Middle Magdalenian period of Las Caldas Cave. On two of them (plaquettes 1595, 6080) there are visible signs of impact or scratches, subsequent to the carvings. One of these plaquettes (1595) shows the carving of a *Coelodonta antiquitatis*, repeating a previously known theme (plaque 1040) and the presence of cold steppe fauna in the portable art of Las Caldas. The carved representations of this fauna (mammoth, reindeer and tichorrhine) correspond to the ancient Middle Magdalenian, circa 14 000 / 13 650 BP (levels IX to VII of Hall II). Furthermore, the series of anthropomorphs of Las Caldas has figures treated with naturalism together with other semi-human or mixed figures (plaquettes 6080, 3201, 680) with masks or animal heads, as well as a headless figure with a tan. In some cases they are represented in a dynamic posture: arms extended forwards, squatting or carrying a pack on their back. Finally, the style of the anthropomorphs is crude, although possible social activities are hinted at. This contrasts vividly with the naturalism, static nature and the elaborate conventionalisms of representation (fur, manes, quartering and modelling) in the animal representations on same levels of the site.”*

Dialnet.

Corchón Rodríguez, María Soledad, 2000. “Novedades en el Arte Mueble Magdaleniense del Occidente de Asturias (España)” in *Paleolítico da Península Ibérica. 3º Congreso de Arqueología Peninsular: UTAD, Vila Real, Portugal, Setembro de 1999, Vitor Oliveira Jorge, coord. Paleolítico da Península Ibérica*, vol. 2: 493–524, ADECAP, Porto, Portugal. ISBN: 972-97613-3-7.

Western Asturias, Spain. Europe. Paleolithic art. Mobiliary (portable) art.

Dialnet.

Corchón Rodríguez, María Soledad, 2003. “El Grabado Parietal Paleolítico en la Meseta Norte Español: Consideraciones Metodológicas y de Cronología” in *Actes del I Congrès Internacional de Gravats Rupestres i Murals: Homenatge a Lluís Díez-Coronel: (Lleida, 23–27 de Novembre de 1992)*, Joan Ramon González Pérez, coord., 107–125, Institut d’Estudis Ilerdencs, Lleida, Spain. ISBN: 84-89943-68-0.

Meseta, northern Spain. Europe. Paleolithic art. Research methodology. Cronology.

Dialnet.

Corchón Rodríguez, M. Soledad, 2005–2006. “Los Contornos Recortados de la Cueva de Las Caldas (Asturias, España), en el Contexto del Magdaleniense Medio Cántabro-Pirenaico” in *Homenaje a Jesus Altuna Munibe* 57: 113–134, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503113134AA.pdf> (accessed on 27 November 2011).

Cueva de Las Caldas, Asturias, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone.

Abstract: “En este trabajo se estudian los contornos recortados aparecidos en los niveles más antiguos del Magdaleniense medio de La Cueva de Las Caldas. La potente estratigrafía de este yacimiento permite distinguir dos fases en aquel horizonte cultural: una desarrollada bajo condiciones medioambientales muy frías (Magdaleniense medio antiguo), y otra en la transición y a comienzos del Interestadio Tardiglacial (Magdaleniense medio evolucionado). Estos objetos, muy escasos en la Cornisa Cantábrica, se sitúan entre los elementos más característicos de la fase antigua. Su presencia en el valle medio del Nalón, Asturias oriental y Cantabria documenta la existencia de contactos y relaciones a larga distancia con la vertiente norte de los Pirineos.”

Internet.

Corchón Rodríguez, María Soledad, 2006. “Las Cuevas de la Griega y Palomera (Ojo Guarena) y la Cuestión de la Cronología del Arte Paleolítico en la Meseta” in *El Paleolítico Superior en la Meseta Norte Española*, Germán Delibes de Castro and ed. and Fernando Díez Martín, eds. *Studia Archaeologica*, vol. 94: 75–112, Universidad de Valladolid, Valladolid, Spain. ISBN: 84-8448-384-3, 978-84-8448-384-7.

La Griega, Palomera (Ojo Guarena) Meseta, Spain. Europe. Paleolithic art. Chronology.

Biblio.

Corchón Rodríguez, María Soledad, 2006. “Escultura Lítica de Tipo Pirenaico en el Magdalenense Medio de Asturias (España): Reflexiones sobre la Expresión del Volumen en el Arte Mueble ca. 14500-13500 cal BC)” in *Miscelánea en Homenaje a Victoria Cabrera*, José Manuel Maillo y Enrique Baquedano, eds. *Zona Arqueológica*, vol. 7(2): 55–72, Comunidad de Madrid: Museo Arqueológico Regional.

Asturias, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art.

Dialnet.

Corchón Rodríguez, María Soledad, 2006. “Reflexiones sobre el Arte Paleolítico Interior la Meseta Norte Española y sus Relaciones con Portugal” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 59: 111–134, Universidad de Salamanca, ISSN: 0514-7336.

<http://dialnet.unirioja.es/servlet/articulo?codigo=2318943> (accessed on 24 August 2011).

Spain. Portugal. Europe. Paleolithic art.

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Corchón Rodríguez, María Soledad, 2007–2008. “Reflexiones sobre la Expresión Artística y las Relaciones Culturales en el Magdalenense Medio Cantábrico: A Propósito de dos Plaquitas Grabadas Inéditas de Las Caldas (Asturias, España)” in *Homenaje a Ignacio Barandiarán Maestu, Javier Fernández Eraso, Juan Santos Yanguas; Ignacio Barandiarán Maestu (hom.)*, coords. *Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas*, vol. 24–25(1): 175–207, Universidad del País Vasco, Instituto de Ciencias Antigüedad, ISSN: 0213-2095.

Las Caldas, Asturias, Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Engraved plaquettes. Magdalenian.

Dialnet.

Corchón Rodríguez, M. S. and Gárate Maidagán, D., 2010. “Nuevos Hallazgos de Arte Parietal en la Cueva de La Peña (Candamo, Asturias)” in *Zephyrus: Revista de Prehistoria y Arqueología* 65: 75–102, Universidad de Salamanca, ISSN: 0514-7336.

Cueva de La Peña, Candamo, Asturias, Spain. Europe. Paleolithic art.

Biblio.

Corchón Rodríguez, M., Garate Maidagan, D., Gonzalez Aguilera, D., Munos, A.L., Gomez Lahoz, J. and Sabas, J., 2011. “Nouveaux Regards Sur la Grotte de la Pena (San Roman de Candamo, Asturias)” in *L'Anthropologie* 114: 84–424, Masson, ISSN: 0003-5521.

Grotte de la Pena, San Roman de Candamo, Asturias, Spain. Europe. Paleolithic art.

Biblio.

Corchón Rodríguez, M. S., Gárate, D., Valladas, H., Pons-Branchu, E., Rivero, O., Hernando, C. and Ortega, P., 2013. “La Cueva de La Peña (San Román. Candamo). Estudio Integral del Arte Parietal Paleolítico (2009–2012)” in *Excavaciones Arqueológicas en Asturias (7)*: 15–26, Oviedo, Spain.

Cueva de La Peña, San Román. Candamo, Spain. Europe. Paleolithic art.

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Cueva de La Peña de Candamo, Asturias, Spain. Europe. Paleolithic art. Dating.

Biblio, Internet.

Corchón, María Soledad, Gárate, Diego, Valladas, Heléne, Pons-Branchu, Edwidge, Rivero, Olivia, Hernando, Clara and Ortega, Paula, 2014. "La Cueva de La Peña (San Román, Candamo): Estudio Integral del Arte Parietal Paleolítico (2009–2012)" in *Excavaciones Arqueológicas en Asturias 2007–2012*, 15–25, Gobierno del Principado de Asturias, Consejería de Educacion, Cultura y Deporte.

ftp://ftp.asturias.es/asturias/patrimonio/Excavaciones_Arqueologicas_2007_2014.pdf (accessed on 13 June 2016).

Caverna de la Pena de Candamo, San Ramon, Asturias, Spain. Europe. Paleolithic art. Zoomorph, sign motif(s). Superpositioning. Direct dating C14.

Abstract: "La Peña Cave in Candamo contains one of the most extensive series of paintings and carvings on the Cantabrian Coast. Ongoing interdisciplinary research studies have provided new graphisms (zoomorphs and signs) in almost all the explored areas of the cave. In this paper we present several of them, previously unpublished, and pose the matter of the superpositioning of figures, carvings and paintings of different characteristics. New 14C (AMS) datings of black paints and U/Th datings of calcite crusts have been made, and they reveal that the use and decoration of the cave lasted for most of the Upper Palaeolithic. In addition, the combined use of different techniques (ED-XRF and RAMAN) in the analysis of the pigments allowed us to identify the palette of colours used by the artists, and also to distinguish among the different painting techniques that could have been linked to one or several occupations of the cave. Finally, a systematic check of the environmental parameters was made (2009-2012) in order to control the existing processes of decalcification and biological pollution (cyanobacteria)."

Internet.

Corchón Rodríguez, María Soledad, Hernando Álvarez, Clara, Rivero Vilá, Olivia, Garate Maidagan, Diego and Ortega, Paula, 2012. "La Cueva de La Griega (Pedraza, Segovia, Espana) en la Encrucijada Iberica: Nuevos Analisis del Arte Parietal Paleolitico a traves del Analisis Factorial de Correspondencias" in *Espacio, Tiempo y Forma, Serie I, Nueva Epoca. Prehistoria y Arqueología*, vol. 5: 527–542, Universidad Nacional de Educación a Distancia (España). Facultad de Geografía e Historia (UNED), ISSN: 1131-7698. doi: 10.5944/etfi.5.5358 (accessed on 10 May 2016).

La Griega, Pedraza, Segovia, Spain. Europe. Paleolithic art. Horse (equid) motif(s).

Abstract: "This paper presents the new results of the ongoing studies of La Griega Cave (Pedraza, Segovia, Spain). The investigations are focused in a methodological renewal of the analysis of rock art and formal analysis using statistical tools (Correspondence Factorial Analysis- CFA). The aim of this article is to discuss the results of correspondence factorial analysis focused particularly on the representation of horses, for which a set of over 200 entities from the cavities (La Pasiaga, Castillo, La Viña, Covalanas, Parpalló, Nerja, La Pileta...) and from outdoor sites in the Iberian Peninsula (Siega Verde and Foz Côa) have been analyzed. The results show that the formal characteristics of the Griega cave horses are very homogeneous and share also Cantabrian and Mediterranean characteristics. These data highlight the links between the segovian cave and the equine formal concepts represented in solutreo-Gravettian levels of the cave Parpalló allowing hypothesize the connections between the peninsular interior and the Mediterranean area during this period."

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Corchón, M.S., dir. and Menendez, M., dir., 2014. *Cien Anos de Arte Rupestre Paleolitico. Centenario del Descubrimiento de la Cueva de La Pena de Candamo (1914–2014)*. Actas del Congreso. Acta Salmanticensia Estudios Históricos y Geográficos, Vol. 160: 368 pgs, Ediciones Universidad, Salamanca, Spain. ISBN: 978-84-9012-480-2.

Iberian Peninsula, Spain. Europe. Paleolithic art.

Abstract: “El arte rupestre constituye uno de los patrimonios culturales más preciados de la humanidad. Paradójicamente, es escaso y frágil. Por ello, todas las acciones encaminadas a su mejor comprensión y difusión incrementan su valor cultural y tienen un gran impacto social, no solamente en el ámbito de la Arqueología prehistórica y sus áreas de conocimiento afines, sino en la sociedad del conocimiento en su conjunto. La cueva de la Peña (San Román de Candamo, Asturias), más conocida como la cueva de la Peña de Candamo, es una de las cavidades pioneras en el descubrimiento del arte paleolítico de la región cantábrica. Su descubrimiento científico se produce en el verano de 1914, cuando un vecino de Pravia señala a E. Hernández-Pacheco (catedrático de Geología de la Universidad Central de Madrid y jefe de la Sección de Geología y Paleontología del Museo de Ciencias Naturales) la probable existencia de pinturas prehistóricas en la cavidad, aportando su propio testimonio y el de un vecino conocido como “El Cristo”, que penetraba en la cueva en busca de estalactitas. Será Hernández-Pacheco quien asuma el estudio de la cavidad, realizando la lectura y los calcos del grueso de las figuras entre 1915-1917, con la colaboración de J. Cabré y el dibujante F. Benítez Mellado. El resultado de estas investigaciones pioneras es la publicación, cinco años después del descubrimiento, de una detallada monografía por la Comisión de Investigaciones Paleontológicas y Prehistóricas (1919). Desde entonces, hasta fechas muy recientes, las investigaciones referidas al arte parietal de la caverna de La Peña de Candamo han sido escasas y centradas en aspectos concretos. Este volumen se publica con motivo del centenario del descubrimiento de la Cueva de Candamo. Presenta unas síntesis generales sobre lo común y lo particular de los grupos del Paleolítico superior europeo, con especial referencia a la territorialidad y las manifestaciones simbólicas (G. Sauvet: *Histoire des chasseurs*), el estado de la cuestión sobre los diferentes métodos de datación directa del arte paleolítico (H. Valladas: *Les methodes de datation radioncleaires appliquees a l’art parietal*) o la gestión que se está haciendo de un yacimiento arqueológico y santuario artístico tan importante y singular como la Cueva de la Garma -Cantabria- (P. Arias & R. Ontañón: *La Garma: un proyecto orientado al estudio del arte paleolítico, su contexto y conservación*). Desde diversas perspectivas, más de 80 acreditados especialistas europeos y norteamericanos han prestado especial atención al impacto que las nuevas tecnologías han tenido en la determinación de la propia identidad material del arte y de su cronología. Se aportan nuevos descubrimientos o revisiones de lecturas ya conocidas de arte parietal paleolítico, y se plantean nuevos problemas y desafíos científicos para abordar los graves problemas de conservación del arte en las cavidades paleolíticas y del soporte calizo que lo sustenta. La obra presenta de forma atractiva, accesible y amena un tema complejo. Incluye abundantes ilustraciones de todo tipo: Raw materials, themes and thecniques; secuencias estratigráficas mediante diagrama generadas por programas informáticos, dataciones radiocarbónicas, imágenes en falso color para mejor representación, grabados, motivos pintados, registro faunístico y biotopos; registros climáticos en la cavidad a causa de las interacciones con las visitas; otros yacimientos con arte parietal paleolítico en el litoral mediterráneo, etc. Obra financiada por la FECYT (Fundación Española para la Ciencia y la Tecnología) y la Consejería de Educación, Cultura y Deporte del Gobierno del Principado de Asturias. Editores literarios: María Soledad Corchón Rodríguez, natural de Santander (Cantabria), es catedrática de Prehistoria de la Universidad de Salamanca desde 1989. Dirige la Revista Internacional de Prehistoria y Arqueología ZEPHYRUS que, fundada en 1950, editada Ediciones Universidad de Salamanca. Como especialista en Paleolítico superior, reparte su actividad investigadora entre la Cornisa Cantábrica, la Meseta española y Portugal. Ha dirigido excavaciones arqueológicas y trabajos científicos en proyectos I+D+i, en yacimientos paleolíticos relevantes. Mario Menéndez Fernández es profesor titular en el Dpto. de Prehistoria y Arqueología de la UNED. Los principales proyectos de investigación que ha dirigido han estado centrados en el Valle del río Sella (Asturias), con excavaciones arqueológicas y estudios del arte rupestre y mobiliario en las cuevas del Buxu y de la Güelga, desde 1985 hasta la actualidad. Ha participado en proyectos de investigación arqueológica en Sudán (12 campañas de excavaciones arqueológicas sobre el origen de la producción de alimentos en la ribera oriental del Nilo Azul) y en Jordania (tres campañas de excavaciones arqueológicas sobre el Neolítico precerámico y el Calcolítico).”

Biblio, Internet.

Corchón Rodríguez, María Soledad, Ortega Martínez, Paula González Aguilera, Diego, Muñoz, Angel, Garate Maidagan, Diego, Rodriguez, Pablo and Rivero Vilá, Olivia, 2012. “Nuevas Investigaciones en la Cueva de La Griega (Pedraza, Segovia, España). Aportaciones de la Geotecnologías al Estudio del Arte Paleolítico” in *Espacio, Tiempo y Forma, Serie I, Nueva Epoca. Prehistoria y Arqueología*, vol. 5: 543–556, Universidad Nacional de Educación a Distancia (España). Facultad de Geografía e Historia (UNED), ISSN: 1131-7698. doi: 10.5944/etfi.5.5359 (accessed on 10 May 2016).

La Griega, Pedraza, Segovia, Spain. Europe. Paleolithic art. Documentation. 3D digital reconstruction. 3D laser scan.

Abstract: “The Cave of La Griega (Pedraza, Segovia, Spain) is an important site for gaining further knowledge of prehistoric and Roman societies, with more than 400 engravings preserved inside it. They range in time from the Solutrean to the 1st Century A.D. The location of the cavity, halfway between the caves and shelters of the Cantabrian coast and the Mediterranean area, is reflected in the Palaeolithic engravings themselves, as they show different stylistic influences. In the last few years, as part of an interdisciplinary project, new research studies have been carried out in this cave, contributing interesting new knowledge, both on the geological and the archaeological levels. Furthermore, the application of new geotechnologies –three dimensions (3D) Laser Scanner and three dimensions (3D) Restitution– and the performance of a virtual flight have allowed us to improve substantially the documenting of prehistoric art, analysis of the surroundings and the management of archaeological heritage.”

Internet.

Corchón Rodríguez, María Soledad and Rivero Vilá, Olivia, 2010–2011. “Le Morphotype du Cheval dans l’Art Mobilier du Magdalénien Moyen de la Grotte de Las Caldas (Asturies, Espagne): Analyse Technique et Formelle” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 248–249, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Las Caldas (Asturias), Spain. France. Europe. Paleolithic. Mobiliary (portable) art. Magdalenian. Horse motif(s). Morphological analysis.

Abstract: “Dans ce travail nous proposons une définition du morphotype de l’équidé dans les représentations mobilières du gisement de la grotte de Las Caldas (Asturies, Espagne), sur la base de la reconstitution des chaînes opératoires et des caractéristiques techniques et formelles de la gravure. Cette analyse s’inscrit dans une caractérisation des représentations de chevaux du gisement de Las Caldas et dans sa comparaison avec le corpus du Magdalénien moyen pyrénéen.”

Dialnet.

Corchón Rodríguez, María Soledad, Valladas, Hélène, Bécades Pérez, Julián, Arnold, Maurice, Tisnerat, Nadine, and Cachier, Hélène, 1996. “Datación de las Pinturas y Revisión del Arte Paleolítico de Cueva Palomera (Ojo Gaureña, Burgos, España)” in *Zephyrus: Revista de Prehistoria y Arqueología* 49: 37–60, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/5125/5167 (accessed on 5 December 2011).

Cueva Palomera, Ojo Gaureña, Burgos, Spain. Europe. Paleolithic art. Direct dating of black paint samples. Magdalo-Azilian. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

Abstract: “The dating of four samples of black painting (coal) using the A.M.S. system gives the exact chronology and cultural context of the Hall of Painting of the Cave of Palomera (Ojo Gaureña, Burgos, Spain). The parietal figures dated include, together with subjects of Paleolithic characteristics, another traditionally considered as «schematic style» (post-Paleolithic) and with characteristics peculiar to Schematic Painting. The five datings, however, offer great internal cohesion, situating all the samples at the end of the Late Glacial Interstage (Allerôd) or in the transition to the recent Dryas. Revision of the very homogeneous set of the figures and signs in the Hall of Paintings allowed us to define the context of these black paintings (Magdalo-Azilian or Ancient Azilian) and the characteristics of art the end of the Paleolithic and beginning of the Epipaleolithic.”

RASNW2, Dialnet, MWRBRAD, Biblio.

Cortés Sánchez, Miguel, Simón Vallejo, María Dolores, Morales-Muñiz, Arturo Lozano Francisco, M^a Carmen, Vera Peláez, José L. and Odriozola Lloret, Carlos, 2016. “La Caverna Iluminada: Una Singular Lámpara Gravetiense Arroja Luz sobre el Arte Parietal de la Cueva de La Pileta (Benaoján, Málaga)” in *Trabajos de Prehistoria* 73: 115–127, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

<http://dx.doi.org/10.3989/tp.2016.12166> (accessed on 23 July 2017).

Cueva de La Pileta, Benaoján, Málaga, Spain. Europe. Paleolithic art. Gravettien. Lamp.

Abstract: “En este trabajo presentamos el estudio arqueológico, paleontológico, tafonómico, cronológico y geoquímico de una valva de ostra hallada en la cueva de La Pileta. El ejemplar procede de depósitos fosilíferos neógenos distantes más de 10 km del yacimiento. Una vez adaptada, la concha fue empleada como lámpara portátil. La cronología 14C/AMS de la

costra carbonatada que sellaba la cubeta nos remite al periodo Gravetiense. Según diversos indicios en la lámpara, durante su vida útil se procesaron o almacenaron pigmentos. Los datos aportados informan sobre la dispersión del simbolismo del Paleolítico Superior Inicial hasta el extremo sudoccidental europeo, así mismo, suma nuevos elementos al debate sobre la existencia de una fase presolutrense en el arte parietal de La Pileta y, por ende, de todo el sur de la Península Ibérica.”

Internet.

Cortés Sánchez, Miguel, Simón Vallejo, María D., Parrilla Giráldez, Rubén and Calle Román, Lydia, 2015. “Old Panels and New Readings: La Pileta and Pre-Solutrean Graphics in Southern Iberia” in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 135–144, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

La Pileta, Spain, southern Iberia. Europe. Paleolithic art. Pre-Solutrean.

Internet.

Cott, Jonathan, 1991 (May). “Where Art Began: (Prehistoric Cave Paintings in the Central Pyrenes)” in *Travel—Holiday* 174: 82(3).

CENTRAL PYRENEES, FRANCE and SPAIN. EUROPE. PALEOLITHIC CAVE PAINTINGS.

Couchard, J., Groupe Speleologique de la Correze, Mazieres, G. and Raynal, J.-P., 1984. “La Grotte du Moulin de Laguenay” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 355–357, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Moulin de Laguenay, (aka Poissiere) Lisac-sur-Couze, Correze, France. Europe. Paleolithic cave art. Negative hand print motif(s).

APGODQ, LMRAA.

Couraud, Claude, 1984. “L’Art Mobilier Epipaleolithique” in *Les Premiers Artistes Derniers Chasseurs de la Prehistoire. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac Les Dossiers Histoire et Archeologie*, (87): 48–49, Editions Faton, Dijon, France.

Europe. Paleolithic art. Portable art (mobiliary art). Epipaleolithic.

LMRAA.

Couraud, C., 1984–1985. “Les Colorants Utilises de Laugerie Basse (Dordogne)” in *Antiquités Nationales* 16–17: 79–84.

Laugerie Basse, Dordogne, France. Europe. Paleolithic art. Pigment analysis.

UVAP.

Couraud, C., 1985. *L’Art Azilien. Origine—Survivance Gallia Préhistoire Supplement 20*, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

France. Europe. Paleolithic cave art. Azilien. Mobiliary (portable) art. Pebbles, painted and engraved.

IIA.

Couraud, C., 1988. “Pigments Utilises en Prehistoire. Provenance, Preparation, Mode of Utilisation” in *L’Anthropologie* 92: 17–28, Masson, Paris, France. ISSN: 0003-5521.

Yonne, Ariège, France. Europe. Paleolithic art. Pigment analysis.

Abstract: “Rés. d’A. La première partie de cet article traite des matières pigmentées utilisées en Préhistoire : définitions, résultats d’analyses, possibilités d’emploi, traces d’utilisation. La seconde partie concerne leur provenance : mines préhistoriques européennes et recherches sur le terrain en Ariège et dans l’Yonne. La dernière partie se rapporte à la préparation et à l’utilisation des matières pigmentées dans les peintures préhistoriques. Expérimentations en grotte (...)”

APGODQ, Internet.

Couraud, Claude, 1991. "Les Pigments des Grottes d'Arcy-sur-Cure (Yonne)" in *Gallia Préhistoire* 33: 17–52, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1991_num_33_1_2284 (accessed on 25 October 2011).

Grottes d'Arcy-sur-Cure, Yonne, France. Europe. Paleolithic art. Pigment analysis.

Abstract: "In order to study the 23 kg of pigments recovered from the three caves of Arcy-sur-Cure (the Bison, Lagoped and Reindeer Caves) we analysed their intrinsic and external characteristics. The former involve the objects' own morphology : dimensions, form, weight, colour and especially traces of use-wear and physico-chemical composition. These use-wear traces, especially a polishing and rubbing, have proved very explicit concerning the role played by these blocks in the working of hides as well as in the preparation of powders. As for the analytical results, they reveal the principal raw material that makes up the pigments. The external features include the spatial distribution of these pieces on the cave-floor, and their association with the other elements in the layer, particularly the hearths. The study was completed by a search of the surrounding terrain for raw materials, a search facilitated by the proximity of the Saint-Moré caves which used to be full of yellow ochre."

Persee.

Coussy, J.-P., 2005. *Roucadour, L'Art Initial Grave*, 120 pgs, Resurgences, Cajarc, France. ISBN: 2-952441-0-7.

Roucadour, Lot, France. Europe. Paleolithic engravings. Catalog of tracings made by Abbe Andre Glory, between 1963 and 1966.

Biblio, RASNW4.

Coussy, Jean-Paul, 2009. "Roucadour l'Art Initial Grave" in *Making History of Prehistory: The Role of Rock Art, Papers/Produrre Storia dalla Preistoria: Il Ruolo dell'Arte Rupestre, Pre-Atti del XXIII Valcamonica Symposium (Capo di Ponte, 28 October–2 November 2009)*, 142–145, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISBN: 88-86621-33-7.

<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2009pdf/coussy.pdf> (accessed on 4 July 2015).

Roucadour, Quercy, France. Europe. Paleolithic art.

Abstract: "Jean-Paul Coussy, the discoverer of the Roucadour Cave, realized in 2005 the complete edition of the data collected by the team directed by André Glory. He will relate the original experience of the "in-situ" seminars of the decorated caves in Quercy (among which is Roucadour) "Prehistory of art, history of hands", which gather every year scholars of prehistory, ethnologists, artists, art historians, philosophers, semioticians in order to share the artistic approach about prehistoric art. We will in this way be able to discover and debate the importance of the Roucadour Palaeolithic art heritage and its contemporary approach, or even how and why the Roucadour rock art has been forgotten or left aside from the important scientific debates of the last 30 years."

LMRAA, Internet.

Coutil, L., 1916. "L'Ornementation Spiraliforme Périodes Paléolithique et Néolithique. Ages du Bronze et du Fer" in *Bulletin de la Société Préhistorique Française* 13: 385–484, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1916_num_13_7_7396 (accessed on 20 October 2011).

France. Europe. Paleolithic art. Neolithic. Bronze Age. Iron Age. Mobiliary (portable) art. Spiral motif(s).

Persee.

Coye, N., ed., 2006. *Sur les Chemins de la Préhistoire. L'Abbe Breuil du Périgord à l'Afrique du Sud*, 223 pgs, Somogy Edition d'Art, Paris, France. ISBN: 2850569453, 9782850569456.

Périgord, France. Europe. Southern Africa. Paleolithic art. Abbe Henri Breuil.

Abstract: "Voyageur infatigable, l'abbé Breuil a exploré de nombreux terrains en Europe, Asie et Afrique. Il a imprimé sa marque dans plusieurs grands domaines de recherche et gagné une réputation internationale qui fait de lui un des pionniers de la préhistoire moderne. C'est cette personnalité aux multiples facettes qui revit à travers les contributions d'une vingtaine de spécialistes et une abondante iconographie, le souvent inédite."

RASNW4, Internet.

Crancon, S., 2000. "Borneo: Des Peintures du Pleistocene" in *Archeologia*, (372): 4–5, Editions Faton, ISSN: 0570-6270.

Borneo. South East Asia. Pleistocene (paleolithic) art.

RASNW3.

Crémades, Michèle, 1989. *Contribution à l'Etude de l'Art Mobilier du Paléolithique Supérieur du Bassin Aquitain: Techniques de Gravure sur os et Matériaux Organiques* Doctoral Thesis, Vol. 2 vols., University of Bordeaux.

Aquitain, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraving techniques and materials.

IIA.

Crémades, Michèle, 1990. "Analyse et Reconstitution Technologiques en Art Mobilier Paléolithique. Nouvelles Figurations d'Oiseaux de La Madeleine (Dordogne)" in *Paléo, Revue d'Archéologie Préhistorique* 2: 203–210, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1990_num_2_1_999 (accessed on 13 November 2011).

La Madeleine, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. Study of artist's gestures.

Abstract: "Study of engraving's technology allow a reconstitution of movements made by paleolithic artists. The observation with large increases allowed a determination of incisions' morphology. This paper suggests a technological reconstitution of the paleolithic author's work, by the study of crossing incisions and the study of the direction of the movement."

Internet.

Crémades, Michèle, 1993. "Les Cervides" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 137–150, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Cervid, deer, reindeer, elk, megaceros, roe motif(s).

Biblio, LMRAA.

Crémades, Michèle, 1993. "Les Oiseaux" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 173–180, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Bird motif(s).

Biblio, LMRAA.

Crémades, Michèle, 1993. "L'Animation" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 289–296, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Animation.

Biblio, LMRAA.

Crémades, Michèle, 1994. "L'Art Mobilier Paléolithique: Analyse des Procédés Technologiques" in *Ejemplar Dedicado a: Arte Paleolítico Complutum*, vol. 5: 369–384, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164338> (accessed on 1 December 2011).

Cantabria, Spain. Europe. Paleolithic art.

Abstract: "Las obras de arte mueble del Paleolítico superior han sido estudiadas desde un punto de vista tecnológico, cuya finalidad es llegar a un mejor conocimiento de los artistas prehistóricos reconstruyendo sus gestos técnicos. Los métodos de trabajo se han basado en la observación directa, la observación por medio de grandes ampliaciones y el experimento. El estudio comparativo ha puesto en evidencia la utilización sistemática de algunos procedimientos tecnológicos y de otros menos utilizados. Los mismos procedimientos se encuentran sobre todos los tipos de soportes."

No se ha podido establecer ninguna evolución en el plano cronológico. El estudio de las técnicas con arreglo a los yacimientos no ha indicado una especialización tecnológica según los lugares. El análisis con arreglo a los tipos de motivos ha puesto en evidencia diferencias de tratamiento entre los motivos figurativos, cuya característica es la multiplicidad y la complejidad de las técnicas, y los motivos no figurativos, cuya característica es la utilización de técnicas rápidas y fáciles de emplear. Las analogías observadas entre varios grupos regionales, tanto en la selección de los temas y en la organización de los motivos como en el plano tecnológico, pueden ser resultado de relaciones entre esos grupos."

Dialnet.

Crémades, Michèle, 1994. "Sédentarité et Migrations Animales à Travers les Figurations d'Oiseaux de l'Art Paléolithique Français" in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 49: 191–214, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

France. Europe. Bird motif(s). Paleolithic art. Seasonality. Migration. Mobiliary (portable) art.

Daphne.

Crémades, Michèle, 1996. "L'Expression Graphique au Paléolithique Inférieur et Moyen: L'Exemple de l'Abri Suard (La Chaise-de-Vouthon, Charente)" in *Bulletin de la Société Préhistorique Française* 93: 494–501, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1996_num_93_4_10212#

(accessed on 5 October 2011).

Abri Suard, La Chaise-de-Vouthon, Charente, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone fragments.

Abstract: "The site of Abri Suard (La Chaise- de-Vouthon, Charente) has provided 15 bone fragments dating from the Riss glaciation, bearing intentionally engraved strokes. Engraved objects of comparable age found on European sites are reviewed. Analysis of the incisions proves that the techniques of engraving existed well before the Upper Palaeolithic. Comparisons with Upper Palaeolithic techniques indicated that in fact engraving was already well developed during the Mousterian period. These engraved strokes are still enigmatic but bear witness to an early form of graphic expression."

Persee.

Crémades, Michèle, 1996. "L'Art Mobilier Pyrénéen: Analogies Technologiques et Relations Intersites" in *Pyrénées Préhistoriques: Arts et Sociétés: Actes du 118e Congrès National des Sociétés Historiques et Scientifiques*, Commission de Pré- et Protohistoire, Pau, 25–29 Octobre 1993, Henri Delporte and Jean Clottes, eds., 367-380, Les Editions du CTHS, Paris, France. ISBN: 2735503291 9782735503292.

Pyrenees, France. Europe. Paleolithic art. Mobiliary (portable) art.

Internet.

Crémades, Michèle, 1997. "El Arte Mueble Magdaleniense de Arancou (Pirineos Atlanticos, Francia)" in *Zephyrus: Revista de Prehistoria y Arqueología* 50: 53–70, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/4907/4946 (accessed on 5 December 2011).

Arancou, Atlantic Pyrenees, France. Europe. Paleolithic art. Magdalenian.

Abstract: "The magdalenian site of Arancou has yielded 22 portable art objects which were found in the backdirt of a clandestine excavation. The decorations on these objects were subjected to technological, stylistic and comparative analyses. Technologically, the site of Arancou appears to be similar to other pyrenean sites. In the choice of certain themes and associations it appears more original. However, the site of Arancou shows no real specificity and integrates perfectly into the pyrenean context."

RASNW2, Dialnet.

Crémades, Michèle, 1997. “Bestiaire, Environnement Animal, Saisonnalité à la Grotte de la Vache (Alliat, Ariège)” in *Bulletin de la Société Préhistorique Française* 94: 455–470, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1997_num_94_4_10720# (accessed on 5 October 2011).

Grotte de la Vache, Alliat, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Animal, Ibex motif(s). Bestiary.

Abstract: “The wealth of palaeontological material and mobiliary works of art from La Vache Cave has permitted a comparative study to be made of the animals depicted in art and the faunal environment. The Ibex is the animal both most frequently consumed and depicted. For the other animal species, there is no correlation between depicted and consumed fauna. It was possible to undertake a comparative study of seasons of occupation of the cave and the seasons represented in the art, demonstrating obvious analogies.”

Persee.

Crémades, Michèle, 1997. “La Representation des Variations Saisonnières dans l’Art Paleolithique” in *L’Anthropologie* 101: 36–82, Masson, ISSN: 0003-5521.

Europe. Paleolithic art. Seasonal variation motif(s).

IIA.

Crémades, Michèle and Bonnissent, Dominique, 1993. “La Représentation des Variations Saisonnières dans l’Art Pariétal Paléolithique. Application au Groupe des Cervidés et Limites de la Méthode” in *Paléo, Revue d’Archéologie Préhistorique* 5: 319–331, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1993_num_5_1_1117 (accessed on 18 November 2011).

France. Europe. Paleolithic art. Cervid (deer, elk, moose), Antler motif(s). Magdalenian, Seasonality.

Abstract: “The representations of Cervids in paleolithic parietal art give sometimes clues about the season. It was possible to correlate zoological and ethological data on coat variations, cycles of antlers reproduction and seasonal behavior with some paleolithic iconographical representation.”

Persee, Refdoc.fr.

Crémades, Michèle, Catalan, Manuel Pellicer and Sanchidrian Torti, José-Luis, 1997. “Nouvelles Figurations d’Oiseaux de l’Art Mobilier Paléolithique Franco-Espagnol” in *Paléo, Revue d’Archéologie Préhistorique* 9: 371–387, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1997_num_9_1_1243 (accessed on 19 November 2011).

Lortet, Arancou, Grotte de La Vache, France. Cave of Nerja, Spain. Europe. Paleolithic art. Bird motif(s). Mobiliary (portable) art.

Abstract: “Representations of birds are not well documented in Palaeolithic art. Four unpublished portable objects dating to the Upper Palaeolithic from three pyrenean sites (Lortet, Arancou, Grotte de La Vache) and one in southern Spain (Cave of Nerja) are analyzed. The four birds are represented in flying position and belong to migrating species which are already in majority in Palaeolithic art.”

Persee.

Criado Boado, Felipe and Penedo Romero, Rafael, 1989. “Cazadores y Salvajes: Una Contraposición entre el Arte Paleolítico y el Arte Postglaciar Levantino” in *Munibe* 41: 3–22, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 0027-3414.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/1989003022AA.pdf> (accessed on 26 November 2011).

Spain. Europe. Paleolithic art. Levantine art.

Abstract: "Taking into account the features of Paleolithic Art and Levantine Post-glacial Art, this paper tries to «read» the major oppositions what is possible to establish between both arts. Nextly, the authors tempt to define the specific conceptualizations about individual, time and space underlying both arts. Since these concepts are linked to different contexts, it becomes necessary to deal with the socioeconomic background in which each art spreads. According to previous data, writers propose that each of considered arts is a specific representation of a particular and well-defined thought."

Internet.

Cuenca Solana, D., Gutiérrez Zugasti, I., Ruiz Redondo, A., González Morales, M.R., Setién, J., Ruiz Martínez, E., Palacio-Pérez, E., Heras Martín, C. de las, Prada Freixedo, A., Lasheras Corruçhaga, J.A., 2016 (October). "Painting Altamira Cave? Shell tools for Ochre-Processing in the Upper Palaeolithic in Northern Iberia" in *Journal of Archaeological Science* 74: 135–151, Elsevier Ltd., ISSN: 0305-4403.

<http://www.sciencedirect.com/science/article/pii/S0305440316301108> (accessed on 22 December 2016).

Altamira, Cantabria, Spain. Europe. Pigment. Shell tools. Paleolithic art.

Abstract: "Much of our knowledge of the symbolic world of Upper Palaeolithic hunter-gatherers is based on the study of the graphic representations found in Western European caves. However, to date, few studies have been conducted on rock art apart from chronological and stylistic characterisation. Altamira Cave (northern Iberia) is characterised by an outstanding rock art ensemble, whose representations cover practically the whole Upper Palaeolithic. The site is equally important for the rich Upper Palaeolithic deposits in the cave entrance, which contain large shell assemblages. Traditionally, the presence of shells in hunter-fisher-gatherer settlements has been interpreted as part of the diet and/or the symbolic world (through the creation of ornaments) of these groups, regardless of their possible use as an instrument. In this paper we utilise use-wear methodology, chemical analysis and analytical experimentation to verify the initial hypothesis that shells in the archaeological deposits of Altamira were used to obtain the ochre powder utilised to produce the magnificent and diverse rock art ensemble in the cave. The results provide new information on the process of obtaining pigments for the realisation of paintings and confirm that the use of shells to obtain ochre was a systematic activity throughout the whole study period. Finally, our conclusions support the explanatory model that highlights the role played by marine resources for Upper Palaeolithic human populations."

ScienceDirect.

Curtet, Albert, 1942. "Observation sur un Procédé Propre à Faciliter le Déchiffrement de Gravures sur Pierres Préhistoriques" in *Bulletin de la Société Préhistorique Française* 39: 102, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1942_num_39_3_4891 (accessed on 17 October 2011).

France. Europe. Paleolithic art. Note regarding stereoscopic photography. Documentation.

Persee.

Curtis, Gregory, 2006. *The Cave Painters. Probing the Mysteries of the World's First Artists*, 178 pgs, Anchor Books, New York, New York. ISBN978-1-4000-7887-5.

France, Spain. Europe. Paleolithic cave art. Don Marcelino Sanz de Sautuola, Emile Cartailhac, Mary Boyle, Henri Breuil, Max Raphael, Ann Leming-Emperaire, Robert Begouen, Andre Leroi-Gourhan, Jean Clottes, David Lewis-Williams, Paul Bahn. Rock art studies, history of research.

LMRAA.

Cuzange, E.-T., et al., 2007. "Radiocarbon Intercomparison Program for Chauvet Cave" in *Radiocarbon* 49: 339–347, University of Arizona, ISSN: 0033-8222.

Chauvet Cave, Ardeche, France. Europe. Paleolithic art. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

MWRBRAD, Biblio.

d'Errico, F., 1989. "Palaeolithic Lunar Calendars: A Case of Wishful Thinking?" in *Current Anthropology* 30: 117–118, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

Europe. Paleolithic. Lunar Calendar.

Biblio.

d'Errico, F., 1989. "A Reply to Alexander Marshack" in *Current Anthropology* 30: 495–500, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

PALEOLITHIC. LUNAR CALANDER.

Biblio.

d'Errico, Francesco, 1991 (November). "Microscopic and Statistical Criteria for th Identification of Prehistoric Systems of Notation" in *Rock Art Research* 8: 83–93, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

EUROPE. RESEARCH METHODOLOGY. MICROSCOPIC ANALYSIS OF CUT NOTCHES ON BONE. PORTABLE ART. UPPER PALEOLITHIC. COMMENTS BY: ROBERT G. BEDNARIK. REPLY BY AUTHOR. FURTHER COMMENT BY: ALEXANDER MARSHACK with REPLY BY AUTHOR in RAR, VOL. 9 NO. 1, 1992. FURTHER COMMENT BY: MAURICE P. LANTEIGNE with REPLY BY AUTHOR in RAR, VOL. 9 NO. 2, 1992.

LMRAA.

d'Errico, F., 1994. *L'Art Grave Azilien. De la Technique a la Signification Supplement a Gallia Préhistoire*, Vol. 31: 329 pgs, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. ISBN: 2271052475 ISBN: 9782271052476.

Azilien. Europe. Paleolithic cave art.

Biblio, Persee, Internet.

d'Errico, F., 1994. "Birds of the Grotte Cosquer: The Great Auk and Palaeolithic Prehistory" in *Antiquity* 68: 39–47, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

Grotte Cosquer, France. Europe. Great Auk motif(s). Paleolithic art.

IIA.

d'Errico, Francesco, 1995. "A New Model and Its Implications for the Origin of Writing: La Marche Antler Revisited" in *Cambridge Archaeological Journal* 5: 163–206, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

La Marche, France. Europe. Paleolithic art. Mobiliary (portable) art. Bone. La Marche antler. Language. Origins of writing.

Biblio.

d'Errico, Francesco, 1996. "Marshack's Approach: Poor Technology, Biased Science" in *Cambridge Archaeological Journal* 6: 111–117, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

EUROPE. PALEOLITHIC ART. PORTABLE ROCK ART (ON BONE): LA MARCHE ANTLER. LANGUAGE. ORIGINS OF WRITING.

Biblio.

d'Errico, Francesco, 2010. "The Oldest Representation of Childbirth" in *An Enquiring Mind: Studies in Honor of Alexander Marshack*, Paul Bahn, ed. American School of Prehistoric Research Monograph Series, 99–109, Oxbow Books, Oxford, England. ISBN: 9781842173831.

Gonnorsdorf, Germany. Europe. Paleolithic art. Mobiliary (portable) art. Plaquette. Childbirth motif(s).

Internet, Biblio, LMRAA.

d'Errico, F. and Cacho, C., 1994. "Notation versus Decoration in the Upper Paleolithic: A Case Study from Tossal de la Roca, Alicante, Spain" in *Journal of Archaeological Science* 21: 185–200, Academic Press, London, England. ISSN: 0305-4403.

Tossal de la Roca, Alicante, Spain. Europe. Notation versus Decoration. Upper Paleolithic.

Biblio, RASNW3.

d'Errico, Francesco, Dayet Bouillot, Laure, García-Diez, Marcos, Pitarch Martí, Africa, Garrido Pimentel, Daniel and Zilhão, João, 2016. "The Technology of the Earliest European Cave Paintings: El Castillo Cave, Spain" in *Journal of Archaeological Science* 70: 48–65.

<https://doi.org/10.1016/j.jas.2016.03.007> (accessed on 3 May 2017).

Castillo Cave, Spain, Europe. Pigment analysis by EDXRF, μ -XRD, SEM-EDS, μ -Raman spectroscopy. Red disk motif(s). Paleolithic art.

Abstract: "The red disks from El Castillo Cave are among the earliest known cave paintings. Here, we combine the morphometric and technological study of red disks from two areas located at the end of the cave with the microscopic, elemental, and mineralogical analysis of the pigment and compare the results obtained with observations derived from experimental replication. Ergonomic constraints imply that a number of disks were made by adults, and the differences in pigment texture and composition suggest that they correspond to an accumulation through time of panels made by different persons who shared neither the same technical know-how nor, very possibly, the same symbolic system."

ScienceDirect.

d'Errico, Francesco and Nowell, April, 2000. "A New Look at the Berekhat Ram Figurine: Implications for the Origins of Symbolism" in *Cambridge Archaeological Journal* 10: 123–67, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

Golan Heights, Israel. Mideast. Paleolithic art. Mobiliary (portable) art. Berkhat Ram figurine.

Biblio.

d'Errico, F. and Possenti, L., 1999. "L'Art Mobilier Epipaleolithique de la Mediterranee Occidentale: Comparaisons Thematiques et Technologiques" in *XXIV Congres Prehistorique de France. Les Facies Leptolithiques du Nord-Ouest Mediterranee: Milieux Naturels et Culturels, Carcassonne*, 26–30 Septembre 1994 sous la dir. de Dominique Sacchi, 93-116, Société Préhistorique Française, Paris, France.

Fornols-Haut, France compared to Coa Valley, Portugal. Europe. Paleolithic art. Open air sites. Style. Metal tools.

Biblio, Internet, LMRAA.

d'Errico, Francesco, Sacchi, Dominique and Vanhaeren, Mariam, 2002. "Analyse Technique de l'Art Grave de Fornols-Haut, Campome, France. Implications dans la Datation des Représentations de Style Paleolithique a l'Air Libre" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image, Tautavel—Campome, 7–9 Octobre 1999*, D. Sacchi, ed., 75–86, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Fornols-Haut, Campome, France. Europe. Paleolithic. Open air art sites.

Internet, Biblio.

d'Errico, F. and Vanhaeren, M., 1999. "Les Methodes d'Analyse de l'Art Mobilier Paleolithique. Quelques Exemples Issus de la Region Cantabrique" in *Anthropologie et Prehistoire* 110: 31–45.

Cantabria, Spain. Europe. Mobiliary (portable) rock art. Methods of analysis. Paleolithic art.

RASNW2.

d'Errico, Francesco and Villa, Paola, 1998. "Nouvelle Analyse des Os Gravés et Perforés du Paléolithique Inférieur et Moyen. Implications pour l'Origine de la Pensée Symbolique" in *Paléo, Revue d'Archéologie Préhistorique* 10: 265–285, Musée National de Préhistoire, Société des

Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1998_num_10_1_1139 (accessed on 9 November 2011).

Europe. Origins of symbolic thought. Middle Paleolithic art. Mobiliary (portable) art. Engraved and perforated bone.

Abstract : “New analysis of engraved and perforated bones from Lower and Middle Palaeolithic sites. Implications for the origins of symbolism. In the last few years, the origin of symbolism has been the object of an intensive debate concerning the possible emergence of symbolism in the Lower and Middle Paleolithic, as suggested by putatively engraved or perforated objects. This question has a direct bearing on our understanding of the evolution of human cognitive abilities. Optical and scanning electron microscopy, comparative anatomy, data from modern and Pleistocene carnivore accumulations, and analysis of archaeological materials show that some of the pieces interpreted by various scholars as engraved or perforated bones from European Lower and Middle Paleolithic sites such as Pech de l’Azé II, Strânska Skála, Kulna, Bois Roche and Cueva Morin are not early manifestations of non- utilitarian behavior. Putative engravings are in fact vascular grooves, while perforated pieces are partially digested bones regurgitated by hyenas. The current debate on art origins has often been centered on the symbolic value and cognitive implications of these and similar pieces without a first hand analysis of the objects to provide convincing demonstration of the human origins of the marks. Such demonstration is a necessary prerequisite to any discussion of their significance for the evolution of symbolic behavior.”

RASNW2, Persee.

d’Errico, F., et al., 2001. “Les Possibles Relations entre l’Art des Cavernes et la Variabilité Climatique Rapide de la Dernière Période Glaciaire” in *XXIes Rencontres International d’Archeologie et d’Histoire d’Antibes*, J.-N. Barrandin, et al., eds., 333–347, APDCA, Antibes.

Europe. Climate. Glaciation. Paleolithic art.

RASNW3.

d’Huy, Julien, 2013. “A Cosmic Hunt in the Berber sky: Aphylogenetic Reconstruction of a Palaeolithic Mythology” in *Les Cahiers de l’Association des Amis de l’Art Rupestre Saharien (AARS)*, vol. 16: 93–06, Association des Amis de l’Art Rupestre Saharien, ISSN: 1627-2773.

North Africa. Paleolithic. Berber. Mythology.

Internet.

d’Huy, Julien, 2017. “Was the Bear Venerated in the Upper Palaeolithic? A Statistical Contribution to a Story of the Past” in *International Newsletter on Rock Art (77)*: 14–18, Comité International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

Europe. Paleolithic art. Bear cult. Bear motif(s).

LMRAA.

d’Huy, Julien Le Quellec, Jean-Loïc, 2010. “Les Animaux “Fleches” a Lascaux: Nouvelle Proposition d’Interpretation” in *Bulletin Préhistoire du Sud-Ouest* 18: 161–70, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Lascaux, Dordogne, France. Europe. Paleolithic art. Dart, weapon, feline, bison motif(s).

Abstract: “The analysis of certain angular or barbed signs of Lascaux, as “weapons” or “wounds” is not a novelty. We show that these signs particularly affect dangerous animals – big cats and bison – and can be efficiently explained by a fear of the animation of the images.”

Academia.edu, RASNWV.

Dachary, Morgane, Plassard, Frederic and Haro, Delphine, 2005. “Une Figuration Inédite de Léporidé dans la Couche 3’ de l’Abri Duruthy (Sorde-L’Abbaye, Landes, France)” in *Paléo, Revue d’Archéologie Préhistorique* 17: 135–44, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/index885.html> (accessed on 19 November 2011).

Duruthy shelter, Sord-l'Abbaye, Landes, France. Europe. Paleolithic art. Mobiliary (portable) art. Leopard motif(s).

Abstract: "As part of the Arthous abbey museum new organization and after a new short story of the archeological remains from R. Arambourou excavation in the Duruhty shelter (Sorde-L'Abbaye, Landes, France), a Leporid picture has been discovered on a half-round rod from the layer 3'. In this paper, the Leporid pictures of cave art are listed and the chronological and cultural attribution of layer 3' is studied but the attribution is difficult between Middle and Upper Magdalenian."

Biblio, Revues.

Dagen, Philippe, 2006. "L'Art Préhistorique vers 1900: Un "Réalisme" Fort Incongru" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 61: 35–42, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art.

DialNet.

Daleau, F., 1881. "Gravures Paleolithique de la Grotte de Pair-non-Pair" in *Association Française pour l'Avancement des Sciences*, 10th Congress, 755, Nantes.

Pair-non-Pair, Commune de Marcamps (Gironde), France. Europe. Paleolithic art.

ARP.

Daleau, F., 1896. "Les Gravures sur Rocher de la Caverne de Pair-non-Pair" in *Actes de la Société Archéologique de Bordeaux*, Vol. 21: 235–249, Société Archéologique de Bordeaux.

Pair-non-Pair, Commune de Marcamps (Gironde), France. Europe. Paleolithic art. Includes 5 plates.

ARP.

Daleau, F., 1898. "Gravures Paleolithique de la Grotte de Pair-non-Pair" in *Association Française pour l'Avancement des Sciences Congress*, 180, Nantes.

Pair-non-Pair, Commune de Marcamps (Gironde), France. Europe. Paleolithic art.

ARP, Biblio.

Daleau, Francois, 1898. "Les Gravures sur Rocher de la Caverne de Pair-non-Pair" in *Actes de la Société Archéologique de Bordeaux* 23: 27, Société Archéologique de Bordeaux.

Pair-non-Pair, Commune de Marcamps (Gironde), France. Europe. Paleolithic art. Includes 5 plates.

ARP.

Daleau, F., 1902. "Gravures Paleolithique de la Grotte de Pair-non-Pair" in *Association Française pour l'Avancement des Sciences*, 31st Congress, 786–789, Montauban.

Pair-non-Pair, Commune de Marcamps (Gironde), France. Europe. Paleolithic art.

ARP.

Dams, Lya, 1980. *L'Art Pariétal de la Grotte du Roc Saint-Cirq British Archaeological Reports (BAR) International Series*, (79): 149 pgs, Archaeopress, Publishers of British Archaeological Reports, Oxford, England.

Roc Saint-Cirq, Dordogne, France. Europe. Paleolithic cave paintings.

Melvyl (UCB Anthropol: Call No: GN772.22.F7 D351 1980:).

Dams, Lya, 1984. "Paleolithic Lithophones: Descriptions and Comparisons" in *Oxford Journal of Archaeology* 4(1): 31–46, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1468-0092.1985.tb00229.x/abstract> (accessed on 23 August 2011).

Europe. Paleolithic art. Lithophone. Rock gong. Sound.

Abstract: "Following the findings of the lithophone at the "Organ" sanctuary in the cave of Nerja (Dams 1984a), This paper describes and discusses other similar natural configurations. Like the "Organ", some of the lithophones mentioned below are also decorated. The function of these natural percussion sets may be linked with other Palaeolithic instruments like the flutes, of which 30 have been found to date. There is no resemblance in the subject matter of the ornamented lithophones, and the signs and symbols selected for their decoration are dissimilar; it may be assumed that this subject matter was not directly connected with the sound effect itself, but rather with the different surroundings of each cave and with a different story to be related to the spectators or participants in a rite or ceremony."

Internet.

Dams, Lya, 1987. *L'Art Paléolithique de la Grotte de Nerja, (Malaga, Espagne) British Archaeological Reports (BAR) International Series, (385):316 pgs*, Archaeopress, Publishers of British Archaeological Reports, Oxford, England.

Nerja, Malaga, Spain. Europe. Paleolithic cave paintings. Inventory of the paintings, their relationship to the cave topography, and inventories of both figurative and non-figurative designs.

Melvyl (UCB Anthropol: Call No: GN772.22.S7 D36 1987:), LMRAA.

Dams, Lya, 1987. "Fish Images in Palaeolithic Cave Art" in *Archaeology Today* 8: 16–20.

Europe. Paleolithic art. Fish motif(s).

IIA.

Dams, Lya R., 1987. "Poissons et Contours de Type Pisciforme dans l'Art Pariétal Paléolithique" in *Bulletin de la Societe Royale Belge d'Anthropologie et de Prehistoire*, vol. 98: 81–132, Societe Royale Belge d'Anthropologie et de Prehistoire, Brussels, Belgium. ISSN: 0304-1425.

Europe. Paleolithic art. Fish motif(s).

Internet

Dams, L. and Dams, M., 1979. "La Grotte de Mayriere Superieure a Bruniquel (Tarn-et-Garonne)" in *Bulletin de la Societe Royale Belge d'Anthropologie et de Prehistoire*, vol. 90: 85–98, Societe Royale Belge d'Anthropologie et de Prehistoire, Brussels, Belgium. ISSN: 0304-1425.

Mayriere Superieure a Bruniquel, Tarn-et-Garonne, France. Europe. Paleolithic art.

UVAP.

Daniel, Glyn Edmund, 1955. *Lascaux and Carnac*, 127 pgs, Lutterworth Press.

Lascaux, Montignac, Dordogne, France. Europe. Paleolithic cave painting. Rock feature: Megalith.

Melvyl (UCB Main: Call No: DC611.D7 D3:).

Daniel, G., 1956. "Cave Paintings at Rouffignac" in *South African Archaeological Bulletin* 11: 112, South African Archaeological Society, Cape York, South Africa. ISSN: 00381969.

Rouffignac Cave, Vezere River Valley, France. Europe. PALEOLITHIC CAVE PAINTING.

BSAABGS.

Daniel, Raoul, 1941. "Gravure d'Oiseau sur Pierre de l'Abri de Rochebécude (Dordogne)" in *Bulletin de la Société Préhistorique Française* 38: 265–67, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1941_num_38_7_4804 (accessed on 17 October 2011).

Abri de Rochebécude, Dordogne, France. Europe. Paleolithic art. Bird motif(s).

Persee.

Danthine, Helene, 1950. "L'Initiation, Source Possible d'Explication des Temoins Archeologiques et Artistiques du Paleolithique Superieur" in *Congres International des Sciences Prehistoriques et Protohistoriques*, Zurich, Switzerland.

France. Europe. Paleolithic art.

ARP.

Danthine, Helene, 1972. “Elements de Rituels Paleolithiques” in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias*, 14 al 20 de Septiembre 1970, 83–86, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

France. Europe. Paleolithic cave art.

LMRAA.

Darpeix, A., 1939. “Sur l’Interpretation des Figurations Anthropomorphes du Paleolithique Superieur” in *Bulleitin de la Societe Historique et Archaeologique du Perigord*, 18 pgs, Societe Historique et Archaeologique du Perigord, ISSN: 1141-135X.

France. Europe. Paleolithic art. Anthropomorph motif(s).

ARP.

Dauvois, Michel, 1989. “Sons et Musique Paleolithiques” in *Les Dossiers d’Archeologie*, (142): 2–11, Editions Faton, Dijon, France. ISSN: 1141-7137.

France. Europe. Paleolithic. Music. Sound making. Acoustics.

Biblio.

Dauvois, Michel, 1993. “Teintes Plates” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 255–256, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Color plates.

Biblio, LMRAA.

Dauvois, Michel, 1996. “Evidence of Sound-Making and the Acoustic Character of the Decorated Caves of the Western Paleolithic World” in *International Newsletter on Rock Art*, (13): 23–25, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora13/inora-13.pdf (accessed on 22 April 2017).

EASTER ISLAND, CHILE. SOUTH AMERICA. PALEOLITHIC SOUND MAKING. SETTING: CAVE RESONANCE. Acoustics.

LMRAA.

Dauvois, Michel, 2005–2006. “Homo Musicus Palaeolithicus et Palaeoacustica” in *Homenaje a Jesus Altuna Munibe* 57: 225–41, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503225241AA.pdf> (accessed on 27 November 2011).

Isturitz, Spain. Europe. Paleolithic art. Lithophone. Flute. Acoustics.

Abstract: “La reconnaissance du domaine sonore paléolithique fonde sa validité sur l’étude acoustique des formes reconnues par comparaison ethnomusicologique, l’expérimentation, instrumentale comme in vivo, la modélisation. La grotte d’Isturitz est le seul gisement donnant des flûte à chaque niveau du Paléolithique supérieur, autorisant un regard d’ensemble sur la facture de ces instruments durant pratiquement vingt cinq millénaires.”

Internet.

Dauvois, Michel and Boutillon, X., 1990. “Etudes Acoustiques au Reseau Clastres: Salle des Peintures et Lithophones Naturels” in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 45: 175–86, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

France. Europe. Paleolithic. Music. Natural lithophone. Sound making. Acoustics.

Biblio.

Dauvois, M and Vezian, J., 1984. “Grotte du Portel” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 381–388, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Portel, Petite Pyrenees, France. Europe. Paleolithic cave art. Horse, bison, horizontal baton sign motif(s).
Biblio, LMRAA.

David, A., Faurie, J.-C., Teysseidou, R., Turq, Q. and Zimmerman, J.L., 1988. "Compliments a l'Inventaire des Traces Préhistoriques du Pech-Merle" in *Prehistoire Quercynoise* 3: 75–78.
Pech-Merle, Quercy, Lot, France. Europe. Paleolithic art.
APGODQ.

David, Bruno, 2017. *Cave Art Thames & Hudson World of Art*, 216 pgs, Thames & Hudson, London, England. ISBN-139780500204351.

Europe. World. Paleolithic cave art. Origins of art. Overview.

Abstract: "Deep underground, some of humanity's earliest artistic endeavors have lain untouched for millennia. The dark interiors of caves, wherever they may be found, seem to have had a powerful draw for ancient peoples, who littered the cave floors with objects they had made. Later, they adorned cave walls with sacred symbols and secret knowledge, from the very first abstract symbols and handprints to complex and vivid arrangements of animals and people. Often undisturbed for many tens of thousands of years, these were among the first visual symbols that humans shared with each other, though they were made so long ago that we have entirely forgotten their meaning. However, as archaeologist Bruno David reveals, caves decorated more recently may help us to unlock their secrets. David tells the story of this mysterious world of decorated caves, from the oldest known painting tools to the magnificent murals of the European Ice Age. Showcasing the most astounding discoveries made in more than 150 years of archaeological exploration, Cave Art explores the creative achievements of our remotest ancestors and what they tell us about the human past."

Internet, LMRAA.

David, B., Barker, B., Delannoy, J.-J., Geneste, J.-M., Petchey, F. and Lamb, L., 2014. "A Pleistocene Charcoal Drawing or Painting from North Australia" in *International Newsletter on Rock Art*, (69), Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Inora_69_2014_p.18-22_David_et_al._opt.pdf (accessed on 22 April 2017).

North Australia. Pleistocene (paleolithic). Charcoal drawing.

Biblio.

David, Pierre, 1928. "Frise de l'Abri sous Roche de la Chaire à Calvin" in *Association Française pour l'Avancement des Sciences*, 429–431, Association Française pour l'Avancement des Sciences, La Rochelle.

Calvin, Charente, France. Europe. Paleolithic art. Rock feature: sculpture ("pulpit").

ARP.

David, Pierre, 1929. "Frise de l'Abri sous Roche de la Chaire à Calvin" in *Association Française pour l'Avancement des Sciences*, 478–482, Association Française pour l'Avancement des Sciences, Nancy.

Calvin, Charente, France. Europe. Paleolithic art. Rock feature: sculpture ("pulpit"). Includes 3 figures.

ARP.

David, Pierre, 1931. "Frise de l'Abri sous Roche de la Chaire à Calvin" in *Association Française pour l'Avancement des Sciences*, 293–294, Association Française pour l'Avancement des Sciences.

Calvin, Charente, France. Europe. Paleolithic art. Rock feature: sculpture ("pulpit").

ARP.

David, Pierre and Malvesin-Fabre, G., 1950. "Une Interprétation Nouvelle pour une Gravure de Pair-non-Pair" in *Bulletin de la Société Préhistorique Française* 47: 139–41, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1950_num_47_3_2677 (accessed on 16 October 2011).

Pain-non-Pair, France. Europe. Paleolithic art. Horse motif(s).

ARP, Persee.

David, Serge and d'Errico, Francesco, 1993. "Analyse Technologique de l'Art Mobilier. Le Cas de l'Abri des Cabônes à Ranchot (Jura)" in *Gallia Préhistoire* 35: 139–76, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1993_num_35_1_2086# (accessed on 25 October 2011).

Cabônes à Ranchot, Jura, France. Europe. Paleolithic art. mobiliary (portable) rock art. Ibex motif(s). Magdalenian. Engraved bird bone.

Abstract: "The Magdalenian and Azilian mobiliary art discovered in the abri des Cabônes at Ranchot (Jura) includes numerous pebbles, including one engraved with an ibex, three decorated ones with abstract patterns and several dozens pigmented. Other pieces consist of two bird longbones, one bovine carpal bone, one point made of reindeer antler, and two bone fragments, all of which show abstract patterns. Numerous perforated shells have also been discovered. The technological study of these objects, based on experimentally established criteria, permitted the description of the technical processes used in their production. Traces acquired after fabrication were also identified and differentiated from postpositional ones. The bird bones show evidence of repeated percussion produced by sharp-edged tools held perpendicular to the bone. Other traces suggest that the bone objects had a long life amongst the human group and were subjected to prolonged transport. Finally, the art of Cabônes is compared technologically, stylistically and thematically with contemporary mobiliary art, with special attention given to the material from the southeast of France."

Persee.

David, Serge, et al., 2014. "Un Site Inédit à l'Interface de Territoires Symboliques du Paléolithique Supérieur Ancien: La Grotte des Gorges (Jura)" in *Actes du Colloque: Modes de Déplacements et de Contacts dans le Paléolithique Eurasiatique*, directed by M. Otte, 537–567, Éditions Erault, Université de Liège.

https://www.academia.edu/9467377/La_grotte_des_Gorges_Jura_un_site_in%C3%A9dit_%C3%A0_linterface_des_territoires_symboliques_du_Pal%C3%A9olithique_sup%C3%A9rieur_ancien (accessed on 12 June 2016).

La Grotte des Gorges, Jura, France. Europe. Paleolithic art.

Abstract: "La grotte des Gorges s'ouvre à quelques kilomètres au nord-est de la ville de Dole, dans un petit vallon situé en bordure du flanc sud-est du massif de la Serre, sur le territoire de la commune d'Amange. À la suite de premières prospections effectuées en 2008 dans ce site dans le cadre d'un Programme Collectif de Recherches sur la « Gestion des matières premières et implantation humaine autour du massif de la Serre », des tracés gravés ont été repérés sur le plafond de cette cavité, suivis par d'autres découvertes l'année suivante. Ces découvertes en paroi ont été complétées par d'autres, sur blocs cette fois, qui élargissent l'éventail graphique de ce site. L'ensemble de ces témoignages a conduit à la reconnaissance d'une grotte ornée et d'un site d'art mobilier dans un territoire qui jusqu'ici en était dépourvu. Les recherches menées par l'équipe ont en effet révélé la présence de nombreux ensembles gravés, et parmi eux plusieurs représentations animales, en paroi mais aussi sur des blocs. Nous proposons, sur la base de leur style et des thématiques rencontrées, de situer ces manifestations symboliques à une phase ancienne du Paléolithique supérieur. Cette attribution est corroborée par le contexte archéologique et par des datations 14C obtenues sur plusieurs ossements dans la grotte. Les représentations identifiées sur les parois et blocs (cheval, mégacéros félins, mammoth), ainsi qu'une petite tête d'ours sculptée sur os, font écho au bestiaire des grottes de Roucadour (Lot), de Chauvet (Ardèche) et à l'art mobilier du Jura souabe (Allemagne). Elles viennent ainsi, en complément du contexte archéologique, apporter un éclairage nouveau sur la circulation des symboles et des thèmes au Paléolithique supérieur ancien, et placent la grotte des Gorges à un carrefour possible entre les sites rhénans d'une part, et les grottes ornées du sud de la France d'autre part."

UVAP, Academia.edu.

Davidson, Iain, 1989. "Freedom of Information: Aspects of Art and Society in Western Europe During the Last Ice Age" in *Animals into Art*, H. Morphy, ed. One World Archaeology, vol. 7: 441–56, Unwin Hyman, Ltd., London, England.

Europe. Paleolithic art. Portable art: engraved and/or painted

stone plaquettes.

LMRAA.

Davidson, Iain, 1997. "The Power of Pictures" in *Beyond Art. Pleistocene Image and Symbol Memoirs of the California Academy of Sciences*, (23): 125–159, California Academy of Sciences, San Francisco, California.

https://www.academia.edu/999301/The_power_of_pictures (accessed on 15 April 2014).

EUROPE. AUSTRALIA. UPPER PALEOLITHIC. "I suggest that there is a case for a common sequence of late Pleistocene evolutionary change in the manner of use of symbols in two separate continents." SYMBOLISM. LANGUAGE. MEANING. CONTEXT. CATEGORIES OF 'ART'. PERSONAL ORNAMENTATION EARLIER THAN MARKING OF PLACES.

LMRAA, *Academia.edu*.

Davidson, I., 1999. "Symbols by Nature: Animal Frequencies in the Upper Palaeolithic of Western Europe and the Nature of Symbolic Representation" in *Archaeology in Oceania* 34: 121–31, Oceania Publications, University of Sydney, Sydney, Australia. ISSN: 0003-8121.

https://www.academia.edu/931439/Symbols_by_Nature_Davidson_I._1999_Symbols_by_nature_animal_frequenciy_in_the_Upper_Palaeolithic_of_western_Europe_and_the_nature_of_symbolic_representation._in_Oceania_34_121-131 (accessed on 15 April 2014).

Spain. Western Europe. Paleolithic art. Animal motif(s). Symbolic representation.

Abstract: "This paper discusses evidence that the symbolic values of images changed during the Upper Palaeolithic of Spain and makes the more general point that this can occur even within a long tradition of similar conventions of iconicity."

Academia.edu.

Davidson, Iain, 2005–2006. "The Painting and the Tree: Symbolism in the Upper Palaeolithic. A Tribute to a Great Basque Scholar" in *Homenaje a Jesus Altuna Munibe* 57: 197–205, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217. ISSN: (Internet): 2172-4555. <http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503197205AA.pdf> (accessed on 27 November 2011).

Parpalló, Valencia, Spain. Europe. Paleolithic art. Fauna. Solutrean. Magdalenian.

Abstract: "In this paper I explore the variation in symbolic value of Upper Palaeolithic art in Western Europe. Drawing inspiration from Jesús Altuna's demonstration of the complex relationship between animal frequencies in art and in animal bones, I summarise several of my studies based on analysis of the art and animal bones from Parpalló in Valencia. I show that the relationship between art and bones is more complex and varies regionally across western Europe. At Parpalló the relationship varied through time, and the major change in relationship corresponds with a change in the pattern of importance of plaquettes across the same region, and seems to suggest that the major change corresponds to the change archaeologists recognise between the Solutrean and Magdalenian industries. This suggests that the stone industry changes may really correspond to change in more comprehensive aspects of culture."

Internet, Academia.edu

Davidson, Iain, 2010–2011. "What a Carry On? Portable Art and Changes of Symbolic Meaning" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 268–269, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Parpalló, Valencia, Spain. Europe. Paleolithic. Mobiliary (portable) art.

Abstract: "The motivation for this paper is the continuing publication of maps of European Upper Palaeolithic "art" sites that omit the site of Parpalló (e.g. Bahn & Vertut 1988; Clottes 2008; Guthrie 2005; Klein 1989; Ucko & Rosenfeld 1967). It asks the question: Why don't people see the importance of Parpalló? It seeks to show the important principles about the study of prehistoric paintings and engravings, particularly of the Pleistocene, that are illustrated by Parpalló."

Dialnet.

Davidson, Iain, 2012. "Chapter 4: Variation in Early Paintings and Engravings" in *A Companion to Rock Art*, Jo McDonald and Peter Veth, eds. Companions to Archaeology, 51–68, Wiley-Blackwell Publishing, ISBN: 10: 1444334247 ISBN: 13: 9781444334241.

Western Europe. East Mediterranean. Variation in theme. Variation in relationships and positioning of images. Interregional comparisons. Paleolithic art. Pleistocene.

LMRAA.

Davidson, Iain, 2012. "Origins of Pictures: An Argument for the Transformation of Signs" in *Origins of Pictures: Anthropological Discourses in Image Science*, K. Sachs-Hombach & J. R. J. Schirra, eds., 16–46, Halem, Cologne, Germany.

https://www.academia.edu/4997225/Origins_of_Pictures_An_Argument_for_Transformation_of_Signs (accessed on 15 April 2014).

Research Interests: Prehistoric Archaeology, Modern human origins, Paleolithic art, rock art, signs and symbols. *Academia.edu*.

Davis, W., 1987. "Replication and Depiction in Paleolithic Art" in *Representations* 19: 111–47.

Paleolithic art. Replication.

IIA.

Debard, Evelyne, Delannoy, Jean-Jacques, Ferrier, Catherine, Kervazo, Bertrand, Perrette, Yves and Perroux, Anne-Sophie, 2002. "Les Etudes Karstogéniques Mmenées dans la Grotte Chauvet: Premiers Résultats et Implications Paléoenvironnementales" in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 57: 29–52, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Grotte Chauvet, Ardeche, France. Europe. Geomorphology. Aurignacian. Paleolithic art. Sedimentology. Stratigraphy. Cartography.

Abstract: "Les études karstogéniques ont montré que la formation de la grotte Chauvet a été conditionnée par les grands événements paléogéographiques de la région. Dans un premier temps, des phases d'ennoisement et d'assèchement, en relation étroite avec l'évolution des gorges de l'Ardèche, sont à l'origine de la morphologie des galeries et de leur colmatage par d'importants édifices stalagmitiques et par des remplissages argileux. Dans un second temps, la cavité est alimentée seulement par des eaux d'infiltration; elle connaît plusieurs phases de concrétionnements et de soutirages. Au moment de la fréquentation par les hommes paléolithiques et les animaux, la morphologie aux abords de la grotte est proche de l'actuelle (existence du Pont d'Arc ayant provoqué l'abandon du méandre, situation perchée de l'entrée par rapport à la rivière). Dans la grotte, l'aspect général des galeries est déjà fixé. Les principales différences par rapport à la cavité actuelle concernent la présence d'un vaste porche ouvert sur le versant, l'absence des concrétionnements rouges et d'une partie des concrétions blanches, la nature des sols essentiellement meubles, l'absence des soutirages les plus récents."

Daphne.

Defrance, Fanny, 2004. "Originalité Spiritualiste des Prêtres Préhistoriens Quant aux Interprétations sur l'Art Mobilier en France (1864–1950)" in *L'Art du Paléolithique Supérieur*. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001), M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, Éditions Eraul, Universite de Liege, Liege, Belgium.

Europe. Paleolithic art. Mobiliary (portable) art. History of research.

Internet.

Deladerriere, Gonzague, 1984. "Grotte de la Muzardie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 96–97, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de la Muzardie, Vezere, France. Europe. Paleolithic cave art.

LMRAA.

Delage, Frank, 1927. *Sergeac: Un Beau Site Périgourdin, un Centre de Recherches Préhistoriques*, 22 pgs, Montignac.

Sergeac, Perigord, France. Europe. Paleolithic art.
ARP.

Delage, Frank, 1934. "L'Aurignacienne du Plateau de Belcayre, a Saint-Leon-sur-Vezere (Dordogne)" in *Congres Préhistorique de France*, 379–387, Perigueux.

Plateau de Belcayre, a Saint-Leon-sur-Vezere, Dordogne, France. Europe. Paleolithic art.
ARP.

Delage, Frank, 1934. "Gravure Aurignacienne de Belcayre (Dordogne)" in *Congres Préhistorique de France*, 388–392, Perigueux.

Plateau de Belcayre, a Saint-Leon-sur-Vezere, Dordogne, France. Europe. Paleolithic art. Includes 1 figure.
ARP.

Delage, Frank, 1935. "Les Roches de Sergeac" in *L'Anthropologie*, 281–317, Masson, Paris, France. ISSN: 0003-5521.

Sergeac, Dordogne, France. Europe. Paleolithic art. Includes 21 figures.
ARP.

Delannoy, J.-J., et al., 2005. "Interet de l'Approche Morphogenique pour la Comprehension Globale d'une Haute Valeur Patrimoniale: La Grotte Chauvet (Ardeche-France)" in *Karstologia* 44: 25–42.

Chauvet, Ardeche, France. Europe. Paleolithic art. Morphology.
UVAP.

Delibes de Castro, Germán, ed. and Díez Martín, Fernando, ed., 2006. *El Paleolítico Superior en la Meseta Norte Española Studia Archaeologica*, vol. 94: 213 pgs, Universidad de Valladolid, Valladolid, Spain. ISBN: 84-8448-384-3, 978-84-8448-384-7.

Northern Meseta, Spain. Europe. Paleolithic art.
Internet, RASNW4.

Dellenbach, M., 1936. "Une Comparaison Ethnographico-Prehistorique: Images Bochimanes et Images Prehistoriques" in *Archives Suisses d'Anthropologie Generale*, vol. VII: 73–176.

Europe. Paleolithic art.
ARP.

Delluc, Brigitte, 1984. *Lascaux : Art & Archéologie : La Caverne Peinte & Gravée de Lascaux*, 91 pgs, Éditions du Périgord Noir.

Lascaux, Dordogne, France. Europe. Paleolithic cave paintings.
Melvyl (UCSC McHenry: Call No: N5310.5.F7 D453 1984:).

Delluc, Brigitte and Delluc, Gilles, 1978. "La Figure Gravée de la Grotte du Roc Pointu à Castels (Dordogne)" in *Études et Travaux Bulletin de la Société Préhistorique Française*, vol. 75(6): 181–85, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1978_num_75_6_8578 (accessed on 10 October 2011).

Grotte du Roc Pointu à Castels, Dordogne, France. Europe. Paleolithic art. Bison head motif(s).
Persee.

Delluc, Brigitte and Delluc, Gilles, 1979. "La Grotte Ornée des Bernous à Bourdeilles (Dordogne)" in *Bulletin de la Société Préhistorique Française* 76(2): 39–45, Société Préhistorique Française, eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1979_num_76_2_5180# (accessed on 10 October 2011).

Bernous à Bourdeilles, Dordogne, France. Europe. Paleolithic art. Mammoth, rhinoceros, bear motif(s).

Abstract: "La frise de la petite grotte des Bernous (mammouth, rhinocéros, ours) est traitée en gravure vigoureuse, avec une ébauche de bas-relief. L'outillage découvert à ses pieds par D. Peyrony est pauvre mais permet d'évoquer un passage des Aurignaciens."

Persee.

Delluc, B. and Delluc, G., 1984. "Grotte de Comarque" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 119–122, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Comarque, Sireuil, Grande Beune, France. Europe. Paleolithic cave art.

Biblio, LMRAA.

Delluc, B. and Delluc, G., 1984. "Grotte de Pigeonnier" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 102–103, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Pigeonnier, Domme, Dordogne, France. Europe. Paleolithic cave art.

Biblio, LMRAA.

Delluc, B. and Delluc, G., 1984. "Lecture Analytique des Supports Rocheux Graves et Releve Synthetique" in *L'Anthropologie* 88: 519–29, Masson, Paris, France. ISSN: 0003-5521.

Europe. Paleolithic art. Animal motif(s).

IIA.

Delluc, Brigitte and Delluc, Giles, 1984. "Faune Figuree et Faune Consommee: Une Magie de la Chasse?" in *Les Premiers Artistes Derniers Chasseurs de la Prehistoire. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac Les Dossiers Histoire et Archeologie*, (87): 29, Editions Faton, Dijon, France.

Europe. Paleolithic art. Hunting magic interpretation.

LMRAA.

Delluc, Brigitte and Delluc, Giles, 1984. "L'Art Parietal Avant Lascaux" in *Les Premiers Artistes Derniers Chasseurs de la Prehistoire. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac Les Dossiers Histoire et Archeologie*, (87): 52–60, Editions Faton, Dijon, France.

Europe. Paleolithic art. Aurignacian. Gravettian. Solutrean.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte des Bernous" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 86–88, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte des Bernous, Dronne, Bourdeilles, France. Europe. Paleolithic cave art.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte du Roc Pointu" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 98–99, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Roc Pointu, Moulant, Dordogne, France. Europe. Paleolithic cave art.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte La Martine" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 100–101, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte La Martine, Domme, Dordogne, France. Europe. Paleolithic cave art.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grande Grotte de Saint-Front" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 104–105, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Saint-Front, Domme, Dordogne, France. Europe. Paleolithic cave art.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte de la Croze a Gontran" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 126–128, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Croze a Gontran, Tayac, France. Europe. Paleolithic cave art.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte de Sous-Grand-Lac" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 178–179, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Sous-Grand-Lac, Beune valley, France. Europe. Paleolithic cave art. Horse, phallic human motif(s).

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte du Roc" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 208–209, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Roc, massif du Mas, confluence of Beune and Puymartin rivers, France. Europe. Paleolithic cave art. Horse motif(s).

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte de Saint-Cirq" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 210–213, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Saint-Cirq, Vezere, France. Europe. Paleolithic cave art. Horse, phallic human motif(s).

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Ferrassie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 214–215, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Ferrassie, Vezere, France. Europe. Paleolithic cave art. Indeterminant animal motif on broken wall fragment.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Abri Blanchard" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 216–217, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Blanchard, vallon des Roches, Vezere, France. Europe. Paleolithic cave art.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Abri Castanet" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 218–219, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Castanet, vallon des Roches, Vezere, France. Europe. Paleolithic cave art. Vulvaforme motifs on broken wall fragment.

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Abri Labattut" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 220–221, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Labattut, vallon des Roches, Vezere, France. Europe. Paleolithic cave art. Horse, bison, deer motif(s).

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte de Villars" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 248–251, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Villars, massif du Cluzeau, Trincou de Panit, la Cole, France. Europe. Paleolithic cave art. Horse, bison, bovid motif(s).

LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1985. "De L'Empreinte au Signe" in *Traces et Messages de la Prehistoire. L'Etude des Empreintes Les Dossiers Histoire et Archeologie*, (90): 56–62, Editions Faton, Dijon, France. ISSN: 1141-7137.

France, Europe. Paleolithic art. Animal and human hand print and footprint motif(s).

LMRAA

Delluc, Brigitte and Delluc, Gilles, 1987. "La Grotte Ornée de Saint-Cirq (Dordogne)" in *Études et Travaux / Hommage de la SPF à André Leroi-Gourhan Bulletin de la Société Préhistorique Française*, vol. 84(10–12): 364–393, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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Grotte de Saint-Cirq, Saint-Cirq-du-Bugue, Vezere, Dordogne, France. Europe. Paleolithic art.

Persee.

Delluc, B. and Delluc, G., 1989. "Les Blocs Ornes: Art Parietal ou Art Mobilier?" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 21–31, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures*.

France. Spain. Europe. Prehistoric art. Paleolithic art. Portable art (mobiliary art). With comments by J.-M. Bouvier, M.Garcia, D. Sacchi and P. Soulier.

LMRAA.

Delluc, B. and Delluc, G., 1989. "La Place des Representations Animales dans le Dispositif Parietal des Grottes Magdaleniennes du Haut Perigord: Grottes de Villars, La Croix, Teyjat, Fronsac et La Font-Bargeix, Dordogne" in *Animal et Pratiques Religieuses: Les Manifestations Matérielles: Actes du Colloque International de Compiègne*, 11–13 November 1988, Patrice Meniel, ed. Anthropozoologica, Numero Special, no. 3, 27–36, Association L'Homme et l'Animal, Paris, France.

Grottes de Villars, La Croix, Teyjat, Fronsac, Haute Perigord, and La Font-Bargeix, Dordogne, France. Europe. Paleolithic art. Magdalenian. Animal motif(s).

UVAP, Internet.

Delluc, B. and Delluc, G., 1989. "Le Sang, la Souffrance et la Mort dans l'Art Paleolithique" in *L'Anthropologie* 93: 389–406, Masson, Paris, France. ISSN: 0003-5521.

Europe. Paleolithic art. Blood, suffering, death motif(s).

IIA.

Delluc, Brigitte and Delluc, Giles, 1990. "L'Oeil du Chasseur et la Main de l'Artiste" in *Lascaux Premier Chef d'Oeuvre de l'Humanite Les Dossiers d'Archeologie*, (152): 30–37, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art.
LMRAA.

Delluc, Brigitte and Delluc, Giles, 1990. "Lascaux II, une Reussite Touristique pour le Perigord" in *Lascaux Premier Chef d'Oeuvre de l'Humanite Les Dossiers d'Archeologie*, (152): 78–81, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Tool. Cultural resource management. Conservation and preservation. Replica.
LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1990. "Le Decor des Objets Utilitaires du Paleolithique Superieur" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 39–72, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

France. Europe. Paleolithic art. Mobiliary (portable) art. Utilitarian objects. Themes. Motifs.
LMRAA.

Delluc, B. and Delluc, G., 1991. *L'Art Pariétal Archaique en Aquitaine Gallia Préhistoire Supplément 28*, 393 pgs, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. ISBN: 2222046009, 9782222046004.

Aquitaine, France. Europe. Paleolithic cave art.
IIA, LMRAA.

Delluc, Brigitte and Delluc, Gilles, 1997. "Dix Observations Graphiques sur la Grotte Ornée de Pair-Non-Pair (Prignac-et-Marcamps, Gironde)" in *Bulletin de la Société Préhistorique Française* 94(1): 41–50, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1997_num_94_1_10630
(accessed on 5 October 2011).

Pair-Non-Pair, Prignac-et-Marcamps, Gironde, France. Europe. Paleolithic art.

Abstract: "Our work in Pair-non-Pair cave (1982-1984) has enabled us to define more precisely the inventory of engravings, to examine their technological aspects and to reconsider their organisation in the sanctuary, under the light well. Moreover, we have been able to exclude some poorly-interpreted figures (circular signs and meanders published by H. Breuil) and to improve our understanding of some surprising drawings (Agnus Dei)."

Persee.

Delluc, Brigitte and Delluc, Gilles, 1999. "El Arte Paleolítico Arcaico en Aquitania de los Orígenes a Lascaux" in *32,000 B.P.: Una Odisea en el Tiempo. Reflexiones sobre la Definición Cronológica del Arte Parietal Paleolítico*, R. Cacho and N. Galez, eds. Edades, Revista de Historica, vol. 6: 146–165, Asociación Universitaria de Jóvenes Historiadores de Cantabria, Santander, Spain. ISSN: 1138-8560.

Aquitania, France. Europe. Paleolithic art.
Dialnet, Biblio.

Delluc, B. and Delluc, G., 2002. "Les Decouvertes d'Art Parietal en Dordogne depuis un Demi-Siecle (1947–2000)" in *Bulletin de la Societe Historique et Archeologique du Perigord* 129(4): 653–672, Societe Historique et Archeologique du Perigord, Perigueux, France. ISSN: 1141-135X.

Dordogne, France. Europe. Paleolithic art. History of research. Rock art studies.
RASNW3, Refdoc.fr.

Delluc, Brigitte and Delluc, Giles, 2002. "L'Art Parietal Paleolithique a la Lumiere du Jour dans les Abris du Perigord" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image, Tautavel—Campome, 7–9 October 1999*, D. Sacchi, ed., 113–126, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Perigord, France. Europe. Paleolithic. Cave art from the illuminated, (light) zones of caves and rock shelters.
Internet, LMRAA.

Delluc, Brigitte and Delluc, Gilles, 2003. "L'Art Parietal Archaïque du Sud-Ouest de la France à la Lumière des Découvertes Récentes" in *El Art Prehistorico desde los Inicios del Siglo XXI: Primer Symposium Internacional de Arte Prehistorico de Ribadesella*, Primer Symposium Internacional de Arte Prehistorico de Ribadesella, 2002, Rodrigo de Balbin Behrmann and Primitiva Buena Ramirez, eds., 23–39, Asociacion Cultural Amigos de Ribadesella, Ribadesella, Portugal. ISBN: 84-921909-8-1.

Dordogne, Vezere, Brantome, Pyrenees, Lot, Charente, southwest France. Europe. Paleolithic art.
Dialnet, Biblio, LMRAA.

Delluc, B. and Delluc, G., 2003. "La Grotte Ornee de la Foret (Tursac)" in *Bulletin de la Societe Historique et Archeologique du Perigord* 130: 217–246, Societe Historique et Archeologique du Perigord, Perigueux, France. ISSN: 1141-135X.

Foret, Tursac, France. Europe. Paleolithic art.
RASNW3.

Delluc, B. and Delluc, G., 2004. "A propos des Dessins de Mammouths Archaïques en Dordogne" in *Bulletin de la Societe Historique et Archeologique du Perigord* 131: 103–122, Societe Historique et Archeologique du Perigord, Perigueux, France. ISSN: 1141-135X.

Dordogne, France. Europe. Paleolithic art. Mammoth motif(s).
RASNW3, APGODQ.

Delluc, Brigitte and Delluc, Gilles, 2004. "L'Art à l'Abri Pataud (Les Eyzies, Dordogne)" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001)*, M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, Éditions Eraul, Universite de Liege, Liege, Belgium.

Abri Pataud, Les Eyzies, Dordogne, France. Europe. Paleolithic art.
Internet

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Grotte de Rochereil, Grand-Brassac, France. Europe. Paleolithic art.
RASNW4.

Delluc, B. and Delluc, G., 2006. "Louis Didon (1866–1937), Prehistorien, Archeologue et Maitre d'Hotel" in *Bulletin de la Societe Historique et Archeologique du Perigord* 133: 97–122, Societe Historique et Archeologique du Perigord.

France. Europe. Paleolithic art. History of Research. Louis Didon.
RASNW4.

Delluc, B. and Delluc, G., 2006. "Deux Beaux Cadeaux de Noel pour l'Henri Breuil: La Frise Sculptee du Cap Blanc et la Venus de Laussel" in *Bulletin de la Societe Historique et Archeologique du Perigord* 133: 351–370, Societe Historique et Archeologique du Perigord.

Cap Blanc and Laussel, France. Europe. Paleolithic art. History of Research. Abbe Breuil.
RASNW4.

Delluc, Brigitte and Delluc, Gilles, 2006. "Art Paléolithique, Saisons et Climats" in *Comptes Rendus: Palevol* 5(1–2): 203–211, ISSN: 1631-0683.

Europe. Paleolithic art. Seasons. Climate.

Abstract: "During the glaciation of the Wiirm, the rock and movable art of the hunters - gatherers of Cro-Magnon (approximately 35 000 to 8000 years ago) is made of animals, human beings and geometrical signs. The everyday life is given rhythm by the seasons. They are rather often reflected in the morphology and/or the behaviour of the big herbivores represented. The presence of certain sorts indicates cold episodes: mammoths, woolly rhinoceros, ovibos, reindeers, megaceros. Others testify of reheating (as the interstadium of Lascaux): horses, bisons and especially aurochs, deer and hinds, ibexes. At the end the glaciation, the cold fauna is not any more represented. The great big animal art of the Cro-Magnons disappears, being replaced by an outdoor rock art, simplistic and often narrative."

Refdoc.fr.

Delluc, Brigitte and Delluc, Gilles, 2009. "Art Paléolithique en Périgord. Les Représentations Humaines Pariétales" in *L'Anthropologie* 113(3–4): 629–661, Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232009%23998869996%231577140%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=ab6ad939818311ac8284ef9c6a995b5f (accessed on 17 August 2011).

Périgord, France. Europe. Paleolithic art. Human motif(s).

Abstract: "The caves of Périgord, decorated during the upper Paleolithic period, supplied more than a hundred human representations, often underestimated for the benefit of the rich group of animal figures: some are complete, realistic or simplistic, the others are fragmentary (sexes, male and feminine, heads and hands). They occupy gladly remarkable positions and are frequently regrouped among them. The simplistic feminine figures are numerous and they appear as well in panels consisted of animals as in groups specifically consisted of human representations. Male representations are characterized by the fact that they are represented in a single copy in every site and that they occupy there an important position, to the centre or to the bottom. These images could allow to make an idea of the artists who represented them."

Internet, RASNW4.

Delluc, Brigitte and Delluc, Gilles, 2010. "Eye and Vision in Paleolithic Art" in *An Enquiring Mind: Studies in Honor of Alexander Marshack*, Paul Bahn, ed. American School of Prehistoric Research Monograph Series, 77–98, Oxbow Books, Oxford, England. ISBN: 9781842173831.

Europe. Paleolithic art. Vision. Eye motif(s). Mobiliary (portable) art.

Internet, LMRAA.

Delluc, Brigitte and Delluc, Gilles, 2015. "Aurignacian Art in the Caves and Rock-Shelters of Aquitaine (France)" in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 59–68, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Aquitaine, France. Europe. Paleolithic art. Aurignacian.

Internet.

Delluc, B., Delluc, G., Bassier, C., Garcia, M., Guichard, F., Vertut, J., Rouzard, F. and Wahl, L., 1989. "Table Ronde sur le Theme. "Problemes de Sauvegarde et de Conservation Poses a l'Occasion des Decouvertes"" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux – Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 106–107, Ministère de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

LMRAA.

Delluc, Brigitte, Delluc, Gilles, Galinat, Bernard, Guichard, Francis and Rossy-Delluc, Sophie, 2013. "La Grotte Ornee de Frosnac a Vieux-Mareuil (Dordogne)" in *Bulletin Préhistoire du*

Sud-Ouest vol. 20(2), Association Prehistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Frosnac, Vieux-Mareuil, Dordogne, France. Europe. Paleolithic art. Female figure in profile, vulva, phallus, horse, bison, bovine motif(s).

Internet.

Delluc, B., Delluc, G. and Guichard, F., 2008. "Les Fouilles de la Grotte de la Roche a Lalinde (Dordogne)" in *Bulletin Préhistoire du Sud-Ouest* 16(2): 185–205, Association Prehistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Roche a Lalinde, Dordogne, France. Europe. Paleolithic art. Archaeological context.

RASNW4.

Delluc, Brigitte, Delluc, Gilles and Guichard, Francis, 2013. "La Grotte Ornee de la Font-Bargeix (Champeaux-et-la Cahpelle-Pommier, Dordogne)" in *Bulletin Préhistoire du Sud-Ouest* 20(1), Association Prehistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Font-Bargeix, Champeaux, Cahpelle-Pommier, Dordogne, France. Europe. Paleolithic art. Magdalenian.

Internet.

Delluc, B., Delluc, G. and Vialou, D., 1995. "La Grotte de la Mouthe (Les Eyzies): Une Etude de l'Abbe Henri Breuil" in *Bulletin de la Societe Historique et Archeologique du Perigord* 122: 523–536, 645–648, Societe Historique et Archeologique du Perigord.

La Mouthe, Les Eyzies, France. Europe. Paleolithic art. History of Research. Abbe Breuil.

IIA.

Delluc, B., Delluc, G. and Vialou, D., 2006. "La Grotte de la Calevie (Les Eyzies): Un Manuscrit Inedit de l'Abbe Henri Breuil" in *Bulletin de la Societe Historique et Archeologique du Perigord*, vol. 133: 351–370, Societe Historique et Archeologique du Perigord.

Grotte de la Calevie, Les Eyzies, France. Europe. Paleolithic art. History of Research. Abbe Breuil.

RASNW4.

Delluc, Gilles and Delluc, Brigitte, 1973. "Quelques Figurations Paléolithiques Inédites des Environs des Eyzies Dordogne): Grottes Archambeau, du Roc et de La Mouthe" in *Gallia Préhistoire* 16(1): 201–209, Centre National de la Recherche Scientifique (CNRS Editions), eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1973_num_16_1_1444 (accessed on 26 October 2011).

Grotte Archambeau, du Roc and La Mouthe, Dordogne, France. Europe. Paleolithic art.

Persee.

Delluc, Gilles and Delluc, Brigitte, 1974. "La Grotte Ornee de Villars (Dordogne)" in *Gallia Préhistoire* 17(1): 1–67, Centre National de la Recherche Scientifique (CNRS Editions), eISSN: 2109-9642.

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Villars, Dordogne, France. Europe. Paleolithic art.

APGODQ.

Delluc, Gilles and Delluc, Brigitte, 1978. "Les Manifestations Graphiques Aurignaciennes sur Support Rocheux des Environs des Eyzies (Dordogne)" in *Gallia Préhistoire* 21(1): 213–332, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1978_num_21_1_1593 (accessed on 25 October 2011).

Eyzies, Dordogne, France. Europe. Paleolithic cave art. Aurignacien.

Persee, Biblio.

Delluc, Gilles and Delluc, Brigitte, 1981. "La Grotte Ornée de Comarque à Sireuil (Dordogne)" in *Gallia Préhistoire* 24(1): 1–97, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1981_num_24_1_1666 (accessed on 26 October 2011).

Comarque à Sireuil, Dordogne, France. Europe. Paleolithic cave art.

Persee.

Delluc, Gilles and Delluc, Brigitte, 1983. "Les Grottes Ornées de Domme (Dordogne): La Martine, Le Mammouth et le Pigeonnier " in *Gallia Préhistoire* 26(1): 7–80, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1983_num_26_1_1709 (accessed on 25 October 2011).

Grotte La Martine, Grotte du Mammouth (aka Grande grotte de Saint-Front), Grotte du Pigeonnier de Saint-Front, Domme, Dordogne, France. Europe. Paleolithic cave art.

Persee, APGODQ.

Delluc, G. and Delluc, B., 2006. *Le Sexe au Temps des Cro Magnons*, 367 pgs, Editions Pilote 24, Perigueux. France. ISBN: 291234767X, 9782912347671.

Paleolithic art. Sex, female motif(s).

Abstract: "Le sexe a occupé et préoccupé les hommes et les femmes de la Préhistoire autant que nous. Sans laisser divaguer l'imagination, on peut découvrir tout ce qui concerne le sexe, c'est-à-dire la vie même de l'homme, de la femme et de l'enfant de la Préhistoire. Depuis 35 000 ans, les Cro-Magnons ont laissé des milliers de statuettes et de dessins dans les grottes et les abris sous roche. La moisson des scientifiques est copieuse. Elle ne manque ni d'érotisme ni de tendresse, lorsqu'elle est rapportée par un auteur plein de verve, mais toujours soucieux du détail exact."

RASNW4, Internet.

Delpeche, F., 1981. "La Faune Magdalénienne de la Salle des Morts a Enlene, Montesquieu-Avantes (Ariege)" in *Congrès Préhistorique de France-21e Session (3–9 September 1979)*. Préhistoire du Quercy dans le Contexte du Midi-Pyrénées, 65–69, Société Préhistorique Française, CNRS Editions, Paris, France.

Enlene, Montesquieu-Avantes, Ariege, France. Europe. Paleolithic cave art. Animal motif(s).

Biblio.

Delpeche, F., 1990. "Le Mustelide de la Salle des Peinures du Reseau Clastres (Niaux, Ariege)" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 45: 141–143, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Reseau Clastres, Niaux, Ariege, France. Europe. Paleolithic art. Weasel (mustelidae) motif(s).

Internet.

Delpeche, F. and Le Gall, O., 1983. "La Faune Magdalénienne de la Grotte des Eglises (Ussat, Ariege)" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège* 38: 91–118, Societe Prehistorique de l'Ariege, Toulouse, France.

Eglises, Ussat, Ariege, France. Europe. Paleolithic art. Magdalenian. Fauna.

UVAP.

Delporte, H., 1959. "Une Nouvelle Statuette Paleolithique" in *L'Anthropologie* 63(3-4): 233–247, Masson, Paris, France. ISSN: 0003-5521.

Europe. Paleolithic art. Mobiliary (portable) art. Statuette, Figurine.

Biblio.

Delporte, H., 1965. “La Stylisation des Venus Perigordiennes” in *In Memoriam do Abade Breuil*, vol.1 Revista da Faculdade de Letras da Universidade Lisboa, 237–243, Lisbon, Portugal. Perigord, France. Europe. Paleolithic art. Mobiliary (portable) art. Venus figurine. UVAP.

Delporte, H., 1971. “A propos du Style des Figurations Feminines Gravettiennes” in *Antiquités Nationales* 3: 5–20. Europe. Gravettien art. Paleolithic art. Female motif(s). IIA.

Delporte, H., 1973. “Les Techniques de la Gravure Paleolithique” in *Estudios Dedicados al Profesor Luis Pericot Publicaciones Eventuales* 23: 119–129, Instituto de Arqueologia y Prehistoria, Universidad de Barcelona, Barcelona, Spain. ISBN-10: 8460059219 ISBN-13: 978-8460059219. Europe. Paleolithic art. Engraving technique. IIA.

Delporte, Henri, 1981. “Note sur la Structuration et la Signification de l’Arte Paléolithique Mobilier” in *Altamira Symposium. Actas del Symposium Internacional Sobre Arte Prehistorico*. Madrid, Asturias, Santander, 1979, 189–196, Ministerio de Cultura, Dirección General de Bellas Artes, Archivos y Bibliotecas, Madrid, Spain. ISBN: 84-7483-182-2. Europe. Paleolithic art. Mobiliary (portable) art. Dialnet.

Delporte, Henri, 1984. “Abri du Roc-de-Sers” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 378–382, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Abri du Roc-de-Sers, Poitou-Charentes, Charente, France. Europe. Paleolithic cave art. Horse, bovid, deer (cervid), bird, ibex, bison motif(s). LMRAA.

Delporte, H., 1989. “Rapports entre l’Art Mobilier et l’Art Parietal” in *L’Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux –Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 7–19, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l’Archeologie, Centre National de Prehistoire Mission des Relations Exterieures. France. Spain. Europe. Prehistoric art. Paleolithic art. Portable art (mobiliary art). With comments by J.-M. Bouvier, M. Garcia, D. Sacchi and P. Soulier. LMRAA.

Delporte, Henri, 1990. *L’Image de la Animaux dans l’Art Prehistorique*, 254 pgs., Picard, Paris, France. ISBN: 2708404040, 9782708404045. Europe. Paleolithic art. Animal motif(s). Biblio, Internet.

Delporte, Henri, 1990. “Decouverte et Classification de l’Art Mobilier au XIXe Siecle” in *L’Art des Objets au Paleolithique, 1. L’Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d’Azil*, 16–21 November 1987, Jean Clottes, dir., 9–11, Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9. France. Europe. Paleolithic art. Mobiliary (portable) art. History of research. Classification. LMRAA.

Delporte, Henri, 1990. “Les Associations et les Scenes” in *L’Art des Objets au Paléolithique, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d’Azil*, 16–21 November 1987, Jean Clottes, dir., 79–81, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

France. Europe. Paleolithic art. Mobiliary (portable) art. Association. Scene. Narrative. Repetition. Superposition.

LMRAA.

Delporte, Henri, 1991. *L’Image de la Femme dans l’Art Préhistorique*, 320 pgs., Picard, Paris, France. ISBN: 2708404407.

Europe. Paleolithic art. Woman, female motif(s). Gender.

Biblio, Internet.

Delporte, Henri, 1992. “Les Humains Ithyphalliques dans l’Art Paleolithique” in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 47: 135–159, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Europe. Paleolithic art. Ithyphallic (erect penis) human motif(s). Gender. Male.

IIA.

Delporte, Henri, 1993. “L’Art Mobilier de la Grotte de la Vache: Premier Essai de Vue Générale” in *Bulletin de la Société Préhistorique Française* 90(2): 131–126, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1993_num_90_2_9555 (accessed on 8 October 2011).

Grotte de la Vache, Alliat, Areige, France. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: “The « grotte de la Vache » at Alliat (Ariège) is certainly one of the major sites for mobiliary art in the Pyrenees. A publication covering all aspects is currently in preparation under the direction of Jean Clottes and Henri Delporte. The latter presents, on a preliminary basis, a first attempt at a synthesis of the mobiliary art found in the cave. Its preliminary nature justifies the fact that the iconography and bibliography remain relatively succinct.”

Persee.

Delporte, Henri, 1993. “Upper Paleolithic Figures as a Reflection of Human Morphology and Social Organization” in *Antiquity* 67: 83–91, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

Europe. Paleolithic art.

IIA.

Delporte, Henri, 1995. “De la Confusion entre Morphologie et Geometrie dans les Figurations Feminines Gravettiennes et du Suppose Style Gravettein” in *Bulletin de la Société Préhistorique Française* 92: 302–312, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Europe. Paleolithic art. Female motif(s). Gravettien style.

IIA.

Delporte, Henri, 1995 (December–January). “L’Art Paleolithique Mobilier” in *L’Art Préhistorique Les Dossiers de Archéologie* (209): 20–31, Editions Faton, Dijon, France. ISSN: 1141-7137.

Europe. Paleolithic art. Mobiliary (portable) art.

LMRAA.

Delporte, Henri, ed., 1995. *Dame de Brassempouy. Actes du Colloque de Brassempouy Etudes et Recherches Archeologiques de l’Universite de Liege (ERAUL)*, (74): 307 pgs, Universite de Liege, Liege, Belgium.

Pope’s Cave, Landes, France. Europe. Paleolithic art. Mobiliary (portable) art. Human head figurine. Venus of Brassempouy.

IIA.

Delporte, Henri, 1998. "Les Figures Féminines du Paléolithique Supérieur Ancien: En Hommage à Paolo Graziosi" in *Rivista di Scienze Preistoriche* 49: 55–64, Istituto Italiano di Preistoria e Protostoria, Firenze, Italy. ISSN: 0035-6514.

Europe. Paleolithic art. Feminine, female motif(s). Gender.

Dialnet.

Delugin, A., 1914. "Relief sur Pierre Aurignacien a Representations Humaines" in *Bulleitin de la Societe Historique et Archaeologique du Perigord*, 117–125, Societe Historique et Archaeologique du Perigord, ISSN: 1141-135X.

France. Europe. Paleolithic art. Human motif(s).

ARP.

Demoule, J.-P., 1997. "Images Prehistoriques, Reves de Prehistoriens" in *Critique* 53(606): 853–870, Paris, France. ISSN: 0011-1600.

Europe. Review of Clottes and Lewis-Williams. Shamanism. Paleolithic art.

Abstract: "L'A profite de la publication de l'ouvrage de Jean Clottes et David Lewis Williams: les chamanes de la préhistoire, transe et magie dans les grottes ornées, pour revenir sur l'histoire de la recherche sur l'art pariétal paléolithique et l'évolution des théories interprétatives de cet art pariétal. L'A critique l'explication par la magie et le chamanisme de l'art rupestre qui a fait l'objet de l'argumentation des AA de ce livre. Cette argumentation repose sur l'altération de la conscience de l'homme (transe) qui provoque trois états successifs, trois stades hallucinatoires: hallucinations sur des formes géométriques, sur des objets ou des animaux, sur des créatures monstrueuses, que les AA associent aux rites liés aux représentations rupestres. L'A démontre que rien n'atteste de telles pratiques, même si rien ne les rend impossible."

Biblio, Refdoc.fr.

Demoule J.-P., 2007. *Naissance de la Figure: l'Art du Paléolithique à l'Age du Fer*, 320 pgs, Editions François Hazan, Paris, France. ISBN: 9782072696756 - Gencode: 9782072696756.

Europe. Middle East. Paleolithic art. Iron Age. Human figure motif(s).

Abstract: "Man has represented himself from the moment when he appeared in his modern form - that of Homo sapiens sapiens - even if one discusses also the possibility and interpretation of possible older figurations. And, for the most part, man first represented the woman. But these images have long remained a minority: it is above all the animals which have been represented, in a great variety of forms and styles, as if the human representation should remain exceptional or peripheral. Then the neolithic revolution, which sees agriculture and cattle replacing hunting and fishing, is accompanied by a revolution of images in which the human figure is liberated in the East from the inexpressive and coded canons of the Paleolithic through figurines of baked clay, but also stone and lime. These first human figures, studied by Jean-Paul Demoule, appear in a coherent and homogeneous space, that of the Near East, the Mediterranean and Europe, which evolve from preserving through these thirty millennia. It is the overall story of the figure that tells the story of the birth and evolution of the human figure in the prehistoric and protohistoric periods until the aesthetic appearance of state organizations."

IIA, Internet.

Denzel, Justin F., 1988. *Boy of the Painted Cave*, 158 pgs, Philomel Books.

Juvenile fiction. Paleolithic cave art.

Melvyl, LMRAA (Paperstar, The Putnam & Grosset Group edition)

Deonna, W., 1913. "A Propos d'un Bas-Relief de Laussel" in *Revue Archeologique*, vol. XXII: 112–114.

Laussel, France. Europe. Paleolithic art. Bas-relief.

ARP.

Deonna, W., 1914. "Les Masques Quaternaries" in *L'Anthropologie* 25: 107–113, Masson, Paris, France. ISSN: 0003-5521.

Europe. Paleolithic art. Mask motif(s).

Biblio.

Deregowski, J.B., 1997. "A Man is a Difficult Beast to Draw: The Neglected Determinant in Rock Art" in *Rock Art Research—Moving into the Twenty-First Century*, Shirley-Ann Pager, ed., vol. Part 1: 48–54, South African Rock Art Research Association, Okahandja, Namibia.

"It is agreed that human beings are inherently more difficult to portray than bovines, equines and similar animals, and that this explains the rather late appearance of depictions of human figures". DRAWING. PALEOLITHIC ART. PERCEPTION.

LMRAA.

Deregowski, J.B., 1999 (November). "Do the Eye Movements Suffice?" in *Rock Art Research* 16(2): 101–102, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426. EUROPE. PALEOLITHIC CAVE PAINTING. HUMAN PERCEPTION. MOVEMENT. COMMENT, see MICHAEL EASTHAM, RAR 16(2): 89–108.

LMRAA.

Deregowski, J.B., 2003 (May). "The Archaeologist's Mind and the Palaeolithic Eye" in *Rock Art Research* 20(1): 10–11, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

RAR comment on "The Biological Foundations of Upper Palaeolithic Art: Stimulus, Percept and Representational Imperatives", Derek, Hodgson, 2003, Vol. 20(1): 3–22. Paleolithic.

LMRAA.

Deregowski, J.B., 2013 (November). "Critical Comments on O. Moro Abadia's Paper" in *Rock Art Research* 30(2): 151–152, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Comment on: Oscar Moro Abadia, "Rock Art Stories: Standard Narratives and Their Alternatives", RAR, 30(2): 139–173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness. Perception.

LMRAA.

Deregowski, Jan B., 2017 (May). "Perspective on Perspective in Palaeolithic Art" in *Rock Art Research* 34(1): 106–107, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

<<http://search.informit.com.au/documentSummary;dn=826836543342560;res=IELAPA>> (accessed on 4 July 2017).

Altamira, Santander, Spain. Europe. Paleolithic art. Perspective. Spatial relationships.

Abstract: "It is asserted that Palaeolithic artists had a notion of pictorial space and perspective. Figure 1a is seen as that of two overlapping triangles: the triangle on the right is behind that on the left. The figure presents a hint of pictorial space as shown below (1a'). Figures 1b, 1c and 1d show three pairs of discs known to be equal. Discs of pair b which are equal are seen as equidistant from the viewer. Discs within pairs c and d are drawn unequal and are therefore not seen as equidistant from the viewer. Those of pair c have the same 'spatial drift' (to the right means further away) as the triangles. The drift of those of pair d is contrary to that of the triangles. An analogous but enantiomorphic relationship would obtain if the triangle on the right overlapped that on the left."

LMRAA, Informit.

Desbrosse, Rene and Laurent, Pierre, 1984. "Armes et Outils" in *Les Premiers Artistes Derniers Chasseurs de la Préhistoire. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac Les Dossiers Histoire et Archeologie*, (87): 30–32, Editions Faton, Dijon, France.

Europe. Paleolithic art. Weapons and tools, expertly crafted, often decorated.

LMRAA.

Desbrosse, Rene and Laurent, Pierre, 1984. "Les Premieres Paures" in *Les Premiers Artistes Derniers Chasseurs de la Préhistoire. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac Les Dossiers Histoire et Archeologie*, (87): 33, Editions Faton, Dijon, France.

Europe. Paleolithic art. Ornaments.
LMRAA.

Desbrosse, R., ed. and Thevenin, A., ed., 2007. *Arts et Cultures de la Préhistoire. Homenages a Henri Delporte Documents Préhistoriques*, (24):359 pgs, Editions du Comité des Travaux Historiques et Scientifiques (CTHS), Paris, France. ISBN: 9782735506422 2735506428.

Europe. Paleolithic art.
RASNW4, Internet.

Desdemaines-Hugon, Christine, 1999. "Art et Fonction au Magdalénien" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège* 54: 83–116, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Aquitaine, La Madeleine, Rochereil, Dordogne, Le Morin, Gironde, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Bone chisel.
Internet.

Desdemaines-Hugon, Christine, 2010. *Stepping Stones. A Journey through the Ice Age fo the Dordogne*, 222 pgs, Yale University Press, New Haven and London. ISBN: 978-0-300-15266.

Font d Gaume, Combarelles, Roufignac, Cap Blanc, Bernifal, Dordogne, France. Europe. Author is a scholar of Paleolithic portable art, and the foremost English speaking guide to the four caves.

Abstract: "The cave art of France's Dordogne region is world-famous for the mythology and beauty of its remarkable drawings and paintings. These ancient images of lively bison, horses, and mammoths, as well as symbols of all kinds, are fascinating touchstones in the development of human culture, demonstrating how far humankind has come and reminding us of the ties that bind us across the ages. Over more than twenty-five years of teaching and research, Christine Desdemaines-Hugon has become an unrivaled expert in the cave art and artists of the Dordogne region. In her new book she combines her expertise in both art and archaeology to convey an intimate understanding of the "cave experience." Her keen insights communicate not only the incomparable artistic value of these works but also the near-spiritual impact of viewing them for oneself. Focusing on five fascinating sites, including the famed Font de Gaume and others that still remain open to the public, Stepping-Stones reveals striking similarities between art forms of the Paleolithic and works of modern artists and gives us a unique pathway toward understanding the culture of the Dordogne Paleolithic peoples and how it still touches our lives today. The cave art of France's Dordogne region is world-famous for the mythology and beauty of its remarkable drawings and paintings. These ancient images of lively bison, horses, and mammoths, as well as symbols of all kinds, are fascinating touchstones in the development of human culture, demonstrating how far humankind has come and reminding us of the ties that bind us across the ages. Over more than twenty-five years of teaching and research, Christine Desdemaines-Hugon has become an unrivaled expert in the cave art and artists of the Dordogne region. In her new book she combines her expertise in both art and archaeology to convey an intimate understanding of the "cave experience." Her keen insights communicate not only the incomparable artistic value of these works but also the near-spiritual impact of viewing them for oneself. Focusing on five fascinating sites, including the famed Font de Gaume and others that still remain open to the public, Stepping-Stones reveals striking similarities between art forms of the Paleolithic and works of modern artists and gives us a unique pathway toward understanding the culture of the Dordogne Paleolithic peoples and how it still touches our lives today."

Biblio, LMRAA.

Desdemaines-Hugon, Christine, 2015. "Towards Abstraction during the Palaeolithic" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbora Puta and Soukup Vaclav, eds., 110–116, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Europe. Paleolithic art. Abstraction.
LMRAA.

di Lernia, Savino, 2017. "The Archaeology of Rock Art in Northern Africa" in *The Oxford Handbook of the Archaeology and Anthropology of Rock Art*, Bruno David and Ian J. McNiven, eds., 35 pgs, Oxford Handbooks Online.

https://www.academia.edu/31874874/The_Archaeology_of_Rock_Art_in_Northern_Africa (accessed on 15 March 2017).

Sahara. North Africa. Pleistocene (paleolithic) hunters. Holocene herders.

Abstract: "The first reports on the rock art of north Africa were written in the mid-nineteenth century. Since then, rock art has become a key area of African archaeological research. Commencing with a short background on the environmental setting, this chapter reviews past research and major theoretical perspectives through to the present, highlighting contributions to wider debates. The main geographical, temporal, and archaeological frameworks of north African rock art are summarized in broad chronological order, beginning with late Pleistocene engravings up to 'Camel art' of more recent, historical age. Despite current hurdles faced in today's research environment, rock art studies are of great importance in north Africa, especially when undertaken by African scholars. This precious, irreplaceable, nonrenewable cultural resource is of great educational value, and its preservation, teaching, and dissemination may contribute to a renewed awareness of the cultural value of rock art for future generations."

Academia.edu.

Dicker, Barnaby and Lee, Nick, 2012. "'But the Image Wants Danger": Georges Bataille, Werner Herzog, and Poetical Response to Paleoart" in *Time and Mind: The Journal of Archaeology, Consciousness and Culture* 5(2): 33–51, Berg Journals, ISSN: 1751-696X, Online ISSN: 1751-6978. DOI: <http://dx.doi.org/10.2752/175169712X13182754067386> (accessed on 29 September 2013).

Chauvet, Ardeche, Lascaux, Dorgogne, France. Europe. Paleolithic art. Georges Bataille, Werner Herzog. Poetic response.

Abstract: "The high-profile theatrical release of Werner Herzog's feature-length documentary film Cave of Forgotten Dreams in Spring 2011 invites reflection on the way in which paleoart is and has been engaged with at a cultural level. By Herzog's own account, the film falls on the side of poetry, rather than science. This article considers what is at stake in a "poetical" engagement with the scientific findings concerning paleoart and argues that such approaches harbor value for humanity's understanding of its own history. To this end, Herzog's work is brought into dialogue with Georges Bataille's writing on paleoart, in particular, Lascaux—a precedent of poetical engagement."

GoogleScholar.

Dissanayake, Ellen, 2010–2011. "The Deep Structure of Pleistocene Rock Art: The "Artification Hypothesis"" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, Vol. 65–66: 278–279, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Paleolithic. Artification.

Dialnet.

Dissanayake, E., 2012. "The Deep Structure of Pleistocene Rock Art: The "Artification" Hypothesis" in *L'Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV–LXVI, Book: 278–279, CD: 1601–1611, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariege, France. ISBN: 0245-9523; ISBN: 987-2-9531148-3-6.

Aesthetics. Artification. Pleistocene (paleolithic).

Biblio, LMRAA.

Dissanayake, Ellen, 2013 (November). "Globalism from the Bottom Up, Rather Than the Top Down: A Darwinian Framework Encompasses Both Art History and Rock Art Studies" in *Rock Art Research* 30(2): 152–153, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Comment on: Oscar Moro Abadia, "Rock Art Stories: Standard Narratives and Their Alternatives", *RAR*, 30(2): 139–173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness. Artification.

LMRAA.

Djindjian, François, 2004. "L'Art Paleolithique dans son Systeme Culturel: Essais de Correlations I. Chronologies, "Styles" et "Cultures"" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP*, Liège (2–8 September 2001), Marylise Lejeune and Anne-Catherine Welte, dirs. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, 249–259, Universite de Liege, Liege, Belgium.

https://www.academia.edu/12246775/LART_PAL%C3%89OLITHIQUE_DANS_SON_SYST%C3%88ME_CULTUREL_ESSAIS_DE_CORRELATIONS_1_Chronologie_Styles_et_Cultures_ (accessed on 12 July 2017).

Europe. Paleolithic art. Style. Culture.

Abstract: "The re-examination of relationships between «styles» and «cultures», considered in their chronological and palaeoenvironmental context and according to population territories, allows the proposal of a new system of seven phases of Palaeolithic art, replacing the two styles of H. Breuil and the four styles of A. Leroi-Gourhan. The development of parietal and mobile art seems to be associated with times favourable for European peopling during the Upper Palaeolithic, but in territories that only in time and space according to the climatic variations of the Last Pleniglacial. The emergence of figurative Palaeolithic art occurs during the Aurignacian, associated more with the success of the Aurignacian system than with the arrival of the modern humans."

Academia.edu.

Djindjian, François, 2004. "L'Art Paleolithique dans son Systeme Culturel II. De la Variabilite des Bestiaires Representes dans l'Art Parietal et Mobilier Paleolithique" in *La Spiritualité. Actes du Colloque de la Commission 8 de l'UISPP (Paléolithique Supérieur)*. Liège 10–12 Décembre 2003, dirigido por M. Otte Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 106, 127–152, Éditions Eraul, Universite de Liege, Liege, Belgium.

https://www.academia.edu/7528211/LArt_pal%C3%A9olithique_dans_son_syst%C3%A8me_culturel_II_De_la_variabil%C3%A9_des_bestiaires_repr%C3%A9sent%C3%A9s_dans_lArt_pari%C3%A9tal_et_mobilier (accessed on 12 July 2017).

Europe. Paleolithic art. Mobiliary (portable) art. Animal motif(s).

Academia.edu.

Djindjian, François, 2009. "L'Art Pariétal et l'Art Mobilier pour l'Identification des Territoires de Peuplement dans le Paléolithique Supérieur Européen: l'Approche par les Bestiaires" in *Symbolic Spaces in Prehistoric Art Territories, Travels and Site Locations*. Proceedings of the XV World Congress UISPP (Lisbon, 4–9 September 2006), Vol. 40, Session C28, François Djindjian and Luiz Oosterbeek, eds. British Archaeological Reports (BAR) International Series, (S1999), Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407305332.

Europe. Paleolithic art. Mobiliary (portable) art. Bestiary.

Internet.

Djindjian, François, 2010–2011. "Functions, Meaning and Symbolism of European Upper Palaeolithic Animal Representations" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 312–313, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Animal motif(s).

Abstract: "Les différences observées entre zoocénoses, taphocénoses et iconocénoses (bestiaires figurés) et généralement expliquées par divers symbolismes, ont été révisées dans le contexte géographique du territoire de circulation des groupes de chasseurs-cueilleurs. Il a ainsi pu être défini des iconocénoses caractéristiques pour l'Aurignacien/Gravettien, pour le Solutréen/Badegoulien et pour le Magdalénien, qui permettent en outre l'identification chronologique et la détection d'éventuels mélanges des grottes réoccupées. La corrélation entre les iconocénoses, les zoocénoses, les localisations des sites d'art pariétal et les territoires de peuplement révèle que l'espace topographique de la grotte symbolise en réduction l'espace géographique du territoire; l'association des animaux et leur localisation dans la grotte est une image réduite des associations de mammifères dans leurs espaces respectifs. La

distribution spatiale des sites d'art pariétal révèle en outre qu'ils sont souvent choisis en limites de territoire et possèdent un rôle de marquage identitaire pour les groupes humains."

Dialnet.

Djindjian, F., 2012. "Fonctions, Significations et Symbolismes des Représentations Animales Paléolithiques" in *L'Art Pleistocène dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, vol. LXV–LXVI, Book: 312–313, CD: 1807–1816, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Europe. Paleolithic art. Animal motif(s).

Biblio, LMRAA.

Djindjian, François, 2013. "L'Apport des Données de l'Art Solutréen dans les Problématiques de Circulations des Chasseurs Cueilleurs au Maximum Glaciaire en Europe Occidentale" in *Colloque International "Le Solutréen, 40 Ans après Smith, 1966" Preuilly sur Claise*, 29–31 October 2007 47° Supplément à la Revue Archéologique du Centre de la France, 275–296, ARCHEA-FERACF, Tours, France.

Western Europe. Paleolithic. Solutrean art.

Biblio.

Djindjian, François, 2015. "Analyse Spatiale des Associations d'Espèces Animales dans l'Art Pariétal Franco-Cantabrique: Une Révision des Modèles de M. Raphaël, A. Laming-Emperaire et A. Leroi-Gourhan" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 1499–1514, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

France. Spain. Europe. Paleolithic art. Spatial analysis. Animal motif(s). M. Raphaël, A. Laming-Emperaire and A. Leroi-Gourhan.

Abstract: "Models of spatial distribution of the associations of animal species in the cave art (M. Raphaël, A. Laming-Emperaire and A. Leroi-Gourhan) are still nowadays a reference in studies on prehistoric art. They have been statistically established on a database where the Magdalenian decorated caves were overrepresented, falsely giving the impression of continuity on the whole of the European upper Palaeolithic. This article is designed to clarify this model by offering three new models, the first for the Aurignacian and the Gravettian, the second for the Solutrean and the third for the Magdalenian. The explanation of this spatial structure, which is a homothetic representation in the topographic area of the cave of the area of the territory of hunter-gatherer groups, remains the same, because only are changing the zoocenoses, which varied depending on the climate variations and the latitudes of peopling."

Academia.edu, LMRAA (CDRom).

Dobrez, Livio, 2007 (May). "Against Deceit" in *Rock Art Research* 24(1): 113–116, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Comments on "The Emergence of the Representation of Animals in Palaeoart" by Derek Hodgson and Patricia A. Helvenston, *Rock Art Research*, 23: 3–40. Paleolithic art.

LMRAA.

Dobrez, Livio, 2010–2011. "Towards a More Rigorous Definition of Terms: Are There Scenes in European Palaeolithic art?" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 316–317, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Scene motif(s). "Composition", "juxtaposition", "association" and "scene." Perception.

Abstract: "Taking well-known examples of rock art from the European Palaeolithic, the paper puts forward new definitions of established terms like "composition", "juxtaposition", "association" and "scene", based not on pragmatic considerations but on a Reception Theory analysis of perception, i.e. how we actually "see" rock art. Of course this raises questions regarding the objectivity of everyday perception and, specifically, of perception of visual

representations. *The issue of Palaeolithic scenes is a problematical one, but I argue there are such scenes, though not necessarily those usually identified as such. On the basis of an initial discussion of "composition", the paper puts forward criteria for distinguishing between representational juxtapositions, associations and scenes, arguing for greater theoretical rigour in rock art discourse."*

Dialnet.

Dobrez, L., 2012. "Towards a More Rigorous Definition of Terms: Are There Scenes in European Palaeolithic Art?" in *L'Art Pleistocène dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV–LXVI, Book: 316–317, CD: 1837–1851, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Europe. Paleolithic art. Scene motif(s).

Biblio, LMRAA.

Dobrez, Livio, 2013 (November). "Births and Deaths" in *Rock Art Research* 30(2): 154–158, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Comment on: Oscar Moro Abadía, "Rock Art Stories: Standard Narratives and Their Alternatives", *RAR*, 30(2): 139–173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness.

LMRAA.

Dobrez, Patricia, 2013 (November). "Doing Global Rock Art" in *Rock Art Research* 30(2): 158–161, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Comment on: Oscar Moro Abadía, "Rock Art Stories: Standard Narratives and Their Alternatives", *RAR*, 30(2): 139–173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness.

LMRAA.

Doigneau, A., 1906. "Gravure sur Os de la Madeleine (Dordogne)" in *Bulletin de la Société Préhistorique Française* 3(5): 200–202, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1906_num_3_5_11465 (accessed on 21 October 2011).

La Madeleine, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art. Cervid, horse head motif(s).

Persee.

Dolukihanov, Pavel, 1997. "Cave vs Open-Air Settlement in the European Upper Palaeolithic" in *The Human Use of Caves*, C. Bonsall and C. Tolan-Smith, eds. British Archaeological Reports (B.A.R.), (IS667): 38–49, Archaeopress, Oxford, England.

Europe. Setting: Cave. Paleolithic art. Ceremonies.

IAAL.

Donaldson, Mike, 2010–2011. "The Gwion or Bradshaw Art Style of Australia's Kimberley Region is Undoubtedly Among the Earliest Rock Art in the Country, but is it Pleistocene?" in *Symposium 5: L'Art Pléistocène en Australie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 174–175, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Kimberley, Western Australia. Pleistocene (paleolithic). Gwion, Bradshaw Rock Art. Wandjina. Direct date.

Abstract: "The spectacular and finely executed paintings of human figures that became known as "Bradshaws" intrigue all who see them in the remote rock shelters of Western Australia's Kimberley. In the sequence of Kimberley rock art, these figures, termed Gwion Gwion or just Gwion by some Aboriginal groups, clearly pre-date the Wandjina paintings that form part of the region's ongoing Aboriginal culture, and which dates back almost 4000 years. Although dating these

figures remains elusive, a single tantalizing optically stimulated luminescence date of sand grains from a mud wasp nest that overlies “Gwion-style” paintings suggest a minimum age of 17,500 years for the art work.”

Dialnet.

Donaldson, M., 2012. “The Gwion or Bradshaw Art Style of Australia’s Kimberley Region is Undoubtedly Among the Earliest Rock Art in the Country - but is it Pleistocene?” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, Vol. LXV–LXVI, Book: 174–175, CD: 1001–1012, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Kimberley Region, Australia. Pleistocene (paleolithic) rock art. Gwion or Bradshaw Rock Art Style.

Biblio, LMRAA.

Drouot, E., 1984. “Grotte Bayol” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 323–326, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Bayol a Collias, Gard, Languedoc, France. Europe. Paleolithic cave art.

UVAP, LMRAA.

Drouot, Edouard, 1984. “Grotte de la Baume-Latrone” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 333–339, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de la Baume-Latrone, Russan, Gard, France. Europe. Paleolithic cave art. Mammoth, signs, hand print, finger fluting motif(s).

LMRAA.

Dubal, Léo, 2013. “Presence or Possession Revealed by Handprints” in *Art as a Source of History, Pre-Proceedings of the XXV Valcamonica Symposium 2013*, Capo di Ponte, 20–26 September 2013, 277–280, Edizioni del Centro, Capo di Ponte, Italy. ISBN: 978-88-86621-39-7.

<http://www.cosp.it/web/SITOVCS2013/programma%20e%20pdf%20vari/PDF%20x%20sito%20web/Dubal.pdf> (accessed on 6 July 2015).

Europe. Paleolithic art. Neolithic. Handprint motif(s).

Abstract: “Decorating most of Palaeolithic caves & Neolithic shelters all around the world “stenciled hands” are the most intimately personal presents of the past. If graffiti have been “fortuitously” tagged on some handprints, handprints seem to have been posted “selectively on clean” areas. Only a handful of handprints are tagging other types of Rock Art, and those tags do not seem fortuitous. They might relate to the “fonction d’emprise”, i.e., a kind of a marker for appropriation or domination. Their limited occurrence might reveal that the “Etre ou Avoir” dilemma is just a patriarchal innovation?”

Internet.

Dubois, Arnaud, 2015. “Le Geste et la Couleur. Leroi-Gourhan, l’Anthropologie des Techniques et les Pratiques de Colorisation” in *Histoire des Mobilités Electriques (XIXe–XXIe Siècles)*. Puissance, Résistances et Tensions Artefact. Techniques, Histoire et Sciences Humaines. HORS-SÉRIE N° 1, 177–188, CNRS Éditions, Paris, France. ISBN: 978-2-271-08155-1 ISSN: 2273-0753.

France. Europe. Anthropology of color. Ethnography of color. History of research. Andre Leroi-Gourhan. Paleolithic art.

Abstract: “This paper aims to introduce the technical aspects of the anthropology of color that can be made from the work of André Leroi-Gourhan. In studying ideas that the author develops in Evolution et techniques (1943 and 1945), we see that, for him, color is not a phenomenon nor a psychophysiological sensation. Color is first a matter that had to be produced and which fits inside different “techniques of production” made by societies. Leroi-Gourhan inscribed ethnography of color within the material culture studies and in doing this, he moves anthropology of color from cognitive anthropology to the anthropology of techniques. We will show that this shift produces an epistemological bifurcation within the field of ethnography of color.”

Dubourg, Christine, 1994. "Les Expressions de la Saisonnalité dans les Arts Paléolithiques—les Arts sur Support Lithique du Bassin d'Aquitaine" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 49: 145–189, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Bassin d'Aquitaine, France. Europe. Paleolithic art. Mobiliary (portable) art. Zoomorph motif(s). Seasonality.

Daphne.

Dubourg, Christine, 1999. "Naturalism in the Graphic Art of the Upper Palaeolithic and the Metal Ages; Comparative Approach and Deductions" in *News 95—International Rock Art Conference Proceedings*, unpaginated, Centro Studi e Museo d'Arte Prehistorica, Pinerolo, Italy.

Europe. Paleolithic. Metal Ages. Naturalism.

LMRAA.

Dubourg, Christine, Bouvier, Jean-Marc and Castanet, René, 1994. "Un Bloc Gravé de l'Abri de la Souquette (Sergeac - Dordogne): Une Nouvelle Figuration d'Antilope Saïga" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 6: 247–259, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1994_num_6_1_1088 (accessed on 18 November 2011).

Abri de la Souquette, Vallon de Castlernerle, Sergeac, Dordogne, France. Europe. Paleolithic art. Saiga antelope, bison motif(s). Magdalenian.

Abstract: "A rock coming from the Vallon de Castlernerle (Sergeac, Dordogne), was not published yet, despite the ancient discovery of a bison deeply engraved on one of its faces. The recent discovery of a Saïga antelope thinly engraved on the other face justifies the study of both faces and their Upper Paleolithic graphisms."

Persee.

Dubourg, Christine and Martínez, Marc, 1996. "Une Nouvelle Gravure Pariétale dans la Grotte de Pair-non-Pair (Prignac et Marcamps, Gironde)" in *Paléo, Revue d'Archéologie Préhistorique* 8: 293–297, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1996_num_8_1_1161 (accessed on 18 November 2011).

Pair-non-Pair, Prignac et Marcamps, Gironde, France. Europe. Paleolithic art. Magdalenian. Ibex motif(s).

Abstract: "A new engraving of Ibex was pointed out at the Pair-non-Pair cave (Gironde, France), in consequence of a change in lightning orientation. Its simple and schematic graphism is remarkably similar to that of the other caprins pictured in the cave."

Persee.

Duhard, J.P., 1988. "Peut-on Parler d'Obesité Chez les Femmes Figurées dans les Oeuvres Pariétales et Mobilieres Paleolithique?" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 43: 85–103, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

France. Europe. Paleolithic art. Mobiliary (portable) art. Obese female motif(s). Body type.

Internet.

Duhard, Jean-Pierre, 1989. *Le Réalisme Physiologique des Figurations du Paleolithique Supérieur en France*
Thèse de Doctorat: Anthropologie-Préhistoire, 622 pgs, Université de Bordeaux, Bordeaux, France.

France. Europe. Paleolithic art. Realism.

APGODQ, *Internet*.

Duhard, Jean-Pierre, 1989 (November). “La Gestuelle du Membre Supérieur dans les Figurations Femelles Sculptées Paléolithique” in *Rock Art Research* 6(2): 105–117, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. UPPER PALEOLITHIC FEMALE FIGURINES. ANIMATION. In french. SUMMARY and COMMENTS BY: PAUL G. BAHN. REPLY BY AUTHOR. FURTHER COMMENTS BY: ROBERT G. BEDNARIK with REPLY BY AUTHOR in RAR, VOL. 7 NO. 2, 1990.

LMRAA.

Duhard, Jean-Pierre, 1989. “Le Réalisme des Figurations Féminines en Bas-Relief de la Magdeleine-des-Albis” in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 44: 71–81, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Grotte de la Magdeleine-des-Albis, Penne, Tarn, France. Europe. Paleolithic art. Female, horse motif(s). Gender. Sculpted. Bas relief. Realism.

Internet.

Duhard, Jean-Pierre, 1990. “Les Figurations Humaines de Laugerie-Basse” in *Paléo, Revue d'Archéologie Préhistorique*, vol. 2: 217–228, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1990_num_2_1_1001 (accessed on 13 November 2011).

Laugerie-Basse, France. Europe. Paleolithic art. Mobiliary (portable) art. Figurative art.

Internet.

Duhard, Jean-Pierre, 1991. “Images de la Chasse au Paléolithique” in *Oxford Journal of Archaeology* 10(2): 127–157, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1468-0092.1991.tb00011.x/abstract> (accessed on 23 August 2011).

Europe. Hunt motif(s). Paleolithic art. Magdalenian.

Abstract: “We know, due to archaeological finds, that human beings have engaged in hunting animals over a very long period. In the Upper Palaeolithic, with the appearance of figurative Art, we have new evidence: humans are depicted physically and are shown in action in hunting representations. Such scenes date principally to the Magdalenian period; they show humans confronting, most often, the bison, the aurochs, or the bear, but there is a manifest choice of other animals in association with them. The humans are usually alone, but sometimes they are in groups. In Magdalenian society, it seems that the use of weapons was reserved for men, who alone engaged in dramatic confrontations with animals, while the role of women was much more peaceful. This evidence suggests a social and sexual dichotomy in the Magdalenian period.”

Internet, IAAL.

Duhard, Jean-Pierre, 1991. “Le Corps Féminin et son Langage dans l'Art Paléolithique” in *Oxford Journal of Archaeology* 9(3): 241–255, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1468-0092.1990.tb00368.x/abstract> (accessed on 23 August 2011).

Europe. Figurative, human, female motif(s). Paleolithic art. Gender.

Abstract: “Our earliest ancestor, homo sapiens sapiens, appeared at the beginning of the Upper Palaeolithic period, and was responsible for the earliest known artistic figurative representations, among them figures of human beings. We believe, with Leroi-Gourhan, that figurative art obeys the same laws and has the same aims as speech, and that it should be analysed in the same way as language. This language can be natural or conventional, morphological, postural or mimic; it allows us to recognise in different instances representations of actual appearance, action and even emotion. Women are represented more often than men, always in a peaceful context, and in a variety of morphological forms (‘physiological identity’). We believe that palaeolithic artists intended to show women in their various functions, especially that of mother, and that if it is possible to speak of a ‘language of art’, then we are dealing with a physiological language of the female body.”

Internet.

Duhard, Jean-Pierre, 1991. "A propos de Gravures Féminines sur Plaquettes Calcaires Prétendues de Teyjat et Supposées Magdaléniennes" in *Paléo, Revue d'Archéologie Préhistorique* 3: 131–137, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1991_num_3_1_1043 (accessed on 17 November 2011).

Teyjat, Dordogne, France. Europe. Paleolithic art. mobiliary (portable) art; Magdalenian. Forgery. Fake. Authenticity.

Abstract: "Four small plaques of lime stone with engravings would have been found in the magdalenian cave of Teyjat (Dordogne). The examination of two of these plaques give rise to serious doubts about their authenticity. They could have been made by imitating the figures from on of the two blocks of La Roche in Lalinde."

Persee.

Duhard, Jean-Pierre, 1991. "Reflets dans l'Art de la Société Magdalénienne" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* XLVI: 161–197, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Europe. Paleolithic art. Magdalenian. Themes. Nudity, infant, fertility motif(s).

Internet.

Duhard, Jean-Pierre, 1992. "Les Figures Féminines en Bas-Relief de l'Abri Bourdois à Angles-sur-l'Anglin (Vienne). Essai de Lecture Morphologique" in *Paléo, Revue d'Archéologie Préhistorique* 4: 161–173, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1992_num_4_1_1201 (accessed on 18 November 2011).

Abri Bourdois, Angles-sur-l'Anglin, Vienne, France. Europe. Paleolithic art. Female anthropomorph motif(s). Bas relief. Magdalenian.

Persee.

Duhard, Jean-Pierre, 1992 (November). "Le Dichotomie Sociale Sexuelle dans les Figurations Humaines Magdaléniennes" in *Rock Art Research* 9(2): 111–118, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Southern France. Europe. PALEOLITHIC. SOCIAL SEXUAL ROLES AS DEPICTED IN CAVE PAINTINGS AND PORTABLE ART. Article in french.

LMRAA.

Duhard, Jean-Pierre, 1992. "Les Figurations Humaines Sculptées et Gravées du Mas d'Azil (Ariège)" in *Gallia Préhistoire* 34: 289–301, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1993_num_35_1_2086# (accessed on 25 October 2011).

Mas d'Azil, Ariège, France. Europe. Paleolithic art. Human motif(s). Magdalenian.

Abstract: "In Mas d'Azil we found 9 magdalenian human representations: 4 females, 2 males, 2 probable children and 1 uncertain human. With this relatively important sample, this site is quite consistent with what is known in the Palaeolithic, for women are more numerous than men, their representations are more realistic and they are not included in conflictual scenes. We can see a kind of evolution up to a schematism which will end with the Azilian of this site."

Persee.

Duhard, Jean-Pierre, 1992. "Les Groupements Humains dans l'Art Mobilier Paléolithique Français" in *Bulletin de la Société Préhistorique Française* 89(6): 172–183, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1992_num_89_6_9516#
(accessed on 8 October 2011).

France, Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian. Human scene motif(s).

Abstract: "An inventory of groups of human beings represented on Upper Palaeolithic mobiliary art shows that none exist for the Gravettian and Solutrean periods. They only appear during the Magdalenian, mainly in engravings. These human beings are sometimes seen associated with other humans, but also with animals. Some of these groups, depicting communal activities, seem to have a social character. Together with other representations, which show a division of labour along sexual lines, they reflect the organisation of palaeolithic cultures."

Persee.

Duhard, Jean-Pierre, 1994. "L'Identité Physiologique, un Élément d'Interprétation des Figurations Féminines Paléolithiques" in *Trabajos de Prehistoria* 51(1): 39–54, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Europe. Paleolithic art. Female, feminine figures motif(s). Gender.

Dialnet.

Duhard, Jean-Pierre, 1995. "De la Confusion entre Morphologie et Géométrie dans les Figurations Féminines Gravettiennes et du Supposé Style Gravettien" in *Bulletin de la Société Préhistorique Française* 92(3): 302–312, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1995_num_92_3_10031#
(accessed on 5 October 2011).

Europe. Paleolithic art. Mobiliary (portable) art. Gravettian Style. Female motif(s). Morphology. Geometry.

Abstract: "J.-P. Duhard discusses the validity of the criteria of style defined in particular by Leroi-Gourhan and Gvozdo-ver for Gravettian female figures and based on alleged laws of construction. According to him, if there is a conventional standard it lies more in the nudity of the bodies and the choice of the attitudes, shapes and physiological states depicted."

Persee.

Duhard, Jean-Pierre, 1996. *Realisme de l'Image Masculine Paleolithique L'Homme des Origines*, 245 pgs, Jerome Millon, Paris, France. ISBN 2841370046, 9782841370047.

Europe. Paleolithic cave art. Portable art. Masculine, images of man motif(s).

Biblio, Internet.

Duhard, Jean-Pierre, 2009–2010. "Une Nouvelle Représentation Feminine à la Madeleine (Tursac, Dordogne)" in *Paléo, Revue d'Archéologie Préhistorique*, Vol. 21:127–134, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/index1776.html> (accessed on 9 November 2011).

Madeleine, Tursac, Dordogne, France, Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. Female motif(s).

Abstract: "The author presents a segment of cortical reindeer antler, elongated and of semi-circular section, carrying a female carved figure from the Magdalenian IV of the large shelter of Madeleine in Dordogne (France) and stored in the Musée national de préhistoire. Discovered by D. Peyrony during his excavations between 1910 and 1913, it had been described in the monography of E. Capitan and D. Peyrony (1928) as a blade dagger (fig. 1). Without prejudice to the use of this object, it provides an unambiguous but schematic representation of a woman (fig. 2, 3, 4, 5). Her body is represented in frontal view, and comes down to the trunk and pelvis, with indication of the starting point of the thighs and the pubogenital triangle. There is no breast, or upper limbs or head; the ornaments of the sides remain undeciphered (fig. 7, 8). Technically, the reindeer antler has been shaped with reduced thickness and a shaping of a half round, reduced in width to clear the trunk and pelvis. Deep furrows were drawn to show the genito-crural and the intercrural space, and lighter lines for the hypogastric path and the beginning of the vulval cleft (fig. 6). The sides were

decorated with simple lines, bow shaped on the right, and linear on the left (fig. 7, 8). This work complements the small corpus of human figures known to this particular site, also rich in works of art and, more generally, that of the Magdalenian female figures. By its morphology, this female body looks like the figure of Lespugue (fig. 9) and the statuette of the nearby station of Laugerie Basse (fig. 10) and illustrates the evolution from a description style to an elliptical style in the Magdalenian art. As for the meaning given to these gendered (women and men) and genital (vulva and penis) figurative works, as delivered by this deposit, it remains speculative. Their development may reveal a legitimate reproduction concern, as much as a healthy interest in human genital organs."

Revue, Biblio.

Duhard, Jean-Pierre, 2011. "Reflexions Anatomiques sur les Images Phalliques Paleolithiques" in *Bulletin Préhistoire du Sud-Ouest* 19(2): 127–136, Association Prehistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

France. Europe. Phallus motif(s). Gender. Paleolithic art.

Internet, Biblio.

Duhard, Jean-Pierre, Delluc, Brigitte and Delluc, Gilles, 2014. *Representation de l'Intimite Feminine dans l'Art Paleolithique en France Etudes et Recherches Archeologiques de l'Universite de Liege*, ERAUL 136, 192 pgs, Universite de Liege, Paris, France. ISBN: 978-2-930495-22-4.

France. Europe. Paleolithic art. Female, vulva motif(s). Gender.

Abstract: "Un livre entièrement consacré à un sujet aussi spécialisé il fallait oser l'écrire.. et le publier! Un travail et un inventaire minutieux a permis aux auteurs de repertorier pas moins de 241 vulves du paléolithique en France. Gravées, sculptées, dessinées, modelées les auteurs ont rassemblé l'ensemble des représentations quelles soient souvent très schématiques, et parfois assez détaillées. Avec cet ouvrage, à réserver aux spécialistes de l'art paléolithique, vous saurez ou retrouver ces vulves cachées au fond des infractuosités de la roche, gravés sur un baton percé, sculptées sur un bloc de calcaire."

RASNWV, Internet.

Duport, Louis, 1984. "Grotte de Montgaudier" in *L'Art des Cavernes, Atlas des Grottes Ornees Paleolithique*, 575, Francaises Direction du Patrimoine, Ministre of Culture, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Montgaudier, Poitou-Charentes, Montbron, France. Europe. Paleolithic cave art. Engraved head of a bovid motif(s).

LMRAA.

Duport, Louis, 1989. *L'Homme, l'Outil, et l'Art Prehistorique*, 116 pgs, La Rochefoucauld, LDépôt De Fouilles Départemental De Charente.

Europe. Paleolithic art.

Biblio, Internet.

Duport, L., 1990. "La Grotte du Placard, Commune de Vihonneur (Charente). Decouverte d'une Galerie Ornee—Jullet 1988" in *Bulletin et Memoire de la Societe Archeologique et Hitorique de la Charente*, 186–227, Societe Archeologique et Hitorique de la Charente.

Grotte du Placard, Commune de Vihonneur, Charente, France. Europe. Paleolithic art.

UVAP.

Dupuy, D., 2007. *Fragments d'Images, Images d'Fragments: La Statuaire Gravettienne, du Geste au Symbole Thesis de Doctorat*, Vol. 3 vols: 640 pgs, Universite de Provence-Aix-Marseille I.

Europe. Paleolithic art. Gravettian. Mobiliary (portable) art.

Abstract: "Cette recherche, appliquée aux sculptures (289 pièces en calcaire, 8 en ivoire) du site gravettien de la plaine russe Kostienki 1-I pose la question du sens et de la fonction des statuettes féminines paléolithiques. L'analyse technique des sculptures, étape préalable indispensable à l'inventaire des représentations, est fondée sur trois outils principaux: l'observation de récurrences morphologiques et techniques, la reconstitution par défaut et l'expérimentation. L'étude a permis de caractériser un système technique peu connu auparavant (la sculpture gravettienne), d'identifier de

nouveaux codes de représentation et de remettre en question l'état fragmentaire de la majorité des pièces. Deux thèmes majeurs caractérisent les sculptures du site: la "gestation" et la "fragmentation" du corps féminin. L'interprétation iconographique de ces thèmes, jointe à l'analyse des indices témoins de l'usage matériel des statuettes, mène à envisager de nouvelles hypothèses fonctionnelles pour ces pièces. Cette recherche, appliquée aux sculptures (289 pièces en calcaire, 8 en ivoire) du site gravettien de la plaine russe Kostienki 1-I pose la question du sens et de la fonction des statuettes féminines paléolithiques. L'analyse technique des sculptures, étape préalable indispensable à l'inventaire des représentations, est fondée sur trois outils principaux: l'observation de récurrences morphologiques et techniques, la reconstitution par défaut et l'expérimentation. L'étude a permis de caractériser un système technique peu connu auparavant (la sculpture gravettienne), d'identifier de nouveaux codes de représentation et de remettre en question l'état fragmentaire de la majorité des pièces. Deux thèmes majeurs caractérisent les sculptures du site: la "gestation" et la "fragmentation" du corps féminin. L'interprétation iconographique de ces thèmes, jointe à l'analyse des indices témoins de l'usage matériel des statuettes, mène à envisager de nouvelles hypothèses fonctionnelles pour ces pièces."

RASNW4, Internet.

Dutkiewicz, Ewa and Conard, Nicholas J., 2016. "The Symbolic Language of the Swabian Aurignacian as Reflected in the Material Culture from Vogelherd Cave (South-West Germany) / Vers une Compréhension du Langage Symbolique de l'Aurignacien du Jura Souabe, Resultats Préliminaires de la Grotte de Vogelherd (Sud-Ouest de l'Allemagne)" in *Paléo, Revue Préhistorique, Numéro Spécial*, 149–164, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

Vogelherd Cave, southwest Germany. Europe. Symbolic language. Swabian Aurignacian. Paleolithic art. Internet.

Eastham, Michael, 1999 (November). "The Analysis of Scan Sequences Embedded in Paleolithic Parietal Images" in *Rock Art Research* 16(2): 89–108, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

EUROPE. PALEOLITHIC CAVE PAINTING. HUMAN PERCEPTION. MOVEMENT. "The nature of the relationship between what is seen during the moments of visual perception and the marks made to guide an observer through its reconstruction, therefore, constitute the primary meaning of any depiction, whether Palaeolithic or modern."

LMRAA.

Eastham, Michael, 1999 (November). "Verification, Alternative Graphic Procedures, Social Inference and Cryptoforms: Four Responses" in *Rock Art Research* 16(2): 104–108, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

EUROPE. PALEOLITHIC CAVE PAINTING. HUMAN PERCEPTION. MOVEMENT. AUTHOR'S REPLY TO COMMENTS, See MICHAEL EASTHAM, RAR 16(2): 89–108.

LMRAA.

Eastham, Michael, 2000 (November). "Reply: Consciousness, Art and Communication" in *Rock Art Research* 17(2): 127–128, Australian Rock Art Research Association, Caulfield South, Australia. ISSN 0813-0426.

See: Michael Eastham, "The Analysis of Scan Sequences Embedded in Palaeolithic Parietal Images", RAR, 1999, 16(2): 89–108 and Reply by Brian Langevad, RAR, 2000, 17(2):127. Paleolithic.

LMRAA.

Eastham, Michael, 2005. "Chapter 7. The Archaeology, Anthropology and Aesthetics of Understanding Parietal Rock Images at La Greze, Cosquer and Wangewangen" in *Aesthetics and Rock Art*, Thomas Heyd and John Clegg, eds., 89–115, Ashgate Publishing Ltd, Aldershot, Hampshire, England. ISBN: 0-7546-3924-X.

La Greze, Cosquer Cave. France. Europe. Wangewangen, Arnhemland, Australia. Paleolithic art. Aesthetics. Perspective. Aboriginal rock art.

LMRAA.

Eastham, Michael, 2012. "Pleistocene Prelude: The Implications of the Way Things are Drawn by Ice Age Draftsmen in Europe" in *Time and Mind: The Journal of Archaeology, Consciousness and Culture*, vol. 5(3): 299–315, Berg Journals, ISSN: 1751-696X, Online ISSN: 1751-6978. DOI: <http://dx.doi.org/10.2752/175169712X1337609432141721336> (accessed on 29 September 2013).

Lascaux, Dordogne, Pech Merle, Lot, France. Europe. Paleolithic art. Pleistocene. Perspective.

Abstract: "Late Pleistocene images on cave walls depict things in ways that we can unscramble using the visual perception procedures we use for interpreting reality. They probably also symbolize things in ways that require the significance of the signifier to be explained but as this means little information about symbolic forms can be explicit, communication cannot be by symbols. The nature of non-symbolic late Pleistocene visual communication is explored. It is concluded that the images in a cave are designed to depict the behavior of animals in a specific area and though magic or religious symbolism may also have been imposed its intention inevitably remains uncertain."

GoogleScholar.

Eastham, M. and Eastham, A., 1979. "The Wall Art of the Franco-Cantabrian Deep Caves" in *Art History* 2: 365–387.

France. Spain. Europe. Paleolithic art.

IIA.

Eastham, M. and Eastham, A., 1991. "Palaeolithic Parietal Art and its Topographical Context" in *Proceedings of the Prehistoric Society* 57(Part 1): 115–128, The Prehistoric Society, London, England. ISBN: 901286628 1.

Europe. Paleolithic art.

Internet, LMRAA.

Echegaray, J.-G., 1986. "Essai de Classification des Sanctuaires Paleolithiques de la Region Cantabrique" in *L'Anthropologie* 90: 679–684, Masson, Paris, France. ISSN: 0003-5521.

Cantabria, Spain, Europe. Paleolithic art. Classification of sanctuaries.

APGODQ.

Edwards, H.G.M., Newton, E.M. and Russ, J., 2000. "Raman Spectroscopic Analysis of Pigments and Substrates" in *Prehistoric Rock Art Journal of Molecular Structure, Special Issue*, vol. 550–551: 245–256.

Pigment analysis. Raman Spectroscopy. Paleolithic cave art.

Author abstract: "Reports the application of Fourier transform Raman spectroscopy to the analysis of pigments in samples of prehistoric cave art. Despite the limitations of a restricted color palette used by the artists, the nondestructive identification of natural mineral pigments is accomplished, and the unique information provided by the Raman technique is highlighted. The observed deterioration in cave art sites caused by local environmental, biochemical, and geochemical changes is a cause for concern among conservators and historians; the role of Raman spectroscopy in the identification of chemical products of biodeterioration, in particular, can assist in the elucidation of agencies that may be responsible for site instability. (See also AATA Online 40-1619.)"

Biblio, AATA, REfdoc.fr.

Edwards, Stephen W., 2003 (November). "Acheulian Evidence" in *Rock Art Research* 20(2): 109–111, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

LMRAA.

Egels, Yves, 1989. "Les Techniques de Stereophotogrammetrie" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des

Colloques de la Direction du Patrimoine, 117–119, Ministère de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Préhistoire Mission des Relations Extérieures.

Europe. Prehistoric art. Paleolithic art. Documentation. Stereophotogrammetric recording. With discussion by C. Bassier, B. Delluc and M. Lorblanchet.

LMRAA.

Eggers, Françoise, 2008. *Forme et Histoire Sur la Théorie de l'Art de Max Raphael (1889–1952) Phd Dissertation*, 1680 pgs, Université de Paris 4, Paris, France.

Paleolithic art. Max Raphael. History of research. Rock Art studies.

Abstract: "The theorist and philosopher of art Max Raphael (1889–1952) bequeathed a work of a very great richness. However only a negligible part of his writings was published as well in Germany as in France and in the United States where he resided successively. The objective of this research is to show the coherence of his work at first sight eclectic, exploring fields as different as traditional painting but also the cubism, the Greek architecture, medieval architecture or constructivist, then the cave paintings and archaic art in the last years of his life. Overcoming cleavage between idealism and materialism, having conceived an empirical method of analysis of the works of art, Raphael works out this idiom which is peculiar to him where crystallize the fundamental concepts allowing, according to him, to realize of the emergence of the form in the matter and within the process of artistic creation. However deeply rooted in the German idealistic tradition, his work comes within the context of a resolutely innovative step, between hermeneutics and iconology, and prefigures in many ways the modern esthetics."

Internet.

Ego, Renaud, 2017. *Le Geste du Regard*, 103 pgs, L'Atelier Contemporain, Strasbourg. ISBN: 979-10-92444-52-0.

Europe. Paleolithic art. Philosophical point of view of the author.

Biblio.

Encarnacion Cabre, Maria de la, 1935. "Neu Entdeckte Felsenmalereien aus der Alten Steinzeit Mittelspaniens" in *Die Umschau in Wissenschaft und Technik*, Frankfurt, Germany.

Old State of Piedra, Central Spain. Europe. Paleolithic art.

Biblio.

Eriksen, Berit Valentin, 1997. "Settlement Patterns, Cave Sites and Locational Decisions Cave Art" in *The Human Use of Caves*, C. Bonsall and C. Tolan-Smith, eds. British Archaeological Reports (B.A.R.), (IS667): 38–49, Archaeopress, Oxford, England.

Europe. Setting: Cave. Paleolithic art.

IAAL.

Esparza San Juan, Xavier and Mujika Alustiza, José Antonio, 2003. "Aportación a las Representaciones de Ursidos en el Arte Mobiliar Magdaleniense" in *Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas*, vol. 20: 151–156, Universidad del País Vasco, Instituto de Ciencias Antiguüedad, ISSN: 0213-2095.

Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Bear motif(s).

Dialnet.

Espejo Herrerías, María del Mar and Cantalejo Duarte, Pedro, 1989. "Arte Rupestre Paleolítico en el Complejo de Cuevas del Higuierón (Rincón de la Victoria) Málaga" in *Crónica del XIX Congreso Arqueológico Nacional, 1987, Valencia*, vol. 2: 51–70, Universidad de Zaragoza, ISBN: 84-600-7262-2.

Cuevas del Higuierón, Rincón de la Victoria, Málaga, Spain. Europe. Late Paleolithic art. Levantine art. Mobiliary (portable) art.

Dialnet.

Espejo, María del Mar and Cantalejo, Pedro, 1996. "El Arte Prehistórico de las Cuevas del Cantal" in *Revista de Arqueología*, (179): 14–21, Zugarto Ediciones, Madrid, Spain. ISSN: 0212-0062. Cuevas del Cantal, Spain. Europe. Paleolithic art.
Dialnet.

Espejo Herrerías, María del Mar, Maura Mijares, Rafael, Ramos Muñoz, José, Medianero Soto, Francisco Javier and Cantalejo Duarte, Pedro, 2003. "La Cueva de Ardales: Primeras Agregaciones Gráficas Paleolíticas en la Sala de las Estrellas" in *Mainake*, vol. 25: 231–248, Centro de Ediciones de la Diputación de Málaga (CEDMA), ISSN: 0212-078X.
<http://dialnet.unirioja.es/servlet/articulo?codigo=870927> (accessed on 1 December 2011).

Sala de las Estrellas, Cueva de Ardales, Spain. Europe. Paleolithic art. Setting: space configuration.

Abstract: "En este artículo pretendemos adelantar los resultados obtenidos en nuestra investigación sobre un espacio concreto de la Cueva de Ardales, inscrito en una zona conocida como Sala de las Estrellas, la de mayor volumen del cavernamiento, con notables formaciones de espeleotemas que, en numerosos casos, sirvieron como soporte a las expresiones artísticas. Este sector recibió un conjunto gráfico realizado con pigmentos rojos y negros, probablemente hacia el Paleolítico Superior Inicial, sin posteriores agregaciones, a diferencia de la zona que conocemos como El Calvario, donde sí se sucedieron las incorporaciones en el espacio y en el tiempo, completando el ciclo del arte de esta cueva con composiciones pertenecientes al Paleolítico Superior Medio y Final."

Dialnet.

Espejo, M. del M., Ramos, J.-F., Medianero, J., Aranda, A. and Duran, J., 2006. *La Cueva de Ardales: Arte Prehistorico y Ocupacion en el Paleolitico Superior*, 430 pgs, Servicios de Publicaciones, Centro de Ediciones de la Diputacion de Malaga, Malaga, Spain. ISBN: 84 7785 7504.

Ardales Cave, Andalusia, Spain. Europe. Paleolithic art.

Biblio.

Evin, Jacques, 1996. "La Datation des Peintures Parietales par le Radiocarbone" in *Techne* 3: 98–107, Laboratoire de Recherche des Musées de France, Paris, France.

Europe. Paleolithic art. Direct dating. Radiocarbon dating.

Abstract: "The use of radiocarbon dating techniques on wall paintings by taking samples directly from the colored surface represents an undeniable advance in the study of Paleolithic art. The 30 or so dates now available seem to constitute a very coherent series, and all possible methodological steps appear to have been taken to guarantee their reliability. However, certain limitations on the application of the carbon-14 dating method to ages of several tens of thousands of years mean that caution is necessary and the figures should not be interpreted too strictly."

AATA, MWRBRAD.

Fábregas Valcarce, Ramón, Lombera-Hermida, Arturo de, Viñas Vallverdú, Ramón, Rodríguez-Álvarez, Xose Pedro and Soares Figueiredo, Sofia, 2015. "Throwing Light on the Hidden Corners. New Data on Palaeolithic Art from NW Iberia" in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 171–180, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Spain, northwest Iberia. Europe. Paleolithic art.

Internet.

Fagan, Brian, 2010. *Cro-Magnon. How the Ice Age gave Birth to the First Modern Humans*, 295 pgs, Bloomsbury Press, New York, New York. ISBN: 978-1-59691-582-4.

Europe. Africa. Middle East. Cro Magnon. Paleolithic art.

Abstract: "Cro-Magnon traces the ancestry of the first modern Europeans back to tropical Africa, then dissects their complex relationship with the indigenous Neanderthals, whose ancestry goes back more than 150,000 years. This is a story set against a backdrop of dramatic climate change during the late Ice Age, followed by rapid global warming after 15,000 years ago. The narrative covers the first human settlement of Europe and the appearance of the Neanderthals, the catastrophic volcanic eruption that nearly wiped out the earliest modern Africans 73,000 years ago, and the rapid

move out of Africa after 60,000 years ago that brought remote ancestors of the Cro-Magnons to the Near East and then to the threshold of Europe itself. Cutting edge science reveals the details of first settlement and enables us to paint a portrait of Cro-Magnons as dynamic, ingenious people, who survived the harshest millennia of the late Ice Age, then thrived in the rapidly warming temperatures of natural global warming after 15,000 years ago. This is a story of ingenuity and opportunism, of people with an intimate, powerful relationship with the supernatural world around them, the distant ancestors of many Europeans today. It is, above all, a story of ingenious adjustment to climate change at a critical time in human history."

LMRAA.

Fanlac, Pierre, 1989. *Les Combarelles*, 31 pgs, Artegrafica Silva-Parm.

COMBARELLES, LES EYZIES, PERIGORD, FRANCE. ICE AGE ART. PALEOLITHIC. TRAIL GUIDE.

LMRAA.

Fanlac, Pierre, et al. eds., 1990. *La Grotte de Font-de-Gaume. Art Parietal, Protection, Conservation et Intervention*, 48 pgs, Reymondie, Perigueux, France.

FONT-DE-GAUME, LES EYZIES, PERIGORD, FRANCE. ICE AGE ART. PALEOLITHIC. TRAIL GUIDE.

LMRAA.

Fano, M.A., Rivero, O. and Garate, D., 2012. "Cueva de Ekain. Revisión Arte Paleolítico" in *Arkeoikuska* 2011, 339–341, Kultura Saila, Departamento de Cultura, Servicio Central de Publicaciones del Gobierno Vasco, ISSN: 0213-8921.

http://www.euskadi.eus/contenidos/recurso_tecnico/descarga_publicaciones/es_descarga/adjuntos/ARKEOIKUSKA%202011%20completo.pdf (accessed on 12 June 2016).

Cueva de Ekain, Basque Country, Spain. Europe. Paleolithic art. Goat (caprid) viewed from the front motif(s).

Abstract: "Our research work in Ekain forms part of a project to review, at a technical and stylistic level, the parietal and portable artistic representations of animal figures (mainly goats), seen from the front. This is a classic subject of Magdalenian art in the France-Bay of Biscay region. We review four paintings which were already mentioned in previous works, along with a fifth hitherto unexamined one. Two of these are clearly representations of goats viewed from the front. The technological analysis carried out revealed the same modus operandi as regards the procedure followed when painting the figures."

RASNWW, Internet.

Farajova, M., 2012. "Pleistocene Art in Azerbaijan" in *L'Art Pleistocene dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, vol. LXV–LXVI, Book: 160–161, CD: 929–942, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Azerbaijan. Central Asia. Pleistocene (paleolithic) art.

Biblio, LMRAA.

Farbstein, Rebecca, 2010. "The Significance of Social Gestures and Technologies of Embellishment in Paleolithic Portable Art" in *Journal of Archaeological Method and Theory* 18(2): 125–146, Springer, ISSN: 1072-5369 (print version) ISSN: 1573-7764 (electronic version).

Paleolithic art. Mobiliary (portable) art. Gesture analysis in production. Ivory. Gravettian.

Abstract: "This paper analyzes the gestures and technologies used to make Paleolithic portable art. Contextualized within the theoretical schools of the anthropology of technology and using the chaîne opératoire methodology, the approach advanced here quantifies the relationships between technology, society, and aesthetics in the production of Paleolithic art. Focusing on Pavlovian art, dating to between 28,000 and 24,000 radiocarbon years BP, this paper assesses the suite of art production technologies, particularly those used when modifying and decorating ivory, and traces the relationship between decorative techniques and other characteristics of art. These analyses offer insight into Pavlovian art traditions and the emergence of innovative techniques in Paleolithic societies."

Mendeley, Biblio (cites 2011), RASNWW.

Fardzhev, Arsen, 2009. "Paleoart and Selection" in *Prehistoric Art: Signs, Symbols, Myth, Ideology Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 September 2006)*, Vol. 27, Session C26, Dario Seglie, Marcel Otte, Luiz Oosterbeek and Laurence Remacle, eds. British Archaeological Reports (BAR) International Series, (S2028), Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407306056.

Paleolithic art.

Internet.

Fasolo, Renato, 1994. "Scoperta di un'Incisione Paleolitica in Località Ponte di Veja" in *Contributi allo Studio dell'Archeologia e dell'Arte Rupestre in Valcamonica e nell'Arco Alpino Notizie Archeologiche Bergomensi*, vol. 2: 85–90, Museo Archeologico di Bergamo, Bergamo, Italy. ISSN: 1127-2155.

Ponte di Veja, Italy. Europe. Paleolithic art.

Internet.

Faulstich, P., 1992. "Massaging the Earth: Pleistocene Finger Fluting and the Archaeology of Experience" in *The Artefact*, Robert G. Bednarik, ed., vol. 12, Archaeological and Anthropological Society of Victoria, Melbourne, Australia.

Pleistocene (paleolithic) cave art. Finger fluting marks.

Biblio.

Faulstich, Paul, 2000 (May). "Art as Biocultural Artefact" in *Rock Art Research* 17(1): 21–22, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

PALEOLITHIC ART. PERCEPTION. INFORMATION PROCESSING. THE EVOLUTIONARY DEVELOPMENT OF EARLY MARK MAKING. PHOSPHENE THEORY. (Comment on Derek Hodgson, RAR, 17(1): 3–18).

LMRAA.

Faurie, Jean-Claude, 1999. "Historique des Recherches et Reflexions sur la Frise Noire de la Grotte Préhistorique de Pech Merle (Lot)" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège* 54: 43–82, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Pech Merle, Lot, France, Europe. Paleolithic art. History of research.

Internet.

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Lascaux, Montignac, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

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Lascaux, Montignac, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Dr. Bauer.

LMRAA.

Fazenda, Bruno, Scarre, Chris, Till, Rupert, Jiménez Pasalodos, Raquel, Rojo Guerra, Manuel, Tejedor, Cristina, Ontañón Peredo, Roberto, Watson, Aaron, Wyatt, Simon, García Benito, Carlos, Drinkall, Helen and Foulds, Frederick, 2017 (September). "Cave Acoustics in Prehistory: Exploring the Association of Palaeolithic Visual Motifs and Acoustic Response" in *Journal of the Acoustical Society of America* 142: 1332.

La Garma, Las Chimeneas, La Pasiega, El Castillo, and Tito Bustillo in Northern Spain. Europe. Archaeoacoustics. Paleolithic art.

Abstract: "During the 1980 s, acoustic studies of Upper Palaeolithic imagery in French caves-using the technology then available-suggested a relationship between acoustic response and the location of visual motifs. This paper presents an investigation, using modern acoustic measurement techniques, into such relationships within the caves of La Garma, Las Chimeneas, La Pasiega, El Castillo, and Tito Bustillo in Northern Spain. It addresses methodological issues concerning acoustic measurement at enclosed archaeological sites and outlines a general framework for extraction of acoustic features that may be used to support archaeological hypotheses. The analysis explores possible associations between the position of visual motifs (which may be up to 40 000 yrs old) and localized acoustic responses. Results suggest that motifs, in general, and lines and dots, in particular, are statistically more likely to be found in places where reverberation is moderate and where the low frequency acoustic response has evidence of resonant behavior. The work presented suggests that an association of the location of Palaeolithic motifs with acoustic features is a statistically weak but tenable hypothesis, and that an appreciation of sound could have influenced behavior among Palaeolithic societies of this region."

MNA.

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Europe. Eurasia. Paleolithic cultural change.

LMRAA.

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PALEOLITHIC ART. PERCEPTION. INFORMATION PROCESSING. THE EVOLUTIONARY DEVELOPMENT OF EARLY MARK MAKING. PHOSPHENE THEORY. (Comment on Derek Hodgson, RAR, 17(1): 3–18).

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PALEOLITHIC. NEOLITHIC. AUTHOR PROPOSES THAT EARLY MAN'S OBSERVATIONS OF NATURALLY OCCURRING FOSSILS MAY HAVE INSPIRED EARLY IMAGE MAKING, AND THAT SOME ROCK ART IMAGES MAY DEPICT FOSSILS.

LMRAA.

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LMRAA.

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United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (paleolithic) art. Paleoart. Movable (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

LMRAA.

Feliks, John, 2008. “Phi in the Acheulian: Lower Palaeolithic Intuition and the Natural Origins of Analogy” in *Pleistocene Palaeoart of the World. Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4-9 Septembre 2006)* Vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgson British Archaeological Reports (BAR) International Series, (S1804): 11–31, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.

World. Lower Paleolithic rock art. Acheulian. Phi (“The Golden Mean”). Cognitive archaeology. Bilzingsleben. Analogy. The author demonstrates hundreds of thousands of years of consistent use of the ratio “Phi” in hand axe production, in both large and small scale dimensions, and infers from this that mathematical thinking, the intellectual grasp of ratio and analogy, is one of the oldest cognitive archetypes handed down from the Lower Paleolithic—and the ability to generalize and apply the concept led directly to intellectual development from very early on.

Bancroft, LMRAA.

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Coa Valley, Portugal. Europe. Cultural resource management. Conservation and preservation. Paleolithic art. Open air sites.

Abstract: “The goal of the paper is that of presenting the Côa Valley Archaeological Park (PAVC) Conservation Program, also providing an analysis of the weathering dynamics that influence the endurance of the Côa rock art heritage, inscribed by UNESCO in the World Heritage List. These dynamics decisively shaped the management and conservation strategies implemented and incorporated in the Conservation Program. The major inference of the undertaken analysis is that all conservation efforts must be conducted, due to the lack of data on in situ schist conservation, in a prudent and informed fashion, supported by strong scientific information resulting from inclusive and rigorous previous investigation.”

RASNW3, Dialnet.

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Europe. Paleolithic rock art. Landscape setting. Religion.

LMRAA.

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La Clotilde, Cantabria, Spain. Europe. Paleolithic art.
Academia.edu.

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https://www.academia.edu/7022024/Cueva_de_La_Clotilde_Ejemplo_de_destruccion_del_arte_rupestre (accessed on 12 May 2014).

La Clotilde, Cantabria, Spain. Europe. Cultural resource management. Conservation and preservation. Paleolithic art.

Abstract: “The article describes and analyzes the phenomenon of destruction of rock art in the cave of La Clotilde (Cantabria, Spain) and its close facilities. La Clotilde is a classical Spanish rock art site with Mesolithic digital prints known since 1906. These engravings have repeatedly suffered non venal anthropogenic destruction throughout the twentieth century. Although it contains other manifestations of Paleolithic rock art, these have been considered second class because of the lower aesthetic value of their drawings compared to other larger Paleolithic sites nearby like Altamira, Monte Castillo, etc. The protection process has been delayed over 60 years, allowing a significant accumulation of damage in the cave which affects 30% of the rock art.”

Academia.edu.

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<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/2003009213AA.pdf> (accessed on 26 November 2011).

El Castillo, Puente Viesgo, Cantabria, Spain. Europe. Proportion. Authorship. Paleolithic art. Mobiliary (portable) art. Engraved bone.

Abstract: “This article es composed of the following parts: a.- Realization of exact replicas -with the highest graphic objectivity- of the figures engraved in the shoulder blades from El Castillo, exhumed by OBERMAIER in his campaigns of 1911/12. b.- Design, validation and application of a method to calculate the proportion of a figure, regardless of the figure, comparing it whith a archetype. c.- Application of such a method, once it has been validated, to the figures of the shoulder blades from El Castillo. d.- Analysis of the autorship: how each artist made his figures. e.- Reaching some conclusions of a formal, artistic and paleoetnologic type.”

RASNW3, Internet.

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Siega Verde, Salamanca, Spain. Europe. Paleolithic art. Open air. Guide book.

Biblio, Internet.

Fernandez Quintano, J., 2007. *Filosofia del Arte Paleolitico en el Siglo XIX Filosofia del la Antigüedad*, 97 pgs, Editorial Vision Net, Madrid, Spain. ISBN: 84-9821-524-2.

Altamira, Spain. Europe. Philosophical and religious context of the 19th century explains the opposition to the discovery of the Altamira paintings. Paleolithic art.

Biblio.

Fernández Quintano, José, 2009. "Schematic Panel with Palaeolithic Punctuation and other Questions of Paleoastronomy and Philosophy of Antiquity" in *Prehistoric Art: Signs, Symbols, Myth, Ideology Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 September 2006)*, Vol. 27, Session C26, Dario Seglie, Marcel Otte, Luiz Oosterbeek and Laurence Remacle, eds. British Archaeological Reports (BAR) International Series, (S2028), Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407306056.

Europe. Paleolithic art. Paleoastronomy.

Internet.

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El Castillo, Cantabria, Spain. Europe. Paleolithic art. Paleoastronomy. Moon eclipse. Abstract, point, dot motif(s). Generational tales, storytelling, myth. Punctuation.

Internet, LMRAA.

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France. Europe. Paleolithic art. Rock art studies. Abbe Breuil.

Abstract: "I. Es posible la creación de una teoría general unificada de la interpretación del arte rupestre paleolítico tal que integre todas las teorías que desde hace dos siglos han tratado de interpretarlo. Para lograr esta teoría hay que volver a la cueva y llevar a cabo el magno y exhaustivo trabajo de datación y análisis químico de todos los motivos rupestres, censar informáticamente cada motivo. Hay que llevar a cabo el máximo de excavaciones posibles en las cuevas y sus proximidades. También deben generarse y someterse a análisis todo tipo de hipótesis como las teorías intermedias (es decir, las que no tratan del significado de dicho arte). II. En este sentido expongo la teoría intermedia del "espacio compartido". La cueva representa un nuevo territorio adquirido, donde ahora el hombre habita y se protege. El hombre, que antes de vivir en las cuevas habitaba en la naturaleza cerca de las manadas de animales, ahora acoge en el nuevo espacio adquirido a los animales que considera más importantes representándolos en sus paredes. Junto a ellos los signos, todavía inescrutables. Al final se presenta el cuento "El encuentro del abate Breuil con Dios"."

Dialnet.

Fernandez Rey, Alba, Adan, Gema Elvira, Arbizu Senosiáin, Miguel and Arsuaga Ferreras, Juan Luis, 2005. "Grafismo Rupestre Paleolítico de la Cueva del Conde (Tunon, Santo Adriano, Asturias)" in *Zephyrus: Revista de Prehistoria y Arqueología* 58: 67–88, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/5605/5642 (accessed on 5 December 2011).

Cueva del Conde, Tunon, Santo Adriano, Asturias, Spain. Europe. Paleolithic art.

Abstract: "The engravings of Conde Cave (Tuñón, Santo Adriano, Asturias) are placed in three areas: two in the most northern incoming of the cave and the third set in a little incoming placed high in the southern wall. The supposed age for these engravings is Aurignacian, with similarity with other engravings of caves from Asturias, as La Viña Cave (Manzaneda, Oviedo, Asturias)."

Biblio, Dialnet.

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<http://dialnet.unirioja.es/servlet/articulo?codigo=164322> (accessed on 29 November 2011).

Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Azilian.

Abstract: "The Azilian involves the liquidation of the images that had developed during the Late Palaeolithic. It involves not only the disappearance of parietal art; the themes and the decorated supports during the Azilian change completely with regard to the palaeolithic tradition. In this period it is possible to observe an evolution from the initial moment to the end of the Azilian in Cantabria."

Dialnet.

Fernández-Tresguerres Velasco, Juan A., 2003. "Arte y Territorio durante el Periodo Aziliense en el Occidente Cantábrico" in *El Arte Prehistórico desde los Inicios del Siglo XXI: Primer Symposium Internacional de Arte Prehistórico de Ribadesella*, 2002, R.D. Balbin and P. Buena Ramirez, eds., 255–262, Asociación Cultural Amigos de Ribadesella, Ribadesella, Portugal. ISBN: 84-921909-8-1.

Western Cantabria. Europe. Paleolithic art. Azilian. Territory.

Dialnet.

Fernandez Vega, P., Garcia-Diez, M. and Hurel, A., 2010. *Las Cavernas de la Region Cantabrica*, 108 pgs, Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria, Santander, Spain.

La Sotarriza, La Haza, Covalanas, El Salitre, Santián, El Pendo, La Clotilde de Santa Isabel, Las Aguas, La Meaza, La caverna de Hornos de la Pena, La caverna de Castillo en Puente Viesgo, La caverna de Altamira en Santillana, La Pasiega en Puente Viesgo, La cueva de El Valle, Santander, Spain. Europe. Paleolithic art.

RASNWW, Internet.

Ferrier, Catherine, Debar, Évelyne, Kervazo, Bertrand, Brodard, Aurélie, Guibert, Pierre, Baffier, Dominique, Feruglio, Valérie, Gély, Bernard, Geneste, Jean-Michel and Maksud, Frédéric, 2014. "Les Parois Chauffées de la Grotte Chauvet-Pont d'Arc (Ardèche, France): Caractérisation et Chronologie/Heated Walls of the Cave Chauvet-Pont d'Arc (Ardèche, France): Characterization and Chronology" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 25: 59–78, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/2730> (accessed on 29 September 2015).

Grotte Chauvet-Pont d'Arc, Ardèche, France, Europe. Paleolithic art. Taphonomy.

Abstract: "Researches on the taphonomy of the rock art walls of the Chauvet-Pont d'Arc cave led to the identification and the detailed study of marks resulting from a heating process: pink and grey color of the rock, flakes due to the heat, and soot deposits. This thermal facies was observed in the first rooms, where the main red paintings are located, as well as in the deep rooms where most of the charcoal paintings were found. A paleothermometric study was undertaken by a thermoluminescence analysis of reddened limestone chips sampled on the archaeological floor or extracted from the walls. As a result, this study showed that the surface of the rock was heated in the past at temperatures ranging from 300 to 375°C according to the sample. The chronological data (C14 datings of the charcoals and relative chronology with the rock art) link the fires mostly to the Aurignacian. The function of the fires remains unknown: lighting, getting the torch going again, colourant production, smoke, heat production, without other reason than symbolic, modification of the wall state, protection from the bears who were present in the cave at the same period."

UVAP, Internet.

Ferrier, C., Debard, E., Kervazo, B., Perroux, A.-S., Delannoy, J.-J. and Perrette, Y., 2005. “Grotte Chauvet - Salle Hillaire et Salle du Crane: Contexte Sedimentologique des Vestiges d’Origine Humaine et Animale” in *La Grotte Chauvet à Vallon-Pont-d’Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1):35–42, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13334 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d’Arc, Ardeche France. Europe. Paleolithic cave painting. Human and animal remains found within the cave.

Abstract: “Research carried out in the Chamber of the Skull and the Hillaire Chamber, in particular at the level of a large natural drain, has allowed the main stages of the recent history of these sectors to be established. In addition, the stratigraphic distribution of the vestiges permits the occupation periods of this part of the cavity by bears and human beings to be dated to between 130 000 and 28 000 BP. Finally, the aspect of the two chambers at the time they were frequented by humans is evoked, as well as the events responsible for the later alterations to their appearance.”

Biblio, Persee.

Féruccio, Valérie, 1993. “La Gravure” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 265–274, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Engraved.

Biblio, LMRAA.

Feruglio, V. and Baffier, D., 2005. “Les Dessins Noirs des Salles Hillaire et du Crane, Grotte Chauvet-Pont-d’Arc: Chronologie Relative” in *La Grotte Chauvet à Vallon-Pont-d’Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 Octobre 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 149–158, Société Préhistorique Française, Paris, France. eISSN: 1760-7361; ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13347 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d’Arc, Ardeche France. Europe. Paleolithic cave painting. Relative chronology of black designs. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

Abstract: “There was a first phase of decoration on the hanging rocks and walls at the start of the “black sector» (Hillaire Chamber and Chamber of the Skull), partially obliterated by bears and humans. Another human group later engraved other figures then again drew in charcoal on the same panels and extended the decoration to other areas. In some places superpositions are still visible whereas in others, such as the Panel of the Horses, only a few engravings can be perceived while the last phase obliterated all the others. The relative chronology of certain panels sheds new light on the whole of the cave’s decoration. The dates are consistent, as far as the last phase is concerned (30 000–32 000). The interval after the first decoration is difficult to estimate. Geological surface phenomena could help us, as the wall seems to have become softer between the two phases.”

Biblio, Persee, MWRBRAD.

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Grotte Chauvet, Pont d’Arc, Ardeche, France. Europe. Paleolithic art. Pigment analysis.

UVAP.

Ferruglio, V., Jaubert, J. and Lorblanchet, M., 2007. “Deu Sanctuaires Ornes en Quercy: Le Reseau de Combe Negre a Frayssinet-le-Gelat (Lot)” in *Arts et Cultures de la Prehistoire: Hommages a Henri Delporte*, sous la Direction de R. Desbrosse and A. Thevenin, 71–82, Comite des Travaux Historiques et Scientifiques.

Combe Negre a Frayssinet-le-Gelat, Quercy, Lot. France. Europe. Paleolithic art.

APGODQ.

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United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2):89–135.

LMRAA.

Feruglio, Valérie, Péral, José and Aujoulat, Norbert, 2010. “Déclinaison d’une Base de Données 3D – Sur les pas de Breuil, une Visite Virtuelle de Lascaux” in *In Situ: Revue de Patrimoines* vol. 13, ISSN: 16307305.

Lascaux, Dordogne, France. Europe. Documentation. 3D digital recording. Paleolithic art. Cultural resource management. Conservation and preservation. Virtual tour.

Abstract: “In this article we present the example of a multimedia product of the Lascaux cave 3D database prepared for presentation to the general public. This database was first established for purposes of study and conservation. The steps undertaken in the creation of the product and the actors and the technical means employed are analysed. The project is designed to underpin the specifications prior to 3D scanning of the site, specifications drawn up by archaeologists to ensure that the project will take into account budgetary considerations and the appropriate choice of resolution and definition.”

Internet.

Fiedler, Lutz, 2016. “Information Flow, Technological Progress and Self-Domestication: Another View on the Transition from the Middle to the Upper Palaeolithic in Europe” in *AURA Newsletter* 32(1): 1–5, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-2666.

Europe. Middle to Upper Paleolithic transition.

LMRAA.

Figari, Elyssa, 2009 (July). “Jean Clottes Visits the Bay Area” in *Bay Area Rock Art News* XXVII(1): 4–5, Bay Area Rock Art Research Association, San Francisco, California.

Cosquer Cave, France. Europe. Paleolithic art. Dating. Review of research. Report on public lecture by Jean Clottes.

LMRAA.

Figueiredo, S.S., Nobre, L., Gaspar, R., Carrondo, J., Cristo Ropero, A., Ferreira, J., Silva, M.J.D. and Molina, F.J., 2014. “Foz Do Medal Terrace—An Open-Air Settlement with Paleolithic Portable Art” in *International Newsletter on Rock Art* (68): 12–20, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

Foz Do Medal, Portugal. Europe. Paleolithic art. Mobiliary (portable) art. Incised plaquette. Horse, deer, auroch (bull) motif(s).

Biblio.

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Foz do Medal Alluvial Terrace, Sabor River, Trás-os-Montes, Portugal. Europe. Chronology. Paleolithic art. Mobiliary (portable) art. Engraved plaques.

Abstract: “On the Foz do Medal Alluvial Terrace, including its left and right banks, an impressive collection of Paleolithic portable art was discovered, ranging a total of 1511 fragments. A total of 83% of the fragments dates back to the Magdalenian period. However, the biggest collection of plaques from the Solutrean period in Portugal was also

exhumed, along with probably the largest collection of plaques in the Iberian Peninsula dating back to the Gravettian period. The Foz do Medal Alluvial Terrace is one of the most important sites of mobile art on an international level. Therefore, its study is of the utmost importance. This article intends to briefly describe the Paleolithic sequence of the decorated plaques on the Foz do Medal Alluvial Terrace, by focusing primarily on its Gravettian and Solutrean moments."

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COA VALLEY, PORTUGAL. EUROPE. DIRECT DATING. ROBERT BEDNARIK AND ALAN WATCHMAN CLAIM A MAXIMUM DATE OF 3000 YEARS BP FOR THIS REPUTED PALEOLITHIC SITE. MICROSCOPIC EXAMINATIONS SUGGEST USE OF METAL TOOLS. RADIOCARBON DATING.

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Creswell Crags, England, Britain, British Isles. Europe. Paleolithic cave art. Rock art studies.

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KOONALDA CAVE, NULLARBOR PLAIN, SOUTH AUSTRALIA. KINTORE and CUTTACUTTA (aka SMITH'S CAVE, aka SIXTEEN MILE CAVE) CAVES, near KATHERINE, NORTHERN TERRITORY. ORCHESTRA SHELL CAVE, WESTERN AUSTRALIA. NEW GUINEA II CAVE, SNOWY RIVER, VICTORIA. MALANGINE and KOONGINE CAVES, KARLIE-NGOINPOOL CAVE, MT. GAMBIER, SOUTH AUSTRALIA. PANARAMITEE, OLARY REGION, SOUTH AUSTRALIA. CLELAND HILLS near THOMAS

RESERVOIR, NORTHERN TERRITORY. TASMANIA. SANDY CREEK ROCK SHELTERS, near LAURA, CAPE YORK PENINSULA. KAKADU NATIONAL PARK, ARNHEM LAND. THE KIMBERLEY. PILBARA REGION. VICTORIA RIVER REGION. AUSTRALIA. OVERVIEW OF ABORIGINAL ROCK ART. Pleistocene (paleolithic) art. USE OF PIGMENT. PLEISTOCENE FINGER WALL MARKINGS (FINGER FLUTING, MACARONI MOTIF(S). INCISED BOULDERS. ROCK FEATURES: STONE ARRANGEMENTS. LIMESTONE CAVES. CIRCLE MOTIF(S). PANARAMITEE STYLE. DIRECT DATING. CUPULES. ETHNOGRAPHY. MIGRATIONS. ABRADED GROOVES. WARDAMAN PEOPLE. LIGHTNING BROTHERS. ARCS, CRESCENTS, BOOMERANG, ANIMAL TRACK, FACES MOTIF(S). HAND STENCILS. UNIVERSAL FORMS: PHOSPHENES, NEUROPSYCHOLOGY, (ARCHETYPE) QUINKAN MOTIF(S). ROCK ART SEQUENCES. X-RAY STYLE. BRADSHAW FIGURES. WANDJINA FIGURES. DREAMING TRACKS: THE RAINBOW SERPENT (snake). SHIP (BOAT) MOTIF(S). HISTORIC ROCK ART.

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Floss, Harald, 2015. "The Start of Art" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbora Puta and Soukup Vaclav, eds., 123–129, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Grotte Chauvet, France, Swabian Alb, Germany. Europe. Paleolithic art. Origins of art. mobiliary (portable) art, cave art, music.

LMRAA.

Floss, Harald, 2017 (March). "Same as It Ever Was? The Aurignacian of the Swabian Jura and the Origins of Palaeolithic Art" in *Quaternary International* (1–2): n.p.

Swabian Jura (Swabian Alps), Baden-Württemberg, Germany. Europe. Paleolithic art. Aurignacian. Mobiliary (portable) art.

Abstract: "The Aurignacian of the Swabian Jura constitutes a key region for the understanding of the behaviour of the first populations of modern humans in Europe. The region has yielded works of figurative art and musical instruments that are among the oldest in the world. The objects are evidence for the existence of a new type of society distinct from those known in previous phases of human prehistory. This article highlights the innovations intrinsic to the beginning of the Upper Palaeolithic and contests the idea of a gradual evolution, which erodes the clear distinction between the Middle Palaeolithic and the Upper Palaeolithic at some point in the transition."

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Europe. Paleolithic art. Aurignacian. Conference papers.

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Pech-Merle, Cabrerets, Quercy, Lot, France. Europe. Paleolithic art. Abbe Lemozi.

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France. Spain. Europe. Abstract sign motif(s). Paleolithic art.

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Asturias, Spain. Europe. Paleolithic art.

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Cuevas de La Lluera, Asturias, Spain. Europe. Paleolithic art.

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Cantabria, Spain. Europe. Paleolithic art. Aurignacian. Open air sites. Sanctuaries.

Abstract: "The archaeological contextual interpretation of the Cantabrian exterior "sanctuaries" with deep engravings is considered in this article. The technical, stylistic, composite and topo -iconographical characteristics of these engravings are divided into two chronologically successive groups: The first Is Aurignacian and the later one Gravettian-Solutrean. Some of the implications regarding the wall organization in the Aurignacian epoch are analysed as well as the exterior, interior and aniconic-iconic successions. The possible guidelines of topographical selection and their significance. One of these exterior "sanctuaries"~ the rockshelter of La Viña, contains an Aurignacian level dating from 36500+750 B.P. (Ly 6390, carbonized wood) and various levels of practically all the main divisions of the Upper Palaeolithic."

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SANTO ADRIANO SHELTER, SANTO ADRIANO DE TUNON, RIVER TRUBIA, ASTURIAS, CANTABRIAN REGION, SPAIN. EUROPE. PALEOLITHIC PETROGLYPHS SITUATED IN A SHALLOW ROCK SHELTER. DOUBLE BOVID, BOVID, IBEX and DEER MOTIF(S).

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Asturias, Spain. Europe. Paleolithic art. Archaeological context. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

Abstract: "In Asturias, some sites with Palaeolithic Art had offered numeric datations, obtained by 14C AMS, from the aurignacian and gravettian times. For a better interpretation, depending on the case, those datations are confronted with the results of an electronic microscope study, the deducible arguments from the parietal and archaeological contexts, and from the style of the dated subjects. It is show the problems in the sampling protocol from 14C AMS."

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Asturias, Spain. Europe. Paleolithic art. Direct dating. C14-SMA. Carbon sample: conventional pretreatment with AMS radiocarbon dating.

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Iberian Peninsula, Spain. Europe. Paleolithic art. Chronology. Geography.

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Iberia, Spain. Europe. Paleolithic art. Aurignacian.

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Santo Adriano, Tunon, Asturias, Spain. Europe. Paleolithic art. Open air. Gravettian. Solutrean. Chronology. Territory.

Abstract: “In this work it’s announced the unpublished external rock carvings of Santo Adriano cave (Tuñón, Asturias), which are compared with other carvings of the same kind that are present in the Cantabrian Region, over a territorial strip of 220 km between the western Nalon river and the eastern Asón river basins.”

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Asturias, Spain. Europe. Paleolithic art. Direct dating. 14C AMS dates.

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Abri de Entrefoces, Las Caldes, La Lluera I, La Vina, Val de Nalon, and Val de Sella, Asturias, Spain. Europe. Paleolithic art. Mobiliary (portable) art.

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Europe. Paleolithic art. Direct dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

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Cueva del Toro, Malagena, Spain. Europe. Paleolithic art.

Abstract: "Durante el año de 1969, M. Giménez Gómez trabajó conocimiento con un vecino de la localidad de Benalmádena, quien le refirió que un individuo extranjero venía subiendo a la cueva del Toro donde, al parecer, realizaba trabajos de prospección. Nuestro informante no sabía la localización exacta de la cueva, aunque con tal nombre era conocida de antiguo en el pueblo, sin que se tuvieran noticias de que hubiera sido explorada concienzudamente por nadie."

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Grotte du Renard, Haute-Normandie, Seine Maritime, Orival, France. Europe. Paleolithic cave art. Incised lines, traces of paint.

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Chauvet Cave, Vallon-Pont-d'Arc, Ardeche, France. Europe. Paleolithic cave painting. Fauna. Paleobiology. Anthropozoology.

Abstract: "Traces due to fréquentation by animals are many and varied in the Chauvet cave (bones, beds, prints and other marks on the ground, scratches and polished areas on the walls); they overlap evidence of human activity (hearths, art work, the manipulation of bones). The cave bear (Ursus spelaeus) is the emblematic animal in this cavity: traces are omnipresent throughout the galleries. The faunal list is only apparently varied (9 species of carnivorous animals, 5 of ungulates), as the cave bear represents 99% of the identified palaeontological remains. The presence of other cave-loving Carnivora (Canis lupus, Crocuta crocuta, Vulpes vulpes) does nonetheless raise interesting taphonomic and anthropozoological issues (chronology of the Carnivora- Ungulata-Human relationship). Over 3700 remains of cave bear bones belonging to 190 individuals are scattered on the ground in various sectors of the cavity. An inventory of the large fauna of the Pleistocene era is presented here, set in different contexts (palaeo-biological: traces of the bears' activities; anthropic: relationships between the bears and Palaeolithic populations; and abiotic: the action of natural agents) in order to outline a chronological pattern of animal occupation phases in the cave."

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Conservation and preservation. Tourism.

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El Macizo de Ardines, Ribadesella, Asturias, Spain. Europe. Paleolithic art. Cave geomorphology.

LMRAA.

Francis, Julie E., 2001. "Style and Classification" in *Handbook of Rock Art Research*, David S. Whitley, ed., 221–244, Alta Mira Press, Walnut Creek, Lanham, New York, Oxford.

World. Western Great Basin, Eastern Great Basin, United States. North America. Europe. "Style is assumed to be unique or peculiar to a period of a culture, and in a given culture or epoch of culture, there is only one style or a limited range of styles". Classification. Critique of Baumhoff and Heizer and of Schaafsma. "In short, there is no way to objectively define style or to ensure that different investigators weigh the different criteria in a similar manner." Paleolithic rock art. Typology. Alternative classification procedures. Identification of attributes of rock art and rock art sites which can be consistently described by different investigators. Design elements. Descriptive types. Traditions.

LMRAA.

Franklin, Natalie, 2013 (November). "Novedades de Arte Rupestre de Australia: Perspectivas de la Investigaciones Recientes, Administracion y Conservacion" in *Boletin de Sociedad de Investigacion del Arte Rupestre de Bolivia*, (27): 24–31, Sociedad de Investigacion del Arte Rupestre de Bolivia (SIARB), La Paz, Bolivia. ISSN: 1017-4346.

Australia. Aboriginal rock art. Pleistocene (paleolithic) art. Cultural resource management. Conservation and preservation.

LMRAA.

Franklin, Natalie R. and Habgood, Phillip J., 2015 (June). "The Venus of Hohle Fels and Mobiliary Art from Southwest Germany" in *EXPRESSION: Quaterly e-Journal of Atelier in Cooperation with UISPP_CISNEP International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples*, (8): 69–72, Atelier Editions, Capo di Ponte, Italy. ISSN: 2499-1341.

<http://www.atelier-etno.it/e-journal-expression/> (accessed on 3 April 2016).

Hohle Fels, southwest Germany. Europe. Paleolithic art. Aurignacian. Venus of Hohle Fels. Figurine. Mobiliary (portable) art. Cicatrices.

Internet.

Franklin, Natalie R. and Habgood, Phillip J., 2015 (November). "Representation of Scarification on the Venus of Hohle Fels" in *Rock Art Research* 32(2): 231–233, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Hohle Fels Cave, Swabian Region, southwest Germany, Europe. Venus of Hohle Fels. Mobiliary (portable) art: figurine. Scarification motif(s). Paleolithic art.

LMRAA.

Freeman, L. G., 1978. "Mamut, Jabalí y Bisonte en Altamira: Reinterpretaciones Sugeridas por la Historia Natural" in *Curso de Arte Rupestre Paleolítico*, 157–180, Universidad Internacional Menéndez Pelayo: Universidad de Zaragoza, ISBN: 84-600-1177-1.

Altamira, Santander, Spain. Europe. Paleolithic art. Mammoth, wild boar, bison motif(s).

Dialnet.

Freeman, L. G., 1984. "Techniques of Figure Enhancement in Paleolithic Cave Art" in *Francisco Jordá: Oblata: Scripta Praehistorica*, Francisco Javier Fortea Pérez, coord., 209–232, Universidad de Salamanca, Ediciones Universidad de Salamanca, ISBN: 84-7481-305-0.

Europe. Paleolithic art. Artistic techniques.

Dialnet.

Freeman, L.G., 1987. "Techniques of Figure Enhancement in Paleolithic Cave Art" in *Altamira Revisited and Other Essays on Early Art* 99–128, Institute for Prehistoric Investigations; Centro de Investigación y Museo de Altamira, Chicago & Santander. ISBN-10: 845056106X ISBN-13: 978-8450561067.

Altamira, Spain. Europe. Paleolithic cave paintings. Figure enhancement. Composition. Perception. Rock feature incorporation.

LMRAA.

Freeman, L.G., 1987. "Meanders on the Byways of Paleolithic Art " in *Altamira Revisited and Other Essays on Early Art*, 15–66, Institute for Prehistoric Investigations; Centro de Investigación y Museo de Altamira, Chicago & Santander. ISBN-10: 845056106X ISBN-13: 978-8450561067.

Europe. Paleolithic art. Rock art studies.

LMRAA.

Freeman, L.G., 1992. "Seres, Signos y Sueños: La Interpretación del Arte Paleolítico" in *Espacio, Tiempo y Forma. Serie I, Prehistoria y Arqueología*, vol. 5: 87–106, Universidad Nacional de Educación a Distancia (UNED): Facultad de Geografía e Historia, ISSN: 1131-7698.

Europe. Paleolithic art.

Dialnet.

Freeman, L.G., 1994. "The Many Faces of Altamira" in *Ejemplar Dedicado a: Arte Paleolítico Complutum*, vol. 5: 331–342, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164335> (accessed on 1 December 2011).

Altamira, Santander, Spain. Europe. Paleolithic art. Researcher bias. Rock art studies.

Abstract: "This paper tries to explore some dimensions of the uses of the past in the present. The discovery and validation of Altamira serves as an example of how myths and beliefs have conditioned the research about the most important assemblages of Palaeolithic art. Professionals should be prepared to recognise how their interpretations are mediated by their own background."

Biblio, Dialnet.

Freeman, L.G., 2005. "Cuevas y Arte: Ritos de Iniciación y Trascendencia" in *El Significado del Arte Paleolítico*, J.A. Lasheras Corrucho & J. González Echegaray, dirs., 247–262, Ministerio de Cultura, Museo de Altamira, Santander, Spain.

Europe. Paleolithic art. Initiation. Transcendence.

IIA.

Freeman, L.G., Bernaldo de Quiros, F. and Ogden, J., 1987. "Animals, Faces and Space at Altamira: A Restudy of the Final Gallery ('Cola de Caballo')" in *Altamira Revisited and Other Essays on Early Art*, 179–247, Institute for Prehistoric Investigations; Centro de Investigación y Museo de Altamira, Chicago & Santander. ISBN-10: 845056106X ISBN-13: 978-8450561067.

Altamira, Santander, Spain. Europe. Paleolithic art. Animal, face motif(s). Spatial analysis.

IIA, LMRAA.

Freeman, L.-G. and Gonzalez Echegaray, J.G., 2001. *La Grotte d'Altamira*, 151 pgs, La Maison des Roches, Paris, France. ISBN-10: 2912691125 ISBN-13: 978-2912691125.

Altamira, Santander, Spain. Europe. Paleolithic cave paintings.

Biblio, RASNW3.

Freeman, L.G., Gonzalez Echegaray, J., Bernaldo de Quiros, F. and Ogden, J., 1987. *Altamira Revisited and Other Essays on Early Art*, 250 pgs, Institute for Prehistoric Investigations; Centro de Investigación y Museo de Altamira, Chicago & Santander. ISBN-10: 845056106X; ISBN-13: 978-8450561067.

Altamira, Spain. Europe. Paleolithic cave paintings.

AMAZON, Melvyl (UCB Anthropol: Call No: GN784.3.A6 F73 1987:).

Freeman, L.G., Gonzalez Echegaray, J., Bernaldo de Quiros, F. and Ogden, J., 1987. "Altamira Revisited: First Steps in a New Investigation" in *Altamira Revisited and Other Essays on Early Art*,

67–97, Institute for Prehistoric Investigations; Centro de Investigación y Museo de Altamira, Chicago & Santander. ISBN-10: 845056106X ISBN-13: 978-8450561067.

Altamira, Spain. Europe. Paleolithic cave paintings.

AMAZON, *Melvyl* (UCB *Anthropol*: Call No: GN784.3.A6 F73 1987:).

Freeman, Paul, 1987 (July). “Altamira” in *Bay Area Rock Art News* V(I): 7–8, Bay Area Rock Art Research Association, San Francisco, California.

ALTAMIRA, SPAIN. EUROPE. PALEOLITHIC CAVE PAINTINGS. DESCRIPTION OF THE SITE.

LMRAA.

Freeman, Paul, 1992 (January). “A Sanctuary in the Calanques” in *Bay Area Rock Art News* X(I): 1–3, Bay Area Rock Art Research Association, San Francisco, California.

(Cosquer Cave) CALANQUES, MARSEILLES, FRANCE, EUROPE. PALEOLITHIC CAVE ART DISCOVERED GROTTO ACCESSED FROM FIFTY FEET BELOW SEA LEVEL ON THE FRENCH MEDITERRANEAN COAST. REVIEW OF LECTURES BY JEAN CLOTTES TO UC BERKELEY, AND TO BARARA AT HOME OF LEIGH MARYMOR.

LMRAA.

Freeman, Paul, 1992 (September). “Spelunking in the Ariege” in *Bay Area Rock Art News* X(II): 1–3, Bay Area Rock Art Research Association, San Francisco, California.

PYRENEES MOUNTAINS, ARIEGE RIVER, SOUTHERN FRANCE, EUROPE. BEDEILAC. NIAUX GROTTO. MAS D’AZIL. LE PORTEL. GARGAS, GARRONE VALLEY. AURIGNAC. PALEOLITHIC CAVE ART SITE DESCRIPTIONS. FREEMAN VISIT.

LMRAA.

Freeman, Paul, 2006 (September). *Videos of Rock Art Field Trips: I. International Sites*. 19. Portugal: IFRAO in Lisbon, Foz Coa Archaeological Park, 9/06 Paul Freeman Collection, Bay Area Rock Art Archive, 34 minutes, Bancroft Library, University of California, Berkeley, California.

Lisbon, Sintra, Estoril (Caves of Alapraia), Combra, Porto, Douro Valley, Foz Coa Archaeological Park, Visit to Museu Egas Moniz in Avanca, near Aveiro, Portugal. Europe. IFRAO Conference. Open air Paleolithic sites.

UCB.

Freeman, Paul, 2006 (December). “Val do Coa Archaeological Park” in *Bay Area Rock Art News* XXIV(2): 1–2, Bay Area Rock Art Research Association, San Francisco, California.

Val do Coa Archaeological Park, Coa River, Douro River, Portugal. Europe. Open air paleolithic art sites.

LMRAA.

Freund, G., 1957. “L’Art Aurignacien en Europe Centrale” in *Bulletin de la Société Préhistorique de l’Ariège* 12: 55–78, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Central Europe. Paleolithic art. Aurignacian.

IIA.

Fritz, Carole, 1997. “Vers une Reconstitution des Procédés Artistiques Magadaléniens: Contribution de l’Analyse Microscopique dans le Domaine de l’Art Mobilier” in *Trabajos de Prehistoria* 54(2): 43–60, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

France. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian. Microscopic analysis. Artistic process. Engraved bone.

Abstract: “A partir del postulado de que el proceso de realización de un objeto del arte mueble magdalenense tiene una cierta tradición técnica que puede expresar valores cognitivos y culturales, este trabajo se orienta hacia la percepción de las técnicas de grabado en hueso. El análisis de 90 objetos del sudoeste de Francia ha puesto en evidencia gestos que se

repiten en este proceso y «fórmulas» gráficas que no parecen características de grupos locales o regionales. No existe un estilo técnico propio de L'Ariège o de la Gironde. Los Magdalenienses parecen tener un fondo técnico común.”

Dialnet.

Fritz, C., 1999. *La Gravure dans l'Art Mobilier Magdalénien: Du Geste a la Representation Documents d'Archeologie Francaise*, (75), Editions de la Maison des Sciences de l'Homme, Paris, France.

France. Europe. Mobiliary (portable) art. Paleolithic art. Magdalenian.

RASNW2.

Fritz, C., 1999. “Towards the Reconstruction of Magdalenien Artistic Techniques: The Contribution of Microscopic Analysis of Mobiliary Art” in *Cambridge Archaeological Journal* 9(2): 189–208, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

Europe. Paleolithic art. Mobiliary (portable) art. Microscopic analysis.

IIA.

Fritz, C., 2014. “Techniques of Palaeolithic Art” in *Encyclopedia of Global Archaeology*, Claire Smith, ed. Archaeology of Art, J. McDonald, I. Domingo, D. Fiore, and T. Heyd, eds., 7244–7246, Springer, New York, New York. ISBN: 978-1-4419-0426-3.

Paleolithic art.

Biblio.

Fritz, Carole, 2017 *L'Art de la Préhistoire, L'Art et les Grandes Civilisations*, 626 pgs, Citadelles & Mazenod. ISBN-10: 285088717X; ISBN-13: 978-2850887178.

France. Spain. Europe. North America. South America. Australia. Asia. World. Paleolithic art. In French. Beautiful photo essay.

Amazon.fr.

Fritz, C., Fosse, Ph., Tosello, G. and Azema, M., 2011. “Ours et Lion: Reflexion sur la Place des Carnivores dans l'Art Paleolithique” in *Prédateurs dans tous Leurs Etats. Évolution, Biodiversité, Interactions, Mythes, Symboles. Actes des XXXIe Recontres Internationales d'Archeologie et Histoire d'Antibes*, Oct. 2010, 2011, J.-P. Brugal, A. Gardeisen and A. Zucker, dirs, 299–318, Editions APDCA, Association pour la Promotion et la Diffusion des Connaissances Archéologiques, ISBN-10: 2904110518 ISBN-13: 978-2904110511.

Europe. Paleolithic art. Bear, lion, carnivore motif(s).

Biblio, Internet.

Fritz, C., Lenssen-Erz, T., Sauvet, G., Barbaza, M., Lopez Montalvo, E., Tosello, G. and Azema, M., 2013. “L'Expression Narrative dans les Arts Rupestres: Approches Theoriques” in *Les Arts Rupestres: Premières Images Narratives*, M. Azema, ed. Les Dossiers de Archéologie, (358): 38–45, Editions Faton, Dijon, France. ISSN: 1141-7137.

Narrative. Paleolithic art.

RASNWW, Biblio.

Fritz, Carole, Menu, Michel, Tosello, Gilles and Walter, Philippe, 1993. “La Gravure sur Os au Magdalénien: Etude Miroscopique d'une Côte de la Grotte de la Vache Commune d'Alliat, Ariège” in *Bulletin de la Société Préhistorique Française* 90(6): 411–425, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1993_num_90_6_9671 (accessed on 8 October 2011).

Grotte de la Vache Commune, Alliat, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Bone. Flint.

Abstract: “For several years research on mo- biliary artefacts from the Paleolithic has been following a new path where the artist engraver's behaviour is more involved. We do believe that the engravings, and the information which may be

associated with them, help us visualise the links between the artist's hand, the tool he used, and the line of the engraved figure. Our present work consists in the study of the techniques of engraving on bone based on good knowledge of the different materials involved (bone and flint). The aim of such research is to look for macromorphological singularities of the lines, to re-discover the hand of the engraver through them: all things that bear witness to the artist's know-how."

Persee.

Fritz, C. and Tosello, G., 1999. "Nouveau Regard sur la Grotte Ornee de Marsoulas" in *Bulletin de la Société Préhistorique Ariège-Pyrénées* 54: 83–116, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Grotte de Marsoulas, Haut-Garonne, Pyrénées, France, Europe. Paleolithic art.
RASNW2.

Fritz, Carole and Tosello, Gilles, 2004. "Marsoulas: Une Grotte Ornée dans son Contexte Culturel" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001)*, M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, Éditions Eraul, Universite de Liege, Liege, Belgium.

Grotte de Marsoulas, Haut-Garonne, Pyrénées, France, Europe. Paleolithic art.
Internet

Fritz, Carole and Tosello, Gilles, 2004. "Grotte Chauvet-Pont d' Arc: Approche Structurale et Comparative du Panneau des Chevaux" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001)*, M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, Éditions Eraul, Universite de Liege, Liege, Belgium.

Grotte Chauvet-Pont d' Arc and Chevaux, France. Europe. Paleolithic art.
Internet

Fritz, C. and Tosello, G., 2005. "Entre Perigord et Cantabres: Les Magdaleniens de Marsoulas" in *Territories, Deplacements, Mobilite, échanges Durant la Prehistoire. Terre et du Hommes du Sud*, J. Jaubert and M. Barbaza, eds., 311–327, Editions du Comite des Travaux Historique et Scientifiques, Paris, France.

Grotte de Marsoulas, Haut-Garonne, Pyrénées, France, Europe. Paleolithic art. Magdalenian.
RASNW4.

Fritz, Carole and Tosello, Gilles, 2007 (November–December). "La Grotte de Marsoulas (Pyrénées)" in *Les Grottes Ornées en France Les Dossiers de Archéologie* (324): 20–29, Editions Faton, Dijon, France. ISSN: 1141-7137.

Grotte de Marsoulas, Haut-Garonne, Pyrénées, France, Europe. Paleolithic art.

Abstract: "Située au cœur des Pyrénées, accessible et de découverte ancienne, Marsoulas n'en demeure pas moins une grotte en grande partie inédite. Depuis une dizaine d'années, la reprise de l'étude du site a permis d'accroître considérablement la connaissance du décor pariétal et du contexte archéologique, tout en précisant les liens avec d'autres régions, aux débuts du Magdalénien pyrénéen."

internet, RASNW4.

Fritz, Carole and Tosello, Gilles, 2007 (March). "The Hidden Meaning of Forms: Methods of Recording Paleolithic Parietal Art" in *Advances in the Study of Pleistocene Imagey and Symbol Use, Part II Journal of Archaeological Method and Theory*, vol. 14(1): 48–80, Springer, ISSN: 1072-5369 (print version) ISSN: 1573-7764 (electronic version).

Europe. Paleolithic cave art.

Abstract: "There are many restrictions placed on researchers studying Paleolithic Cave art due to the constraints of conservation that limit direct contact with the original works. This paper discusses how recent advances in technology have revolutionized the study and interpretation of Paleolithic cave art. The interpretation of Paleolithic symbolic

systems is a complex process and hypotheses must be applied to cave art with the greatest of precision. A detailed analysis of the painted or engraved surfaces leads to a greater understanding of both the techniques employed and the actual sequence in which parietal compositions were executed. By unlocking the creative process followed by Upper Paleolithic artists we are able to glimpse the artist's motivations and to understand a portion of the art's hidden meaning."

Internet, Biblio.

Fritz, Carole and Tosello, Gilles, 2009. "Le Tuc d'Audoubert et sa Place dans la Culture Magdalénienne" in *Le Sanctuaire Secret des Bisons. Il y a 14,000 Ans dans la Caverne du Tuc d'Audoubert*, 349–392, Editions d'Art Somogy and Louis Bégouën Association, Paris, France. ISBN: 978-27572-0203-6.

Tuc d'Audoubert, France. Europe. Figurative and nonfigurative themes. Animals, signs, bison, indeterminate motif(s). Engravings. Clay Modelling. Paleolithic art. Magdalenian.

LMRAA.

Fritz, C. and Tosello, G., 2010. "L'Art des Cavernes: Une Quete Toujours Renouvelee" in *Museum de Toulouse et l'Invention de la Prehistoire*, François Bon, Sébastien Dubois, Marie-Dominique Labails, dirs. Editions du Museum d'Histoire Naturelle de Toulouse, 131–143, Toulouse, France. ISBN-10: 2906702188. ISBN-13: 978-2906702189.

Europe. Paleolithic art.

Biblio, Internet.

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Grotte de Marsoulas, Haut-Garonne, Pyrénées, France, Europe. Includes DVD by M. Azema. Tracings. Paleolithic art.

Biblio, RASNWW, LMRAA.

Fritz, Carole and Tosello, Gilles, 2015 (May). "Grotte Chauvet: Le Decouverte qui a Reecrit Histoire de l'Art" in *La Recherche* 499: 29–31, Sophia Publications.

Chauvet Cave, Pont-d'Arc, Ardeche, France. Europe.

Biblio, Internet.

Fritz, C. and Tosello, G., 2015. "Du Geste au Mythe: Techniques des Artistes sur les Parois de la Grotte Chauvet-Pont-d'Arc" in *Aurignacian Genius: Art, Technology and Society of the First Modern Humans in Europe*, Symposium International, New York Avril 2013, White, R. Bourrillon and V. Dubois, eds., 287–321, New York University, New York.

Grotte Chauvet-Pont-d'Arc, Ardeche, France. Europe. Paleolithic art. Technique. Myth.

Biblio.

Fritz, Carole, Tosello, Gilles, Azéma, Marc, Moreau, Olivier, Perazio, Guy and Péral, José, 2010. "Restauration Virtuelle de l'Art Pariétal Paléolithique: Le Cas de la Grotte de Marsoulas" in *In Situ: Revue de Patrimoines* 13, ISSN: 16307305.

Grotte de Marsoulas, Haut-Garonne, Pyrénées, France, Europe. Documentation. 3D digital recording. Paleolithic art. Cultural resource management. Conservation and preservation. Virtual restoration.

Abstract: "The techniques of 3D scanning are being applied in prehistoric caves and rock-shelters with increasing success. 3D imaging can even help restore the paintings of caves damaged by weathering or by human interventions (graffiti). For the first time, the 'virtual restoration' of a decorated gallery was undertaken in the cave of Marsoulas. This operation required the combination of 3D technology with the results of the scientific study of the site and the decorated walls."

Internet.

Fritz, Carole, Tosello, Gilles, Begouen, Robert, Clottes, Jean, Faist, Françoise, Pastoors, Andreas, Fosse, Philippe, Langlais, Mathieu and Lacombe, Sebastien, 2009. "Le Tuc d'Audoubert: Une Vue d'Ensemble" in *Le Sanctuaire Secret des Bisons. Il y a 14,000 Ans dans la Caverne du Tuc d'Audoubert*, 307–348, Editions d'Art Somogy and Louis Bégouën Association, Paris, France. ISBN: 978-27572-0203-6.

Tuc d'Audoubert, France. Europe. Figurative and nonfigurative themes. Animals, signs, bison, indeterminate motif(s). Engravings. Clay Modelling. Paleolithic art. Magdalenian.

LMRAA.

Fritz, C., Tosello, G. and Conkey, M.W., 2016. "Reflections on the Identities and Roles of the Artists in the European Paleolithic Societies" in *Journal of Archaeological Method and Theory* 23(1): 149–187, Springer, ISSN: 1072-5369 (print version); ISSN: 1573-7764 (electronic version).

Europe. Paleolithic art. Authorship. Gender. Apprenticeship. Imitation. Invention.

Abstract: "In an attempt to introduce concerns with social identities into the discussion and understanding of the making of what we call Paleolithic art, this article considers issues of gender, skill, apprenticeship, and tradition. We note that, as in every period of history, Paleolithic art can be seen as embedded in the society that studies it. Over the last 20 years, the research attention given to women in Paleolithic societies has grown considerably, leading us to ask what could have been the roles of women in Paleolithic art. On what criteria could we base a determination of those roles or of other social identities that were likely part of the making and viewing of Paleolithic art? Thanks to our microscopic analysis of engravings, it is possible to identify the skill level and expertise of the artists and thus to address the question of apprenticeship and how these techniques were transmitted. We observe many similarities that allow us to group together various works of art, sometimes from very distant sites, which indicate a movement of ideas, objects, and people. Are we talking about "imitation"? How can we define an "invention" within a social context strongly bound by traditions?"

Internet.

Fritz, Carole, Tosello, Gilles, Perazio, Guy, Péral, José and Guichard, Lionel, 2010. "Technologie 3D et Relevé d'Art Pariétal: Une Application Inédite dans la Grotte de Marsoulas" in *In Situ: Revue de Patrimoines* 13, ISSN: 16307305.

Grotte de Marsoulas, Haut-Garonne, Pyrénées, France, Europe. Documentation. 3D digital recording. Paleolithic art.

Abstract: "The third dimension always constitutes a major difficulty in the study of the Palaeolithic cave art. At the Marsoulas cave (Haute-Garonne), a 3D scan operation was undertaken in keeping with various constraints in terms of time and space which the site imposes on the research. The 3D scan emerges as a new way of improving on the initial phase of plotting prehistoric paintings, and can subsequently facilitate their final mode of restitution."

Internet.

Fritz, Carole, Tosello, Gilles and Pinçon, Geneviève, 1996. "Les Gravures Pariétales de la Grotte de Gourdan (Gourdan-Polignan, Haute-Garonne)" in *Pyrénées Préhistoriques: Arts et Sociétés: Actes du 118e Congrès National des Sociétés Historiques et Scientifiques*, [Commission de Pré- et Protohistoire, Pau, 25–29 October 1993], Henri Delporte and Jean Clottes, eds., 381–402, Les Editions du CTHS, Paris, France. ISBN: 2735503291 9782735503292.

Grotte de Gourdan, Gourdan-Polignan, Haute-Garonne, France. Europe. Paleolithic art.

Internet.

Fritz, C., Tosello, G. and Sauvet, G., 2007. "Groupes Ethniques, Territoires, Echanges; la 'Notion Defrontière' dans l'Art Magdalénien" in *Frontières Naturelles et Frontières Culturelles dans les Pyrénées Préhistoriques. Fronteras Naturales y Fronteras Culturales en los Pirineos Prehistóricos*, 165–181, PubliCan—Ediciones de la Universidad de Cantabria, Santander, Spain.

Pyrenees. Europe. Paleolithic art. Magdalenian.

Biblio.

Fritz, Carole, Willis, Mark D. and Tosello, Gilles, 2016. "Reconstructing Paleolithic Cave Art: The Example of Marsoulas Cave (France)" in *Journal of Archaeological Science: Reports* 10: 910–916, Elsevier, ISSN: 2352-409X.

<http://dx.doi.org/10.1016/j.jasrep.2016.05.012> (accessed on 28 January 2017).

Marsoulas Cave, Haute Garonne, France. Europe. Paleolithic art. Documentation. Photogrammetry. 3D modelling.

Abstract: "3D technologies are now widely applied in the study of decorated caves and rockshelters because they provide unique volumetric representations of the art. In the cave of Marsoulas (Haute-Garonne, France), which has engravings and paintings which date to approximately 17,000 BP, 3D modeling and other image processing techniques have been combined into an analytical system of documentation that addresses the unique challenges and questions that this site presents to researchers. 3D modeling is used as a new tool for producing easily understandable graphic renderings of the cave walls (essential for interpretation), while also creating a publically accessible reconstruction of the cave art and its environment."

Worldcat.org.

Frolov, B.A., 1977. "Numbers in Paleolithic Graphic Art and the Initial Stages in the Development of Mathematics [Part 1]" in *Soviet Anthropology and Archaeology* 16(3–4): 142–166, Taylor & Francis Online.

<http://www.tandfonline.com/doi/abs/10.2753/AAE1061-1959160304142> (accessed on 10 September 2017).

Europe. Paleolithic art. Mathematics. Counting.

Abstract: "A year was counted when the moon had returned to the full for the tenth time: that number was then in great honor, whether because that is the number of the fingers by which we are wont to count, or because a woman brings forth in twice five months, or because the numerals increase up to ten, and from that we start a fresh round."

TFO.

Frolov, B.A., 1978. "Numbers in Paleolithic Graphic Art and the Initial Stages in the Development of Mathematics [Part 2]" in *Soviet Anthropology and Archaeology* 17(1): 73–93, Taylor & Francis Online.

<http://www.tandfonline.com/doi/abs/10.2753/AAE1061-1959170173> (accessed on 10 September 2017).

Europe. Paleolithic art. Mathematics. Counting.

Abstract: "The concepts of number and figure were not taken from nowhere but only from the world of reality. The ten fingers on which people learned to count, i.e., to perform the first arithmetical operation, are anything you like except the product of the free intellect," wrote Engels. "In order to count, one must not only have objects to be counted but also possess beforehand the capacity, when considering these things, to abstract from all their properties other than number; and this capacity is the result of a long historical development based on experience" (Marx and Engels, vol. 20, p. 37)."

TFO.

Frolov, B.A., 1978. "Numbers in Paleolithic Graphic Art and the Initial Stages in the Development of Mathematics [Part 3]" in *Soviet Anthropology and Archaeology* 17(3): 41–74, Taylor & Francis Online.

<http://www.tandfonline.com/doi/abs/10.2753/AAE1061-1959170341> (accessed on 10 September 2017).

Europe. Paleolithic art. Mathematics. Counting.

Abstract: "The duration of all these phenomena - pregnancy, development, and life - should quite naturally be measured in periods. I call periods day and night, the month, the year, and the time spans measured by them, and in addition, lunar periods. Periods of the moon: the full moon, the new moon, and half-moons in the times between them; it is in accordance with them that combination with the sun takes place.... The moon is... like a second sun of smaller size, and this is why it takes part in all arisings and completions."

TFO.

Frolov, B.A., 1979. "Numbers in Paleolithic Graphic Art and the Initial Stages in the Development of Mathematics [Part IV]" in *Soviet Anthropology and Archaeology* 17(4): 61–113, Taylor & Francis Online.

<http://www.tandfonline.com/doi/abs/10.2753/AAE1061-1959170461> (accessed on 10 September 2017).

Europe. Paleolithic art. Mathematics. Counting.

Abstract: "One might also recall the remarkable characteristic of bracelet (no. 2) from Mezin, to which attention has already been drawn in the History of Mathematics in Our Country (vol. 1, p. 40), in connection with the repetition on its five rings of four zones of dashes, allowing us to assume that its maker knew how to count to 20 (the number of fingers and toes combined). If we consider that the number 14 (± 1 in some cases) is most often repeated in each zone, we obtain 20 halves of the lunar month, or 10 full lunar months (see Frolov, 1966, 1968). To ignore this aspect of the life of the ancients when trying to discover the sources of numbers means to present the processes of the birth of mathematical concepts in crude and truncated form. That is what Smith (1958, p. 11) did when, in citing the fragment quoted from Ovid's Fasti, he omitted the fourth stanza, which seemed to bear no relationship to the decimal system and finger counting."

TFO.

Fuentes, Oscar, 2010. "Les Représentations Humaines au Magdalénien en Poitou-Charentes" in *Préhistoire entre Vienne et Charente*. Hommes et Société du Paléolithique, J, Buisson-Catil et J. Primault, dirs. Ministère de la Culture Mémoire, (XXXVIII): 383–396, Ministère de la Culture, Paris, France. ISBN: 978-2-909165-92-9.

Poitou-Charente, France. Europe. Paleolithic art. Magdalénien.

Internet.

Fuentes, O., 2012. "Images de Soi au Magdalénien: Les Enjeux de la Représentation Humaine pour les Sociétés Paléolithiques - Territoires et Déplacements" in *L'Art Pleistocène dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, vol. LXV–LXVI, Book: 30–31, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Europe. Paleolithic art. Human motif(s).

Biblio, LMRAA.

Fuentes, Oscar, 2013. "The Depiction of the Individual in Prehistory: Human Representations in Magdalénien Societies" in *Antiquity* 87(338): 985–1000, Antiquity Publications, Ltd., ISSN: 0003-598X, 1745-1744.

<http://antiquity.ac.uk/ant/087/ant0870985.htm> (accessed on 14 June 2014).

France. Europe. Paleolithic art. Magdalénien. Human motif(s).

Abstract: "The Magdalénien stage of the Upper Palaeolithic is renowned for its 'art', both in the form of portable objects and of motifs and depictions on cave walls. Many of these portray animals, with human imagery playing a relatively minor role. Systematic analysis of human images from three separate zones of south-western France demonstrates that different styles of image were chosen by different communities. The evocative power of the human form, and the conceptual importance of the human image as a depiction of the self, highlights the significance of these Magdalénien representations. Particular attention is drawn to the realistic styles of portrayal employed in some parts of the region. This, it is argued, betokens the arrival of the individual, and the regional styles illustrate the presence of separate Magdalénien territories, occupied by communities that were in contact with one another but that chose different approaches to the human form as expressions of group identity."

Internet, RASNWV.

Fuentes, Oscar, 2013. "L'Approche des Identités Durant le Magdalénien Moyen: Le Rôle de "Marqueur Identitaire" des Représentations Humaines en Contexte "Lussac-Angles" et "Navettes"" in *Mensajes desde el Pasado. Manifestaciones Gráficas de las Sociedades Prehistóricas*, María Angeles Medina-Alcaide y Antonio J. Romero, coords. Pre-Actes, Colloque International "El Arte de las Sociedades Prehistóricas: III Encuentro Internacional de Doctorandos y Postdoctorandos", Nerja, 5–8 Décembre 2013, 27–32, Fundación de Servicios Cueva de Nerja, ISBN: 978-84-616-6941-7.

https://www.academia.edu/7645083/Laproche_des_identites_durant_le_Magdalénien_moyen_le_role_d_e_marqueur_identitaire_des_representations_humaines_en_contexte_Lussac-Angles_et_Navettes (accessed on 7/19/2014).

Lussac-Angles and Navettes, France. Europe. Paleolithic art. Magdalenian. Human motif(s). Mobiliary (portable) art. Identity markers.

Academia.edu.

Fuentes Rodriguez, Oscar Gonzalo, 2013. *La Forme Humaine dans l'Art Magdalénien et ses Enjeux: Approche des Structures Élémentaires de Notre Image et son Incidence dans l'Univers Symbolique et Social des Groupes Paléolithiques* Thèse de Doctorat en Anthropologie-Ethnologie-Préhistoire, vol. 2 vol.: 1275 pgs, Université de Paris I, Pantheon-Sorbonne, Paris, France.

Europe. Paleolithic art. Magdalenian. Human motif(s).

Abstract: "La figuration humaine au Paléolithique, moins présente que celle des animaux, nous renvoie à la manière dont les sociétés se pensaient. S'intéresser à ce corpus permet d'aborder des dialectiques de l'image variées, nous renvoyant autant aux mentalités sociales paléolithiques, mais aussi à la façon dont nous regardons ces images. Reposant sur une étude à la fois sur des critères graphiques et anatomiques (choix formels) avec des données extrinsèques (associations, technique) nous nous sommes efforcés d'analyser les représentations attribuées au Magdalénien du grand sud-ouest (Vienne-Aquitaine-Pyrénées). Après avoir discuté sur la manière d'identifier un être humain représenté, nous proposons un modèle de lecture de ces images afin de cerner des modes de représentation. L'objectif de cette analyse, est de tenter de voir si les « manières de se représenter » sont révélatrices des « manières de se penser » et par là même, exprimer des identités. La silhouette humaine dans l'art pourrait se révéler comme un marqueur identitaire pour ces sociétés. Replacées dans des problématiques de dynamiques territoriales, l'enjeu de ces images nous situe dans une discussion autour des constructions identitaires, ainsi que du rapport aux « autres » pendant le paléolithique."

RASNWV, Internet.

Fuentes, Oscar, 2014. "L'Approche des Identités au Magdalénien Moyen: Le Role de Marqueur Identitaire des Représentations Humaines en Contexte "Lussac-Angles" et "Navettes"" in *Sobre Rocas y Huesos: Las Sociedades Prehistóricas y sus Manifestaciones Plásticas*, María Ángeles Medina-Alcaide, Antonio Romero, Rosa Ruiz-Márquez, y José Luis Sanchidrián, (Coords.), 66–83, Fundación Cueva de Nerja y Universidad de Córdoba, Córdoba, Spain. ISBN: 978-84-617-2993-7.

https://www.researchgate.net/publication/275768398_L'approche_des_identites_au_magdalénien_moyen_le_role_de_marqueur_identitaire_des_representations_humaines_en_contexte_lussac-Angles_et_Navettes (accessed on 25 September 2017)

Lussac-Angles, Navette, France. Europe. Human motif(s). Paleolithic art.

Abstract: "The study of the human societies of the Palaeolithic leads us to investigate the behaviours of the human groups; and even though the scale of the study does not permit a detailed analysis, it is possible to discuss the social issues. The individual and the society of which he is part produce expressions of identity according to the «ontologies» that constitute the collective. The material and immaterial supports that follow from this place the group within territories (both geographic and symbolic) and constitute the identity. Palaeolithic art is an area of analysis that is favourable to studies of human cultures, because it materialises the moving identities of those Magdalenian groups that were perpetually changing. It is from this view point that we propose to study the identities of the Middle Magdalenian through their method of depicting the human body. We base ourselves on this period because research over the past thirty years has made it possible to define two « cultural facies », one called «Lussac-Angles» and the other « Shuttles ».The analysis of the human figures from the sites of the eastern Vienne, as well as those of the Garenne, enables one to put into perspective the different norms of depiction. Whereas in the context of Lussac-Angles, faces appear in profile, in a realistic style with anatomical details, those associated with a Shuttles context are only full-face, with simplified geometrical traits. Through a methodology of studying the human images and their placing in various contexts, we propose to see these depictions as the expression of the identity markers that materialise the relationships between individuals."

Academia.edu.

Fuentes, Oscar, 2017 (February 12). "The Social Dimension of Human Depiction in Magdalenian Rock Art (16,500 cal. BP–12,000 cal. BP): The case of the Roc-aux-Sorciers Rock-Shelter" in *Quaternary International* 430(Part A): 97–113, International Union for Quaternary Research, ISSN: 1040-6182.

<http://dx.doi.org/10.1016/j.quaint.2016.06.023> (accessed on 5 February 2017).

Roc-aux-Sorciers Rock-Shelter, France. Europe. Human motif(s). Paleolithic. Magdalenian.

Abstract: "The rock shelter of Le Roc-aux-Sorciers is one of the major Upper Palaeolithic sites of Europe, along with the caves of Chauvet and Lascaux. At the foot of the cliff of Le Roc-aux-Sorciers, from the 1930s onwards, the research carried out by Lucien Rousseau (1927–1933), S. de Saint-Mathurin (between 1947 and 1990), and then by G. Pinçon (since 1993) has led to a better understanding of this place that was occupied by hunter-gatherers 15,000 years ago. This is a rare example of an archaeological site that features a rich regular occupation (between 15,000 BP and 14,000 BP) attributed to the Middle Magdalenian associated with monumental parietal art. The sculpted frieze, an exceptional testimony to the artistic mastery of these peoples, contains—over a distance of almost 20 m—more than thirty animal and human depictions. The human figures, which are very prominent in this parietal art, make this place even more remarkable. The humans depicted on the shelter's wall and ceiling enable us to discuss these people's thought processes. The images pose the question of how these hunter-gatherers conceived the body, as well as the constructions of identity that may stem from that. In this article I propose to present a synthesis of the human depictions of Le Roc-aux-Sorciers and to analyse the role of these images in the occupation of the territory, and the inscription of the human groups in the landscape. It appears that, in the mechanisms of otherness of the ethnic groups of the Upper Palaeolithic, human depictions played an important role in the expression of identities."

Science Direct.

Fuentes, Oscar, Lenoir, Michel, Martinez, Marc and Welte, Anne-Catherine, 2017. "Les Représentations Humaines et Leurs Enjeux. Regards Croisés entre le Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) et le Roc-de-Marcamps (Prignac-de-Marcamps, Gironde)" in *L'Essor du Magdalénien. Aspects Culturels, Symboliques et Techniques des Facies a Navettes et a Lussac - Angles, Actes de la Seance de la Societe Prehistorique Francaise*, Besancon 17–19 Ottobre 2013, Camille Bourdier, Lucie Chehmana, Romain Malgarini et Marta Poltowicz-Bobak, dirs. Seances de la Societe Prehistorique Francaise, Vol. 8: 119–138, Societe Prehistorique Francaise, Paris, France. ISSN: 2263-3847; ISBN: 2-913745-67-9.

http://www.prehistoire.org/offres/file_inline_src/515/515_P_41921_58da210ae6ed2_9.pdf (accessed on 26 April 2017).

Angles-sur-l'Anglin, Vienne, Roc-de-Marcamps, Prignac-de-Marcamps, Gironde, France. Europe. Human motif(s). Paleolithic art. Magdalenian.

Abstract: "Le Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) and the le Roc-de-Marcamps (Prignac-et Marcamps, Gironde) are two key sites attributed to two distinct facies of the early Middle Magdalenian. Among their characteristics is a wealth of portable art, including a great number of human depictions which display some formal choices that it is interesting to put into perspective. Unearthed in the midst of intense occupations, it is possible to ask questions of these depictions in the light of their archaeological contexts, in relation to the other categories of vestiges of material culture. These aspects enable us to tackle the issue of the expression of social identity through the depiction of the human body. In this article we present an updated synthesis of the human figures present in these two sites, including some previously unpublished. Our questions concern the specificity and place of these images in the Characterisation and distinction of the facies of the Middle Magdalenian with navettes and sagaies of Lussac-Angles. Although within these two sites they are mostly depictions of faces separated from the body, the human figures are essentially drawn on stone supports, in profile and with numerous details at Le Roc-aux-Sorciers, whereas at Roc-de-Marcamps, they are mostly faces seen from the front, only on organic supports, and made up of simple geometric forms. Hence the human depictions appear to be clear markers of differentiation between the two facies of the early Middle Magdalenian that are present in Western France."

Academia.edu, Internet.

Fuentes, O., Pincon, G. and Vanroose, Ph., 2010. "Le Roc-aux-Sorciers, un Site Unique au Monde" in *La Revue de l'Histoire, Speciale Patrimoine* (58): 6–18, JCL Communication, ISSN: 1950-3946.

Roc-aux-Sorcier, Vienne, France. Europe. Paleolithic art.

Biblio, Internet.

Fullola, José María, Domingo, Ines, Román, Didac, García-Argüelles, María Pilar, García-Diez, Marcos and Nadal, Jorge, 2015. "Small Seeds for Big Debates: Past and Present Contributions to

the Palaeoart Studies from North-Eastern Iberia" in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 157–170, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Spain, north-eastern Iberia. Europe. Paleolithic art. History of research.

Internet.

Fullola i Pericot, Josep Maria, Vinas i Vallverdo, Ramon and Garcia Arguelles i Andreu, Pilar, 1990. "La Nouvelle Plaquette Gravee de Sant Gregori (Catalogne, Espagne)" in *L'Art des Objets au Paleolithique*, 1. L'Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 279–285, Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9.

Sant Gregori, Catalonia, Spain. Europe. Mobiliary (portable) art. Paleolithic art. Plaquette.

BARAMP, Biblio, Internet, LMRAA.

Fussman, Carl, Cosquer, Henri and Pellissier, Thierry, 1991 (December). "The Hand of Time: A Scuba Diver's Curiosity Opens a Watertight Door to 18,000 year Old Paintings in the South of France" in *Life* 14: 50(6), Life Magazine.

COSQUER CAVE, CALENQUE, FRANCE. EUROPE. PALEOLITHIC CAVE ART IN SUBMERGED CAVE.

INFOTRAC.

Gailli, Rene, 2002. *La Grotte de Niaux*, 33 pgs, C. Lacour, Nimes, ISBN: 2-8414-9021-1.

Niaux, Ariège, Haute Pyrenees, France. Europe. Paleolithic art.

RASNW3, Internet.

Gailli, Rene, 2003. *La Grotte Préhistorique de La Vache a Alliat*, 55 pgs, C. Lacour, Nimes, ISBN: 2-7504-0176-3.

La Vache, Alliat, France. Europe. Paleolithic art.

RASNW3, Internet.

Gailli, Rene, 2004. *La Grotte Préhistorique du Ker a Massat (Ariege)*, 84 pgs, C. Lacour, Nimes, ISBN: 2-7504-0181-X.

Ker a Massat, Ariège, France. Europe. Paleolithic art.

RASNW3, Internet.

Gailli, R. and Duhard, J.-P., 1996. "Les Représentations Humaines Pariétales de la Grotte Magdalénienne de Bédeilhac" in *Pyrénées Préhistoriques: Arts et Sociétés: Actes du 118e Congrès National des Sociétés Historiques et Scientifiques*, [Commission de Pré- et Protohistoire, Pau, 25–29 October 1993], Henri Delporte and Jean Clottes, eds., 403–414, Les Editions du CTHS, Paris, France. ISBN: 2735503291 9782735503292.

Bédeilhac, France. Europe. Paleolithic art. Magdalenian. Human motif(s).

Internet.

Gailli, Rene, 2006. *La Grotte Préhistorique de Bédeilhac*, 63 pgs, Lacour Editeur, ISBN-10: 2750412900, ISBN-13: 978-2750412906.

Bedeilhac, France. Europe. Paleolithic art.

Abstract: "René Gailli, préhistorien, historien, écrivain à ses heures responsable depuis des décennies des grottes préhistoriques de Bédeilhac et de La Vache en Ariège, nous présente cette année une plaquette sur la grotte de Bédeilhac, à l'occasion de la célébration du centenaire des premières découvertes de dessins et peintures paléolithiques dans les grottes des Pyrénées Ariégeoises. En effet, c'est en mars 1906 que furent vues par Edouard Harlé les premières traces rouges. L'Abbé Henri Breuil et le professeur Hugo Obermaier découvrirent la première peinture en Juillet de la même année. Deux mois plus tard, furent découverts les splendides dessins du Salon noir de la Grotte de

Niaux. *Cette plaquette n'est que l'avant-garde d'un ouvrage plus important concernant la grotte de Bèdeilhac, qui sera édité prochainement.*"

RASNW4, Internet.

Gailli, R., Pailhaugue, N. and Rouzaud, F., 1984. "Grotte de Bedeilhac" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 369–375, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Bedeilhac, Tarascon-sur-Ariege, Europe. Paleolithic cave art. Animal, bison, horse motif(s).

LMRAA.

Galeta, Patrik, Bruzek, Jaroslav and Laznickova-Galetova, Martina, 2014. "Is Sex Estimation from Handprints in Prehistoric Cave Art Reliable? A View from Biological and Forensic Anthropology" in *Journal of Archaeological Science* 45: 141–149, Elsevier, ISSN: 0305-4403.

<http://dx.doi.org/10.1016/j.jas.2014.01.028> (accessed on 6 April 2014).

Southern France. Europe. Paleolithic art. Handprint motif(s). Age and sex estimation. Reliability.

Abstract: "Estimation the sex of the creators of rock art scenes from handprints left in prehistoric caves has been of growing interest in archaeology in recent years. It has been suggested that both males and females were involved in symbolic activities, which has shaped the view of gender roles in prehistory. The experience from biological and forensic anthropology suggests, however, that using recent standards for the sex estimation of prehistoric handprints may be prone to errors. The aim of this study is to document the accuracy and reliability of sex estimation from handprints in a recent European sample and to assess the applicability of recent standards to the sex prediction of prehistoric artists. Our sample consists from 100 handprints of recent males and females from southern France. The sex of handprints is estimated by two discriminant functions using five direct measurements (DFdirect) and two indices (DFindex). The results showed that DFdirect correctly predicts sex in 92% of recent handprints but only about half the handprints can be classified with a certainty higher than 95%. The accuracy of DFindex is only 63% and cannot be successfully applied to sex estimation. We further suggest that the accuracy of both functions is overestimated due to the correct classification of handprints by chance and that especially DFindex is able to predict sex even in randomised datasets with no sexual differences. Finally, we demonstrate that both DFdirect and DFindex perform poorly when they are applied to population with hand size different from that used to derive them, i.e., that functions do not generalise across different populations and time periods. We argue that, given the lack of information about hand size in the population of prehistoric artists, recent attempts to estimate sex from handprints depicted in Palaeolithic cave art using morphometric data from recent populations is inevitably associated with unpredictable bias."

Internet.

Gálvez Lavín, Nerea and Cacho Toca, Roberto, 2010. "Hornos de la Peña" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 145–150, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Hornos de la Peña, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

Gamboa, Martin, 2012. "The Dilemma of 'Symmetry' in the Palaeolithic Parietal Art" in *Congresso Internacional da IFRAO 2009—Piauí / BRASIL FUMDHAMENTOS—Revista da Fundacao Museu do Homem Americano*, vol. IX: 1253–1258, Museu do Homem Americano, Piaui, Brazil. ISSN: 0104 351X.

http://www.fumdham.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

France. Europe. Paleolithic art. Leroi Gourhan. Symmetry. Rhythmic perception.

Abstract: "This exposition attempts to explore an enigmatic theme behind the well-known work of André Leroi-Gourhan. In one of his principal works on Palaeolithic parietal art, he declared the possibility that Palaeolithic artists practiced symmetry existence. In addition, he found that whether symmetry exists in Palaeolithic art depends on parietal art and not with mobiliary art. This significant discovery shows the distinct evolution and development of both arts. Leroi-Gourhan.s further works of research neither agree nor disagree with the existence of symmetry in Palaeolithic

art. However, Leroi-Gourhan stated that even if symmetry did not exist in Palaeolithic art, there was an equilibrium “rhythmical” perception between some Palaeolithic pictures.”

Internet.

Gangnat, Philippe, 1982. “Les Gammes de l’Art a l’Epoque Prehistorique” in *Gazette des Beaux Arts*, 1–6.

Lascaux, Montignac, Dordogne, France. Europe. Paleolithic cave art. Geometry. Art history.

ICOMOS.

Gárate Maidagán, D., 2001. “Breve Estudio Comparativo entre la Cronologia Estilistica y la Radiocarbonica en el Arte Rupestre Paleolitico” in *Nivel Cero. Revista de Arqueologia* 9: 27–37, Grupo Arqueológico Attica, Universidad de Cantabria, Santander, Spain. ISSN: 1134-0320.

https://revistanivelcero.files.wordpress.com/2012/08/nc9_2.pdf (accessed on 10 September 2017).

Europe. Paleolithic art. Chronology. Style. Radiocarbon dating.

IIA, Internet.

Gárate Maidagán, D., 2004. “Nuevas Investigaciones sobre el Arte Paleolitico de la Cueva de Arenaza (Galdames, Bizkaia)” in *Munibe* 56: 3–17, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/2004003017AA.pdf> (accessed on 27 November 2011).

Cueva de Arenaza, Galdames, Bizkaia, Basque Country, Spain. Europe. Paleolithic art. Anthropomorph, rectangular sign motif(s). Chronology.

Abstract: “The finding of new graphical evidences in the cave of Arenaza (Galdames, Biscay), concretely an anthropomorphous engraving and a red rectangular sign, contributes with a more complex and specific approach of the palaeolithic parietal set. They are two unpublished subjects in this cave whose comparison with similar evidences in the Cantabrian region allows to clarify the chronological attribution of the set.”

RASNW3, Internet, Refdoc.fr.

Gárate Maidagán, Diego, 2004. “État de la Recherche sur les Peintures a Tracé Ponctué dans les Grottes Ornées Paléolithiques de la Région Cantabrique” in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège* 59: 31–44, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Cantabria, Spain. Europe. Paleolithic art.

DialNet.

Gárate Maidagán, Diego, 2006. *Los Albores del Arte en las Encartaciones. Las Cuevas Decoradas de Polvorin, Venta de la Perra, Rincon y Arenaza*, 117 pgs, Museo de las Encartaciones.

<http://www.creap.fr/pdfs/Garate-albores-arte-Encartaciones-08.pdf> (accessed on 18 January 2013).

Polvorin, Venta de la Perra, Rincon and Arenaza, Basque Country, Spain. Europe. Paleolithic art. Museum exhibition catalog.

RASNW4, Internet, RASNW4.

Gárate Maidagán, Diego, 2006. *Analysis and Characterisation of the Rock Art in Caves with Animals Depicted by Dotted Painting. An Individual Pictorial Expression of the Cantabrian Upper Palaeolithic*, Phd Dissertation, Universidad de Cantabria, Spain.

Cantabria, Spain. Europe. Upper Paleolithic art. Animal motif(s). Dotted painting technique.

Abstract: “This thesis is a study of the rock art in caves with animals depicted by dotted painting, a specific pictorial expression of the Cantabrian region, within the context of the European Palaeolithic rock art. The existence of a series of painted caves, in which an unusual technical procedure to represent animals exhibiting similar stylistic characteristics occurs repeatedly, had already been considered in earlier works of general character at the beginning of the twentieth century. Since, findings have been made sporadically until the end of the century, by which time their number had increased considerably, reaffirming their narrow geographic relation with the Cantabrian region

although modifying slightly the distribution pattern and introducing some new features into the graphical pattern. Our objective has been to specify these sets within the parietal graphic activity of the Cantabrian pre-Magdalenian period, in particular in terms of stylistic variability and chronological use. It has been possible to verify the existence of some extremely homogeneous characteristics that affect specially the caves of the central-eastern Cantabrian region. Further, the chronological data point towards a graphic tradition that develops through time, at least from the Gravettian to the Solutrean period, at which time a process of technical and iconographic polarisation around the dotted painting technique and reindeer representations culminates. The existence of such a rigid graphical expression during such a long period of time implies a similar stable social substrate with deep cultural relations and a developed capacity for the transmission of the graphical codes established by the community."

Internet.

Gárate Maidagán, Diego, 2007. "El Proceso Gráfico de la Pintura Punteada Cantábrica: Hacia la Identificación de una Cadena Operativa Artística" in *Munibe* 58: 155–176, Sociedad de Ciencias de Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/2007155176AA.pdf> (accessed on 27 November 2011).

Cantabria, Spain. Europe. Paleolithic art. Gravettian - Solutrean. Dotted painting motif(s).

Abstract: "The approach to the artistic activity in the investigation of the Palaeolithic rock art raises diverse possibilities. In the last years, and mainly concerning the mobile art, it has been progressed in the reconstruction of the graphical operative chain. In this case, we discuss about the Cantabrian dotted paintings for which an exceptional stylistic homogeneity is recognized during an ample chronological period (Gravettian-Solutrean). Also, they display common patterns concerning the artistic process (supplying of raw material, transformation in colouring matter, election of application means, hierarchized procedure of application, etc.) that will be clarified."

Internet.

Gárate Maidagán, Diego, 2007. "Problemas y Límites Actuales en el Estudio del Arte Parietal Paleolítico: Hacia un Enfoque Plural" in *Nivel Cero. Revista de Arqueología* 11: 47–62, Grupo Arqueológico Attica, Universidad de Cantabria, Santander, Spain. ISSN: 1134-0320.

https://revistanivelcero.files.wordpress.com/2012/08/nc_11_03.pdf (accessed on 10 September 2017).

Europe. Paleolithic art. Rock art studies.

IIA.

Garate, Diego, 2008. "The Continuation of Graphic Traditions in Cantabrian Pre-Magdalenian Parietal Art" in *International Newsletter on Rock Art* (50): 18–25, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.international.icomos.org/centre_documentation/inora/inora50/Inora%2050,%202008,%20p.%2018-25.pdf (accessed on 4 October 2012).

Cantabria, Spain. Europe. Paleolithic cave art. Chronology and style.

LMRAA.

Gárate Maidagán, Diego, 2008. "Las Pinturas Zoomorfas Punteadas del Paleolítico Superior Cantábrico: hacia una Cronología Dilatada de una Tradición Gráfica Homogénea" in *Trabajos de Prehistoria* 65(2): 29–47, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

<http://tp.revistas.csic.es/index.php/tp/article/view/147/148> (accessed on 8 December 2011).

Cantabria, Spain. Europe. Paleolithic art. Red dotted animal (zoomorph) motif(s). Chronology.

Abstract: "Las cuevas decoradas con animales punteados rojos son una de las principales expresiones pictóricas propias del Paleolítico Superior cantábrico. Los nuevos descubrimientos así como la introducción de sistemas novedosos de datación han abierto la posibilidad de atribuirlos a una cronología más antigua y, a la vez, más amplia. Presentamos el corpus de datos cronológicos disponible que nos permite fundamentar un desarrollo dilatado de las pinturas animales punteadas, así como plantear una tendencia interna hacia una expresión gráfica progresivamente más hermética que gira en torno a la representación de la cierva, con unos patrones recurrentes perfectamente definidos."

Dialnet, Biblio.

Gárate Maidagán, Diego, 2009. “Arte Parietal Paleolítico en el Golfo de Bizkaia: De los Santuarios Clásicos a la Declaración de Patrimonio de la Humanidad” in *Medio Siglo de Arqueología en el Cantábrico Oriental y su Entorno* actas del Congreso Internacional, 2007, Vitoria, Armando Llanos Ortiz de Landaluze, coord., 729–744, Diputación Foral de Alava, Instituto Alavés de Arqueología, ISBN: 978-84-7821-739-7.

Golfo de Bizkaia (Biscay), Spain. Europe. Paleolithic art.

Abstract: “Our aim is to contribute to an updated vision about the parietal graphical activity of the hunter-gatherers groups of the Upper Palaeolithic in the gulf of Biscay considering its Cantabrian-Pyrenean context, as well as of its state of the research. It is a geostrategic sector between two of the regions of greater archaeological interest for the mentioned period and, therefore, its deep knowledge can offer a very useful information for the study of the interregional interaction in its diverse variants.”

Dialnet.

Gárate Maidagán, Diego, 2010–2011. “La Grotte Ornée d’Etzeberri (Camou-Cihige, Pyrénées-Atlantiques): Un Art Audacieux” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 50–51, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Etzeberri, Camou-Cihige, Pyrénées-Atlantiques, France. Europe. Paleolithic art. Research synthesis.

Abstract: “L’art pariétal paléolithique de la grotte d’Etzeberri, découvert par P. Boucher en 1950, a été étudié par G. Laplace en 1952. Trente ans plus tard, É. de Valicourt et M. Lauga identifient de nouvelles figures, dont un cheval gravé dans l’argile (1981). La dernière publication concernant l’art pariétal d’Etzeberri de P. Paillet (1988) se base sur les anciennes publications de G. Laplace. Il signale, en revanche, une dégradation importante des peintures ayant provoqué une disparition de plus d’un tiers de l’ensemble graphique. Depuis 2007, une révision de l’art des grottes ornées du massif des Arbailles (Etzeberri, Sinhikole, Sasiziloaga) a été engagée (équipe dirigée par D. Garate). Malgré un mauvais état de conservation du dispositif iconographique de la grotte d’Etzeberri, quasiment toutes les figures signalées et relevées par G. Laplace ont été retrouvées. D’autres manifestations graphiques, inédites, ont également été découvertes. Une documentation moderne et exhaustive de l’art pariétal de cette cavité a permis de contextualiser ces manifestations au sein de l’activité graphique du Tardiglaciaire sur cet axe Cantabres-Pyrénées.”

Dialnet.

Gárate Maidagán, Diego, 2012. Cueva de Askondo (Manaria, Bizkaia)” in *Arkeoikuska 2011*, 270–273, Kultura Saila, Departamento de Cultura, Servicio Central de Publicaciones del Gobierno Vasco, ISSN: 0213-8921.

http://www.euskadi.eus/contenidos/recurso_tecnico/descarga_publicaciones/es_descarga/adjuntos/ARKEOIKUSKA%202011%20completo.pdf (accessed on 12 June 2016).

Cueva de Askondo, Manaria, Bizkaia, Basque Country, Spain. Europe. Paleolithic art. Animal motif(s).

Abstract: “Visual prospecting carried out in Askondo cave at the beginning of 2011 enabled us to locate a series of evidence attesting to the presence of Palaeolithic parietal art. Following an initial study phase, around a dozen red animal figures were detected, along with a series of engravings. Moreover, an interesting archaeological and palaeontological sequence was uncovered in the entranceway to the cave.”

RASNWV, Internet.

Garate, Diego, 2014. “Altamira and Palaeolithic Cave Art of Northern Spain” in *Encyclopedia of Global Archaeology*, Claire Smith, ed. Archaeology of Art, J. McDonald, I. Domingo, D. Fiore, and T. Heyd, eds., 158–163, Springer, New York, New York. ISBN: 978-1-4419-0426-3.

https://www.academia.edu/5900903/Garate_Maidagan_D._2014_Altamira_and_Paleolithic_Cave_Art_of_Northern_Spain_Smith_C._Ed._Encyclopedia_of_Global_Archaeology_vol._1._Springer_New_York_pp._158-163 (accessed on 23 July 2017).

Altamira, northern Spain, Europe. Paleolithic art.

Biblio.

Garate, D. and Bourrillon, R., 2009. Les Grottes Ornées du Massif des Arbailles (Pyrénées-Atlantiques) dans le Contexte Artistique du Tardiglaciaire” in *Préhistoire, Art et*

Sociétés: Bulletin de la Société Préhistorique de l'Ariège, vol. 64: 61–72, Société Préhistorique de l'Ariège, Tarascon, France.

https://www.academia.edu/1614668/GARATE_D._BOURRILLON_R._2009._Les_grottes_ornees_du_Massif_des_Arbailles_50_ans_apres_leur_decouverte_in_C._Fritz_R._Bourrillon_S._Petrognani_D._Garate_G._Sauvet_eds._LArt_des_Societes_Prehistoriques._Rencontres_Internationales._Doctorants_et_Post-doctorants._1er_edition_Avril_2008_Toulouse_Prehistoire_Art_et_Societes_Varilhes._T._64_p._61-72 (accessed on 20 April 2014).

Massif des Arbailles, Atlantic Pyrenees, France. Europe. Paleolithic art.

Abstract: "The massif of Arbailles is in the western end of the Pyrenees. The archaeological caves of the upper Palaeolithic are concentrated in the eastern end of the mountain towards the higher basin of the Saison river. They are two sites and three decorated caves (Etzeberri, Sinhikole and Sasiziloaga). They are located in a strategic place for the analysis of the artistic interaction at long distance between the Cantabrian area and the Pyrenees. We propose a short evaluation of their artistic context as a starting point for the current revision project of these parietal works."

Academia.edu.

Garate, D. and Bourrillon, R., 2012. "La Grotte Ornée d'Etzeberri (Camou-Cihigue, Pyrenees-Atlantiques): Un Art Audacieux" in *L'Art Pleistocène dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrenees, Vol. LXV–LXVI, Book: 50–51, CD: 193–207, Société Préhistorique Ariège-Pyrenees, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

https://www.academia.edu/2022175/GARATE_D._BOURRILLON_R._2012._La_grotte_ornee_dEtzeberri_Camou-Cihigue_Pyrenees-Atlantiques_un_art_audacieux_in_J._Clottes_dir._LArt_pleistocene_dans_le_monde_Congres_IFRAO_Prehistoire_Art_et_Societes._T._LXV-LXVI_p._50-51_et_CD_p._193-207 (accessed on 20 April 2014).

Etzeberri, Camou-Chigüe, Atlantic Pyrenees, Spain. Europe. Paleolithic art.

Abstract: "L'art pariétal paléolithique de la grotte d'Etzeberri, découvert par P. Boucher en 1950, a été étudié par G. Laplace en 1952. Trente ans plus tard É. de Valicourt et M. Lauga identifient de nouvelles figures, dont un cheval gravé dans l'argile (1981). La dernière publication concernant l'art pariétal d'Etzeberri de P. Paillet (1988) se base sur les anciennes publications de G. Laplace. Il signale, en revanche, une dégradation importante des peintures ayant provoqué une disparition de plus d'un tiers de l'ensemble graphique. Depuis 2007, une révision de l'art des grottes ornées du massif des Arbailles (Etzeberri, Sinhikole, Sasiziloaga) a été engagée (équipe dirigée par D. Garate). Malgré un mauvais état de conservation du dispositif iconographique de la grotte d'Etzeberri, quasiment toutes les figures signalées et relevées par G. Laplace ont été retrouvées. D'autres manifestations graphiques, inédites, ont également été découvertes. Une documentation moderne et exhaustive de l'art pariétal de cette cavité a permis de contextualiser ces manifestations au sein de l'activité graphique du Tardiglaciaire sur cet axe Cantabres-Pyrénées."

Biblio, LMRAA, Academia.edu, RASNWV.

Gárate Maidagán, Diego, Bourrillon, Raphaëlle and Rios-Garaizar, Joseba, 2012. "La Grotte Ornée Paléolithique d'Etzeberri (Camou-Cihigue, Pyrénées-Atlantiques): Datation du Contexte Archéologique de la « Salle des Peintures »" in *Bulletin de la Société Préhistorique Française* 109(4): 637–650, Société Préhistorique Française, Paris, France. ISSN: 0249-7638.

https://www.academia.edu/2106782/GARATE_D._BOURRILLON_R._RIOS_J._2012._La_grotte_ornee_paleolithique_dEtzeberri_Camou-Cihigue_Pyrenees-Atlantiques_datation_du_contexte_archeologique_de_la_salle_des_Peintures_ (accessed on 18 April 2014).

Etzeberri, Camou-Cihigue, Pyrénées-Atlantiques, Spain. Europe. Paleolithic art. Dating. Archaeological context.

Abstract: "The cave of Etzeberriko Karbia, in the "Massif des Arbailles" (Western Pyrenees), has been the subject of spelunking expeditions since the early 20th century. However, during a visit in May 1950, P. Boucher, with G. Laplace, discovered a small painting of a red horse as they were on their way out of the cave before crossing through a crawlway. The following year, Laplace decided to study the art in this cave and, in 1952, he published the results along with the cave of Sasiziloaga (Laplace, 1952a and b). The general shape of the cave of Etzeberri is a 200 m long north-south gallery, with a difficult passage. It begins with a large chamber scattered with huge blocks from the partially collapsed vault. Accessing the decorated areas is particularly challenging because of the narrowness of the gallery and the presence of three underground lakes. The first chamber with parietal art is of modest size with

extensive figures on both walls. Next, down a ten-metre vertical passage, is the end of the cave system with four decorated areas (*la salle du gouffre, l'étroiture, la fissure, la corniche*), and a 20-metre deep chasm. Laplace reports a total of 38 figures for the entire cavity, including a complex type of sign described as “pectiforme”, ten horses, two bison, two ibex and a few dots and indeterminate lines. A later publication by P. Paillet (Paillet, 1989), based on existing literature, reports poor conservation of the paintings, with some vandalism. Indeed, several years of uncontrolled cave visits have caused the disappearance and/or irreversible deterioration of a significant portion of the representations. The resuming of research in the cave of Etxeberri by a team under D. Garate Maidagan (2007-2010) was accompanied by the study of the other decorated caves in the “Massif des Arbailles”: Sasiziloaga and Sinhikole. The recent investigations, which have discovered new paintings and engravings in all three cavities, can now offer an updated interpretation of the graphical representations and their context. Indeed, in 2008, during the study of the parietal art in the cave of Etxeberri, we found archaeological material (ochre and flint) on the ground beneath the decorated walls of the “Salle des Peintures”. After authorization by the Aquitaine Service Régional de l'Archéologie, we performed a test excavation in 2010 to extract these remains and unearth others. Radiocarbon dates (by Beta Analytic Laboratory) were obtained from two fragments of burnt bones and a *Littorina obtusata* shell. The fragments of burnt bones yield two statistically different dates: 13370 ± 60 BP (equivalent to 16040-15690 cal BP) and 13770 ± 60 BP (equivalent to 16550-16240 cal BP). These dates are perfectly consistent with the known limits for the Middle Magdalenian. They therefore fit well with the “Old Style IV” proposed by A. Leroi-Gourhan in 1971 based on stylistic comparisons (Leroi-Gourhan, 1971). The date of the first bone is slightly more recent which may indicate two painting stages within the Middle Magdalenian period. However, several arguments suggest a unique visit (stylistic coherence between decorated sectors, depth and danger of the cavity, etc.). However, the dating of the shell is even older and would correspond to the Lower Magdalenian (16570 ± 60 BP equivalent to 19470-19190 cal BP). This date should be interpreted cautiously, as it is generally accepted that a date obtained on a marine shell is 400 to 500 years older than one with a terrestrial origin. We cannot, however, totally exclude the idea of a quick visit before the Middle Magdalenian, unrelated to artistic events, as this could confirm another lithic artifact found in the “Salle du Gouffre” in 2009. To conclude, these dates offer the possibility of chronologically situating the human artistic activity during the Middle Magdalenian in the chamber called “Salle des Peintures” and, by extension, the other decorated chambers away from the cave entrance. In recent years, direct AMS-14C dating of paintings and archaeological contexts in decorated caves has become more common and can now contribute to a discussion about the place of Etxeberri in the art of the Magdalenian period in the Franco-Cantabrian region (including the sites of Bèdeilhac, Niaux, Marsoulas, Le Portel, Trois-Frères, Oxocelhaya and Covaciella, Tito Bustillo, Altamira, La Garma, Santimaniñe, etc.). Thus, formal and stylistic parallels, supported by the new dates, can link Etxeberri with other relatively contemporary decorated caves in this geographical area.”

Academia.edu, Internet.

Gárate Maidagán, Diego and González Sáinz, César, 2010. “Micolón” in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 77–83, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

<http://creap.fr/pdfs/Garate-CGS-Micolon-ACDPS-2010.pdf> (accessed on 30 April 2017).

Micolón, Cantabria, Spain. Europe. Paleolithic art.

Abstract: “Esta cueva se abre en la base de un acantilado calizo orientado al E-NE, muy cerca de la confluencia entre el río Nansa y su tributario, el Lamasón. Está muy próxima a la cueva de Chufín (unos 200 m) y también a otras con conjuntos rupestres paleolíticos menores (cuevas de Los Marranos y El Porquerizo). Especialmente las dos primeras, Micolón y Chufín, se sitúan en un punto estratégico para el control del tránsito desde la banda costera a los valles medios del Nansa y Lamasón. El área de confluencia entre el Nansa y el Lamasón está ocupada por el embalse de Palombera desde 1953. Sus aguas cubrieron la parte inicial de la cueva de Micolón, en tanto que el interior queda a muy escasa altura de la superficie. La fuerte pendiente del farallón rocoso en que se abre la cueva obliga a una corta navegación sobre el pantano para acceder a la misma.”

Academia.edu.

Garate, Diego, Gonzalez-Sainz, Cesar, Lopez-Quintana, Juan Carlos, Genaga, Amagoia, Garcia-Gamero, Antonio, Aranzabal, Gotzon and Medina-Alcaide, Maria Angeles, 2015. “Morgotako Koba: A New Decorated Cave in the Basque Country” in *International Newsletter on Rock Art* (73): 1–5, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Morgotako Koba, Kortezubi, Bizkaia, Erenozar Mountain, Basque Country, Spain. Europe. Paleolithic cave art. Magdalenian.
LMRAA.

Garate, Diego, Labarg, Aude, Rivero, Olivia, Normand, Christian and Darricau, Joëlle, 2013. “The Cave of Isturitz (West Pyrenees, France): One Century of Research in Paleolithic Parietal Art” in *Arts* 2(4): 253–272, ISSN: 2076-0752. doi:10.3390/arts2040225.

Cave of Isturitz (West Pyrenees, France. Europe. Paleolithic art.

Abstract: “The cave of Isturitz is one of the most important archaeological sites of the prehistory of Western Europe. Human occupations followed each other in the cavity from at least the Middle Paleolithic to the Roman age. In 1913, Passermard started archaeological excavations there, and a calcite pillar was discovered next to the original entrance that was sculpted with a dozen of animal representations. In this excavation, the Magdalenian levels yielded a considerable quantity of portable art objects. In the last few years, several workers have resumed the study of those pieces. Since 2011, we have created a research team for the study of the parietal figures of the cave, as well as other elements, for example the objects embedded in the walls. We present here our first results, which improve in the understanding of the artistic activities of Upper Palaeolithic peoples by shedding light at the art analyzed in Isturitz.”
GetInfo, RASNWW.

Gárate Maidagán, Diego and Moro Abadía, Oscar, 2012. “Faut-il Renoncer au “Style I” de Leroi-Gourhan? Une Révision Critique des Débuts de l’Art Paléolithique” in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 67: 67–79, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

<http://gallica.bnf.fr/ark:/12148/bpt6k96307616/f7.image> (accessed on 23 July 2017).

France. Europe. Paleolithic art. Rock art studies. Leroi-Gourhan. History of research.
Dialnet.

Garate, Diego and Rios-Garaizar, Joseba, 2011. “The Decorated Cave of Askondo (Basque Country): A New Discovery in the Gulf of Gascony” in *International Newsletter on Rock Art*, (61): 3–8, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora61/Inora_61_2011_Totalite.pdf (accessed on 22 April 2017).

Askondo Cave, Urkuleta District of Mañaria, Cantabria, Basque Country, Spain. Europe. Paleolithic art. Horse motif(s).

LMRAA, *Academia.edu*, RASNWW.

Garate, Diego and Rios-Garaizar, Joseba, 2012. “El Arte Parietal Paleolítico de la Cueva de Askondo (Manaria, Bizkaia) / Paleolithic Rock Art in Askondo’s Cave (Manaria, Biscay)” in *Pensando el Gravetiense: Nuevos Datos para la Región Cantábrica en su Contexto Peninsular y Pirenaico/Rethinking the Gravettian: New Approaches for the Cantabrian Region in its Peninsular and Pyrenean Contexts*, Carmen de las Heras, Jose Antonio Lasheras, Alvaro Arrizabalaga and Marco de la Rasilla, coords. Monografías del Museo Nacional y Centro de Investigación de Altamira, (23): 512–525, Ministerio de Educación, Cultura y Deporte, Spain.

<http://en.calameo.com/read/0000753359cafdc39ce3c> (accessed on 29 April 2014).

Cueva de Askondo, Manaria, Biscay, Spain. Europe. Paleolithic art.
Internet.

Gárate Maidagán, Diego and Rios Garaizar, Joseba, 2012. “El Arte Parietal Paleolítico de la Cueva de Askondo (Manaria, Bizkaia)/The Paleolithic Rock Art of Askondo Cave (Manaria, Bizkaia)” in *La Cueva de Askondo (Manaria): Art Parietal y Ocupacion Humana Durante la Prehistoria Kobie—Serie Excavaciones Arqueológicas—Bizkaiko Arkeologi Indusketak (BAI)*, Vol. 2: 99–138, Bilbao, Spain.

http://www.bizkaia.eus/fitxategiak/04/ondarea/Kobie/PDF/7/Kobie_BAI_02_web.pdf (accessed on 12 June 2016).

Askondo Cave, Manaria, Biscay, Spain. Europe. Paleolithic art. Archaeological context.
Academia.edu, Internet, RASNWW.

Garate, D. and Rios-Garaizar, J., 2012. “L’Art Parietal Magdalenien de la Grotte de Lumentxa, Pays Basque” in *International Newsletter on Rock Art* (64): 16–20, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Inora_64_2012_1_Ensemble.pdf (accessed on 22 April 2017).

Grotte de Lumentxa, Basque Country, Spain Europe. Magdalenian. Paleolithic art.

Biblio.

Gárate Maidagán, Diego, Rios Garaizar, Joseba, Pérez Martín, Rosario, Rojas Mendoza, Raquel and Santoja Gómez, Manuel, 2016. “Arte Rupestre Paleolítico al Aire Libre en el Paraje de La Salud (Valle del Tormes, Salamanca)” in *Zephyrus: Revista de Prehistoria y Arqueología* 77: 15–29, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/zephyrus2016771529/15615 (accessed on 28 July 2017).

La Salud, Valle del Tormes, Salamanca, Spain. Europe. Paleolithic art. Open air art.

Abstract: “In 2013 a new open air rock art site was discovered in the place called La Salud in the city of Salamanca. In 2014 we carried out an intensive survey to have a better knowledge. As a result, in three decorated sectors were distinguished containing in total four animal representations –two horses, a cervico-dorsal line and a possible goat– and several non figurative motives composed by crossed lines. Different preservation issues affecting the site, such as landslide and erosion, have probably hampered the conservation of more representations all along the valley. Despite the low number of figures, the technical and the formal procedures used in for these representations link directly La Salud site with other open air rock-art sites as Siega Verde and Foz Côa. This extents considerably the territory of these kind of representations revealing the necessity of more intense work to investigate the Upper Paleolithic habitat in the Meseta.”

Dialnet.

Garate, Diego, Rios-Garaizar, Joseba, Rivero, Olivia and Ugarte Elkarte, Felix, 2016. “Three Decorated Caves at Aitbitarte (Basque Country)” in *International Newsletter on Rock Art* (75): 1–5, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

Aitbitarte, Basque Country, Cantabria, Spain. Europe. Paleolithic art.

LMRAA.

Gárate Maidagán, Diego, Rios Garaizar, Joseba and Ruiz Redondo, Aitor, 2013. “El Arte Parietal Paleolítico de la Cueva Lumentxa (Lekeitio, Bizkaia)/Paleolithic Parietal Art from Lumentxa Cave (Lekeitio, Biscay)” in *Kobie Serie Paleoantropología* 32: 5–28, Diputacion Foral de Bizkaia, Departamento de Cultura, Biscay, Spain. ISSN: 0214-7971.

https://www.academia.edu/7131610/Garate_Maidagan_D._Rios_Garaizar_J._Ruiz_Redondo_A._2013_El_arte_parietal_paleolitico_de_la_cueva_de_Lumentxa_Lekeitio_Bizkaia_Kobie_Paleoantropologia_32_pp._6-28 (accessed on 1 June 2014).

Lumentxa Cave, Lekeitio, Bizkaia (Biscay, Vizcaya), Spain. Europe. Paleolithic art. Bison, horse head motif(s). Magdalenian.

Abstract: “We present the discovery, realised in February of 2012, of an unpublished set of paleolithic parietal art in the cave of Lumentxa (Lekeitio, Bizkaia). The most significant elements of this set are in a panel decorated with two big bison and a horse head painted in red, following graphical conventions that directly associate them with the artistic activity of the Late Magdalenian in the Cantabrian-Pyrenean area. The finding turns out from special interest by its association to one of the main Magdalenian sites of Eastern Cantabrian and because it is inserted in a region, Lea-Artibai, in which, in spite of the abundance of deposits of this chronology, artistic manifestations of this nature were not known until the moment.”

Academia.edu, RASNWW.

Gárate Maidagán, Diego, Rios-Garaizar, Joseba, Ruiz Redondo, Aitor and Tapia Sagarna, Jesús, 2013. “Evidencias de Arte parietal Paleolítico en la Cueva de Aitzbitarte IV (Erreñeria, Gipuzkoa)” in *Munibe* 64: 33–42, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217; ISSN: (Internet): 2172-4555.

<http://www.aranzadi.eus/fileadmin/docs/Munibe/2013033042AA.pdf> (accessed on 12 June 2016).

Cueva de Aitzbitarte IV, Erreñeria, Gipuzkoa, Spain. Europe. Paleolithic art.

Abstract: “Se presentan los resultados del estudio del conjunto rupestre inédito de la cueva de Aitzbitarte IV (Erreñeria, Gipuzkoa). En una prospección realizada en 2012 se localizaron dos paneles decorados con pintura roja, uno cerca de la entrada y otro en el fondo de la cavidad. Ambos presentan unas condiciones de conservación y unas características estilísticas y técnicas que permiten atribuirlos al Paleolítico, convirtiéndose así en la quinta cavidad con arte rupestre de Gipuzkoa. La interpretación de los mismos resulta compleja: el del fondo ofrece restos de una figura quizás zoomorfa y el de la entrada presenta una mancha circular. Además de estos paneles se han localizado numerosos restos de tizonazos asociados a depósitos de carbón; la datación de dos de ellos los siglos XI-XIII sugiere que, con posterioridad al tránsito humano por la cueva en la Edad Media, se producen en la misma profundos procesos de reactivación kárstica.”

Academia.edu.

Gárate Maidagán, Diego and Rivero Vilá, Olivia, 2015. “La ‘Galería de los Bisontes’: Un Nuevo Sector Decorado en la Cueva de Alkerdi (Urdazubi/Urdax, Navarra)” in *Zephyrus: Revista de Prehistoria y Arqueología* 75: 17–39, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/zephyrus2015751739 (accessed on 23 February 2016).

Cueva de Alkerdi, Urdazubi/Urdax, Navarra, Spain. Europe. Paleolithic art. Bison motif(s).

Abstract: “Alkerdi is the only cave with Paleolithic rock art engravings known in the Regional Community of Navarre. Located in Pyrenean foothills, its discovery was carried out by the French speleologist N. Casteret in 1930, who published it briefly shortly after (1933). The detailed study of the engravings will not take place until several decades after, by I. Barandiarán (1974) who, in the last years, has excavated the archaeological deposit of the cavity (2009). During 2014 the signers have developed a new study of the parietal art because of the finding of a new decorated gallery in which there are concentrated twenty engraved figures, mainly representations of bison, which exponentially multiply the previously known set. The conventions and formal characteristics of the figures respond to those ones of the Middle Magdalenian, and especially tie to the sets of the Pyrenean region. This new turn in the knowledge of the parietal art of the cavity forces a re-evaluation of the study in this area hinged in the western Pyrenees.”

Dialnet, Worldcat.org.

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Saint-Colome, Bassin d’Arudy, France. Europe. Paleolithic art.

CREAP.

Garate, Diego, Rivero, Olivia, Bourrillon, Raphaëlle and Pétillon, Jean-Marc, 2013. “L’Art Pariétal de la Grotte Tastet (Sainte-Colome, Pyrénées-Atlantiques, France): Au Carrefour des Traditions Artistiques Tardiglaciaires” in *Paléo, Revue d’Archéologie Préhistorique* 24: 103–120, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/2553> (accessed on 8/22/2015).

Grotte Tastet, Sainte-Colome, Pyrénées-Atlantiques, France. Europe. Paleolithic art. Magdalenian.

Abstract: “Since 2012, Tastet Cave (Sainte-Colome, Pyrénées-Atlantiques) is the subject of a new research program led by one of the authors (JMP). This program offered the opportunity to restudy the parietal art from this site. The parietal art in Tastet Cave has been known since the 1970s; its restudy by three of the authors (DG, OR and RB) offers an updated view of the figures, slightly different from that of the previous publications (Omnès 1983; Blanc and Marsan

1984). In particular, it has been possible to replace this art within the chronological and stylistic framework of the Middle and Upper Magdalenian from the Pyrenean and Cantabrian region.”

Internet.

Garate, Diego, Rivero, Olivio, Labarge, Aude and Normand, Christian, 2016. “The Engraved Pilar of Isturitz Cave (Saint-Martin-d’Arberoue, Pyrénées-Atlantiques): One Hundred Years After the Finding” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, vol. 113(3): 501–522, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

http://www.prehistoire.org/shop_515-39780-5197-800/13-2016-tome-113-3-2016-p.-501-522-diego-garate-olivia-rivero-aude-labarge-and-christian-normand-the-engraved-pilar-of-isturitz-cave-saint-martin-d-arberoue-pyrenees-atlantiques-one-hundred-years-after-the-finding.html (accessed on 28 July 2017).

Isturitz Cave (Saint-Martin-d’Arberoue, Pyrénées-Atlantiques, France). Europe. Paleolithic art.

Abstract: “In this paper we present a new vision of the decorated pillar from Isturitz (Pyrénées-Atlantiques, France), which includes a technical and formal description and comparison with other similar rock art pieces and discussion of the stratigraphic context in relation to the occupation floor of the hall of the cave (Grande Salle).”

Internet.

Garate, Diego, Rivero, Olivia, Rios-Garaizar, Joseba and Intxaurbe, Inaki, 2016. “Atxurra Cave: A Major New Magdalenian Sanctuary in the Basque Country” in *International Newsletter on Rock Art* (76): 1–4, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

Atxurra Cave, Basque Country, Spain. Europe. Paleolithic art. Magdalenian. Animal, horse, bison, ibex, auroch motif(s).

LMRAA.

Gárate Maidagán, Diego, Rivero Vila, Olivia, Ruiz Redondo, Aitor and Rios Garaizar, Joseba, 2013. “Nuevos Descubrimientos de Arte Parietal en el Golfo de Bizkai: Reformulando un Espacio de Transito” in *Mensajes desde el Pasado. Manifestaciones Graficas de las Sociedades Prehistoricas*, Maria Angeles Medina-Alcaide y Antonio J. Romero, coords. *Pre-Actes, Colloque International “El Arte de las Sociedades Prehistóricas: III Encuentro Internacional de Doctorandos y Postdoctorandos”*, Nerja, 5–8 Décembre 2013, 17–20, Fundacion de Servicios Cueva de Nerja, ISBN: 978-84-616-6941-7.

Biscay Bay (Golfo de Bizkai), Spain. Europe. Paleolithic art.

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Garate, Diego, Ruiz-Redondo, Aitor, Rivero, Olivia and Rios-Garaizar, Joseba, 2014. “El Arte Parietal en el Golfo de Bizkaia: Nuevos Descubrimientos, Nuevas Interpretaciones” in *Sobre Rocas y Huesos: Las Sociedades Prehistóricas y sus Manifestaciones Plásticas*, María Ángeles Medina-Alcaide, Antonio Romero, Rosa Ruiz-Márquez, y José Luis Sanchidrián, (Coords.), 26–39, Fundación Cueva de Nerja y Universidad de Cordoba, Córdoba, Spain. ISBN: 978-84-617-2993-7.

Golfo de Bizkaia (Biscay Bay), Spain. Europe. Paleolithic art.

Academia.edu.

Garcia, M. A., 1989. “Art et Empreinte - Les Releves des Sols” in *L’Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 131–138, Ministère de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l’Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Europe. Prehistoric art. Paleolithic art. Hand and footprints.

LMRAA.

Garcia, Michel-Alain, 1990. "La Sculpture Préhistorique et sa Technologie" in *L'Art des Objets au Paléolithique*, vol. 2, *Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil*, 16–21 November 1987, Jean Clottes, dir., 205–212, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

Europe. Paleolithic art. Mobiliary (portable) art. Sculpture. Model. Bas-relief.

LMRAA.

Garcia, M.-A., 2001. "La Galerie du Cactus" in *La Grotte Chauvet. L'Art des Origines*, 34–43, Editions du Seuil, Paris, France. ISBN-10: 2020486482 ISBN-13: 978-2020486484.

Chauvet Cave, Ardeche, France. Europe. Paleolithic cave painting.

LMRAA, *Biblio*.

Garcia, Michel and Duday, Henri, 1985. "L'Homme et la Caverne" in *Traces et Messages de la Préhistoire. L'Etude des Empreintes Les Dossiers Histoire et Archeologie*, (90): 35–39, Editions Faton, Dijon, France. ISSN: 1141-7137.

Europe. Paleolithic art. Human footprints from paleolithic cave sites.

LMRAA.

Garcia, Michel A. and Duday, Henri, 1993. "Les Empreintes de Mains dans l'Argile des Grottes Ornees" in *La Main dans la Préhistoire Les Dossiers d'Archeologie* (178): 56–59, Editions Faton, Dijon, France. ISSN: 1141-7137.

France, Europe. Human hand impressions from paleolithic caves.

LMRAA.

Garcia, M., 2005. "Ichnologie Générale de la Grotte Chauvet" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 103–108, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13341 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Ichnology.

Abstract: "Ichnology, a discipline applied in art cave's context since 1971 by Dr Léon Pales, sheds interesting light on the overall investigation of this cave. The study of imprints, marks or traces left by animals and human beings during their various incursions establishes a framework for the various types of circulation and their sequence or intrication. It also raises the question of the structures of the cave and the manner in which space was conceived by the human beings. The animal traces observed so far were made by Canidae and bears, but also by an ibex. They provide information on the species which could have been present over time as far as the bears and Canidae are concerned and raise the problem of the presence of Capridae in the deepest section of the cave. Work carried out so far has already yielded an important amount of evidence, but for conservation reasons it has been limited by access to certain portions of the ground. When completed by means of the future installations and confronted with other disciplines, the ichnological study will contribute to our understanding of the site as a whole."

Biblio, Persee

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Reseau Clastres, Niaux, Ariège, France. Europe. Paleolithic art. Footprints.

Biblio, Refdoc.fr.

Garcia, M.-A., Morel, P. and Ploux, S., 1996. "Ganties-Montespan. Grotte de Montespan, Salle d'Entree" in *Bilan Scientifique de la Région Midi-Pyrenees* 1995, 80–81, S.R.A., Midi-Pyrenees.

Ganties-Montespan. Grotte de Montespan, France. Paleolithic art.

UVAP.

Garcia, Michel and Rouzard, Francois, 1985. "Scene de Chasse en Ariège" in *Traces et Messages de la Préhistoire. L'Etude des Empreintes Les Dossiers Histoire et Archeologie*, (90): 50–55, Editions Faton, Dijon, France. ISSN: 1141-7137.

Ariège, France, Europe. Paleolithic art. Ibex and wolf prints found in cave.

LMRAA.

Garcia, Reynaldo Gonzalez, 1987 (November). "Organisation, Distribution and Typology of the Cave Art of Monte del Castillo, Spain" in *Rock Art Research* 4(2): 127–136, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

LA CUEVA DE LAS MONEDAS, LA CUEVA DE LA PASIEGA, LA CUEVA DE LA CHIMENEAS and LA CUEVA DEL CASTILLO. MONTE DEL CASTILLO, PUENTE VIESGO, SANTANDER, SANTANDER PROVINCE, NORTHERN SPAIN. PALEOLITHIC CAVE ART. REGIONAL SURVEY. SETTING. SUPPORT. COMMENTS BY: PAUL G. BAHN, ANTONIO BELTRAN, MASARU OGAWA, and JACK STEINBRING. REPLY BY AUTHOR. FURTHER COMMENTS BY: JOHN HALVERSON and PAUL G. BAHN with REPLY BY AUTHOR in RAR, VOL. 5 NO.2, 1988.

LMRAA.

García Diez, Marcos, 1999. "Proceso Gráfico e Implicaciones Técnicas de la Pintura en el Arte Paleolítico" in *Arkeos, Perspectivas em Dialogo* vol. 6 Extra:13–48, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Europe. Paleolithic art. Technique.

Dialnet.

García-Diez, Marcos, 1999. "Reflexiones en torno a la Diversidad Gráfica Paleolítica" in *Krei* 4: 29–47.

Europe. Paleolithic art.

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Alto Ason, Cantabria, Spain. Europe. Paleolithic art.

RASNW3.

Garcia Diez, M., 2001. "Estudio de la Materia Colorante de las Pinturas del Friso de las Pinturas" in *La Cueva de El Pendo*, R. Montes Barquin and J. Sanguino Gonzalez, eds. *Actuaciones Arqueologicas*, 1994–2000, 223–231, Ayuntamiento de Camargo, Consejería de Cultura, Turismo y Deporte, Santander, Spain.

Friso de las Pinturas, El Pendo, Spain. Europe. Paleolithic art. Pigment analysis.

IIA.

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Northern Spain. Europe. Cultural resource management. Conservation and preservation. UNESCO World Heritage Site. Seventeen caves with paleolithic art added to the register.

LMRAA.

García-Diez, Marcos and Cacho Quesada, Carmen, 2015 (June). "Beyond Leroi-Gourhan's Style IV: Portable Art at La Peña de Estebanvela Rock-Shelter (Segovia, Spain)" in *Journal of Anthropology and Archaeology* 3(1): 23–36, American Research Institute for Policy Development, ISSN: 2334-2420 (Print) 2334-2439 (Online).

DOI: 10.15640/jaa.v3n1a2 URL: <http://dx.doi.org/10.15640/jaa.v3n1a2> (accessed on 7 September 2015).

La Peña de Estebanvela rock-shelter, Segovia, Spain. Europe. Mobiliary (portable) art. Paleolithic art. Linear motif(s).

Abstract: "At La Peña de Estebanvela, 43 portable art objects have been found in late Upper Palaeolithic levels. Most of the ensemble displays linear patterns forming complex signs. Three equids have also been identified. The decorative motifs at this site are presented and assessed in the context of the art of the last hunter-gatherer groups, demonstrating the existence of art in the last moments of the Palaeolithic (12 000 and 9500-9000 BP), after the time when Palaeolithic art is traditionally thought to have disappeared, at the end of the Magdalenian. A review at a European scale shows the existence of a common symbolism in the last stages of hunter-gatherer societies, which reflects social links."

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García Diez, Marcos and Eguizabal Torre, Joaquín, 2007. "Los Dibujos Rojos de Estilo Paleolítico de la Cueva de La Haza (Ramales de la Victoria, Cantabria): Estudio Monográfico" in *Munibe* 58: 177–222, Sociedad de Ciencias de Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/2007155176AA.pdf> (accessed on 27 November 2011).

Cueva de La Haza, Ramales de la Victoria, Cantabria, Spain. Europe. Paleolithic art. Red painting style.

Abstract: "The revision of the Paleolithic rock art of the Haza cave shows a different point of view. The intensive prospecting of the walls has allowed to locate a new red drawings, as well as to reinterpret some of those already well-known. At the moment 11 zoomorfos (4 goats, 3 horses, 2 auroches, 1 cervid and 1 uncertain), 2 geometric (1 rectangular shape and 1 triangular shape), 2 linear and 13 concentrations of red color are identified. This monographic study analyzes the thematic, the technical execution, the anatomical formats, the type of lines and conventions, the perspective, the tipometry, the location of the figures in the underground space and in the support, and the associations. Lastly, it is analyzed and reflected on the graphic process, the chronology, the value of the drawings in relation to the discussion on the graphic territories and the meaning."

Internet, RASNW4.

García Diez, Marcos and Eguizabal Torre, Joaquín, 2007–2008. "¿Del Estilo Paleolítico a la Cronología Contemporánea?: Una (Revisión) Nueva Versión del Arte Parietal de la Cueva de El Becerral (La Gándara, Cantabria)" in *Homenaje a Ignacio Barandiarán Maestu, Javier Fernández Eraso, Juan Santos Yanguas; Ignacio Barandiarán Maestu (hom.)*, coords. Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas, vol. 24–25(1): 285–304, Universidad del País Vasco, Instituto de Ciencias Antigüedad, ISSN: 0213-2095.

Cueva de El Becerral, La Gándara, Cantabria, Spain. Europe. Paleolithic art. Chronology.

Dialnet.

García Diez, Marcos and Eguizabal Torre, Joaquín, 2010. "La Luz" in *Las Cuevas con Arte Paleolítico en Cantabria, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords.*, 309–310, Asociación Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

La Luz, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

García Diez, Marcos, Eguizabal Torre, Joaquín and Arrizabalaga, Álvaro, 2008. *La Cueva de Venta Laperra: El Grafismo Parietal Paleolítico y la Definición de Territorios Gráficos en la Región Cantábrica*, 87 pgs, Gobierno Vasco, Vitoria, Spain. ISBN: 8460645096, 9788460645092.

Cueva de Venta Laperra, Cantabria, Spain. Europe. Distribution. Paleolithic art.

RASNW4, Internet.

García Diez, M., Eguizabal Torre, J. and Saure Ramos, P., 2003. *Las Cueva de Covalanes. El Grafismo Rupestre y la Definición de Territorios Gráficos en el Paleolítico Cantábrico*, 126 pgs, Ayuntamiento de Ramales de la Victoria, Gobierno de Cantabria, Santander, Spain.

Cueva de Covalanes, Cantabria, Spain. Europe. Paleolithic art.

Biblio, RASNW3.

García Díez, Marcos and Garrido Pimentel, Daniel, 2010. "Las Chimeneas" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 205–210, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Las Chimeneas, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

García-Diez, Marcos and Garrido, Daniel, 2012. "La Cronología de las Manos Parietales en el Arte Paleolítico / The Chronology of Paleolithic Rock Art Hand Stencils" in *Pensando el Gravetiense: Nuevos Datos para la Región Cantábrica en su Contexto Peninsular y Pirenaico/Rethinking the Gravettian: New Approaches for the Cantabrian Region in its Peninsular and Pyrenean Contexts*, Carmen de las Heras, Jose Antonio Lasheras, Alvaro Arrizabalaga and Marco de la Rasilla, coords. Monografías del Museo Nacional y Centro de Investigación de Altamira, (23): 492–500, Ministerio de Educación, Cultura y Deporte, Spain.

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Europe. Chronology. Paleolithic. Hand motif(s).

Internet.

García-Diez, Marcos, Garrido, Daniel, Hoffmann, Dirk. L., Pettitt, Paul B., Pike, Alistair W. G. and Zilhão, Joao, 2015. "The Chronology of Hand Stencils in European Palaeolithic Rock Art: Implications of New U-Series Results from El Castillo Cave (Cantabria, Spain)" in *Journal of Anthropological Sciences* 93: 1–18.

https://www.academia.edu/10279629/The_chronology_of_hand_stencils_in_European_Palaeolithic_rock_art_implications_of_new_U-series_results_from_El_Castillo_Cave_Cantabria_Spain_ (accessed on 19 February 2015).

El Castillo Cave, Cantabria, Spain. Europe. Paleolithic art. Chronology. Hand stencil motif(s). Uranium series.

Abstract: "The hand stencils of European Paleolithic art tend to be considered of pre-Magdalenian age and scholars have generally assigned them to the Gravettian period. At El Castillo Cave, application of U-series dating to calcite accretions has established a minimum age of 37,290 years for underlying red hand stencils, implying execution in the earlier part of the Aurignacian if not beforehand. Together with the series of red disks, one of which has a minimum age of 40,800 years, these motifs lie at the base of the El Castillo parietal stratigraphy. The similarity in technique and colour support the notion that both kinds of artistic manifestations are synchronic and define an initial, non-figurative phase of European cave art. However, available data indicate that hand stencils continued to be painted subsequently. Currently, the youngest, reliably dated examples fall in the Late Gravettian, approximately 27,000 years ago."

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La Covaciella, Inguanzo, Asturias, Spain. Southwest Europe. Paleolithic art.

Dialnet.

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Cueva de El Mirón, Ramales de la Victoria, Cantabria, Spain. Europe. Paleolithic art. Direct dating. Archaeological context. Stratigraphy.

Abstract: "This article describes the rock art discovered in El Mirón Cave (Cantabria, Spain) during the course of excavations directed by LGS and MGM since 1996. The art consists of engravings: most are apparently non-representational in their current condition, but there is one image of a horse and another of a possible bison. The engravings are all located at the rear of the large, sunlit vestibule of the cave, in intimate relationship with human habitation deposits. The horse and associated linear engravings on the cave wall can be attributed to the early-middle Magdalenian on the basis of style and practicable height above occupation surfaces of those periods. More precisely datable, two series of linear engravings on a large block can be assigned to the Lower Cantabrian Magdalenian, a period well-endowed with works of portable art, such as engraved scapulae, both at El Mirón and in many other regional sites. The block fell from the cave wall, its outer surface landing on Level 110, which is 14C-dated to 16,130 ± 250 and 16,520 ± 40 BP. Then the flat inner surface of the block was engraved. Next, the block and the engravings were progressively covered over by sediments pertaining to Middle, Upper and Terminal Magdalenian levels 14C-dated between ca. 14,500-12,000 BP. In sum, the art discovered to date in El Mirón can be attributed to the early and middle Magdalenian period, although the site itself was inhabited by humans from at least late Middle Paleolithic through Medieval times. This article concludes by placing the Mirón parietal art within the context of the numerous other (but less-well dated) cave art manifestations in the river Asón basin of eastern Cantabria, including such notable sites as Venta de la Perra, Covalanas, La Haza and Cullalvera."

Refdoc.fr, RASNWW.

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El Castillo, Cantabria, Spain. Europe. Paleolithic art.

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Gruta de Escoural, Santiago de Escoural, Montemor-o-Novo, Évora, Portugal. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Abstract: "A apresentação deste artigo tem como objectivo fazer uma reflexão sobre os caracteres formais e técnicos das grafias de estilo paleolítico existentes na gruta do Escoural, enquadrar, brevemente, as obras dentro do contexto gráfico português, mostrar uma série de apreciações sobre a conservação da gruta e suas manifestações e propor futuras linhas de investigação susceptíveis de empreender em estudos posteriores."

Dialnet.

García Díez, M, Mujika Alustiza, J.A., Sasieta, M, Arruabarrena, J. and Alberdi, J., 2011. "Astigarraga Cave (Deba, Guipuzkoa, Spain)" in *International Newsletter on Rock Art* (60): 13–16, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora60/Inora_60_2011-Totalite.pdf (accessed on 22 April 2017).

Astigarraga Cave, Izarraitz Massif, Golzibar Valley, Belaitz Hill, Deba, Guipuzkoa, Spain. Europe. Paired lines in series motifs. Solutrean. Paleolithic art.

LMRAA.

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Iberian Peninsula, Spain. Europe. Paleolithic art. Gravettian. Mobiliary (portable) art.

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Chronology. Regional graphic styles of expression.

Abstract: "The study of graphic convergences and divergences in Palaeolithic art is used to understand the culture, territories and interaction systems of human groups. La Covaciella cave has fifteen animal representations and other linear, dots and geometric motifs. The bison stands out; some were executed with complex technical procedures. Two of them were dated by C14 AMS, obtaining a result of 14,260 ± 130 BP (17,733–16,973 cal BP) and 14,060 ± 140 BP (17,503–16,260 cal BP). These correspond chronologically with the beginning of the middle Magdalenian or the very end of the lower Magdalenian. Similar depictions to the bison at La Covaciella are located in other areas of Western Europe. The repertoire of parietal bison displaying graphic similarities with those at La Covaciella is very large; both of the Pyrenean model (Niaux morphotype) and of the Perigordian model (Font-de-Gaume morphotype). A first consideration derived from the search for comparisons involves a new interpretation of the territorial value implied by the term Pyrenean style (Asturias, Cantabria, Basque Country, Navarre, Pyrénées-Atlantiques, Hautes-Pyrénées, Haute-Garonne, Ariège, Dordogne, Lot, Ardèche and Vienne). The Font-de-Gaume parietal morphotype is most common in Dordogne. In addition, in some cases, spatial complementarity has been found, with both graphic morphotypes. This article proposes different chronological and anthropological hypothesis to explain the distribution and coexistence of the two graphic models."

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Abstract: "Las dudas manifiestas en las diversas referencias bibliográficas en torno a la cronología del motivo pintado existente en el Portalón de Cueva Mayor llevaron a la revisión del mismo. Se planteó un protocolo de análisis donde se atendiera a cuestiones historiográficas, contextuales y gráficas. Los resultados del trabajo cuestionan la asignación a momentos paleolíticos de la grafía, planteando, de manera contraria, que la ejecución fue llevada a cabo a inicios del presente siglo."

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La Covaciella, Inganzo, Asturias, Spain. Southwest Europe. Paleolithic art.

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Las Monedas, Cantabria, Spain. Europe. Paleolithic art.

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El Arco B, Ramales de la Victoria, Cantabria, Spain. Europe. Paleolithic art. Archaeology.

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Covalanas and La Haza, Ramales de la Victoria, Cantabria, Spain. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Tourism. Visitor impacts.

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Europe. Paleolithic art. Red deer, reindeer motif(s). Chronology.

Abstract: “El problema fundamental que plantea el estudio del arte rupestre es el cronológico, ya que no podemos aplicar a las paredes de nuestras cuevas los métodos de datación fisico-químicos comunmente empleados en los yacimientos de tipo arqueológico. Esta imposibilidad material de dar fechas absolutas a los conjuntos rupestres, ha llevado a buscar las bases cronológicas en diversos aspectos del panorama conocido del Paleolítico Superior (Barandiarán, 1966). Por desgracia generalmente estas bases son tan débiles que es frecuente que sometidas a un análisis riguroso carezcan de sentido, por lo que es frecuente encontrar cambios constantes en las cronologías dadas a un mismo conjunto rupestre, incluso por un mismo autor.”

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Grotte Margot (Thorigné-en-Charnie, Mayenne, France. Europe. Modern graffiti in a paleolithic cave setting.

Abstract: "Since the discovery of caves such as Cosquer, Chauvet, Cussac and La Garma, archaeologists have become familiar with undisturbed caves, without recent marks on the walls. We must not forget, however, that many other painted caves were visited during historical periods by humans who left numerous graffiti, often considered to be useless or damaging as they hinder interpretation of the Palaeolithic outlines. In the author's opinion, the study of a cave must take into account all its aspects, both geomorphological and archaeological as well as modern. To reject all that is not Palaeolithic seems to reduce possibilities for research. To understand 'painted caves', we need to take into account the fascination that underground sites have always exercised. The study of modern graffiti in Grotte Margot is an aid to archaeology by helping us to understand the different installations set in place by modern humans to facilitate access to the cave. The number of archaeological digs and tourist developments in the 19th and 20th centuries prevent any precise knowledge of the stratigraphic section. The height of the drawings suggests however that the Upper Palaeolithic levels were above the stalagmitic floor which reduced the size of the entrance. Now, in many cavities, the prehistoric drawings are to be found more than 2 metres above ground level. The method used for listing modern graffiti is identical to that used for prehistoric engravings. This study allows us to ask ourselves two questions: Who visited the cave in the past? and Approximately when?, without it being possible, however, to give a precise and quantifiable answer. The first inventory, started in September 2007, is provisional, because not all the cave's walls have yet been explored. Eventually, the inventory, linked to archival research, might allow us to establish a sociological and chronological picture of the cave's visitors, in particular for the 19th century, a rich period with easily identifiable graffiti. Three peaks in the number of visitors can be identified, explained by local facts or the general evolution of prehistoric science and underground tourism. As for Niaux, for example, the identification of certain visitors gives an idea of the relations between humans and caves, and of the motivations of these visitors. Points of comparison can be established: both caves were frequently visited in the 19th century because of outside factors. For Grotte Margot, it was a pilgrimage (Saint-Cénére), for Niaux the development of a spa town. Visits mainly took place in the summer. Finally, we see a certain social mixing of the visitors, at least for the 19th and 20th centuries. The working method adopted to study modern graffiti is strongly inspired by the one employed for Palaeolithic inscriptions. First, a general and rapid count was followed by the establishment of a database. In a second phase, it was decided to make tracings of a maximum number of identifiable graffiti, gallery by gallery, beginning with the cave entrance. Thus palaeography, which studies the deciphering of ancient writing, comes into the picture. It allows documents to be understood, but also a date to be suggested as part of the authentication of these documents. Palaeography teaches us that whatever the period, there are several manners of shaping a letter. A form of education and way of teaching writing corresponds to each period. The first tracings show an important touristic frequentation of the cave in the 19th century. There could have been more visitors than today (20,000 a year). The archives complete this observation. The 19th century appears as the golden century of tourism in Saulges. This is similar to what has been observed elsewhere. In a modern sense, the industrialization of tourism is a British invention from that century. The train arrived at Laval in 1857 and soon reached the village of Vaiges, a few kilometres from Saulges. A more detailed analysis can be realized. Surprisingly, it has been established that frequentation of the cave was not continuous in time, but that three main periods were concerned. First, the 1830s, corresponding to the most important frequentation, maybe linked to the expansion of local pilgrimages: indeed, at the beginning of the 19th century, pilgrimages to holy places expanded or were revived all over the country. Then the 1860s-1890s, in relation with the development of prehistoric researches, in a national movement of interest and development of caves such as Grotte Margot -in particular, it was at this moment that the first "real" guided visits were organized in the cave. Last, the 1920s-1940s, with the revival of interest due to the discovery of three skeletons (Baudouin & Hubert, 1925). Moreover, a great number of amenities were installed in the cave in the 1920s, ending with its electrification before the 1930s. The period covering World War II resulted in eight foreign graffiti by German and American soldiers, e. g. a

swastika was drawn in 1940. Once the period of deciphering the graffiti is over -this stage is crucial and difficult because of possible superpositions -socio-historical research can begin. The first results tend to show a huge presence of local visitors from the Mayenne or Sarthe départements, but as far back as the 19th century visitors from further afield have been discovered, and even people expatriated in a foreign country. For the time being, a first patronymic study allows us to think that most of the visitors lived in the villages around the cave. It seems that the main visitors of the cave came from the local region. The number of signatures during the 1820s and 1830s clearly shows that at this moment of history many people were able to sign, well before J. Ferry's education laws in the 1880s. This corresponds in fact to the orientation of current historiography regarding this subject. Thus, some historians hope to demonstrate that the role of the 1820s-1830s has been minimized, because of the image that these scientists have (or had) of this period. This relationship with the teaching of reading and writing explains the importance of capital letters and the presence of a certain degree of awkwardness."

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Abstract: "The cave of Gabillou near Mussidan (Dordogne) with a well-known and simple topography and with many well preserved engravings without superposition could have been an important source of informations about the purpose of cavern art of the higher Paleolithic in France and the North of Spain. Simple pleasure of the eyes, magic of hunting and animal fecundity, strict organization as a witness of an elaborated religion: none of the different explanations has unanswearable arguments at Gabillou. It is very likely that each of all these hypothesis detain a part more or less important of thruth but it is not possible to say more."

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Biblio, LMRAA.

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EL-HOSH, EDFU, NILE RIVER VALLEY, EGYPT. NORTH AFRICA. PALEOLITHIC. FISH TRAP. RESPONSE TO DIRK HYUGE, "POSSIBLE REPRESENTATIONS OF PALAEOLITHIC FISH-TRAPS IN UPPER EGYPTIAN ROCK ART", RAR 15(2): 3–7. PATINA.

LMRAA.

Gauthier, Marc, 2006. "La Grotte de Lascaux, Patrimoine de l'Humanite" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. *Monumental: Revue Scientifique et Technique des Monuments Historiques*, 105, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Internet.

Gauthier, Marc, 2006. "Max Sarradet (1915–2006)" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. *Monumental: Revue Scientifique et Technique des Monuments Historiques*, 105, Ministère de la

Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Max Sarradet.

Internet.

Gavrilov, Konstantin N., 2010–2011. “New Female Figurines from the Site Khotylevo 2” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 228–229, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Site Khotylevo 2, Russia. Eastern Europe. Female motif(s). Paleolithic. Gravettian. Gender Mobiliary (portable) art.

Abstract: “The paper is devoted to a stylistic analysis of the new figurines excavated in the Gravettian site of Khotylevo 2-V in July, 2009. They include a double female figurine and a schematic figure, carved out of chalk. The first statuette represents the image of two naked female figures that have been cut on a small chalk-slab. The figures are trapezium-shaped and designed in a realistic manner, which is usual for the Eastern Gravettian. The back of the slab is smoothed and divided by a longitudinal groove into two halves corresponding to female figures. Their image is not realistic from the back. The women stand shoulder by shoulder, and their heads, hands and feet were not carved. This composition of female images is unique in Palaeolithic portable art. The analogy to this composition is a bas-relief of women from Angles-sur-l’Anglin (Roc-aux-Sorciers). The second figure is flattened and trapeziumshaped also. Its front-side is divided by a horizontal groove into two parts. The back side is flat. We interpret this artifact as a schematic image of woman. If our assumption is correct, we suppose that the schematic woman’s torso, found during the excavations of the Dolní Věstonice site in Moravia, could be compared with figure 2.”

Dialnet.

Gay, M., Alfeld, M., Menu, M., Lava, E., Arias, P., Ontañón, R. and Reiche, I., 2015. “Palaeolithic Paint Palettes Used at La Garma Cave (Cantabria, Spain) Investigated by Means of Combined in situ and Synchrotron X-Ray Analytical Methods” in *Journal of Analytical Atomic Spectrometry*, vol. 30(3): 767–776, ISSN: 0267-9477.

<http://pubs.rsc.org/en/content/articlelanding/2015/ja/c4ja00396a#!divAbstract> (accessed on 23 February 2016).

La Garma Cave, Spain. Europe. Paleolithic art. Pigment analysis. Synchrotron X-Ray. Portable XRF.

Abstract: “La Garma Cave is part of the most exceptional Palaeolithic sites discovered at the end of the 20th century in the North of Spain and was included by UNESCO in the World Heritage List in 2008. This cave contains more than 500 exceptional Palaeolithic graphical units, some of them linked to the Magdalenian floors. La Garma Cave was never opened to the public and thus provides a closed karst system with untouched archaeological surfaces, conferring to it an important position in the study of the Upper Palaeolithic in this region. A combined analytical strategy was chosen to enhance the understanding of the rock art distribution in this cave, looking for different decorative steps. SEM-EDX analysis carried out on fifty-six samples was complemented by μ XRF and μ XANES measurements at the Fe K-edge at the Deutsches Elektronen-Synchrotron DESY (Hamburg, Germany). A systematic study of the prehistoric representations on-site has been initiated with portable XRF instruments. The new data acquired by the combination of synchrotron radiation methods and the first in situ measurements in the cave provide more detailed insights into the characterisation of the pictorial matters used by the prehistoric artists. Data evaluation was performed using principal component analyses. It offers arguments to link specific pictorial properties to particular periods of ornamentation inside the cave.”

Worldcat.org, Internet.

Gay, M., Müller, K., Plassard, F. Cleyet-Merle, J.-J., Arias, P., Ontañón, R. and Reich, I., 2016. “Efficient Quantification Procedures for Data Evaluation of Portable X-ray Fluorescence—Potential Improvements for Palaeolithic Cave Art Knowledge” in *Journal of Archaeological Science: Reports* 10: 878–866, Elsevier, ISSN: 2352-409X.

<https://doi.org/10.1016/j.jasrep.2016.06.008> (accessed on 3 May 2017).

Rouffignac and Font-de-Gaume, Dordogne, Southern-France, and La Garma, Cantabria, Northern Spain. Europe. Paleolithic art. Portable X-ray Fluorescence (XRF). Pigment analysis.

Abstract: "Portable x-ray fluorescence spectrometry (pXRF) has become fundamental in prehistoric research since it enables chemical studies that preserve the integrity of rock art or other investigated archaeological objects. This unique and fragile expression of our ancestors requires the use of non-invasive and non-destructive in situ analytical techniques. This provides significant sources of physicochemical information for enhancing the comprehension of the symbolic and ideological realm of past societies. Thus, XRF data acquired in the field allow giving more detailed insights into the pigment used by Palaeolithic artists, the rock art organisation inside the cave and the different frequentation periods of it. However, if the qualitative study is now well established and routinely used, quantitative evaluation encounters difficulties linked to the context of the study (karstic environment in our case) and the heterogeneous nature of the analysed material (nature of the pigments used, presence of several layers, conservation state of the rock art, type of the rock art support). Moreover, the non-invasive nature of this technique is faced with a large number of data since it offers the acquisition of statistically relevant data by multiple measurements of different spots on the same figure. The present work struggles with the issue of filling the gap of well-adapted quantitative procedures devoted to caves or rock-shelters analyses, and offers efficient tools and methodologies, which take into account the specificities of the studied rock art and its context. Additionally, the evaluation procedures of the high volume of data have to be effective. The analyses of drawings, monochrome and polychrome paintings of three Palaeolithic key cave sites, namely Rouffignac and Font-de-Gaume in Dordogne, Southern-France, and La Garma in Cantabria, Northern Spain, illustrate the new approaches and procedures developed in this study."

ScienceDirect.

Gay, Marine, Müller, Katharina, Plassar, Frédéric and Reiche, Ina, 2015. "Les Pigments et les Parois des Grottes Préhistoriques Ornées" in *Méthodes et Formations en Archéométrie en France Les Nouvelles de l'Archéologie.*, (138): 14–18, Editions de la Maison des Sciences de l'Homme, Editions Errance, ISSN: 0242-7702, ISBN: 978-2-7351-1994-3.

Rouffignac cave, Dordogne, France. Europe. Physicochemistry. Pigment analysis. Mammoth motif(s).

Abstract: "Until recently, physicochemical research on rock art was principally focused on the study of artistic records of the Palaeolithic culture. It involved the identification and the elemental and chemical characterisation of the pictorial matter. The considerations about the mechanisms responsible of taphonomic alterations of cave walls came later, as an answer to the challenges raised by the preservation of rock art and archaeological records. However, the studies, dealing with these two approaches in a same thinking, are still rare. These could enable a better appreciation of the pigment-wall interactions, given back in their global environmental context. By taking benefit of the technological progress in the field of X-ray and laser sources, as well as detectors, analytical systems were miniaturised and became transportable. It facilitates their direct application in the field. It opened up new prospects on acquiring statistically relevant data for archaeological on-site interpretation, while preserving the integrity of the archaeological records. The difficult conditions specific to cave environments (humidity, temperature, difficult access to the caves and to the decorated panels) make these in situ physicochemical analyses challenging. The manufacturing of self-built portable spectrometers, more adapted to these difficult environments, led to a renewal of the physicochemical analyses of rock art. The work engaged in the Rouffignac cave (Dordogne) benefited from these technological improvements. It enabled to develop an approach combining the study of the pigments used, the evaluation of the state of the decorated surfaces over time, and the relation between pigment and wall support."

Researchgate.

Gayet, Sébastien and Billaudeau, Julien, 2016. *A la Découverte de la Grotte Chauvet-Pont d'Arc*, 53 pgs, Actes Sud Junior, ISBN-10: 2330057571 ISBN-13: 978-2330057572.

Grotte Chauvet-Pont d'Arc, Ardeche, France. Europe. Paleolithic art. Aurignacien. Juvenile audience.

Abstract: "Découverte en 1994 et inscrite au patrimoine mondial de l'Unesco, la grotte Chauvet est l'une des plus anciennes grottes ornées préhistoriques. Elle révèle aux scientifiques et au grand public l'existence, près de trente-six mille ans avant J.-C., d'un art véritable de la fresque. Un livre documentaire pour comprendre qui étaient nos ancêtres les chasseurs-cueilleurs-artistes aurignaciens."

Biblio, Internet.

Gely, B., 2005. "La Grotte Chauvet: a Vallon-Pont-d'Arc (Ardeche). Le Contexte Regional Paleolithique" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires*

Actes de la Séance de la Société Préhistorique Française, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 17–33, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13333 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Regional context.

Abstract: "Most of the Palaeolithic sites in the Ardèche département are in its southeastern section. This distribution, which extends towards the south in the Gard département, is above all restricted to the calcareous regions, in conjunction with the presence of karstic cavities and, in the Rhône Valley, with fluvial terraces and loess deposits. All the main cultural groups since the dawn of the Upper Palaeolithic are represented. The modes of passage from one phase to another, like the adaptation and evolution of behaviour, are sometimes perceptible; the well-documented Solutrean sequence is probably the best example. The loess deposits in the Rhône Valley are of the highest importance since they contain both "mammoth exploitation " sites (the only ones known in France for the Upper Palaeolithic), and Gravettian dwelling installations. The well-developed karstic zone is, for its part, particularly favourable for the preservation of stratigraphic sequences over long periods, whether they correspond to palaeontological fill-in or human dwellings and sanctuaries. The Chauvet Cave is a perfect illustration."

Biblio, Persee.

Gely, Bernard, 2005. *Grottes Ornées de l'Ardèche: L'Art des Cavernes Les Patrimoines*, 51 pgs, Editions Le Dauphiné Libéré, ISBN-10: 2916272399 ISBN-13: 978-2916272399.

Ardeche, France. Europe. Paleolithic art. Tour guide.

Abstract: "Au cours de la dernière glaciation, pendant près de deux cent cinquante siècles, les artistes du Paléolithique supérieur ont décoré les parois de grottes profondes des gorges de l'Ardèche et parfois celles de leurs habitats. Ces sanctuaires souterrains abritent des messages originaux et uniques, animaux majestueux et images symboliques, que l'homme a transmis et que le temps a épargnés."

Internet.

Gely, B. and Azéma, M., 2005. "Approche des Représentations de Mammouths de la Grotte Chauvet" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, vol. 102(1): 183–188, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13350 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Mammoth motif(s).

Abstract: "With sixty-six depictions of mammoths, the Chauvet Cave is the second most important sanctuary with regard to the number of figures of pachyderms. The figure is often reduced to its essential lines. However, the graphism also, in some cases, attests to a quest for realism, with a relative concern for details but little for proportions. Among the more detailed works, for all the species depicted, the aesthetic quality of some seems to be without equivalent to date in Prehistory. However, independently of individual talents, the achievement of such lavish decoration points to the involvement of a whole group of people. Two main phases of decoration dating from the Aurignacian period have been identified but, finally, all the panels contribute to creating a single monumental sanctuary. Unlike the felines, which are nevertheless also numerous, the mammoth is rarely a central theme. It is more often a species which accompanies and frames others, as if its strength set it aside from the hunter/prey relationship. Because of the very great age of the works in the Chauvet Cave there are still only very few comparative elements, although the mammoth is the most frequently depicted animal from the Rhône Valley to Burgundy. The drawings at Baume Latrone, in the gorges of the Gardon river, present many similarities with certain specimens at Chauvet. For the other sites, the lack of any real resemblance seems to confirm the more recent dates proposed for most of the caves in Burgundy and the Ardèche region."

Biblio, Persee.

Gely, G., Gauthier, A. and Suarez, A., 1999. "La Décoration Pariétale Paleolithique de la Grotte de la Bergerie de Charmasson (Vallon-Pont-d'Arc, Ardeche)" in *Préhistoire Ariégeoise: Bulletin de la*

Société Préhistorique de l'Ariège 54: 117–126, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Grotte de la Bergerie de Charmasson, Vallon-Pont-d'Arc, Ardeche, France, Europe. Paleolithic art. RASNW2.

Gely, B., Gauthier, A. and Suarez, A., 2000. "The Zoomorphic Representation From the Bergerie de Chamasson Cave (Vallon-Pont-de-Arc, Ardeche)" in *International Newsletter on Rock Art* (25): 8–11, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

BERGERIE DE CHARMASSON CAVE, VALLON-PONT-D'ARC, ARDECHE, FRANCE. EUROPE. PALEOLITHIC CAVE ART. CAVE BEAR MARKINGS. FINGER FLUTINGS. IBEX MOTIF. LMRAA.

Gely, B. and Porte, J.-L., 1996. "Les Gravures Paleolithiques de la Grotte des Deux Ouvertures a Saint-Martin-d'Ardeche" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, vol. 51: 81–98, Société Préhistorique de l'Ariège, Tarascon-sur-Ariège, France. ISSN: 0245-9523.

Saint-Martin-d'Ardeche, France. Europe. Paleolithic art. UVAP.

Geneste, J.-M., 2001. "La Frequentation et les Activities Humaines" in *La Grotte Chauvet. L'Art des Origines*, 44–50, Editions du Seuil, Paris, France. ISBN-10: 2020486482 ISBN-13: 978-2020486484.

Chauvet Cave, Ardeche, France. Europe. Paleolithic cave painting. LMRAA, *Biblio*.

Geneste, J.-M., 2005. "L'Archeologie des Vestiges Materiels dans la Grotte Chauvet-Pont-d'Arc" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 135–144, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13345 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Archaeological context.

Abstract: "This article records the diversity of the archaeological remains identified on the ground and near the walls in the Chauvet cave. Alongside unmistakable combustion structures for producing the charcoal indispensable for executing the black drawings (with or without stumping) on the walls and the flint or ivory technical objects, other vestiges remain enigmatic (groups of blocks) or require the help of specialists in other disciplines to be understood (impressions of plants)."

Biblio, Persee.

Geneste, Jean-Michel, 2006. "Les Grottes Ornees et les Sites d'Art Parietal Paleolithic" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. *Monumental: Revue Scientifique et Technique des Monuments Historiques*, 61, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Internet.

Geneste, Jean-Michel, 2006. "Lascaux, de la Decouverte a la Premiere Crise Bioclimatique de 1963" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. *Monumental: Revue Scientifique et Technique des Monuments Historiques*, 107, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Bioclimate.

Internet.

Geneste, J.-M., Fagnart, J.-P. and Delannoy, J.-J., 2005. "La Grotte Chauvet a Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 5–7, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

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Chauvet Cave, Vallon-Pont-d'Arc, Ardeche, France. Europe. Paleolithic cave painting.

Biblio, Persee.

Genty, D., Blamart, D. and Ghaleb, B., 2005. "Apport des Stalagmites pour l'Etude de la Grotte Chauvet: Datations Absolues U/Th (TIMS) et Reconstitution Paleoclimatique par les Isotopes Stables de la Calcite" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 45–62, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13336 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Dating. Stalagmites. Calcite. Paleoclimate. Accretions associated with paint layers: calcite, U/TH dating.

Abstract: "A first set of speleothems (stalagmites and flow stone s) from the Chauvet Cave (Ardèche, southern France) were dated using U/Th and 14C mass spectrometry methods. At the same time, stable isotope analyses ($\delta^{13}C$ and $\delta^{18}O$) were done on several stalagmites and on seepage water and rainfall ($\delta^{18}O$ and δD). These results give the following information: firstly, accurate ages of several geomorphological events that have marked the cave's history since 34 kyr and, secondly, precisions concerning the climatic evolution in this area since the last déglaciation. Thus, several events have been recorded and dated: the last déglaciation, the Bolling- Allerød (BA) and the Younger Dryas (YD). A warm and short climatic event was detected during the YD itself around 12.15 kyrs. The Chauvet Cave speleothems appear to be exceptional recorders of continental palaeoenvironmental variations similar, in time resolution and in climate sensitivity, to ice, marine or lake records for the same period, with the advantage of an absolute chronology."

Biblio, Persee, MWRBRAD.

Geoffroy, C., 1974. "La Couleur dans l'Art Parietal Paleolithique" in *Cahiers du Centre d Recherches Prehistoire*, vol. 3: 45–64.

Europe. Paleolithic art. Color. Pigment.

IIA.

Georges, Louise and Simonnet, Robert, 1984. "Grotte de Labastide" in *L'Art des Cavernes, Atlas des Grottes Ornees Paleolithique*, 527–535, Francaises Direction du Patrimone, Ministre of Culture, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Labastide, Midi-Pyrenees, Haute-Pyrenees, France. Europe. Paleolithic cave art. Horse, bison, deer (cervid), Ibex, animal, mask, bird, lion (feline), bovid motif(s).

LMRAA.

Gibeault, Alain, 2009. "Origine et Destins de l'Image dans l'Art Préhistorique. Une Perspective Psychanalytique" in *L'Anthropologie* 113(3–4): 515–527, Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232009%23998869996%231577140%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=ab6ad939818311ac8284ef9c6a995b5f (accessed on 17 August 2011).

World. Paleolithic art. Psychoanalytic perspective.

Publisher's abstract: "As soon as he appeared on earth, Homo sapiens tried to overcome his primary helplessness by means of playing around with artistic creation, the functions of which were to communicate through rituals with mythical spirits as well as to open on to an infinite variety of painted, sculpted and engraved forms often made out of materials resistant to destruction. From this point of view, the specific nature of humankind can be characterized by the capacity

to symbolize, corresponding to a psychic process which implies both the capacity to represent an absent object and a subject who is capable of distinguishing the symbol from the symbolized object. The psychoanalytic treatment of a psychotic patient faced with anxieties about non-representation illustrates the need to produce mental images and the emotional conditions for the creation of actual pictures. In the Upper Palaeolithic period, the enigma of non-realistic representations of human beings as opposed to more objective representations of animals is explained by the necessity of facing up to the affect of shame and thus of obeying organic repression, which for Freud lies at the root of drives, psychic life and civilization."

Internet.

Giedion, S., 1957. *The Eternal Present Vol. 1: The Beginnings of Art The Bollingen Series*. A.W. Mellon Lectures in the Fine Arts, Vol. XXXV(6.1): 588 pgs, Pantheon Books, New York, New York.

LASCAUX, PECH-MERLE, LES EYZIES, CANTABRIAN AND THE PYRENEES. FRANCE and SPAIN. SOUTHERN EUROPE. SYMBOL. ABSTRACTION. MOTIF(S); CUPULE, HAND, ANIMAL, FERTILITY, VULVA, CIRCLE, PHALLUS, BIRD HEADED. INCISED LINE. SITE DESCRIPTIONS, PALEOLITHIC CAVE ART. SETTING, THE ARCHITECTURE OF THE CAVERNS.

LMRAA.

Gillam, Mary L., 2015 (March). "Geological Data Suggest Holocene Age for 'Mammoth' Petroglyphs at Sand Island, Utah" in *Rock Art Research* 32(1): 22–24, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Sand Island, Utah, United States. North America. Comment of Bednarik, R.G., 2015, 32(1): 3–18, "Pleistocene Fauna Depictions in American Palaeoart". Refutation of Malotki's research based on her analysis of the geologic age of the sandstone cliff where the carvings are found. Pleistocene (paleolithic).

LMRAA.

Gillam, Mary L. and Wakeley, Lillian D., 2013. "Are Utah's Sand Island "Mammoths" Late Pleistocene? A Geologic View" in *Ancient Hands Around the World, International Federation of Rock Art Organizations 2013 Proceedings*, Peggy Whitehead and Mavis Greer, eds. American Indian Rock Art (Albuquerque), vol. 40: 147–172, American Rock Art Research Association, Glendale, Arizona. ISBN: # 978-0-9888730-1-8.

Sand Island, San Juan River, Bluff, Utah. Southwest. Four Corners. United States. North America. Paleolithic art. Mammoth motif(s). Geologic analysis. Navajo sandstone. Erosion.

Abstract: "Two petroglyphs on a cliff in southeast Utah have been interpreted as mammoths and thus late Pleistocene in age (older than 12,500 cal yr BP). Geologic evidence for past and continuing erosion appears inconsistent with this age interpretation. The petroglyphs are on a 20-m cliff first incised into Navajo Sandstone by the San Juan River near the end of the last glaciation. The mechanically weak sandstone is porous, poorly cemented, and easily eroded. Preliminary age estimates from optically stimulated luminescence (OSL) indicate at least three episodes of mainly lateral river erosion and undercutting of various cliff sections after approximately 18,000 OSL yr BP. Observations suggesting that the "mammoth" face is younger than Pleistocene include: a locally concave cliff line, slight overhang and rockfall debris consistent with undercutting; young-looking fracture scars; minimal rock varnish; and notable grain detachment. Preliminary results indicate that the cliff face is unlikely to predate mammoth extinction but are not conclusive because we have no direct dates for the cliff or petroglyphs."

LMRAA, ALL.

Giménez de la Rosa, Marta, 2005. "Algunas Cuestiones sobre la Colección Antigua de Arte Mueble e Industria Ósea de la Cueva del Castillo" in *Sautuola* 11: 39–48, Instituto de Prehistoria y Arqueología Sautuola, ISSN: 1133-2166.

Cueva del Castillo, Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone.

Abstract: "La colección materiales arqueológicos de la cueva del Castillo procedente de las excavaciones de Obermaier y Brasil se encuentra dispersa en distintos depósitos. Una parte esencial de ella son los elementos de arte mueble e industria ósea de los niveles de Paleolítico Superior. Aquí presentamos un repaso general de la situación de esta colección y en particular algunas cuestiones sobre los materiales del nivel Auriñaciense arcaico."

Dialnet.

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Dona Trinidad, Ardales, Spain. Europe. Paleolithic art. Horse, deer motif(s).

LMRAA.

Ginner, Phyllis, 1950. "An Artistic Appreciation of the Kondoa Rock Paintings" in *Tanganyika Rock Paintings. A Guide and Record Reproduced from, Tanganyika Notes and Records*, (29): 3–10, Tanganyika Travel Committee, Dar-Es-Salaam, Tanganyika.

Along the GREAT NORTH ROAD between DODOMA and ARUSHA, KONDOA DISTRICT of the CENTRAL PROVINCE, TANGANYIKA. AFRICA. FENGA HILL. TLAWI ROCK. TUMBELO. BUBU RIDGE. KANDAGA-CHUNGAI. STYLES. TECHNIQUES. PALEOLITHIC, MESOLITHIC, BUSHMAN.

LMRAA, RPPSCAb2.

Girard, D., 2005. "Analyses Polliniques des Sols Aurignaciens de la Grotte Chauvet (Ardeche). Resultats Preliminaires" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 63–68, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13337

(accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Pollin analysis.

Abstract: "This first pollen analysis, carried out on several sedimentary deposits contemporary with the human fréquentation of the cave, reveals the existence of a steppe-like vegetation in its neighbourhood. Mainly consisting of Gramineae and various Compositae, the landscape also included some species capable of supporting a cold climate such as pine, juniper, willow and birch. These trees were probably confined to relatively sheltered areas, for example the foot of cliffs or the banks of rivers and streams."

Biblio, Persee.

Girard, M. et al., 1992. "Premiers Enregistrements Photographiques Infra-Rouge dans la Grande Grotte d'Arcy-sur-Cure (Yonne)" in *Bulletin de la Société Préhistorique Française* 89: 163–164, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Arcy-sur-Cure, Yonne, France. Europe. Paleolithic art. Documentation. Infra-red photography.

IIA.

Girod, Paul and Massenat, Elie, 1906. *Les Stations de l'Art du Renne dans les Vallées de la Vézère et de la Corrèze*, vol. 2 vols.:142 pgs, Bailliere et Fils, Paris, France.

Vézère, Corrèze, Laugerie-Basse, Dordogne, France. Europe. Paleolithic art. 100 plates. Mobiliary (portable) art.

Abstract: "Les Vallées de la Vézère et de la Corrèze sont criblées de grottes et d'abris où l'homme a accumulé, dès son apparition sur notre sol, les produits de son industrie et les restes de ses repas. C'est la région classique pour les études préhistoriques, car on peut y suivre toutes les étapes du développement de ces populations primitives."

UVAP.

Glory, Abbe A., 1947. "Les Gravures Préhistoriques de la Grotte d'Ebbou, a Vallon (Ardeche)" in *La Nature* 257–262, ISSN: 0028-0836 EISSN: 1476-4687.

GROTTE D'EBBOU, VALLON, ARDECHE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. See also pages 283-285. 18 FIGURES.

FHCCA.

Glory, Abbé A., 1949. "Les Gravures Préhistoriques de l'Abri Delluc, les Eyzies (Dordogne)" in *Bulletin de la Société Préhistorique Française* 46(5–6): 217–219, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1949_num_46_5_2547 (accessed on 16 October 2011).

Abri Delluc de Tayac, les Eyzies, Dordogne, France. Europe. Paleolithic art.

Persee.

Glory, A., 1955. *Caverne Ornee de Bara-Bahau. En l'An 40,000 Naissait l'Art*, 20+ pgs, Le Bugue—Sur—Vezere (Dordogne), France.

Bara-Bahau, Dordogne, France. Europe. Paleolithic art. Bison, lion, auroch, horse motif(s).

LMRAA.

Glory, Abbe A., 1956. "Le Nouvel Amenagement de la Caverne Ornee de Bara Bahau au Bugue-sur-Vezere (Dordogne)" in *Bulletin de la Société Préhistorique Française* 53: 262–263, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1956_num_53_5_3332 (accessed on 15 October 2011).

Bara Bahau au Bugue-sur-Vezere (Dordogne), France. Europe. Paleolithic art.

ARP, Persee.

Glory, Andre, 1964. "La Grotte de Roucadour (Lot)" in *Bulletin de la Société Préhistorique Française* Vol. 61(7): 166–169, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Rocadour, Lot, France. Europe. Paleolithic art.

UVAP.

Glory, A., 1966. "Commentaire sur l'Age Presume des Peintures Murales du Cuzoul-des-Brasconies (Lot)" in *Bulletin de la Société Préhistorique Française* 63(6): 191–193, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Cuzoul-des-Brasconies, Blars, Lot, France. Europe. Paleolithic art.

APGODQ.

Glory, Abbe A., 1968. "L'Enigme de l'Art Quaternaire peut elle entre Resolue par la Theorie du Culte des Ongones" in *Simposio Internacional de Arte Rupestre, Barcelona, 1966*, E. Ripoll Perello, ed., 25–60, Diputacion Provincial de Barcelona, Instituto de Prehistoria y Arqueologia, Barcelona, Spain.

Europe. Paleolithic art.

LMRAA.

Glory, A., 2008. *Les Recherches a Lascaux (1952–1963). Documents Recueillis et Présentés par B. et G. Delluc Gallia Prehistoire Supplement*, vol. 39: 208 pgs, CNRS Editions, Paris, France. ISBN: 978-2-271-06611-4.

Lascaux, Dordogne, France. Europe. Paleolithic art. Andre Glory.

RASNW4.

Glory, Abbe A., Bay, R. and Koby, F., 1949. "Gravures Prehistoriques a l'Abri de la Sudrie (Dordogne)" in *Rivista di Scienze Preistoricas* IV: 97–100.

Sudrie, Dordogne, France. Europe Paleolithic art.

ARP.

Gnesutta, Paola Ucelli, 2007. "Figurazioni, Simboli, Segni, nell'Arte Mobiliare Epigravettiana della Grotta delle Settecannelle. Ischia di Castro - Viterbo" in *XXII Valcamonica Symposium 2007: Rock Art in the Framework of the Cultural Heritage of Humankind, Papers/l'Arte Rupestre nel Quadro del Patrimonio Culturale dell'Umanità Pre Atti*, 18–24 Maggio 2007, Centro Congressi, Darfo Boario Terme, E. Anati, ed., 193–206, Edizioni del Centro, Capo di Ponte, Italy.

<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2007pdf/gnesutta.pdf> (accessed on 7 May 2017).

Sette Cannelle's Cave, Ischia di Castro, Viterbo, Italy. Europe. Paleolithic art. Mobiliary (portable) art. Epigravettian.

Abstract: "The decorated objects, found in the epigravettian levels of the Sette Cannelle's Cave, are about fifty manufactured items, cobblestones, bones, finery elements, engraved with naturalistic figures, abstract and geometric patterns and irregular linear signs. The stratigraphic context, the associated lithic industry and the dating of coals found in some fireplaces close to the objects allow to ascribe these artistic expressions to the final phases of the Epigravettian period, between 12,000 and 10,000 BP. The technological analysis accomplished during previous studies, clarified how the engravings were realised, while the stylistic analysis detected the copresence of naturalistic figures with a Mediterranean style and complex abstract themes, precocious than the other artistic expressions found in the Peninsula. The present goal, is to deepen the analogies and the differences existing between the art of Settecannelle and those of some Ice Age sites in Italy and Europe and in particular to analyse the relations between decorations and their support. This research paves the way to the formulation of hypothesis concerning the probable meanings of the decorative work, applicable to an instrument, a votive object or the body itself."

Internet.

Gobert, E.-G., 1950. "La Valeur Magique de l'Ocre" in *Bulletin de la Societe des Sciences Naturelles* III: 18–23, Societe des Sciences Naturelles.

Paleolithic art. Pigment (ochre). Includes 2 figures.

ARP.

Gomes, H., Rosina, P. and Santos, L., 2014. "Analysis and Characterization of the Micro-Biological Colonization of Rock Shelters with Prehistoric Paintings in Portugal" in *Miscellanea: Theory, Rock Art and Heritage, Proceedings of the XVI World Congress of the International Union of Prehistoric and Protohistoric Sciences (Florianopolis, Brazil, 4–10 September 2011)*, Vol. 11, Luiz Oosterbeek and Cláudia Fidalgo, eds. BAR International Series, (2659), Archaeopress, Oxford, England. ISBN: 9781407313016 1407313010.

Portugal. Europe. Cultural resource management. Conservation and preservation. Microbiology. Paleolithic art.

Internet.

Gomes, Mario Varela, 1999. *Gruta do Escoural: Arte Parietal*, n.p., Instituto Português do Património Arquitectónico, Lisbon, Portugal. ISBN: 9728087802 9789728087807.

Gruta de Escoural, Portugal. Spain. Paleolithic art.

Biblio, Worldcat.org.

Gomes, Mario Varela, 2007. "Os Periodos Iniciais da Arte do Vale do Tejo (Paleolítico e Epiplaeolítico)" in *Cuadernos de Arte Rupestre* 4: 81–116, Centro de Interpretacion de Arte Rupestre de Moratalla, Murcia, Spain. ISSN: 1699-0889.

Vale do Tejo, Portugal. Europe. Paleolithic and Epipaleolithic art.

Biblio.

Gomez Tabanera, Jose Manuel, 1970. "Simbolismo y Ritual en el Arte Rupestre Paleolítico de la Isoida Caucasoide" in *Zephyrus: Revista de Prehistoria y Arqueología* 21: 73–87, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1798/1855 (accessed on 2 December 2011).

Spain. Europe. Paleolithic art. Symbolism. Ritual.

Abstract: "Desde el descubrimiento del llamado arte rupestre paleolítico y hasta la fecha, han proliferado en los distintos campos de conocimiento científico, teorías más o menos aceptables en torno a su posible significación y función, con vistas a una interpretación de sus motivaciones, que pueda considerarse plausible dentro de nuestra visión actual del arte como proyección de determinadas apetencias del homo sapiens. Desde múltiples ámbitos del saber, mejor o peor estructurados en disciplinas más o menos antiguas se han sugerido explicaciones, muchas de las cuales pretendieron fundamentarse en las supuestas raíces que sus formuladores dieron al arte desde sus primeras expresiones en el alba de la Humanidad moderna (entendiendo como tal, aquella que surge y se asienta en el viejo Mundo a partir del Würm

III). Hoy tales explicaciones tachonan con más o menos brillantez multitud de tratados e incluso monografías de prehistoria y arqueología paleolítica, asimismo, magia, totemismo, pansexualismo, utilitarismo, etc.. Son términos bien conocidos por los tratadistas del arte prehistórico e incluso introducen la confusión entre los no iniciados en los vericuetos de la especialización. Términos que se imponen según el criterio de los autores, pero que, a fin de cuentas, no hacen más que dar un cierto inmovilismo a ese capítulo de la historia de las ideas estéticas que sin darse cuenta están escribiendo día a día los prehistoriadores contemporáneos.”

Internet.

Gomez-Tabanera, Jose Manuel, 1975. “Significacion Religiosa y Funcion Semiologica en el Arte Rupestre Astur - Cantabrico” in *Valcamonica Symposium 72, Les Religions de la Prehistoire, Actes du Symposium International Edizioni del Centro*, 65–72, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Asturias, Cantabria, Spain. Europe. Paleolithic art. Semiology. Myth.
ICOMOS, LMRAA.

Gómez-Tabanera García, José Manuel, 1987–1988. “Arte Rupestre Cuaternario: Connotaciones Semánticas y Rituales” in *Cuadernos de Prehistoria y Arqueología Castellonenses 13*: 39–60, Diputació de Castelló: Servei d’Investigacions Arqueològiques i Prehistòriques, ISSN: 0212-1824.

<http://dialnet.unirioja.es/servlet/articulo?codigo=1970674> (accessed on 25 January 2012).

Europe. Paleolithic art. Semantics. Ritual.

Dialnet.

Gonnella, Stefano, 2007. “Pietre Viventi. Il Contributo della Fenomenologia all’Interpretazione dell’Arte Preistorica” in *XXII Valcamonica Symposium 2007: Rock Art in the Framework of the Cultural Heritage of Humankind, Papers/l’Arte Rupestre nel Quadro del Patrimonio Culturale dell’Umanità Pre Atti*, 18–24 Maggio 2007, Centro Congressi, Darfo Boario Terme, E. Anati, ed., 207–212, Edizioni del Centro, Capo di Ponte, Italy.

<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2007pdf/gonnella.pdf> (accessed on 7 May 2017).

Europe. Phenomenology. Paleolithic art. Morphology. Rock feature incorporation.

Abstract: “Decoding and interpreting the Upper Paleolithic figurative heritage can’t but pose a series of questions about the particular structure of the “mind” that produced the countless and exciting testimonials scratched, carved, painted on cave walls. Putting aside any easy and hasty parallels, improper projections of our cultural paradigms, evolutionistic strait-jackets, one question neatly outcrops. It may be put as follows: which model of consciousness produced such impressive Paleolithic cultural universe? To take the first steps toward a possible answer to this question, this contribution asks you to focus on a peculiar characteristic of so-called Paleolithic art, namely the undeniable inclusion of the material support for the images created on the rock walls. Numerous tracings made inside the caves by respected scholars of Prehistory have abundantly shown, over a century of research, that these works were often conceived as a function of the rock where they were realised, and the rough parts, the cracks, the knobs or the hollows of the cave walls, far from discouraging the executors, seem indeed to have inspired and guided the human intervention. The geologic peculiarities of the caves then turn out to be integrated with the most varied representations, contributing to the definition and to the ultimate composition of the animals’ features in the overall mural design. The use of a particular phenomenological analysis in reading this creative manifestation accounts for the morphologic primacy of the material supports, showing how the marks on the walls appear to be, more than the result of the doer’s autonomous creative will, rather the imprinting of a particular existential and cognitive posture typified by the impersonality of consciousness.”

Internet.

González, Reynaldo, 2002. *Art et Espace dans les Grottes Paleolithiques Cantabriques*, 464 pgs, Editions Jerome Millon, Grenoble.

Grotte de la Meaza, Grotte de Santián (Grotte de Los Señores), Les grottes du mont d’El Castillo (Puente Viesgo, Cantabrie), Grotte de Las Monedas, Grotte de La Pasioga (Grotte de Villa Nueva), Grotte de Las Chimeneas, Grotte d’El Castillo, Grotte de Salitre, Grotte de Cobrantes, Grotte de Cullalvera, Grottes de

Sotarriza et de Cova Negra, Grotte de Venta de Laperra, Grotte d'Ekain, Cantabria, Basque, Spain. Europe. Paleolithic art.

Biblio, RASNW3.

Gonzalez-Aguilera, D., Muñoz, A. L., Lahoz, J.G., Herrero, J.S., Corchón, M. S. and García, E., 2009. "Recording and Modeling Paleolithic Caves through Laser Scanning" in *International Conference on Advanced Geographic Information Systems & Web Services (Mexico Cancun 1–7 February 2009)*, 19–26, IEEE Publications, ISBN: 978-1-4244-3363-6 978-0-7695-3527-2.

Las Caldas and Peña de Candamo, Asturias, Spain. Europe. Paleolithic caves. Laser scanning.

Abstract: "This paper deals with the application of a non-destructive technique, terrestrial laser scanner, for the recording and modeling of rock art at caves. Two emblematic paleolithic caves have been tested using this technology: 'Las Caldas' cave, declared Good of Cultural Interest in the 70's and nowadays, Protected Natural Area; and 'Peña de Candamo' cave, declared National Monument from the XXth century beginnings. Both caves share the same geographical context, the north of Spain (Asturias region), and belong to the most brilliant Upper Paleolithic period: Middle Magdalenian (ca. 14,000 BP). As a result, a metric laser model is generated which allow to the prehistorian works in three different levels, integrating different datasets belong to Paleolithic Art. From a basic level based on a metric 3D support with points cloud and polygonal models to a digital archiving of rock art at caves and even the development of virtual and interactive environments."

Worldcat.org.

Gonzalez-Aguilera, Diego, Munoz-Nieto, Angel, Rodriguez-Gonzalvez, Pablo and Memendez, Mario, 2010. "New Tools for Rock Art Modelling Automated Sensor Integration in Pindal Cave" in *Journal of Archaeological Science* 38(1): 120–128, ISSN: 0305-4403. doi:10.1016/j.jas.2010.08.017

Pindal Cave, Spain. Europe. Terrestrial laser scanning. 3D documentation techniques. Upper paleolithic.

Abstract: "This paper presents the integration of automated sensors based on a terrestrial laser scanner and an amateur digital camera with the aim of generating a photorealistic three-dimensional (3D) model of the Principal Panel in Pindal Cave (Spain). The approach developed for 3D modelling overcomes many of the problems related to the independent implementation of photogrammetry and laser scanning. Particularly, a sequential and hierarchical approach was developed based on the processing and matching of images from the camera (camera image) and the laser scanner (range image). The results obtained demonstrate that the workflow for this model is automatic, effective, and accurate. The presented approach was found to create hyper-realistic models, even improving upon human visual capabilities."

Citeulike.

Gonzalez Aguilera, D., Rodriguez, Gonzalvez P., Mancera Taboada, J., Munoz Nieto, A., Herrero Pascual, J., Gomez Lahoz, J. and Picon Cabrera, I., 2011. "Application of Non-Destructive Techniques to the Recording and Modelling of Palaeolithic Rock Art" in *Rock Art, Laser Scanning, Theory and Applications*, C.C. Wang, ed., 305–326, In Tech, Rijeka, Croatia.

Europe. Paleolithic rock art. Archaeometry. Documentation. Recording methodology.

Biblio.

Gonzalez Echegaray, J., 1968. "Sobre la Datacion de los Santuarios Paleolicos" in *Simposio Internacional de Arte Rupestre, Barcelona, 1966*, E. Ripoll Perello, ed., 61–65, Diputacion Provincial de Barcelona, Instituto de Prehistoria y Arqueologia, Barcelona, Spain.

Europe. Paleolithic art. Dating.

LMRAA, *Biblio*.

Gonzalez Echegaray, J., 1972. "Notas para el Estudio Cronologico del Arte Rupestre de la Cueva del Castillo" in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander - Asturias*, 14 al 20 de Septiembre 1970, 409–422, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

Castillo, Spain. Europe. Paleolithic art. Chronology.

LMRAA.

González Echegaray, Joaquín, 1985. *Altamira y Sus Pinturas Rupestres*, 56 pgs, Ministerio de Cultura, Direccion General de Bellas Artes y Archivos, Departamento de Arqueologia, Madrid, Spain. Altamira, Santander, Spain. Europe. Paleolithic art. Visitor guide book.

LMRAA.

Gonzalez Echegaray, Joaquín, 1987 (April 1). "Arte Rupestre Paleolitico en Cantabria" in *Arte Rupestre en Espana Revista de Arqueologia*, 46–55, Zugarto Ediciones, Madrid, Spain. ISSN: 0212-0062.

Cantabria, Spain. Europe. Paleolithic art.

LMRAA.

González Echegaray, Joaquín, 1992. "Paleoambientes de la Cornisa Cantábrica y su Relación con el Desarrollo del Arte del Paleolítico Superior" in *Espacio, Tiempo y Forma. Serie I, Prehistoria y Arqueología*, vol. 5: 73–86, Universidad Nacional de Educación a Distancia (UNED): Facultad de Geografía e Historia, ISSN: 1131-7698.

Cantabria, Spain. Europe. Paleolithic art.

Dialnet.

González Echegaray, Joaquín, 2010. "El Contexto del Arte Paleolitico en Cantabria" in *Las Cuevas con Arte Paleolitico en Cantabria, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords.*, 22–27, Asociacion Cantabra para la Defensa del Patrimonio Subteraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

Gonzalez Echegaray, J. and Bernaldo de Quiros, F., 1989. "L'Occupation des Grottes Ornees" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 41–44, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

France. Spain. Europe. Prehistoric art. Paleolithic art.

LMRAA.

González Echegaray, Joaquín and González Sainz, César, 1994. "Conjuntos Rupestres Paleolíticos de la Cornisa Cantábrica" in *Ejemplar Dedicado a: Arte Paleolítico Complutum* 5: 21–44, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164320> (accessed on 29 November 2011).

Cantabria, Spain. Europe. History of research. Paleolithic art. Catalog of sites. Bibliography.

Abstract: "Research on the Palaeolithic Parietal Art of Cantabrian Spain has increased markedly during the last decades.

One of the consequences is the discovery of an important number of previously unknown decorated caves. This paper offers an up-to-date catalog of decorated caves, with special reference to their main characteristics and bibliography."

Dialnet, Refdoc.fr.

Gonzalez, Juan M., Laiz, Leonila, Portillo, M. Carmen and Saiz-Jimenez, Cesareo, 2005. "Microbial Communities inhabiting Caves with Palaeolithic Paintings" in *14th Triennial Meeting, The Hague, 12–16 September 2005: Preprints (ICOM Committee for Conservation)*, Isabelle Verger, ed., 381–386, Earthscan Ltd., ISBN: 1-84407-253-3.

Spain. Europe. Cultural resource management. Conservation and preservation. Paleolithic art. Microbiology.

Author abstract: "This study attempts to understand the microbiology of Spanish caves with Paleolithic paintings by analyzing the microbial diversity existing in the caves. A variety of methods was used to study the microbial communities. Traditional methods based on culturing microbial cells and molecular techniques based on the detection

of specific RNA and DNA sequences were used. Culture-dependent methods only allow the detection of a small fraction of microorganisms able to grow on specific culture media. DNA analyses provide information on the microorganisms present in the samples, whereas RNA analyses allow detecting those microorganisms showing metabolic activity in situ. Thus, with RNA-based analysis, the fraction of microorganisms showing activity on Paleolithic caves can be detected. These microorganisms and the physiological activity they develop are the points of interest for the analysis of potential damage to Paleolithic paintings and their conservation."

AATA.

González Morales, Manuel Ramón, 1975. "El Gravado Rupestre Paleolítico de la Cueva de las Mestas (Las Regueras, Asturias)" in *Crónica del XIII Congreso Arqueológico Nacional*, 1973, Huelva, 149–154, Universidad de Zaragoza, Seminario de Arqueología, ISBN: 84-400-8890-6.

Cueva de las Mestas, Las Regueras, Asturias, Spain. Europe. Paleolithic art.

Dialnet.

Gonzalez Morales, Manuel R., 1987 (April 1). "Arte Rupestre Paleolitico en Asturias" in *Arte Rupestre en Espana Revista de Arqueologia*, 56–65, Zugarto Ediciones, Madrid, Spain. ISSN: 0212-0062.

Asturias, Spain. Europe. Paleolithic art.

LMRAA.

González Morales, Manuel Ramón, 1994. "Pero.. ¿Hubo Alguna Vez Once Mil Bisontes? Los Temas del Arte Parietal Paleolítico de la Región Cantábrica" in *Ejemplar Dedicado a: Arte Paleolítico Complutum* 5: 291–302, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164332> (accessed on 1 December 2011).

Cantabria, Spain. Europe. Paleolithic art. Chronology. Dating. Cultural context. Subjectivity of motif analysis.

Abstract: "Cet article fait ressortir la subjectivité qui conditionne l'analyse des motifs et des contenus de l'art pariétal paléolithique ainsi que son incidence sur les théories les plus reçues sur ce thème. Il en résulte la prise en compte de la chronologie de l'iconographie et, en même temps, de la connexion entre ces motifs, les moyens de subsistence et l'organisation sociale des groupes impliqués."

Dialnet, Refdoc.fr

Gonzalez Morales, Manuel R., 1997. "When the Beasts Go Marchin' Out! The End of Pleistocene Art in Cantabrian Spain" in *Beyond Art. Pleistocene Image and Symbol Memoirs of the California Academy of Sciences*, (23): 189–199, California Academy of Sciences, San Francisco, California.

CANTABRIA, SPAIN. EUROPE. CHRONOLOGY: THE END OF UPPER PALEOLITHIC CAVE ART.

"Temporal variability and the possible correspondence between the subjects depicted and the available resource base." ANIMAL, SIGN MOTIF(S).

LMRAA.

González Morales, Manuel R., González Sainz, César and Ruiz Redondo, Aitor, 2014. "Informe Final de Actuación Arqueológica: Manifestaciones Parietales aleolíticas de la Cueva del Molín y del Abrigo de Entrefoces (La Foz de Morcín, Asturias)—Informe de la Actuación" in *Excavaciones Arqueológicas en Asturias 2007–2012*, 147–158, Gobierno del Principado de Asturias, Consejería de Educacion, Cultura y Deporte.

ftp://ftp.asturias.es/asturias/patrimonio/Excavaciones_Arqueologicas_2007_2014.pdf (accessed on 13 June 2016).

Cueva del Molín and Abrigo de Entrefoces, La Foz de Morcín, Asturias, Spain. Europe. Paleolithic art.

Abstract: "Durante los meses de febrero y marzo de 2013 se realizaron en la Caverna de La Peña (San Román, Candamo) distintas intervenciones enmarcadas en un Proyecto aprobado y financiado por el Ministerio de Cultura del Gobierno de España dentro de la convocatoria de Ayudas para Proyectos de Conservación, Protección y Difusión de Bienes declarados Patrimonio de la Humanidad. El proyecto "Actuaciones en orden a mejorar la protección y conservación de la Cueva de la Peña y su Arte Paleolítico" fue posible gracias a la iniciativa del Ayuntamiento de Candamo, siendo

coordinado por la Dirección General de Patrimonio del Gobierno del Principado de Asturias. Los trabajos proyectados incluyeron diversas intervenciones destinadas a eliminar elementos ajenos a la cavidad introducidos décadas atrás para facilitar el desplazamiento turístico de forma cómoda por el interior y que perdieron su función, mostraban deterioro, oxidación o corrosión, y se convirtieron en fuente contaminante del ambiente natural de la misma. Por otra parte, se puso en práctica el estudio, análisis y establecimiento de protocolos de actuación para la formalización tanto del régimen de visitas públicas como de aquellos trabajos de protección, conservación e investigación científica que puedan realizarse en el interior de cuevas declaradas Patrimonio de la Humanidad.”

Internet.

González Morales, Manuel Ramón and Moro Abadía, Oscar, 2002. “1902: El Reconocimiento del Arte Rupestre Paleolítico” in *Historica et Philologica in Honorem José María Robles, Juana María Torres Prieto, coord.*, 211–228, Universidad de Cantabria, ISBN: 84-8102-308-6.

Spain. Europe. Paleolithic art. History of research. Rock art studies.

Dialnet.

González Morales, Manuel Ramón and Moro Abadía, Oscar, 2004. “1864-1902: El Reconocimiento del Arte Paleolítico” in *Zephyrus: Revista de Prehistoria y Arqueología* 57: 119–135, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/5290/5328 (accessed on 5 December 2011).

Spain. France. Europe. Paleolithic art. History or research. Rock art studies.

Abstract: “In this paper we analyze the implications of the theoretical ideas at the end of the nineteenth century on art and primitivism, to propose an explanation to the phenomenon of the quick acceptance of Palaeolithic mobile art versus the long delay in accepting rock art as produced by Prehistoric societies. The conclusion points to the need of analyzing the problem in the context of their contemporary ideas and of redrawing some of our own thoughts on rock art.”

Dialnet.

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Altamira, Santander, Spain. Europe. Paleolithic art. Rock art studies. History of research.

DialNet.

Gonzalez Morales, Manuel R. and Straus, Lawrence Guy, 2000. “Parietal Engravings in Magdalenian Stratigraphic Context in El Miron Cave (Ramales de la Victoria, Cantabria, Spain)” in *International Newsletter on Rock Art*, (27): 1–6, Comité International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

El Miron Cave, Ramales de la Victoria, Cantabria, Spain. Europe. Magdalenian stratigraphic context. Paleolithic cave art.

LMRAA.

Gonzalez Morales, Manuel R. and Straus, Lawrence Guy, 2009. “Extraordinary Early Magdalenian Finds from El Miron Cave, Cantabria (Spain)” in *Antiquity* 83(320): 267–281, Antiquity Publications, ISSN 0003-598X, 1745-1744.

El Mirón Cave, Cantabria, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. “ ... three splendid and newly discovered objects from the Upper Palaeolithic in northern Spain: an engraved scapula, a possible spearthrower and a decorated stone pendant. As well as adding to the corpus of iconic artefacts from the period, these new finds have the special virtue of being meticulously excavated and recorded in context.”

Internet.

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Cuenca del Asón, Cueva de El Mirón, Ramales de la Victoria, Cantabria, Spain. Europe. Paleolithic art. Gravettian.

Dialnet.

González Morales, Manuel R. and Straus, Lawrence G., 2015. “Magdalenian-Age Graphic Activity Associated with the El Mirón Cave Human Burial” in *Journal of Archaeological Science: Reports* 60: 125–133, Elsevier, ISSN: 0305-4403.

http://www.sciencedirect.com/science?_ob=ShoppingCartURL&_method=add&_eid=1-s2.0-S0305440315000631&_ts=1456080415&md5=76620fb42f829cb57c6fd22577241cb2 (accessed on 21 February 2016).

El Miron Cave, Spain. Europe. Paleolithic art. Pubic triangle, hand motif(s). Rock engravings on a block in association with a Magdalenian burial.

Abstract: “The human burial of Lower Magdalenian age in El Mirón Cave was found in the narrow space between the outward (westward) sloping bedrock wall of the vestibule rear and a very large limestone block. The corpse had been deposited in contact with both engraved lines on the cave wall and red ochre staining on the eastern face of the block. In addition, the burial was made at approximately the same time (ca. 18,700 calendar years ago, per multiple radiocarbon dates) that the western (daylight-facing) face was engraved with numerous lines, some of which (although not provable) could be seen as suggestive of a schematic, partial representation of a human female, which in turn could speculatively be interpreted, on chronological and physical associational grounds, as marking the presence of the human female interment behind the block. Furthermore, masses of engravings on the rear vestibule wall (including images of a horse and a possible bison) can potentially be attributed to the Lower Magdalenian, and thus roughly contemporaneous with the burial.”

Worldcat.org, Internet.

González-Pumariiega Solís, María, 2005. “Una Nueva Figura de Bisonte en la Cueva de “El Pindal” (Asturias): Transformación de un Relieve Natural en una Representación Animal” in *Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas*, vol. 22: 21–26, Universidad del País Vasco, Instituto de Ciencias Antiguas, ISSN: 0213-2095.

Cueva de “El Pindal”, Asturias, Spain. Europe. Paleolithic art. Bison motif(s). Rock feature incorporation.

Dialnet, RASNW4.

González-Pumariiega Solís, María, 2013. “La Figura de Pez de la Cueva del Pindal (Asturias): Un Salmón Disfrazado de Atún” in *F. Javier Fortea Perez, Universitatis Ovetensis Magister. Estudios en Homenaje, Marco de la Rasilla Vives, dir.*, 363–374, Universidad de Oviedo, Ediciones de la Universidad de Oviedo, Oviedo, Spain. ISBN: 978-84-8317-983-3 978-84-940141-3-0.

Cueva del Pindal, Asturias, Spain. Europe. Paleolithic art. Fish, salmon, tuna motif(s).

Biblio, Dialnet.

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Abrigo de la Vina, Oviedo, Asturias, Spain. Europe. Paleolithic art.

González-Pumariega, María, Rasilla, Marco de la, Santamaría, David, Duarte, Elsa and Santos-Delgado, Gabriel, 2017. “La Viña Rock Shelter (La Manzaneda, Oviedo, Asturias): Relation between Stratigraphy and Parietal Engravings” in *Quaternary International* 432(Part B): 77–85, International Union for Quaternary Research, ISSN: 1040-6182.

<http://www.sciencedirect.com/science/article/pii/S1040618215006874> (accessed on 2 May 2017).

La Viña Rock Shelter, La Manzaneda, Oviedo, Asturias, Nalón river basin, Spain. Europe. Pleistocene (paleolithic) cave art. Stratigraphy.

Abstract: “La Viña rock shelter (La Manzaneda, Oviedo, Asturias) is the easternmost of the thirteen open sites with rock engravings spread along the Nalón river basin. La Viña is the largest settlement in that valley and contains the most extensive archaeological sequence, from the Middle Palaeolithic to the Holocene, as well as an important set of engravings, clustered along the rock face with diverse level of preservation. Fortea organized those carvings into two successive graphical horizons, Aurignacian and Gravettian–Solutrean. Recent topographical surveys (coordinates in the ETRS89) in the site have specified those proposals and have released new data about the spatial and chronological organization of the engravings.”

Science Direct.

Gonzalez Quadra, Felix, 1979–1980. “Representaciones Humanas en la Cueva de Hoz, Castro-Urdiales (Santander)” in *Zephyrus: Revista de Prehistoria y Arqueología* 30–31: 9–13, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1373/1442 (accessed on 3 December 2011).

Cueva de Hoz, Castro-Urdiales, Santander, Spain. Europe. Paleolithic art. Human motif(s).

Abstract: “El valle de Sámano del municipio de Castro Urdiales ofrece una importante variedad de muestras prehistóricas y arqueológicas apenas conocidas, así como numerosos asentamientos humanos de interés excepcional, uno de los cuales influirá culturalmente en el área del mundo occidental. En la ladera septentrional de la Peña de Hoz, en la margen derecha del río, se abre una conocida cavidad con tres bocas orientadas al cuadrante NE. Se llega por un sendero de unos 400 metros de suave ascensión, entre castaños, encinas y bertos, manteniéndose cegadas parcialmente, por relleno arqueológico, las bocas laterales, practicándose la central para el acceso. Tiene un vestíbulo espacioso, ventilado, de techo alto, no opresivo, con intenso depósito de humus, habitualmente utilizado como redil. El yacimiento fue descubierto por Basilio Fernández, Ignacio Revuelta y González Quadra en la primavera de 1960.”

Internet.

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France. Europe. Paleolithic art.

UVAP.

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Europe. Paleolithic art.

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Gonzalez Sainz, C., 1992. “Sovilla Cave (San Felices de Buelna, Cantabria, Espagne)” in *International Newsletter on Rock Art* (2): 5, Comité International d’Art Rupestre, Foix, France. ISSN: 1022-3282. http://www.icomos.org/centre_documentation/inora/inora2/inora-2.pdf (accessed on 22 April 2017).

SOVILLA CAVE, SAN FELICES DE BUELNA, CANTABRIA, SPAIN. EUROPE. PALEOLITHIC CAVE ENGRAVINGS.

LMRAA (PHOTO COPY).

González Sainz, César, 1993. “En torno a los Paralelos entre el Arte Mobiliario y el Rupestre” in *Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas*, vol. 10: 39–56, Universidad del País Vasco, Instituto de Ciencias Antiguas, ISSN: 0213-2095.

Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: “La récente datation des peintures rupestres de Altamira et du Castillo ne représente pas seulement une avancée dans les procédés de datation de l’art rupestre cantabrique mais aussi à évaluer les systèmes traditionnels de chronologie”

Dialnet, Refdoc.fr.

Gonzalez Sainz, C., 1999. “El Megaceros Giganteus en la Region Cantabrica. Las Representaciones Parietales de las Cuevas de La Pasiega y de La Garma” in *Sautuola 6*: 185–195, Instituto de Prehistoria y Arqueología Sautuola, ISSN: 1133-2166.

La Pasiega and La Garma, Cantabria, Spain. Europe. Paleolithic art. Megaceros motif(s).

RASNW3, Dialnet.

González Sainz, César, 1999. “Sobre la Organización Cronológica de las Manifestaciones Gráficas del Paleolítico Superior. Perplejidades y Algunos Apuntes desde la Región Cantábrica” in *32,000 B.P.: Una Odisea en el Tiempo. Reflexiones sobre la Definición Cronológica del Arte Parietal Paleolítico*, R. Cacho and N. Galez, eds. Edades, Revista de Historica, vol. 6: 123–144, Asociación Universitaria de Jóvenes Historiadores de Cantabria, Santander, Spain. ISSN: 1138-8560.

Cantabria, Spain. Europe. Paleolithic art. Dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

MWRBRAD, Dialnet, Biblio.

González Sainz, César, 1999. “Algunos Problemas Actuales en la Ordenación Cronológica del Arte Paleolítico en Cantabria” in *I Encuentro de Historia de Cantabria: Actas del Encuentro Celebrado en Santander los Días 16 a 19 de Diciembre de 1996*, vol. 1: 149–166, Universidad de Cantabria, ISBN: 84-8102-217-9.

Cantabria, Spain. Europe. Paleolithic art. Chronology.

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Venta de la Perra, Hornos de la Pena, Chuffin, Murcielagos, Cantabria, Spain. Europe. Paleolithic art. Bison motif(s).

Dialnet.

González Sainz, César 2003. “El Conjunto Parietal de la Galeria Inferior de La Garma (Omono, Cantabria. Avance a su Organizacion Interna” in *El Arte Prehistorico desde los Inicios del Siglo XXI*, J.J. Acosta Gonzalez and R. Balbin Behrmann, eds. Primer Simposium Internacional de Arte Prehistorico de Ribadesella, 201–222, Asociacion Cultural Amigos de Ribadesella.

La Garma, Omono, Cantabria, Spain. Europe. Paleolithic art.

RASNW3, Dialnet, LMRAA.

Gonzalez Sainz, C., 2005. “El Punto de Vista de los Autores Estructuralistas: A la Búsqueda de un Orden en las Cuevas Decoradas del Paleolítico Superior” in *El Significado del Arte Paleolítico*, J.A. Lasheras Corrucho & J. González Echeagaray, dirs., 181–209, Ministerio de Cultura, Museo de Altamira, Santander, Spain.

Europe. Paleolithic art. History of research.

IIA.

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Cantabria, Spain. Europe. Paleolithic art. Magdalenian. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

MWRBRAD, Biblio.

González Sainz, César, 2007. “Quelques Particularités des Centres Pariétaux Paléolithiques dans la Région Cantabrique” in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 62: 19–36, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Cantabria, Spain. Europe. Paleolithic art.

DialNet.

Gonzalez Sainz, Cesar, 2007. “Dating Magdalenian Art on North Spain: The Current Situation” in *Palaeolithic Cave Art at Creswell Crags in European Context*, Paul Pettitt, Paul Bahn and Sergio Ripoll, eds., 247–262, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Cantabria, Northern Spain. Europe. Paleolithic cave art. Charcoal sample: conventional pretreatment with AMS Radiocarbon direct dating. Magdalenian.

LMRAA, MWRBRAD.

González Sainz, César, 2007–2008. “El Tema del “Ciervo Herido” en el Arte Parietal Paleolítico de la Región Cantábrica: Evaluación Iconográfica” in *Homenaje a Ignacio Barandiarán Maestu*, Javier Fernández Eraso, Juan Santos Yanguas; Ignacio Barandiarán Maestu (hom.), coords. Veleia: Revista de Prehistoria, Historia Antigua, Arqueología y Filología Clásicas, vol. 24–25(1): 305–327, Universidad del País Vasco, Instituto de Ciencias Antigüedad, ISSN: 0213-2095.

Cantabria, Spain. Europe. Paleolithic art. Hunted deer motif(s).

Dialnet.

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Emboscados, Cantabria, Spain. Europe. Paleolithic art.

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El Otero, Cantabria, Spain. Europe. Paleolithic art.

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La Cullalvera, Cantabria, Spain. Europe. Paleolithic art.

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La Haza, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

González Sainz, César, 2010. "Covalanas" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 303–308, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Covalanas, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

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<http://creap.fr/pdfs/CGS-Chufin-ACDPS-2010.pdf> (accessed on 30 April 2017).

Chufin, Cantabria, Spain. Europe. Paleolithic art.

Abstract: "La cueva de Chufin ha sido declarada Patrimonio de la Humanidad por la UNESCO en 2008. Se sitúa en la margen derecha del río Lamasón, apenas 100 metros antes de su confluencia con el Nansa, en las cercanías de la localidad de Riclones y dentro del término municipal de Rionansa. El espacio de confluencia entre esos dos ríos está ocupado desde 1953 por el embalse de Palomera. La elevación del nivel de las aguas (hasta 30 m sobre el cauce tradicional) alcanza a la cueva de Chufin, parcialmente inundada en su parte interior, más baja."

Academia.edu.

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Sovilla, Cantabria, Spain. Europe. Paleolithic art.

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Cantabria, Spain. Europe. Paleolithic art.

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Cueva Grande, Cantabria, Spain. Europe. Paleolithic art.

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Sotarraña, Cantabria, Spain. Europe. Paleolithic art.

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González Sainz, César and Balbín Berhmann, Rodrigo de, 2010. "La Pasiega" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 191–204, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

La Pasiega, Cantabria, Spain. Europe. Paleolithic art.

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La Llosa, Cantabria, Spain. Europe. Paleolithic art.
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Northern Spain. Europe. Paleolithic cave art. Multimedia database
LMRAA.

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Asturias, Cantabria, Basque Country, Northern Spain. Europe. Paleolithic art.
Biblio.

González Sainz, César and Gárate Maidagán, Diego, 2006. "Los Grabados y Pinturas Rupestres de la Cueva El Rincón, en el Contexto Artístico del Desfiladero del Río Carranza (Bizkaia-Cantabria)" in *Zephyrus: Revista de Prehistoria y Arqueología* 59: 135–154, Universidad de Salamanca, ISSN: 0514-7336.

<http://dialnet.unirioja.es/servlet/articulo?codigo=2318946> (accessed on 25 August 2011).

Cueva Rincon, Río Carranza, Bizkaia-Cantabria, Spain. Europe. Paleolithic art.

Abstract: "The Rincón cave, immediate to those of Venta de la Perra and Polvorín, is part of the wide group of cavities with Palaeolithic parietal art of the narrow pass of the Carranza river. The rock art has been located recently and it is as small as diverse: it has external lineal engravings and, in central or background areas, three recorded engraving animals and some paintings in red, maybe rest of faded representations or, simple colour stains. A figure of wounded deer facilitates some parallel referred to its construction and the perspective used in the extremities, or to the unusual morphology of the weapon. This study allows to establish a narrow linking with the premagdalenian art of other caves nearby, and facilitates an up-to-date discussion on the temporary modification in the perspective in animal representations during the Upper Palaeolithic."

Dialnet, RASNW4.

Gonzalez Sainz, Cesar and Garate Maidagan, Diego, 2007. "Palaeolithic Rock Art in El Rincon Cave (Biscay, Spain)" in *International Newsletter on Rock Art*: 1–4, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

El Rincon Cave, Carranza River area, Biscay, Spain. Europe. Paleolithic art.
LMRAA.

González Sainz, César and Moure Romanillo, Alfonso, 2010. "La Garma" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 241–250, Asociación Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

La Garma, Cantabria, Spain. Europe. Paleolithic art.
Academia.edu.

González Sainz, César, Muñoz Fernández, Emilio and San Miguel Llamosas, Carmen, 1985. "Los Grabados Rupestres Paleolíticos de la Cueva del Otero (Secadura - Cantabria)" in *Sautuola* 4: 155–164, Instituto de Prehistoria y Arqueología Sautuola, ISSN: 1133-2166.

Cueva del Otero (Secadura - Cantabria, Spain. Europe. Paleolithic art.
Dialnet, Biblio.

González-Sainz, C., Ruiz-Redondo, A., Garate-Maidagan, D. and Iriarte-Avilés, E., 2013. “Not Only Chauvet: Dating Aurignacian Rock Art in Altxerri B Cave (Northern Spain)” in *Journal of Human Evolution* 65(4): 457–464.

<http://dx.doi.org/10.1016/j.jhevol.2013.08.001> (accessed on 25 September 2013).

Altxerri B Cave, Cantabria, northern Spain. Europe. Direct dating. Radiocarbon dating. Paleolithic art. Aurignacian.

Abstract: “The discovery and first dates of the paintings in Grotte Chauvet provoked a new debate on the origin and characteristics of the first figurative Palaeolithic art. Since then, other art ensembles in France and Italy (Aldène, Fumane, Arcy-sur-Cure and Castanet) have enlarged our knowledge of graphic activity in the early Upper Palaeolithic. This paper presents a chronological assessment of the Palaeolithic parietal ensemble in Altxerri B (northern Spain). When the study began in 2011, one of our main objectives was to determine the age of this pictorial phase in the cave. Archaeological, geological and stylistic evidence, together with radiometric dates, suggest an Aurignacian chronology for this art. The ensemble in Altxerri B can therefore be added to the small but growing number of sites dated in this period, corroborating the hypothesis of more complex and varied figurative art than had been supposed in the early Upper Palaeolithic.”

GoogleScholar.

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LMRAA.

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Venta de la Perra, El Arco, Pondra, Morro del Horidillo, Cueva Begra et Sotarriza, Valle del Río Carranza, Cantabria - Vizcaya, Spain. Europe. Painted caves. Paleolithic art.

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Desfiladero del Río Carranza, Cantabria, Spain. Europe. Paleolithic art.

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Arco B-C, Cantabria, Spain. Europe. Paleolithic art.

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Arco A, Cantabria, Spain. Europe. Paleolithic art.

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SOUTHERN FRANCE. MEDITERRANEAN. EUROPE. PALEOLITHIC CAVE PAINTINGS. AUTHOR ARGUES THAT THE AMS CARBON 14 DATING AT COSQUER CAVE AT 30,000 YEARS BP HAS CAUSED A REEVALUATION OF THEORIES OF THE DEVELOPMENT OF ART MAKING ABILITY AMONG HOMO SAPIENS. ABBE BREUIL AND LEROI GOURHAN ARE PROVED WRONG IN THEIR ASSERTIONS THAT ART BEGAN WITH CRUDE REPRESENTATIONS AND DEVELOPED PROGRESSIVELY TO RICHER AND MORE COMPLICATED FORMS. THIS AUTHOR ARGUES THAT

CRO MAGNON MAN IS MUCH CLOSER TO MODERN MAN (IN TIME AND IN DEVELOPMENT) THAN HE IS TO THE FIRST HOMO SAPIENS (CIRCA 200,000 YEARS BP). “We have recognized the cave artists, and they are us.”

LMRAA.

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France. Spain. Europe. Japan. Asia. Paleolithic art. Cultural resource management. Conservation and preservation.

Abstract: “Ce dossier thématique consacré à l’art pariétal dresse un état de la question en présentant des découvertes récentes (les grottes Cosquer, Chauvet, Cussac.) et pose la question du choix de la restauration ou de la conservation dont il détaille les techniques. La partie principale du dossier est consacrée à la grotte de Lascaux. Un autre article (p. 54-57) présente la grotte ornée “synthétique” (disparue) réalisée pour l’exposition internationale des arts et techniques dans la vie moderne (Paris, 1937). Un centre régional y fut créé, voulu comme le laboratoire d’une architecture régionaliste contemporaine qui devait offrir une alternative au style international”.

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Abri del Romito, Italy. Europe. Paleolithic art.

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Italy, Mediterranean Region. Europe. Paleolithic art. Franco - Cantabrian Style.

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Europe. Paleolithic art. Pigment.

Internet.

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http://books.google.com/books/about/L_art_pari%C3%A9tal.html?id=uL4gEfDbyZQC (Accessed on 17 May 2014).

Europe. Paleolithic art.

Abstract: "Si la préhistoire est bien la science dont le but est l'étude de l'homme d'avant l'écriture, Leroi-Gourhan, par la place centrale qu'il lui a accordée tout au long de son itinéraire scientifique, peut apparaître à juste titre comme l'un des fondateurs de cette discipline. De ces hommes préhistoriques il ne reste cependant que des traces encore amenuisées par l'action du temps. Et l'abondance des documents livrés par les fouilles du passé ne doit pas faire illusion: extraits de leur contexte sans indication précise sur leur situation dans le site et sur leurs relations avec les autres objets, ces documents ne nous apportent guère d'autre renseignement que celui de leur existence. L'apport de Leroi-Gourhan est, à cet égard, de première importance, puisqu'aux méthodes de fouilles qui s'attachaient à la détermination chronologique des vestiges, il substitua le décapage horizontal qui dévoilait les techniques, le savoir-faire, les déplacements même de l'homme préhistorique. Tout cela n'apportait cependant que trop peu de renseignements sur leur univers mental, et il faut souligner ce que l'analyse de leurs créations esthétiques a pu nous apporter à ce sujet. Ici

encore, Leroi-Gourhan s'est brillamment illustré en proposant une interprétation d'ensemble de l'art préhistorique qui a ouvert des voies qu'il ne saurait plus être question d'ignorer désormais. Les textes rassemblés pour la première fois ici intéressent précisément ces deux aspects, complémentaires pour la préhistoire, de la recherche archéologique et de l'approche esthétique. Ils restituent l'essentiel de la pensée d'André Leroi-Gourhan dans ces domaines sur lesquels il a travaillé de façon soutenue pendant presque toute sa carrière scientifique, et constituent donc une source d'information de première importance pour tous ceux que l'étude de nos origines intéresse. A ce titre, il se devait d'ouvrir la collection L'Homme des Origines."

Academia.edu, Internet.

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Europe. Paleolithic art.

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Europe. Paleolithic art.

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Monte de Castillo, Spain. Europe. Paleolithic art.

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France. Spain. Europe. Paleolithic art.

Abstract: "Ce beau-livre consacré à l'art du Paléolithique supérieur est le fruit de vingt années de recherche dans les grottes françaises et espagnoles. L'intention de l'auteur est d'aborder le sujet de façon « globale », étudiant à la fois le statut des peintres, des graveurs, des sculpteurs, et les intentions qui ont conduit à orner les réseaux souterrains. La diversité des thèmes figurés, la qualité graphique des images, la maîtrise technique laissent à penser que nos ancêtres étaient formés à l'art de la représentation et abordaient la grotte comme une véritable architecture ornée. Cet ouvrage offre une grande variété d'images de qualité, pour la plupart inédites et réalisées par l'auteur. Professeur de préhistoire à l'Université libre de Bruxelles, Marc Groenen a travaillé dans de nombreuses grottes ornées. Il dirige actuellement l'étude de la grotte d'El Castillo (Cantabrie) et fait partie de l'équipe de la grotte Chauvet."

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<http://www.cuadernosdearteprehistorico.com/gallery/3%20oficial%20articulo%20num%203%20ene%20jun%20%20cua%20art%20pre%202017.pdf> (accessed on 17 August 2017).

Europe. Style analysis. Paleolithic art.

Abstract: "Reflects on the validity of style as a methodological means for the study of Paleolithic art. The evolution and use of the concept over time, and its utility in current research. The conclusion is that only there can truly undertake the study of prehistoric art if it is also integrated with what is its object, the image. And that image will only find its meaning when the research regain focus on the study of style."

Internet.

Groenen, M. and Gonzalez Echegaray, J., 2004. "Conservation, Restauration, Protection de l'Art Paléolithique: Introduction au Colloque 18.4" in *Muséographie et Société Contemporaine – Section 18. 14e Congrès de l'Union Internationale des Sciences Préhistoriques et Protohistoriques (UISPP, Liège, 2-8 Septembre 2001) British Archaeological Reports (BAR)*, (S1313): 15–17, Archaeopress, Oxford, England. ISBN: 1 84171 662 6.

Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Internet.

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El Castillo Cave, Cantabria, Spain. Europe. Paleolithic art. Non-figurative black marks. Charcoal. Intentionality vs. random gestures.

LMRAA.

Groenen, Marc and Groenen, Marie-Christine, 2015. "Traces Humaines et Dispositifs Pariétaux dans la Grotte d'El Castillo (Cantabrie, Espagne). Pour une Archéologie des Parois" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 1331–1336, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

El Castillo, Spain. Europe. Paleolithic art. Archaeological context.

Academia.edu, LMRAA (CDRom).

Groenen, Marc, Groenen, Marie-Christine, Ceballos Del Moral, Jose María and González Echegaray, Joaquín, 2010–2011. "Bilan de Sept Années de Recherches dans la Grotte Ornée d'El Castillo (Cantabrie, Espagne)" in *Symposium 1: L'Art Pléistocène dans le Europe Préhistoire, Art et*

Sociétés: Bulletin de la Société Préhistorique de l'Ariège, vol. 65–66: 44–45, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

El Castillo, Cantabria, Spain. Europe. Paleolithic art. Research summary.

Dialnet.

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https://www.academia.edu/24355678/Apport_des_analyses_%C3%A9l%C3%A9mentaires_et_structurales_%C3%A0_interpr%C3%A9tation_des_dispositifs_pari%C3%A9aux_de_la_grotte_dEl_Castillo_Cantabrie_Espagne_.Contribution_of_elemental_and_structural_analysis_to_the_interpretation_of_painted_and_drawn_compositions_of_El_Castillo_Cave_Cantabria_Spain_ (accessed on 12 November 2016).

El Castillo, Canabria, Spain. Europe. Paleolithic art. SEM-EDX, TEM, X ray diffraction. Pigment analysis.

Abstract: "At the present day, our census of the painted and drawn graphic entities of El Castillo cave reaches 2.404. Up to now, no analysis of the pigments has been carried out. Such analysis may prove useful to bring closer the various rock art compositions of painted and drawn motifs. 72 samples of colouring materials were taken from the drawings and paintings as well as 6 samples from deposits of Cantabria. They were characterized by various methods. The morphology and elemental composition of the samples were determined by scanning electron microscopy (SEM) coupled with EDX analysis. For the samples containing mineral compounds, a local characterization by transmission electron microscopy (TEM) coupled with EDX and electron diffraction was carried out. Finally, the previous results were confronted to those obtained by micro and macro X ray diffraction."

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Groenen, Marc and Martens, Didier, 2010. "Les Peintures de la Grotte de la Pasiega A (Puente Viesgo, Cantabrie) à l'Épreuve de la Méthode de l'Attribution" in *Proceedings of the XV World Congress UISPP (Lisbon, 4–9 September 2006) 35 Session C74: Methods of Art History Tested against Prehistory; Session C81: Spirals and Circular Forms: the Most Common Rock Art in the World? Session C85: European Cave Art; Session S02: Euro-Mediterranean Rock Art Studies; Session S07: Global State edited by Marc Groenen and Didier Martens (C74), Jane Kolber; John Clegg and Alicia Distel (C81), Kevin Sharpe? and Jean Clottes (C85), Mila Simões Abreu (S02), Giriraj Kumar and Robert Bednarik (S07), James Keyser and Mavis Greer (WS37). British Archaeological Reports (BAR) International Series, (S2108):13–21, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407306490.*

http://www.marcgroenen.be/marcgroenen/Publications_files/UISPP%202006.pdf (accessed on 17 May 2014).

Pasiega A, Puente Viesgo, Cantabria, Spain. Europe. Paleolithic art. Stylistic analysis. Attribution of authorship.

Abstract: "This work brings to light "master's hands" in animal representation painted in the Cantabrian cave of La Pasiega A. It was managed by combining classical morpho-anatomic approaches used in art history. Three stylistic groups were constituted. Two correspond to isolated personalities: we named them the Master with outlines divided in two and the Master with expressionist outlines. In the present state of our research, six animals belonging to different genera were made by the first, and three by the second. The third group corresponds to a workshop style."

Internet, LMRAA.

Groenen, Marc, Martens, Didier and Szapu, Pierre, 2004. "Peut-on Attribuer des Oeuvres du Paléolithique Supérieur?" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2 September 2001)*, M. Lejeune and A.-C. Welte, eds. *Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107*, Éditions Eraul, Université de Liege, Liege, Belgium.

Europe. Paleolithic art.

Internet

Groupe de Reflexion sur l'Art Parietal Paleolithique (GRAPP), 1993. *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude Documents Prehistoriques*, vol. 5: 427 pgs, Editions du Comité des Travaux Historiques et Scientifiques,(CTHS), Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art.

Abstract: "Cet ouvrage est issu de la réflexion d'un groupe de préhistoriens qui a cherché à identifier des sites en prenant en compte l'environnement physique des grottes ornées et le contexte archéologique externe. Ce travail répertorie ainsi les grottes et abris dans leur topographie mais aussi les supports thématiques de l'art pariétal, qu'il s'agisse de figurations humaines ou animales (équidés, bovidés, caprinés, cervidés, suidés, oiseaux, poissons, reptiles) ou imaginaires. Nous y rencontrons aussi des signes pariétaux qui sont examinés dans leur technique et leur forme. Les relevés qui sont issus de ces sites sont l'occasion d'une mise au point sur l'évolution des techniques d'enregistrement et de restitution."

Biblio, LMRAA.

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Europe. Paleolithic art. 3D modeling. Max Raphael. Interpretation. Meaning.

Abstract: "The critical tenor concerning our understanding of cave paintings is that we seem to be unable to obtain reliable interpretations. There are many reasons that contribute to our hesitation to tackle the question of meaning. However, when our subjects are pictures or other works of art, we should not ignore the dimension of meaningful contents that are connected to more material aspects of these objects. I discuss how to make the meaningful content more accessible to us by means of iconography based on new techniques such as 3-D modeling. I define an iconographical approach that stems from insights derived from Max Raphael, and apply this approach to Upper Paleolithic cave paintings."

LMRAA, ALL.

Guardian Unlimited, 2000 (October 19). "Oldest Cave Paintings Ever Found Light Up Human History" in *National Geographic Society*. National Geographic.com.

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Fumane Cave, near Verona, Italy. Europe. Paleolithic cave art. Estimated age 35,000 BP.

LMRAA (download copy).

Guerret, M., 1927. "Decouverte de Dessins Prehistoriques dans la Grotte d'Aldene" in *Bulletin de la Societe d'Histoire Naturelle de Toulouse*, 318–324, Societe d'Hist. Natural de Toulouse.

ALDENE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. 3 FIGURES.

FHCCA.

Guichard, Genevieve, Delluc, Brigitte and Delluc, Gilles, 1984. "Abri de Laugerie-Haute" in *L'Art des Cavernes, Atlas des Grottes Ornees Paleolithique*, 138–143, Francaises Direction du Patrimone, Ministere of Culture, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri de Laugerie-Haute, Vezere, France. Europe. Paleolithic cave art.

LMRAA.

Guichard, Genevieve, Delluc, Brigitte and Delluc, Gilles, 1984. "Grotte d'Oreille d'Enfer" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 151–153, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte d'Oreille d'Enfer, Gorge d'Enfer, Vezere, France. Europe. Paleolithic cave art.

LMRAA.

Guichard, J. and Guichard, G., 1984. “Un Percuteur Gravé du Périgordien Final à Rabier (Lanquais, Dordogne)” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (34): 33–40, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638. Rabier, Lanquais, Dordogne, France. Europe. Paleolithic art. Internet.

Guijarro, Jesus Jimenez, Sanchez Marco, Antonio and Garcia Diez, Marcos, 2011. “Nuevo Examen de los Grabados Paleolíticos de El Pendo (Cantabria, España). Consideraciones sobre las Aves del Arte Paleolítico de la Península Ibérica” in *Trabajos de Prehistoria* 68(1): 147–158, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Iberian Peninsula, Spain. Europe. Paleolithic art. Bird motif(s).

Abstract: “Birds are very scarce in Palaeolithic rock art. Since 1907 figures of razorbill and raptors (probably vulture) have been described at the end of the Pendo cave, both attributed to an Upper Palaeolithic origin (from Aurignacian to Lower Magdalenian, depending on the authors). The new revision of the group of engravings shows the presence of an unambiguous bird, but the morphology of the figure did not permit its precise taxonomic identification. The work also presents a revision of the birds known in Iberian Palaeolithic rock art.”

Refdoc.fr.

Guillem Calatayud, Pere Miquel and Martínez Valle, Rafael, 2009. “Arte Rupestre en el Cingle del Barranc de l’Espigolar (La Serratella, Castelló)” in *El Arte Rupestre del Arco Mediterráneo de la Península Ibérica. 10 años en la Lista del Patrimonio Mundial de la UNESCO: Actas IV Congreso (Valencia, 3, 4 y 5 de diciembre de 2008)*, José Antonio López Mira (coord.), Rafael Martínez Valle (coord.), Consuelo Matamoros de Villa (coord.), 35–48, Generalitat Valenciana, ISBN: 978-84-482-5304-2.

Cingle del Barranc de l’Espigolar, La Serratella, Castelló, Spain. Europe. Red deer, naviform, sign motif(s). Levantine rock art. Schematic rock art. Paleolithic art. Chronology.

Dialnet, LMRAA, RASNW4.

Guillem Calatayud, Pere Miquel, Martínez Valle, Rafael and Melià Martínez, F., 2001. “Hallazgo de Grabados Rupestres de Estilo Paleolítico en el Norte de la Provincia de Castellón: El Abric d’En Melià (Serra d’En Galceran)” in *Saguntum: Papeles del Laboratorio de Arqueología de Valencia*, vol. 33: 133–140, Universitat de València, ISSN: 0210-3729.

Northern Castellon Province, El Abric d’En Melià, Serra d’En Galceran, Spain. Europe. Paleolithic art.

RASNW3, Dialnet, BARAMP, Biblio, RASNWV.

Guillem Calatayud, Pere Miquel, Villaverde Bonilla, Valentín and Martínez Valle, Rafael, 2003. “Las Figuras Grabadas de Estilo Paleolítico del Abric d’En Melià (Castelló): Reflexiones en torno a la Caracterización del Final del Arte Paleolítico de la España Mediterránea” in *El Art Prehistorico desde los Inicios del Siglo XXI: Primer Symposium Internacional de Arte Prehistorico de Ribadesella, 2002*, R.D. Balbin and P. Buena Ramirez, eds., 279–290, Asociacion Cultural Amigos de Ribadesella, Ribadesella, Portugal. ISBN: 84-921909-8-1.

Abric d’En Melià, Castelló, Spain. Europe. Paleolithic art.

Dialnet.

Guineau, B., Lorblanchet, M. and Gratuze, B., 2001. “Manganese Black Pigments in Prehistoric Paintings: The Case of the Black Frieze of Pech Merle (France)” in *Archaeometry* 43(2): 211–225, Research Laboratory for Archaeology and History, Oxford University, Oxford, England. Online ISSN: 1475-4754.

Pech Merle, France. Europe. Paleolithic art. Pigment analysis. Black maganese.

Abstract: “Different black pigments of natural origin (mineral or organic) have been examined by means of several analytical methods (colour measurements, elemental analysis and structural analysis). The results, after being compared with each other, then served as reference points in the study of the Black Frieze’ of the cave of Pech Merle (Lot). After that, colour measurement was investigated in situ on the paintings as a means of displaying small

differences (in hue or chroma) between the black colours. The aim of this study was to verify several hypotheses concerning the techniques used by the painters of Pech Merle, and specifically by the one(s) of the Black Frieze. A first objective was that of identifying the nature and, if possible, the origin of the black pigments used in these figures. A second objective was that of determining in which parts of the frieze one or the other (or one and the other) had been used; and the final objective was to provide new technical information that might help us better to understand how the Pech Merle frieze was produced, whether by a single painter and in one episode, for the most part, or, on the contrary, in several episodes and by a succession of different painters."

RASNW3, Internet.

Guiot-Houdart, Thérèse, 2007. "Lascaux ou l'Imaginaire du Cycle de la Procréation" in XXII Valcamonica Symposium 2007: Rock Art in the Framework of the Cultural Heritage of Humankind, Papers/l'Arte Rupestre nel Quadro del Patrimonio Culturale dell'Umanità Pre Atti, 18–24 Maggio 2007, Centro Congressi, Darfo Boario Terme, E. Anati, ed., 215–224, Edizioni del Centro, Capo di Ponte, Italy.

<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2007pdf/guiot-Houtard.pdf> (accessed on 7 May 2017).

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Procreation. Paleolithic art.

Abstract: "The paintings of the Lascaux cave have never been described correctly from my point of view, i.e. as a work of art. A correct iconographic analysis would only consider strictly formal criters such as: organisation of the composition; research of the image center; position, direction and size of the figures; painting technic; distribution of the color planes. Applying this method in the Lascaux cave, I endeavoured to identify the theme of each image and bring out its meaning, to comprehend the symbolic fonction of the animals and finally to reconstitute the canvas of the "story" illustrated on the rockwalls, a myth inspired by the blood cycle in the long process of procreation."

Internet.

Guthrie, R.-D., 1984. "Ethnological Observations from Palaeolithic Art" in *La Contribution de la Zoologie et de l'Ethologie a l'Interpretation de l'Art des Peuples Chasseurs Prehistoriques*, Actes du 3e Colloque International de la Societe Suisse des Sciences Humaines, Sigriswill, 1979 H.-G. Bandi, W. Huber, M.-R. Sauter and B. Sitter, eds., 35–74, Editions Universitaires, Fribourg, Germany. ISBN-10: 2827102714 ISBN-13: 978-2827102716.

Europe. Paleolithic art. Ethnological observations.

Biblio.

Guthrie, R. Dale, 2006. *The Nature of Paleolithic Art*, 507 pgs, University of Chicago Press, Chicago, Illinois. ISBN: 0226311260/0-226-31126-0.

Europe. Paleolithic art. Natural History.

Abstract: "The cave paintings and other preserved remnants of Paleolithic peoples shed light on a world little known to us, one so deeply embedded in time that information about it seems unrecoverable. While art historians have wrestled with these images and objects, very few scientists have weighed in on Paleolithic art as artifacts of a complex, living society. R. Dale Guthrie is one of the first to do so, and his monumental volume "The Nature of Paleolithic Art" is a landmark study that will change the shape of our understanding of these marvelous images. With a natural historian's keen eye for observation, and as one who has spent a lifetime using bones and other excavated materials to piece together past human behavior and environments, Guthrie demonstrates that Paleolithic art is a mode of expression we can comprehend to a remarkable degree and that the perspective of natural history is integral to that comprehension. He employs a mix of ethology, evolutionary biology, and human universals to access these distant cultures and their art and artifacts. Guthrie uses innovative forensic techniques to reveal new information; estimating, for example, the ages and sexes of some of the artists, he establishes that Paleolithic art was not just the creation of male shamans. With more than 3,000 images, "The Nature of Paleolithic Art" offers the most comprehensive representation of Paleolithic art ever published and a radical (and controversial) new way of interpreting it. The variety and content of these images--most of which have never been available or easily accessible to nonspecialists or even researchers--will astonish you. This wonderfully written work of natural history, of observation and evidence, tells the great story of our deepest past."

Biblio, Internet, LMRAA.

Gutiérrez Alonso, A., Farjas Abadía, M. and Domínguez Gómez, J.A., 2016. "Morphometric Analysis and Detection of Invisible Archaeological Elements by Spectral Treatment of Digital Images" in *Archaeological and Anthropological Sciences*, 1–10, Springer Berlin Heidelberg, Print ISSN: 1866-9557 Online ISSN: 1866-9565.

Tamanart Valley, Morocco. North Africa. Casares Cave, Guadalajara, Spain. Europe. Documentation. Digital image analysis.

Abstract: "The aim of this paper is to describe the creation of a method to apply digital image treatment, consisting of a combination of filters and algorithms, to prehistoric rock carvings, to enhance the information obtained from them. In the experimental phase a study was made of a laboratory piece and two highly valuable pieces of cave art from the Tamanart Valley in Morocco and the Casares Cave in Guadalajara, Spain. The results clearly demonstrate the potential of the proposed digital methods information was obtained that could not have been achieved by the traditional techniques."

Internet.

Gutiérrez Cuenca, Enrique Muñoz Fernández, Emilio, 2004. *Guía para Conocer las Cuevas del Monte Castillo: El Mayor Conjunto de Arte Paleolítico de la Región Cantábrica*, 32 pgs, Consejería de Cultura, Turismo y Deporte, Santander, Spain. ISBN: 84-87616-86-0.

Cuevas del Monte Castillo, Cantabria, Spain. Paleolithic art.

Dialnet.

Gutierrez, Rafael Montes, 2012. "Teorías Interpretivas del Arte Rupestre" in *Tiempo y Sociedad* (9): 5–22, ISSN: 1989-6883.

https://www.academia.edu/29370092/Teor%C3%ADas_interpretativas_del_arte_rupestre (accessed on 29 April 2017).

Europe. Paleolithic art. Shamanism. Interpretation.

Abstract: "Since the discovery of paleolithic art in the nineteenth century, the interpretation of the function and the meaning of the first artistic expressions of humanity, has been more concerned to delve into the reasons for the works of art of any other historical period. After a century of research we have got many answers given by leading researchers, art by art, totemism, sympathetic magic, structuralism, semiotics and now shamanism. Almost everything has already been proposed, most of these theories have been discarded or overcome, others are being qualified. This is because interpretation of paleolithic art is a task usually quite subjective and unprovable, we can never know the motivations that drove the paleolithic man to create this art, any assessment will be biased by cultural connotations we are inherited. However, all these theories leave a residue helps us to improve every day."

Academia.edu.

Guy, Emmanuel, 1993. "Enquête Stylistique sur l'Expression Figurative Epipaléolithique en France: De la Forme au Concept" in *Paléo, Revue d'Archéologie Préhistorique* 5: 333–373, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1993_num_5_1_1118 (accessed on 18 November 2011).

France. Europe. Paleolithic art. Epipaleolithic. Element analysis. Magdalenian. Post-magdalenian. Style.

Abstract: "Whether figurative Epipaléolithique works should be classified as belonging to the Upper/Late Magdalénian artistic production is the object of debate: stylistic singularity justifying the creation of a fifth level of A. Leroi-Gourhan's classification system, or, on the contrary, continuation in an altered decadent form of Magdalénian art? The author wish to introduce to the debate an enlightenment with an in-depth analysis of Epipaléolithique artistic notation as a central issue could confer to it. In other words, by concentrating exclusively on the study of formal artistic criterium: it's linear style, the layout, etc. The goal is to examine "formal strategies" (Bois, 1990) beyond the image itself, the intimate nature of the work, more than it's objet matter. After having primarily examined Post-Magdalenian figurative works, a certain number of recurrent as well as specific phenomena have been observed. Finally, in order to establish whether these characteristic phenomena had found precedent among Upper/Late Magdalénian expression, the author has compared them with closely united Magdalénian works, thus analysing the differences and the similarities between both of these figuratives productions."

Persee.

Guy, Emmanuel, 1999. "Introduction à une Grammaire des Formes dans l'Art Figuratif Paléolithique Occidental" in *News 95—International Rock Art Conference Proceedings*, unpaginated, Centro Studi e Museo d'Arte Prehistorica, Pinerolo, Italy.

Europe. Principles for a form analysis in Paleolithic representation.

LMRAA.

Guy, Emmanuel, 2000. "Le Style des Figurations Paléolithiques Piquetées de la Vallée du Côa (Portugal): Premier Essai de Caractérisation" in *L'Anthropologie* 104(3): 415–426, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232000%23998959996%23348903%23FLP%23&_cdi=7226&_pubType=J&_auth=y&_prev=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=f9e095aa417acb2a58a7d63db7132cce (accessed on 20 August 2011).

Coa Valley, Portugal. Europe. Paleolithic art in the open air. Style analysis.

Abstract: "This paper deals with a stylistic analysis made on two hundred figures from the Côa valley. It shows the existence of a specific style based on three particular ways of representation. This style is also present in other sites, of which some are very far from the portugese Haut-Douro region."

Internet.

Guy, Emmanuel, 2002. "Contribution de la Stylistique a l'Estimation Chronologie des Piquetages Paleolithiques de la Vallee du Coa (Portugal)" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image, Tautavel—Campome, 7–9 October 1999*, D. Sacchi, ed., 65–72, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Coa Valley, Portugal. Europe. Paleolithic. Open air art sites. Style. Chronology.

Internet, Biblio.

Guy, Emmanuel, 2003. "Esthétique et Préhistoire: Pour une Anthropologie du Style" in *L'Homme* 165: 283–290, Editions Ehess.

<http://lhomme.revues.org/index15662.html> (accessed on 5 August 2012).

Chauvet Cave, Ardeche, France. Europe. Paleolithic art. Style.

Internet

Guy, Emmanuel, 2011. *Préhistoire du Sentiment Artistique: L'Invention du Style y a 20 000 Ans*, 164 pgs, Les Presses du Réel, Dijon, France. ISBN-10: 2840663694; ISBN-13: 978-2840663690.

Europe. Paleolithic art. Style.

Biblio.

Habgood, P.J. and Franklin, N.R., 2008. "The Revolution that Didn't Arrive: A Review of Pleistocene Sahul" in *Journal of Human Evolution* 55: 187–222.

Australia. Pleistocene (paleolithic) art.

RASNW4.

Hachi, S. and Roubert, C., 2003. "Les Premieres Manifestations de l'Art. Les Figurines en Terre Cuite d'Afalou (Babors, Algerie)" in *Prehistoire de l'Algerie Les Dossiers de Archéologie*, (282): 22–25, Editions Faton, Dijon, France. ISSN: 1141-7137.

Afalou, Babors, Algeria. North Africa. Paleolithic art. Portable art. Figurines.

RASNW3, Daphne.

Hachi, S. et al., 2002. "Figurines du Paleolithique Superieur en Matiere Minerale Plastique cuite d'Afalou, Bou Rhummel (Babors, Algerie). Premieres Analyses par Spectroscopie d'Absorption Infrarouge" in *L'Anthropologie* 106(1): 57–97, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tokey=%23TOC%237226%232002%23998939998%23384730%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urIVersion=0&_userid=10&md5=a2fb526709bcf36aaabff4ddb322db1f (accessed on 9 August 2011).

Afalou, Bou Rhummel, Babors, Algeria. North Africa. Paleolithic art. Figurines. Infrared absorption spectroscopic analysis.

Abstract: "From 1983 to 1993, S. Hachi's last excavations at the Afalou Bou Rhummel (Algeria) Babors coastal shelter have contextually produced numerous anthropological and zoological, clay figurines, all hand made and cooked, among Iberomaurusian Late Upper Palaeolithic remains. Regarding Maghrebian territories (Morocco, Algeria, Tunisia and Libya), these so peculiar documents are strictly related to 15 000–11 000 BP levels, although deeper archaeological levels are 18 000 BP. Twenty eight small samples (less 1mg) were analysed through infrared absorption spectroscopy (IR) so as to precise, through typical transformation of the major mineral involved: kaolinite, smectites, and amorphous silicates, the final degree of temperature reached after cooking. These documents were all intentionally cooked between 500 and 800 °C. Local clay was obviously picked up for figurine elaboration."

RASNW3, Internet.

Hadingham, Evan, 1979. *Secrets of the Ice Age. The World of the Cave Artists*, 342 pgs, Walker, New York, New York. ISBN-10: 080270624X ISBN-13: 978-0802706249.

Europe. Paleolithic art.

Abstract: "Discusses the life of prehistoric man in the Ice Age, describes archaeological sites, techniques, and recent discoveries, and examines the work of cave artists of that era."

Biblio.

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IIA.

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Europe. Paleolithic art. Mobiliary (portable) art. Statuette.

LMRAA.

Hahn, Joachim, 1990. "Modelage et Peinture dans l'Art Mobilier" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 217–221, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

Europe. Paleolithic art. Mobiliary (portable) art. Clay sculpture. Paint.

LMRAA.

Halverson, John, 1987 (February). "Art for Art's Sake in the Paleolithic" in *Current Anthropology* 28(1): 63–89, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

EUROPE. PALEOLITHIC ART. "It is proposed that cave art has no "meaning" in any ordinary sense of the word, no religious, mythic, or metaphysical reference, no magical or practical purpose. It is to be understood, rather, as a reflection of an early stage of cognitive development, the beginnings of abstraction in the form of re-presented images..a kind of play. Thus the Paleolithic art may well have been, in a fairly precise and instructive sense, art for art's sake." With comments by: LEVON H. ABRAHAMIAN, KATHLEEN M. ADAMS, PAUL G. BAHN, LYDIA T. BLACK, WHITNEY DAVIS, ROBIN FROST, ROBERT LAYTON, DAVID LEWIS-WILLIAMS, ANA MARIA LLAMARZARES, PATRICK MAYNARD, and DAVID STENHOUSE with reply by AUTHOR.

Biblio.

Halverson, J., 1992. "The First Pictures: Perceptual Foundation of Paleolithic Art" in *Perception* 21(3): 389–404. doi: 10.1068/p210389 (accessed on 30 April 2016).

Paleolithic art. Perception.

Abstract: "Paleolithic representational art has a number of consistent characteristics: the subjects are almost always animals, depicted without scenic background, usually in profile, and mostly in outline; the means of representation are extremely economical, often consisting of only a few strokes that indicate the salient features of the animal which are sufficient to suggest the whole form; and it is naturalistic to a degree, but lacks anything like photographic realism. Two elementary questions are raised in this essay: (i) why did the earliest known attempts at depiction have just these characteristics and not others? and (ii) how are objects so minimally represented recognizable? The answers seem to lie with certain fundamental features of visual perception, especially figure—ground distinction, Gestalt principles of closure and good continuation, line surrogacy, component feature analysis, and canonical imaging. In the earliest pictures the graphic means used are such that they evoke the same visual responses as those involved in the perception of real-world forms, but eschew redundancies of color, texture, linear perspective, and completeness of representation."

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Halverson, John, 1992. "Paleolithic Art and Cognition" in *The Journal of Psychology* 126(3): 221–236, Journal Press, Provincetown, Massachusetts. ISSN: 0022-3980.

Europe. Paleolithic art. Cognition.

Abstract: "In this article, I have explored some of the possible relationships between the first appearance of representational art in human history and the early development of human cognition. I argue that most Upper Paleolithic depictions directly represent generalized mental images of their animal subjects rather than percepts or recollected scenes from life and that these images, in turn, are representations of concepts at the basic level of categorization. A common feature of Paleolithic art forms is the salience of parts, and the treatment of parts indicates analytic and synthetic (recombinative) abilities. There are some indications of superordinate categorization. An expansion of conceptual thinking seems to be implied as well as the beginnings of operational thought. The presence and practice of depiction may have had the effect of bringing concepts into consciousness and thus inducing reflection in at least a partially abstract mode."

Mendeley.

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PROVENCE et DAUPHINE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTING. (English summary).

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Hamilton-Smith, Elery, 1998 (November). "Fossils, Art and Ritual: A Comment on Feliks" in *Rock Art Research* 15(2): 127, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

RESPONSE TO JOHN FELIKS, RAR 15(2)109-124. PALEOLITHIC. NEOLITHIC. FOSSILS.

LMRAA.

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PALEOLITHIC ART. PERCEPTION. INFORMATION PROCESSING. THE EVOLUTIONARY DEVELOPMENT OF EARLY MARK MAKING. PHOSPHENE THEORY. (Comment on Derek Hodgson, RAR, 17(1): 3–18).

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Harle, Edmond, 1881. "La Grotte Altamira, pres de Santander (Espagne)" in *Materiaux pour l'Histoire Primitive et Naturelle de l'Homme*, ser. 2, vol. 12: 275–283.

Altamira, Santander, Spain. Europe. Paleolithic art.

ARP, Biblio, Internet.

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SOUTH AFRICA. GREAT BASIN. CALIFORNIA. United States. North America. SHAMANISTIC INTERPRETATIONS. ENTOPTICS. TRANCE. AUTHOR CRITICALLY REVIEWS J.D. LEWIS-WILLIAMS' and T. DOWSON'S THEORIES AS SET FORTH IN, "THE SIGNS OF ALL TIMES: ENTOPTIC PHENOMENA IN UPPER PALEOLITHIC ART", *CURRENT ANTHROPOLOGY* (29)2:201-245, 1988, also DAVID WHITLEY'S CLAIMS REGARDING ETHNOGRAPHIC VALIDATION FOR SHAMANISTIC INTERPRETATION AS SET FORTH IN, "ETHNOGRAPHY AND ROCK ART IN THE FAR WEST: SOME ARCHAEOLOGICAL IMPLICATIONS" in *NEW LIGHT ON OLD ART: RECENT ADVANCES IN HUNTER GATHERER ROCK ART RESEARCH*, DAVID WHITLEY and LAWRENCE LOENDORF eds.

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Harrod, James B., 2003 (November). "Lower Palaeolithic Palaeoart, Religion and Protolanguage" in *Rock Art Research* 20(2): 115–116, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

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Harrod, James, 2006 (May). "Comment on EIP Preliminary Report" in *Rock Art Research* 23(1): 113–114, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Daraki-Chattan, Rewa-Chambal Valley, Auditorium Cave, Bhimbetka, India. Comment on: Robert G. Bednarik, Giriraj Kumar and Alan Watchman, "Preliminary Results of the EIP Project", *Rock Art Research*, 22: 147–197. Cupules. Dating. Lower Paleolithic. EIP (Early Indian Petroglyphs Project).

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Europe. Geometric sign motif(s). Paleolithic art. Semantics. Signs.

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Kamikuroiwa Site, Ehime Prefecture, Japan, Asia. Paleolithic art. Mobiliary (portable) art. Engraved pebbles. English summary.

RASNW4.

Hecker, Ruth, 2015. "Altsteinzeitliche Höhlenmalerei und ihre Rekonstruktion—eine Annäherung" in *Botschaften in Stein. Dokumentiert, Interpretiert und Experimentiert Gedenkschrift zum 100. Geburtstag des Felsbildforschers und Experimentalarchäologen Dietrich Eovers*, Hans-Jürgen Beier and Hans-Peter Hinze, eds. Sonderdruck aus: Beiträge zur Ur- und Frühgeschichte Mitteleuropas 78, 57–65, Beier & Beran. Archaeologische Fachliteratur, Lagenweissbach, Germany. ISBN: 978-3-95741-018-4.

Europe. Paleolithic art.

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Arnhem Land, Northern Territory, Australia. Pleistocene (Paleolithic) fauna, Long-beaked echidna motif(s).

Abstract: "The monotreme genus Zaglossus, the largest egg-laying mammal, comprises several endangered taxa today known only from New Guinea. Zaglossus is considered to be extinct in Australia, where its apparent occurrence (in addition to the large echidna genus Megalibgwilia) is recorded by Pleistocene fossil remains, as well as from convincing representations in Aboriginal rock art from Arnhem Land (Northern Territory). Here we report on the existence and history of a well documented but previously overlooked museum specimen (skin and skull) of the Western Long-Beaked Echidna (Zaglossus bruijnii) collected by John T. Tunney at Mount Anderson in the West Kimberley region of northern Western Australia in 1901, now deposited in the Natural History Museum, London. Possible accounts from living memory of Zaglossus are provided by Aboriginal inhabitants from Kununurra in the East Kimberley. We conclude that, like Tachyglossus, Zaglossus is part of the modern fauna of the Kimberley region of Western Australia, where it apparently survived as a rare element into the twentieth century, and may still survive."

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Cantabria, Spain. Europe. U-series direct dating. Paleolithic art.

Abstract: "Paleolithic cave art is one of the most striking visual reminders of tens of millennia of human prehistory. Found throughout the world, it is fundamental for understanding the earliest human culture and artistic endeavor. Yet, despite great advances in dating technologies, it remains extremely difficult to determine the age of a thin layer of pigment on a cave or rock shelter wall. Researchers are often limited to reconstructing relative chronology by comparing drawing styles and, where available, creating sometimes tenuous links to other dated human remains or artifacts (1, 2). Mass-spectrometric radiocarbon dating has arguably been the most successful technique for dating cave art, in the rare cases where it is possible to directly date charcoal or other pigments containing carbon (2). On page 1409 of this issue, Pike et al. report an ambitious study of paleolithic cave art sites from Spain in which they have applied the previously under used uranium-thorium (U-Th) dating method (3)."

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Europe. Rock art studies. Pseudoscience. Comment on "Creativity, Mental Disorder and Upper Paleolithic Cave Art," Margaret Bullen, *RAR* 28(1), 2011. David Whitley. Mood disorder. Bi-polar illness. Paleolithic art.

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Europe. Comment on: Oscar Moro Abadia, "Rock Art Stories: Standard Narratives and Their Alternatives", *RAR*, 30(2): 139–173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness. Literate vs. Non-literate cultures.

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United States. North America. Comment of Bednarik, R.G., 2015, 32(1): 3–18, "Pleistocene Fauna Depictions in American Palaeoart". Pareidolic identification. Perception. Pleistocene (Paleolithic).

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World. Paleolithic art. Shamanism. Criticism of David Lewis-Williams, Thomas Dowson, David Whitley.

Biblio, RASNW3.

Henke, Winifred, 2015. "Mind Reading and Symbolism in Human Evolution: The Upper Paleolithic Period" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbora Puta and Soukup Vaclav, eds., 76–97, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Europe. Upper Paleolithic.

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Les Garennes, Vilhonneur, France. Europe. Paleolithic art. Gravettian. Hominid remains.

RASNW4, IIA.

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Blombos Cave, South Africa. Pleistocene (Paleolithic) art. Engraved ochres.

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Altamira, Santander, Spain. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

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Altamira, Santander, Spain. Europe. Paleolithic art. Dating. Gravettian.

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Altamira, Cantabria, Spain. Europe. Paleolithic art.

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Altamira, Santander, Spain. Europe. Paleolithic. mobiliary (portable art). Deer scapula. Dating. Archaeological context.

Abstract: "Cet article concerne une omoplate de cerf présentant une tête de biche gravée, découverte au cours des actuelles fouilles archéologiques réalisées à l'extérieur de la grotte d'Altamira. Cette omoplate a été datée directement grâce au radiocarbone. Les omoplastes gravées au trait multiple représentant des têtes de biche sont caractéristiques d'un cadre spatial et temporel limité à la zone centrale de la côte nord de l'Espagne et au Magdalénien inférieur cantabrique, bien que leur intervalle chronologique concret puisse encore être un motif de discussion. L'intérêt que présente la connaissance de leur chronologie réside dans la similitude de ces gravures avec d'autres, pariétales, réalisées sur le même thème et selon les mêmes technique et style, auxquelles la même datation peut être attribuée et qui se trouvent présentes sur le même territoire."

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Cuevas del Linar y Las Aguas, Alfoz de Lloredo, Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable art).

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El Linar, Cantabria, Spain. Europe. Paleolithic art.

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Cueva Redonda, Cantabria, Spain. Europe. Paleolithic art.

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Valencia, Spain. Europe. Paleolithic art.

LMRAA, BARAMP.

Hernando Alvarez, Clara, 2011. "Nuevas Perspectivas de un Viejo Problema: Los Grabados Exteriores Premagdalenenses de la Cornisa Cantábrica. Contexto Cronológico y Homogeneidad Gráfica" in *Munibe* 62: 101–116, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217; ISSN: (Internet): 2172-4555.

Cantabria, Spain. Europe. Paleolithic art. Pre-Magdalenian. Archaeological context.

Abstract: "This paper offers an updated revision of work on external figurative deep-trace rock engravings of the caves in the Cantabrian Region. These engravings will be contextualized through the relationship between them and the archaeological levels in the caves. The paper presents objective data that will help to reduce their authors' area and chronology of action. A morphotipological analysis based on their stylistic affinity will be added in order to acknowledge the existence of a graph homogeneity in the pre-Magdalenian Cantabrian coast."

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Iberian Peninsula, Spain, Portugal. Europe. Paleolithic art.
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Europe. Paleolithic art. A review of animals which were hunted during the Paleolithic.
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Hesault, Jean-Claude and Gausson, Jean, 1995. "Un Bloc Gravé Magdalénien à Parrain Nord" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 7: 271–273, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

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Parrain Nord, France. Europe. Paleolithic art. Magdalenian.

Abstract: "Recently and by chance, near Plateau Parrain where the paleolithic remains are numerous, an engraved block has been found outside the site. Particularly interesting, this block suggests the possible presence of a new magdalenian "sanctuary", comparable to Solvieux, a major site also situated in the Isle Valley."

Persee.

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RAR comment on "The Biological Foundations of Upper Palaeolithic Art: Stimulus, Percept and Representational Imperatives", Derek, Hodgson, 2003, vol. 20(1): 3–22. Paleolithic.

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Heyd, Thomas and Lenssen-Erz, Thomas, 2010–2011. "Rock Art and Human Dimensions of Climate Change" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 288–289, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Pleistocene (Paleolithic) art. Climate change.

Abstract: "We hold that art, especially rock art, may significantly contribute to our understanding of people's conception of themselves and of their environment during times such as the Pleistocene that include important variations and changes in climate. We discuss the relative absence of the humanities and arts from climate change related research, draw attention to some of the key features that distinguish art, and make some suggestions regarding the significance of those features for our understanding of rock art. We suggest some future directions for research, including foci on possible associations between changes in climate and a) the appearance of new motifs, b) changes in variability of

motifs or styles within a certain territory, and c) the production and eventual discontinuation of rock art making in areas that, in principle, are suitable for such production in terms of presence of relevant materials.”

Dialnet.

Heyd, T. and Lenssen-Erz, T., 2012. “Rock Art and Human Dimensions of Climate Change” in *L’Art Pleistocene dans le Monde/Actes du Congres IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, vol. LXV–LXVI, Book: 288–289, CD: 1665–1675, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Climate change. Paleolithic art.

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La Marche, Vienne, France. Europe. Paleolithic art.

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PALEOLITHIC ART. PERCEPTION. INFORMATION PROCESSING. THE EVOLUTIONARY DEVELOPMENT OF EARLY MARK MAKING. PHOSPHENE THEORY.

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PALEOLITHIC ART. PERCEPTION. INFORMATION PROCESSING. THE EVOLUTIONARY DEVELOPMENT OF EARLY MARK MAKING. PHOSPHENE THEORY. (Comment on Derek Hodgson, RAR, 17(1): 3–18).

LMRAA.

Hodgson, Derek, 2003. “Seeing the ‘Unseen’: Fragmented Cues and the Implicit in Palaeolithic Art” in *Cambridge Archaeological Journal* 13(1): 97–106, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

Europe. Paleolithic art. Perception,

Abstract: “Palaeolithic art is generally thought to be based primarily upon the explicit conscious aspects of recognition and memory. Recent research into perception and cognition, however, has revealed a ‘hidden’ substructure of processing, known as implicit perception and memory, that functions in a different way to overt modes of cognisance but, yet, by dovetailing with consciously-defined determinants helps to define how these are structured. As the making of Palaeolithic art would have been contingent on the perceptual/ recognition/visual memory system, it is therefore admirably suited to an understanding from the standpoint of implicit processes. Here I will demonstrate how the enduring features of this art can be investigated from the perspective of implicit, or covert, psychological factors and the consequences of this approach for the genesis of this art.”

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Hodgson, Derek, 2003 (May). "The Biological Foundations of Upper Palaeolithic Art: Stimulus, Percept and Representational Imperatives" in *Rock Art Research* 20(1): 3–22, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

https://www.academia.edu/2548747/The_Biological_Foundations_of_Upper_Palaeolithic_Art_Stimulus_Percept_and_Representational_Imperatives (accessed on 6 May 2014).

Paleolithic art. Graphic mark making behavior in early humans. Evolution of perception.

Abstract: "The representational art of the Upper Palaeolithic continues to be viewed largely from a socio-cultural perspective. This paper takes a radically different approach by investigating graphic mark-making in early humans as a behavioural outcome contingent on a species-specific perceptual predisposition. This is premised on the view that the human perceptual pathways will have been established by the same evolutionary determinants that have shaped the perceptual faculties of other primates. It is the interrelationship between humans, faunas and environment throughout evolutionary time that will be held as the critical factor mediating these systems. Accordingly, because Palaeolithic art, as a visually guided activity, must necessarily engage perceptual mechanisms, it must also be related to the functional constraints appertaining. It is to the nature of these constraints, and the relationship between perceptual factors and palaeoart, that the substance of this paper will be directed."

LMRAA, *Academia.edu*.

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United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

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Hodgson, Derek, 2006. "Tracings of the Mind: The Role of Hallucinations, Psuedohallucinations and Visual Memory in Franco-Cantabrian Cave Art" in *The AnthroGlobe Journal*, n.p., AnthroGlobe.org.

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France. Spain. Europe. Hallucination. Visual memory. Paleolithic art.

Abstract: "Franco-Cantabrian cave art continues to be the focus of much speculation but despite the many theories put forward there has been little progress in explaining the range of perplexing features typical of this "art." Only by regarding such wide ranging and anomalous characteristics as central to this debate might some progress as to derivation be possible. The account presented in this paper will demonstrate how the many "contradictions" of parietal art provide an important indication as to its provenance that can be explained through an understanding of how visual imagery is processed by the brain in the context of the everyday lives of Upper Palaeolithic communities. In this regard, classic hallucinatory experiences, although useful in understanding the various mechanisms of the visual system, are held to be of limited explanatory scope. An alternative, but related, type of visual imagery, known as pseudohallucinations, is therefore proposed as more appropriate in this context. After first defining orthodox hallucinations and how the visual system functions, pseudohallucinations and their causes will then be explained; this will be followed by a discussion of how such mental imagery can be applied to palaeoart in a way that accounts for the wide range of anomalous features prevailing."

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September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 September 2006) vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgson *British Archaeological Reports (BAR) International Series*, (S1804): 49–55, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.

Paleoart. Visual cortex. Neurovisual theory. Visuo-motor system. Evolution. Brain. The ability to translate passive visual stimulus to hand-eye coordinated motor tasks. Pleistocene. Paleolithic.

Bancroft, LMRAA.

Hodgson, Derek, 2008. “The Visual Dynamics of Upper Paleolithic Cave Art” in *Cambridge Archaeological Journal* 18(3): 341–353, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

France. Spain. Europe. Paleolithic art.

Abstract: “Franco-Cantabrian cave art continues to be the focus of much speculation but despite the many theories put forward there has been little progress in explaining the range of perplexing features of this ‘art’. Only by regarding such wide-ranging and anomalous characteristics as central to this debate might some progress as to derivation be possible. The account presented in this article will demonstrate how the many ‘contradictions’ prevailing might provide an important indication as to provenance that can be explained through an understanding of the shifting nature of visual imagery in the context of the everyday lives of Upper Palaeolithic communities. This will be based on the notion that the visual world as perceived can be disrupted by certain types of psychological effects that can be subsequently triggered by particular kinds of stimulus cues and evocative situations.”

IAAL, Biblio, Academia.edu.

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DOI: <http://dx.doi.org/10.2752/175169712X13276628335041> (accessed on 29 September 2013).

Europe. Paleolithic art. Perception. Animal motif(s). Neuropsychology.

Abstract: “Recent research into perception, the visual brain, and neuropsychology has important implications for understanding Upper Paleolithic art. The relevant aspects of this research and how it relates to the art produced will be described. It will also be shown that the depiction of animals in caves provides particularly important evidence in this regard. Specific natural features and environmental conditions of the cave will be shown to have interacted with the way the visual brain functions that led to the ability to produce animal depictions in particular ways over a period of 20,000 years. Some suggestions are offered demonstrating how the various insights gained may impact on sociocultural factors associated with such depiction.”

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Hodgson, Derek, 2012. “Ambiguity, Perception, and the First Representations” in *Origins of Pictures: Anthropological Discourses in Image Science*, K. Sachs-Hombach & J. R. J. Schirra, eds., 16–46, Halem, Cologne, Germany.

Europe. Origins of art. Perception. Paleolithic art.

Abstract: “This paper will demonstrate how the Upper Palaeolithic figurative depictions originated from a complex interaction of important precursors. One such precursor will be shown to consist of basic geometric forms, the making of which provided the skills necessary for exploiting the perceived resemblance of natural occurring features to certain objects through “seeing in.” A second consists of activities that involved transforming the body in various ways that were associated with ritual. These precursors will also be shown to be closely linked to how the visual brain deals with ambiguity. In addition, the relevance of enhanced social abilities to understanding the onset and continuance of pictorial representation will be explored. It will be argued that Upper Palaeolithic iconic depictions were preceded and derived from an important range of representational antecedents that existed long before the Aurignacian.”

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Pech Merle, France. Europe. Horse motif(s). Genetics. Paleolithic art.

Abstract: “The Pech Merle spotted horses have been one of the key lines of evidence put forward in support of the notion Upper Palaeolithic cave depictions relate to a concern for the supernatural. Recent findings from genetics has cast doubt on this notion in confirming that such horses actually existed during the Upper Palaeolithic in Europe and therefore it is possible real, rather than fictitious, horses were being portrayed. As well as examining criticisms in response to this finding, the present paper presents further evidence to support the possibility real horses were portrayed and the implications for explanations that continue to rely on the supernatural.”

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https://www.academia.edu/2190689/The_Emergence_of_the_Representation_of_Animals_in_Palaeoart_Insights_from_evolution_and_the_cognitive_limbic_and_visual_systems_of_the_human_brain (accessed on 6 May 2014).

World. Paleoart. Brain evolution. Limbic system. Cognition. Hunting disguises. Mimicry. Gatherers. Gender. Animal motif(s). Therianthrope. Pleistocene. Paleolithic.

Abstract: “The organisation and evolution of the brain is beginning to provide clues as to how, why and when certain crucial behaviours may have arisen in hominins. As palaeoart constitutes evidence of such behaviour, it can therefore be understood within the broader context of hominin evolution as part of a series of connected biopsychosocial events that eventually led to the Upper Palaeolithic representations of animals. Iconic representation is accordingly shown to be linked in complex ways to how ‘representation’ occurred in the evolving brain in relation to the demands and dynamics of the evolutionary niche occupied by hominins.”

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Europe. Comments Reply to Dobrez who commented on Derek Hodgson and Patricia A. Helvenston, *Rock Art Research*, 23: 3–40. Paleolithic art.

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Hoffmann, Dirk L., Pike, Alistair W.G., García-Diez, Marcos, Pettitt, Paul B. and Zilhão, João, 2016. “Methods for U-series Dating of CaCO₃ Crusts associated with Palaeolithic Cave Art and Application to Iberian Sites” in *Quaternary Geochronology* 36: 104–119, ISSN: 1871-1014.

<http://dx.doi.org/10.1016/j.quageo.2016.07.004> (accessed on 5 February 2017).

La Pasiega, Fuente del Trucho, Spain. Europe. U-Th series direct dating. Calcium crusts. Minimum age. Paleolithic art.

Abstract: “U-series dating is a precise and accurate geochronological tool which is widely applied to date secondary CaCO₃ formation, for example in speleothem based palaeoclimate research. It can also be employed to provide chronological constraints for archaeological sites which have a stratigraphic relationship with speleothem formations. We present in detail our methods to conduct precise and accurate U-Th dating of calcite crusts that formed on top of cave paintings. Our protocols allow the application of U-series measurements on small, thin calcite crusts covering cave art, which can be found in many sites, while taking care not to harm the art underneath. The method provides minimum ages for

the covered art and, where possible, also maximum ages by dating the flowstone layer the art is painted on. We present dating results for crusts from two locality types in Spain, a typical cave environment (La Pasiega) and a more open, rock shelter type cave (Fuente del Trucho)."

ScienceDirect.

Hoffmann, D.L., Standish, C.D., García-Diez, M., Pettitt, P.B., Milton, J.A., Zilhão, J., Alcolea-González, J.J., Cantalejo-Duarte, P., Collado, H., Balbín, R. de, Lorblanchet, M., Ramos-Muñoz, J., Weniger, G.-Ch. and Pike, A.W.G., 2018 (February 23). U-Th Dating of Carbonate Crusts Reveals Neandertal Origin of Iberian Cave Art in *Science* 359(6378): 912–915, American Association for the Advancement of Science (AAAS), Washington, D.C. ISSN 0036-8075 (print), 1095-9203 (online).

La Pasiega (Cantabria), Maltravieso (Extremadura), Ardales (Andalucía), Spain. Europe. Pleistocene (Paleolithic, Paleoart) rock art. Neanderthal rock paintings. Abstract geometric, dots, hand print, animal motif(s). Direct dating. U-Th Carbonate Crusts.

Abstract: "The extent and nature of symbolic behavior among Neandertals are obscure. Although evidence for Neandertal body ornamentation has been proposed, all cave painting has been attributed to modern humans. Here we present dating results for three sites in Spain that show that cave art emerged in Iberia substantially earlier than previously thought. Uranium-thorium (U-Th) dates on carbonate crusts overlying paintings provide minimum ages for a red linear motif in La Pasiega (Cantabria), a hand stencil in Maltravieso (Extremadura), and red-painted speleothems in Ardales (Andalucía). Collectively, these results show that cave art in Iberia is older than 64.8 thousand years (ka). This cave art is the earliest dated so far and predates, by at least 20 ka, the arrival of modern humans in Europe, which implies Neandertal authorship."

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Hoffmann, Dirk L., Utrilla, Pilar, Bea, Manuel, Pike, Alistair W.G., García-Diez, Marcos, Zilhão, João, Domingo, Rafael, 2016. "U-Series Dating of Palaeolithic Rock Art at Fuente del Trucho (Aragón, Spain)" in *Quaternary International* 432(Part B): 50–58, International Union for Quaternary Research, ISSN: 1040-6182.

<http://dx.doi.org/10.1016/j.quaint.2015.11.111> (accessed on 5 February 2017).

Fuente del Trucho, Aragón, Spain. Europe. Paleolithic art. U-Th series direct dating. Calcite crusts. Minimum age. Gravettian. Hand stencils, figurative art, dot sets, trefoil sign motif(s).

Abstract: "This paper concerns the dating of the Palaeolithic rock art of the Fuente del Trucho cave. We used the U–Th method to date calcite crusts superimposed to the paintings. Whenever sub-samples of a single crust could be dated we obtained stratigraphically consistent results and the correction for detrital contamination is negligible. Our results are strictly reliable as minimum ages and suggest that the decoration of this site is of a Gravettian or earlier age, even though a Solutrean chronology cannot be excluded in a few cases. These results are upheld by stylistical comparison with Spanish and French parietal and mobiliary art."

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Uan Derbuaen, Tasili-n-Ajjer, Algeria. North Africa. Neolithic. Bride, matrimony motif(s).

Abstract: "The Tassil-n-Ajjer mountain range is well known for its phenomenal richness in rock-shelters and cave paintings. Generations of researchers have surveyed, mapped, drafted and discussed different facets of these Tassili paintings. The diversity and versatility of the paintings traditions of the Tassili make difficult any attempt at straightforward generalization, whether stylistic or thematic. Each painting's station appears to be unique and conveys its own suggestions that have to be studied extensively and systematically. In the approach outlined in this paper –the iconographic approach–, paintings are viewed as complex sets of 'artifacts' arranged by the creative minds of the actual artists. How did these artists practice their crafts? What iconic elements did they choose to represent and why? How and why are these selected elements arranged and combined? These are some of the questions addressed in this paper. The new readings of the Uan Derbuaen paintings allow to suggest a staging and grand representation of matrimonial arrangements, the final travel of the brides."

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Huard, Olivier, 2010–2011. “La Figuration du Cheval dans l’Art Pariétal de Gargas (Aventignan, Hautes-Pyrénées): Un Ensemble Homogène?” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 54–55, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045. Gargas, Aventignan, Hautes-Pyrénées, France. Europe. Paleolithic art. Horse motif(s). Dialnet.

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Europe. Paleolithic art. Autism. Evolution of the human mind.

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LAUSSEL, MARQUAY, DORDOGNE, FRANCE. EUROPE. VENUS OF LAUSSEL. ETHNOMUSICOLOGY. UPPER PALEOLITHIC. FEMALE HOLDING INCISED HORN MOTIF INTERPRETED AS MUSICAL SCRAPER OR RASP.

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Abstract: "In 2007, a Belgian archaeological expedition, financed by Yale University, started a rock art research project at the Qurta sites, on the east bank of the Nile, along the northern edge of the Kom Ombo Plain, about 40 km south of Edfu and 15 km north of Kom Ombo. The rock art sites at Qurta, which are essentially characterized by naturalistically drawn animal figures (predominantly wild cattle or aurochs), had been discovered in 1962–1963 by a Canadian archaeological mission, but had never been properly valued. They were relocated by the Belgian mission in 2005. On the basis of a large number of arguments relative to the rock art itself and to its general geographical and archaeological context, it is beyond doubt that these drawings are extremely ancient and can most probably be attributed to the Late Palaeolithic Ballanran-Silsilian culture, dated to about 16,000 to 15,000 years ago (BP). As such, Qurta constitutes the oldest graphic activity recorded in Egypt until now. It moreover provides clear evidence that Africa in general, and Egypt in particular, possesses prehistoric art that is both chronologically and aesthetically closely comparable to the great Palaeolithic art traditions known for a long time on the European continent."

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https://www.academia.edu/3748030/Ice_Age_art_at_Qurta (accessed on 11 April 2014).

Qurta, Nile River, Egypt. North Africa. Paleolithic art. Predynastic art. (Previously published in *Science Connection* under the title, "Art des Cavernes le long du Nile).

Academia.edu, SHB.

Huyge, Dirk, Aubert, Maxime, Barnard, Hans, Claes, Wouter, Coleman Darnell, John, de Dapper, Morgan, Figari, Elyssa, Ikram, Salima, Lebrun-Nelis, Anne and Therasse, Isabelle, 2007. "Lascaux along the Nile': Late Pleistocene Rock Art in Egypt" in *Antiquity, Project Gallery* 81(313): n.p., Antiquity Publications.

<http://antiquity.ac.uk/ProjGall/huyge/index.html> (accessed on 22 February 2012).

Qurta, Nile River Valley, Egypt. North Africa. Late Pleistocene (Paleolithic) rock art.

Bancroft, Internet.

Huyge, Dirk and Claes, W., 2008. "“Ice Age’ Art along the Nile" in *Egyptian Archaeology. The Bulletin of The Egypt Exploration Society*, vol. 33: 25–28.

https://www.academia.edu/1621369/Ice_Age_art_along_the_Nile (accessed on 11 April 2014).

Qurta, Nile River Valley, Egypt. North Africa. Late Pleistocene (Paleolithic) rock art.

Abstract: "Previous reports in EA 13 and EA 20 on early rock art at el-Hosh in southern Upper Egypt have made claims for being Egypt's oldest art. Further fieldwork in this area has shown that even more ancient graphic works exist which are most probably contemporaneous with European Ice Age art."

Bancroft, RSNW4, Academia.edu, SHB.

Huyge, D. and Claes, W., 2009. "Over Oerossen en Venussen. De Paleolithische Rotskunst van Qurta" in *Ta-Mery* 2: 2–6.

Qurta, Nile, Egypt. North Africa. Bison, Venus motif(s). Paleolithic art.
SHB.

Huyge, Dirk and Claes, Wouter, 2012. "El-Hosh et Qurta: Sur les Traces du Plus Ancien Art Egyptien" in *Ceci N'Est Pas Une Pyramide. Un Siecle de Recherche Archeologique en Egypte*, Peeters, Lueven, Paris.

https://www.academia.edu/1632911/El-Hosh_et_Qurta_Sur_les_traces_du_plus_ancien_art_egyptien (accessed on 11 April 2014).

El-Hosh, Qurta, Nile River, Egypt. North Africa. Paleolithic art. Predynastic art.

Abstract: "Since 1998, the Royal Museums of Art and History in Brussels have been conducting rock art research at two different locations in Upper Egypt: el-Hosh and Qurta. The rock art of the former location, besides including a large amount of 'classical' Predynastic images (4th millennium BC), is mainly characterized by strange curvilinear designs, which are often associated with other abstract and figurative motifs. Based on ethnographic parallels, little doubt remains that many of these designs represent fish-traps. Aspects of patination and weathering, and the fact that these images are often superimposed by Predynastic rock art, hint at an advanced age. The AMS-dating of organic material trapped in the rock varnish covering the drawings confirms this and yields a minimal date of 5900–5300 BC. The rock art itself may be several millennia older. It was probably done by small groups of hunter-gatherers that dwelled in the Nile Valley and the adjacent deserts. Possibly they congregated at el-Hosh on a seasonal basis, at the time of the inundation, to perform fishing activities, which may have been accompanied by ceremonies and rituals, including the creation of rock art. In 2004, a locality with a completely different type of rock art was found at el-Hosh. This rock art is characterized by images of bovinds, executed in a very naturalistic style and closely comparable to European Ice Age art. Similar images had already been discovered in the area in the 1960s by a Canadian archaeological mission. The latter images, however, were never properly studied and published, and remained largely unknown to the scientific community. They were relocated by us in 2005 near the modern village of Qurta. Since then, about 185 individual images have been identified, most of which represent wild animals. Aurochs are predominant, but hippopotami, gazelle, hartebeest, birds and fish are also present. Moreover, there are also several highly stylized human figures with pronounced buttocks. On the basis of the intrinsic characteristics of the rock art (subject matter, technique and style), its patination and degree of weathering, as well as the archaeological and geomorphological context, an attribution to the Late Palaeolithic Period has been proposed. This has been confirmed by the dating of wind-blown sediments that covered some of the rock art panels. Using Optically Stimulated Luminescence (OSL), it has been determined that these sediments were deposited about 10,000 to 15,000 years ago, thus confirming the Late Palaeolithic age of the rock art. This makes the Qurta petroglyphs the oldest found so far not only in the whole of North Africa."

Academia.edu

Huyge, D. and Claes, W., 2013. "'Ijstijdkunst' in Qurta" in *Ta-Mery* 6: 116–127.

http://www.kmkg-mrah.be/sites/default/files/files/huyge_claes_2013_ta-mery_6_0.pdf (accessed on 25 September 2017)

Qurta, Nile, Egypt. North Africa. Paleolithic art.

SHB.

Huyge, D. and Ikram, S., 2009. "Animal Representations in the Late Paleolithic Rock Art of Qurta (Upper Egypt) in *Desert Animals in the Eastern Sahara: Status, Economic Significance, and Cultural Reflection in Antiquity*, H. Riemer, F. Forster, M. Herb and N. Pollath, eds., 157–174, Heinrich-Barth Institut, Koln, Germany.

https://www.academia.edu/1621296/Animal_representations_in_the_Late_Palaeolithic_rock_art_of_Qurta_Upper_Egypt_ (accessed on 11 April 2014).

Qurta, Egypt, Nile River. North Africa. Animal, Auroch motif(s). Paleolithic art. Hunting Magic.

Abstract: "With 93.3% of animal figures and only 6.7% of anthropomorphs and signs, the Late Palaeolithic rock art of Qurta is definitely an 'art animalier'. This contribution presents a brief and preliminary account of the animal representations in the Qurta rock art: bovinds (cattle), birds, indeterminate mammals, hippopotami, gazelle, fish and hartebeest. It focuses on the archaeozoological aspects of the images, not on the stylistic or technical issues."

RASNW4, SHB.

Huyge, Dirk and Vandenberghe, Dimitri A.G., 2010–2011. “Pleistocene Rock Art in North Africa: Securing the Age of the Qurta Petroglyphs (Egypt) through OSL Dating of Their Sediment Cover” in *Symposium 2: L’Art Pléistocène en Afrique Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 98–99, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Qurta, Nile River, Egypt, North Africa. Pleistocene (Paleolithic) art. Direct dating of sediment cover. OSL. *Dialnet*.

Huyge, Dirk and Vandenberghe, Dimitri A.G., 2011. “Confirming the Pleistocene Age of the Qurta Rock Art” in *Egyptian Archaeology* 39: 21–24.

http://www.academia.edu/1621397/Confirming_the_Pleistocene_age_of_the_Qurta_rock_art (accessed on 9 November 2012).

Qurta, Nile River Valley, Egypt. North Africa. Pleistocene (Paleolithic) rock art.

Biblio, Internet, IAAL (cites pagination as 21-28 in error), SHB.

Huyge, D. and Vandenberghe, D., 2012. “Pleistocene Rock Art in North Africa: Securing the Age of the Qurta Petroglyphs (Egypt) Through OSL Dating of Their Sediment Cover” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV–LXVI, Book: 98–99, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523, ISBN: 987-2-9531148-3-6.

Qurta, Egypt. North Africa. Pleistocene (Paleolithic) rock art. OSL dating. Direct dating.

Biblio, LMRAA, SHB.

Huyge, Dirk, Vandenberghe, Dimitri A.G., De Dapper, Morgan, Mees, Florias, Claes, Wouter and Darnell, John C., 2011. “First Evidence of Pleistocene Rock Art in North Africa: Securing the Age of the Qurta Petroglyphs (Egypt) through OSL Dating” in *Antiquity* 85(330): 1184–1193, Antiquity Publications, ISSN: 0003-598X, 1745-1744.

Qurta, Nile River, Egypt. North Africa. Pleistocene (Paleolithic) rock art. OSL dating. Dating of wind blown sediment covering the petroglyphs yielded a minimum age of 15,000 years.

Abstract: “Long doubted, the existence of Pleistocene rock art in North Africa is here proven through the dating of petroglyph panels displaying aurochs and other animals at Qurta in the Upper Egyptian Nile Valley. The method used was optically stimulated luminescence (OSL) applied to deposits of wind-blown sediment covering the images. This gave a minimum age of ~15 000 calendar years making the rock engravings at Qurta the oldest so far found in North Africa.”

Internet, Refdoc.fr, IAAL, SHB, RASNWW.

Hygen, A.-S. and Helskog, K., 2006. *Gobustan Rock Art Cultural Landscape. Report, Advisory Mission to Gobustan*, March 2006, Riksantikven Directorate for Cultural Heritage, University of Tromsø.

Gobustan. Central Asia. Paleolithic art.

RASNW4.

Iakovleva, Ludmila, 1999. “L’Art dans les Habitats du Paleolithique Supérieur d’Europe Orientale” in *L’Anthropologie* 103(1): 93–120, Masson, Paris, France. ISSN: 0003-5521.

Eastern Europe. Paleolithic art.

IIA.

Iakovleva, Lioudmila, 2004. “Les Concepts Artistiques des Représentations Féminines dans les Habitats du Paléolithique Supérieur Récent en Europe Orientale en Comparaison avec Ceux du Magdalénien Moyen en Europe Occidentale” in *L’Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l’UISPP*, Liège (2–8 September 2001), M. Lejeune and A.-C. Welte, eds. *Etudes et Recherches Archeologiques de l’Université de Liège*, ERAUL 107, Éditions Eraul, Université de Liège, Liège, Belgium.

Eastern Europe. Western Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian. Female (woman) motif(s). Gender.

Internet

Iakovleva, Lioudmila, 2009. “De l’Art Mobilier au Système Socio-Symbolique dans le Paléolithique Supérieur ancien et Moyen d’Europe Orientale” in *Symbolic Spaces in Prehistoric Art Territories, Travels and Site Locations. Proceedings of the XV World Congress UISPP (Lisbon, 4–9 September 2006), Vol. 40, Session C28, François Djindjian and Luiz Oosterbeek, eds. British Archaeological Reports (BAR) International Series, (S1999), Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407305332.*

Eastern Europe. Mobiliary (portable) art. Paleolithic art. Social symbol system.

Internet.

Iakovleva, Lioudmila, 2010–2011. “Les Manifestations Artistiques, un Vecteur de la Connaissance” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 314–315, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art.

Abstract: “À partir de plusieurs exemples choisis dans le Paléolithique supérieur européen, il est proposé que le décor pariétal de l’habitat, les objets d’art mobilier et de parure corporelle, sous leurs formes diverses, soient l’expression de systèmes de significations complexes nés des besoins de fonctions socioculturelles des sociétés paléolithiques, qui se manifestent dans les relations intra-groupe, comme dans les relations inter-groupes au sein de leur territoire, dans plusieurs types de sites mettant en oeuvre un spectre large et variable de ces multiples fonctions.”

Dialnet.

Iakovleva, Lioudmila, 2012. “Les Manifestations Artistiques, un Vecteur de la Connaissance Socioculturelle des Sociétés du Paleolithique Supérieur” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège, September 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV–LXVI, Book: 314–315, CD: 1817–1835, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Europe. Paleolithic art.

Biblio, LMRAA.

Iakovleva, Lioudmila, 2015. “Les Représentations Associées « Femme – Animal » dans l’Art Mobilier et Pariétal du Paléolithique Supérieur Européen: Des Concepts Stylistiques aux Fonctions Symboliques” in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 711–714, Centro Europeu de Investigação da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Europe. Paleolithic art. Mobiliary (portable) art. Female - animal motif(s). Style. Symbol.

Academia.edu, LMRAA (CDRom).

Iakovleva, Lioudmila and Demeschenko, Svetlana, 2004. “Les Mammouths dans l’Art Paleolithique” in *Les Mammouths Les Dossiers d’Archeologie* (291): 78–81, Editions Faton, Dijon, France. ISSN: 1141-7137.

Europe. Paleolithic art. Mammoth motif(s).

LMRAA.

Iakovleva, Ludmila and Pinçon, Geneviève, 1996. “Une Composition de Deux Bisons Sculptés de la Frise de l’Abri Bourdois à Angles-sur-l’Anglin (Vienne)” in *Bulletin de la Société Préhistorique Française*, vol. 93(2): 195–200, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1996_num_93_2_10138
(accessed on 5 October 2011).

Bourdois Rockshelter, Roc aux Sorciers, Angles-sur-l'Anglin, Vienne, France. Europe. Paleolithic art. Bison motif(s). Sculpted frieze.

Abstract: "The theme of two bison following each other, placed apart from other animals, is not rare in Magdalenian art. The specificity of the scene from Abri Bourdois at the Roc aux Sorciers, Angles-sur-l'Anglin (Vienne, France), is that it depicts two sexed bison. The position of a male following a female shows an original scene. The concern for realistic detail by the artist helps to recall the live model. The rock face support and the subjects are closely connected and influence each other in attaining this artistic composition. The wealth of natural reality is exploited by the artist in order to create a scene which must certainly bear a meaning."

Persee.

Iakovleva, Ljudmila A. and Pincon, Genevieve, 1997. *La Frise Sculptee du Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) Documents Prehistoriques*, vol. 9: 168 pgs, Editions de la Reunion des Musees Nationaux et du Comite des Travaux Historiques et Scientifiques, Paris, France. ISBN: 2711834972 9782711834976 2735503615 9782735503612.

Roc-aux-Sorciers, Angles-sur-Anglin, Vienne, Dordogne, France. Europe. Paleolithic art. Sculpted frieze.

Biblio, Internet.

Iakovleva, I. and Pincon, G., 1999. "L'Art Parietal Sculpte dans l'Habitat du Roc-aux-Sorciers a Angles-sur-l'Anglin (Vienne,France)" in *L'Anthropologie* 103(4): 549–568, Masson, Paris, France. ISSN: 0003-5521.

Roc-aux-Sorciers, Angles-sur-Anglin, Vienne, France. Europe. Paleolithic art.

Abstract: "Le site du Roc-aux-Sorciers à Angles-sur-l'Anglin (Vienne, France) est un habitat orné complexe en abri-sous-roche, structuré sur cinquante mètres de long, occupé principalement au cours du Magdalénien à plusieurs reprises. Pendant les importantes occupations datées du Magdalénien moyen, la morphologie du site est utilisée comme abri avec le plancher rocheux comme sol d'occupation. La structure d'habitat se présente comme une succession de zones abritées restreintes délimitées par des séries verticales et horizontales d'anneaux ayant pu servir à la fermeture de ces espaces selon la topographie de la paroi. L'originalité de ce site se traduit également par une décoration pariétale riche en gravures, peintures et sculptures animalières et humaines disposées sur plusieurs registres. Dans la partie du site restée in situ, les auteurs ont mis en évidence une succession de figures. Le registre inférieur est composé de gravures, qui ont été ensuite partiellement détruites par la création de la frise sculptée, et la retaille de celle-ci à plusieurs reprises. L'analyse complète technique, stylistique et thématique ainsi que le relevé exhaustif de cette frise a permis de mettre en lumière toute l'originalité de cette oeuvre unique de l'art pariétal du Paléolithique supérieur dans un contexte d'habitat."

RASNW3, Refdoc.fr.

Iakovleva, Ludmila and Pinçon, Geneviève, 1999. "Un Habitat Orne en Abri-Sous-Roche eu Magdalénien Moyen, Angles-sur-l'Anglin (Vienne, France)" in *Trabajos de Prehistoria* 56(1): 41–52, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Roc-aux-Sorciers, Angles-sur-Anglin, Vienne, France. Europe. Paleolithic art.

Abstract: "La originalidad del yacimiento de Roc-aux-Sorciers en Angles-sur-l'Anglin, en Vienne (Francia), se debe a la existencia de un arte parietal magdaleniense esculpido del que una parte, situada en la pared del fondo del abrigo, forma un friso de 18 m. de largo, aproximadamente. El estudio, tanto temático como técnico o estilístico, de este arte parietal in situ demuestra una organización en este complejo figurativo esculpido. Las figuras, tanto en su tratamiento como en su expresión, responden a reglas precisas, propias del yacimiento de Angles. Se agrupan por especies, asociándose a otras figuras animales o humanas, en unos espacios estrictamente limitados, formando así una composición esculpida. Las zonas figurativas que integran muchas de estas composiciones, asimiladas a " paneles ", se ponen en relación con la ubicación de unos grandes hogares instalados sobre la rocamadre. Este análisis nos lleva definir una estructura compleja de hábitat asociada con este friso parietal."

RASNW3, Dialnet.

Ibáñez Pérez, Alberto C., 1980. *La Pintura Rupestre en "Ojo Guareña"* Biblioteca Universitaria Burgalesa, vol. 3: 77 pgs, Caja de Ahorros Municipal.

Cueva de Ojo Guareña, Burgos, Spain. Europe. Paleolithic art. Magdalenian.

Internet.

Igarashi, Jannu, 2010–2011. "Chronologie de la Réalisation d'une Frise de Mammouths dans la Grotte de Rouffignac (Dordogne, France)" in *Symposium 1: L'Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 66–67, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Grotte de Rouffignac, Dordogne, France. Europe. Paleolithic art. Mammoth motif(s).

Dialnet.

Igarashi, J., 2012. "Chronologie de la Realisation d'une Frise de Mammouths dans la Grotte de Rouffignac (Dordogne, France)" in *L'Art Pleistocene dans le Monde / Actes du Congres IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, Vol. LXV–LXVI, Book: 66–67, CD: 355–376, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Rouffignac, Dordogne, France. Europe. Paleolithic art. Mammoth motif(s). Chronology.

Biblio, LMRAA.

Ilger, W.A., Dauvois, M., Hyman, M., Menu, M., Rowe, M.W., Vezian, J. and Walter, P., 1995. "Datation Radiocarbone de Deux Figures Parietales de la Grotte du Portel (Commune de Loubens, Ariege)" in *Prehistorie Ariegeoise* 50: 231–236, Societe Prehistorique de l'Ariege, Toulouse, France.

GROTTE DU PORTEL, COMMUNE DE LOUBENS, ARIEGE, FRANCE. EUROPE. PALEOLITHIC ART. RADIOCARBON DIRECT DATING.

LMRAA.

Imam, Bulu, 2014. "The Art of Contemporary and Prehistoric Societies" in *Rock Art Studies, Volume II: Interpretation Through Multidisciplinary Approaches*, Bansi Lal Malla, ed., 93–102, Indira Gandhi National Centre for the Arts in association with Aryan Books International, New Delhi, India. ISBN: 978-81-7305-492.

Hezaribagh, Damodar Valley, India. South Asia. Paleolithic art. Wall art. Tribal art.

Academia.edu, LMRAA.

Ipiens, A., 2000. "L'Abri Orné Paléolithique de Lagrave à Faycelles" in *Bulletin de la Société des Études du Lot*, vol. 121(2): 79–82, Société des Études du Lot.

Lagrave à Faycelles, Quercy, Lot, France. Europe. Paleolithic art.

Internet.

Ipiens, André, Luraine, Michèle and Salgues, Thierry, 2000. "L'Abri de Lagrave a Faycelles (Lot). Une Nouvelle Cavite Ornee Paleolithique en Quercy: Prise de Date" in *Bulletin Préhistoire du Sud-Ouest* 7(1): 59–64, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Abri de Lagrave a Faycelles, Quercy, Lot, France. Europe. Paleolithic art. Magdalenian. Group of horses moving along a ground line motif(s).

Abstract: "Lagrave rockshelter is a natural cavity which has undergone several arrangements during its past. Its main originality consists of being formed in sandstone. At the end of the 1999 winter, in the deepest part of the shelter, palaeolithic engravings were discovered on the rock surface preserved from historical transformations. Among the clearly identifiable figurations a frieze of horses moving on a ground line is visible. A female figure and an aurochs are also present with many other engraved lines which are actually undetermined. Style and themes allow a chronological attribution of the engravings to the Upper Magdalenian."

RASNW2, RASNW3, APGODQ, Internet.

Ipiens, A. and Salgues, T., 2001. "Faycelles. Abri de Lagrave" in *Service Regional de l'Archeologie, Bilan Scieintifique 2000, Midi-Pyrenees*, 106–108.

Faycelles, Abri de Lagrave, Lot, France. Europe. Paleolithic cave art.
RASNW3.

Irwin, A., 2000. "The Hooked Stick in the Lascaux Shaft Scene" in *Antiquity* 74: 293–298, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

Lascaux, Dordogne, France. Europe. Paleolithic art. Hooked stick motif(s).
RASNW3.

Jackson, J. Bianca, Walker, Gillian, Roberts, John, Pike, Alistair, DeTalle, Vincent, Giovannacci, David, Mourou, Gerard, Menu, Michel and Bowen, John, 2014. "Terahertz Pulse Investigation of Paleolithic Wall Etchings" in *39th International Conference on Infrared, Millimeter, and Terahertz Waves (IRMMW-THz)*, 1–2, IEEE, ISBN:978-1-4799-3877-3 978-1-4799-3876-6, ISSN: 2162-2035.

Europe. Paleolithic art. Wall etchings. Terahertz Pulse.

Abstract: "We examined flow rock-covered Paleolithic cave art using time-domain terahertz reflectometry."

Worldcat.org.

Jacobi, R.M., 2007. "The Stone Age Archaeology of Church Hole, Creswell Crags, Nottinghamshire" in *Palaeolithic Cave Art at Creswell Crags in European Context*, Paul Pettitt, Paul Bahn and Sergio Ripoll, eds., 71–111, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Church Hole, Creswell Crags, Nottinghamshire, England, Britain, British Isles. Europe. Paleolithic cave art. Archaeology.

LMRAA.

Jacobson, Esther, 2002. "Le Plus Ancien Art a l'Air Libre en Mongolie-Altai: Images et Paleoecologie" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image. Tautavel—Campome*, 7–9 October 1999, D. Sacchi, dir., 217–226, GAEP and GEOPRE, Carcassonne. ISBN-10: 2951873506, ISBN-13: 978-2951873506.

Altai, Mongolia. Central Asia. Paleolithic art. Open air rock art sites. Mammoth, rhinoceros, ostrich motif(s).

LMRAA.

Jacobson-Tepfer, Esther, 2013. "Late Pleistocene and Early Holocene Rock Art from the Mongolian Altai: The Material and its Cultural Implications" in *World Rock Art, Special Issue*, R.G. Bednarik, ed. Arts, vol. 2(3): 151–181, ISSN: 2076-0752.

doi:10.3390/arts2030151 (accessed on 23 September 2013).

Altai, Mongolia. Central Asia. Pleistocene (Paleolithic). Holocene.

Abstract: "Rock-pecked images from the northern Mongolian Altai attest to the presence of human communities within the high valleys of that region during the Late Pleistocene and Early Holocene. The material provides evidence that is hitherto largely missing from the archaeological record of that region. This paper reviews the rock art, its find sites and larger physical contexts and uses evidence from paleoenvironmental studies to propose dating and cultural significance. The material is compared with other sites said to have Paleolithic imagery from Mongolia and the adjoining Russian Altai. The body of presented material offers a major resource for the study of early hunter-gatherer communities at the interface of Central and North Asia."

GoogleScholar, Biblio.

Janik, Liliana, 2010–2011. "Her and Him, Exploring the Creation Myth and Symbolism of Gender in the Upper Palaeolithic Portable Art of Eurasia" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 306–307, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Eurasia. Paleolithic art. Mobiliary (portable) art. Creation myth. Gender motif(s). Male. Female.

Dialnet.

Jarlan, A., 1952. “Decouverte de Deux Peintures Aurignaciennes dans la Grotte Mayriere Superieure, Commune de Bruniquel (Tarn-et-Garonne)” in *Bulletin de la Société Préhistorique Française* 49(11): 567–568, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Grotte Mayriere Superieure, Commune de Bruniquel, Tarn-et-Garonne, France. Europe. Paleolithic art. Aurignacien.

UVAP.

Jaubert, J., 2001. “Un Nouveau Sanctuaire Paleolithique en Quercy: Les Grottes Ornees de Combe Negre a Frayssinet-le-Gelat (Lot)” in *Bulletin Préhistoire du Sud-Ouest* 8(2): 195–196, Association Prehistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Combe Negre, Frayssinet-le-Gelat, Quercy, Lot, France. Europe. Paleolithic art.

RASNW3, Internet.

Jaubert, Jacques, Aujoulat, Norbert, Courtaud, Patrice et al., 2010–2011. “Le Projet Collectif de Recherche “Grotte de Cussac” (Dordogne, France): Etude d’une Cavité Ornée à Vestiges Humains du Gravettien” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 62–63, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Grotte de Cussac, Dordogne, France. Europe. Paleolithic art. Gravettian.

Dialnet.

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Grotte de Cussac, Dordogne, France. Europe. Paleolithic art. Gravettian.

Biblio, LMRAA.

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Combe-Nègre, Lot, France, Europe. Paleolithic art.

Abstract: “Les grottes de Frayssinet-le-Gelat (Lot) sont situées à la limite du Quercy et du Périgord, au lieu-dit Combe-Nègre. Un bel ensemble de peintures y a été découvert, constituées de signes ponctuels: panneaux de points alignés, nappe de points, grilles.. La Combe Nègre 1 contient également une main négative et les profils d’au moins deux herbivores difficiles à identifier. La comparaison avec les œuvres de même type en Quercy suggère leur appartenance au Paléolithique supérieur, le Gravettien (29000–24000 av. J.-C.) ou au plus tard le Solutrén (23000–18000 av. J.-C.)”

Internet, Refdoc.fr, RASNW4.

Jègues-Wolkiewiez, Chantal, 2007. “Chronologie de l’Orientation des Grottes et Abris Ornes Paleolithiques Français” in *XXII Valcamonica Symposium 2007: Rock Art in the Framework of the Cultural Heritage of Humankind, Papers/l’Arte Rupestre nel Quadro del Patrimonio Culturale dell’Umanità Pre Atti*, 18–24 Maggio 2007, Centro Congressi, Darfo Boario Terme, E. Anati, ed., 225–240, Edizioni del Centro, Capo di Ponte, Italy.

<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2007pdf/J%C3%A8gues-Wolkiewiez.pdf> (accessed on 7 May 2017).

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Chronology. Orientation. Viewshed.

Abstract: “A study of the orientation of the caves and the decorated Palaeolithic rock shelters, allows to establish that the sunlight enlightening a cave at dawn or sunset during the solstice or the equinox made the place sacred. Solstices and equinoxes characterized different Palaeolithic cultures which alternated, along the centuries, towards new horizons.”

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<http://www.cosp.it/web/INFOCCSP/VCS%20storico/vcs2011pdf/jegues%20wolkiewiez.pdf> (accessed on 18 July 2015).

Europe. Paleolithic. Experimental methods to demonstrate measures of time and space in the paleolithic age.

Abstract: "The majority of human activities are connected to the notion of indispensable space and time, since Palaeolithic times, to organize one's daily life, travels or religious life. What was the level of this knowledge and what were the used tools? How were data memorized and broadcasted without the help of the writing? These are the open questions to which we will attempt to give an answer. Through an experimental approach, we'll try to show the possible use of small objects (drilled stick, engraved rings, beams, pendants, etc.) as tools of measure of time and space; finally we'll analyze some aspects of wall art (orientteering, animals, colours, signs, symbols, etc.) suggesting them as a form of storage (memorization) and testimony of the level of knowledge of space and time."

Internet, LMRAA.

Jelenek, Jan, 1997 (May). "An Unexpected Spectacular Find" in *Rock Art Research* 14(1): 59–60, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

DIVJE BABE, IDRIJEC RIVER VALLEY, SLOVENIA. EASTERN EUROPE. PORTABLE PALEOLITHIC ART. CAVE BEAR FEMUR MARKED WITH CIRCULAR HOLES, POSSIBLE BONE FLUTE.

LMRAA.

Jelenek, Jan, 2012. "'Ethnographical' Contribution to the Interpretation of the Laussel Paleolithic Relief" in *Anthropologie* 50(2): 249–253, Moravské Muzeum, Brno, Czech Republic. ISSN: 0323-1119.

Laussel, France. Europe. Paleolithic art. Ethnography.

UVAP.

Jesus Sanches, Maria de and Castro Teixeira, Joana de, 2014. "O Abrigo do Passadeiro, Palaçoulo (Miranda do Douro): Um Caso de Estudo de Gravuras Rupestres dos Inícios do Holocénico no Nordeste de Portugal" in *Portugalia* 35: 61–75, Instituto de Arqueologia, Faculdade de Letras da Universidade do Porto, Porto, Portugal. ISSN 0871-4290.

Abrigo do Passadeiro, Palaçoulo, Miranda do Douro, northeast of Portugal (northwest of the Iberian Meseta). Europe. Paleolithic, Epipaleolithic/Mesolithic abstract and subnaturalistic rock drawings. Devil claw type motif(s).

Abstract: "Taking the Passadeiro rock engravings study case as a starting point we will synthetically discuss the chronology of the abstract and subnaturalistic rock art within this region (Northeast of Portugal/Northwest of the Iberian Meseta). At the center of our discussion there are two core questions, they are: i) the chronological and cultural context of "devil claw" type carvings, as well as the other linear and thin motifs graphically associated with them; ii) the fact that, in Passadeiro, those motifs ("devil claw" carvings associated to thin linear risks) are overlapped by a subnaturalistic drawing of a red deer, typologically attributable to the beginnings of the Holocene. Questions will also be brought up concerning the regional prehistoric occupation from the end of the Tardiglacial period to the middle of the Holocene."

Internet, Biblio.

Jiménez Sanz, Pedro José, Foyo Marcos, Alberto, Alcolea González, José Javier, Balbín Behrmann, Rodrigo de and García Valero, Miguel Angel, 2000. "La Cueva de El Remo (Valdesotos, Guadalajara): Una Visión de Conjunto de su Arte Parietal Paleolítico" in *Paleolítico da Península Iberica. 3º Congresso de Arqueología Peninsular: UTAD*, Vila Real, Portugal, Setembro de 1999, Vitor Oliveira Jorge, coord. Paleolítico da Península Ibérica, vol. 2: 525–540, ADECAP, Porto, Portugal. ISBN: 972-97613-3-7.

Cueva de El Remo, Valdesotos, Guadalajara, Spain. Europe. Paleolithic art.

Dialnet.

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Villalba, Spain. Europe. Paleolithic art. Mobiliary (portable) art.

Dialnet.

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Paleolithic cave art.

Biblio, Internet.

Joffroy, R., 1972. "Art Mobilier Perigourdin et Pyreneen" in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander - Asturias*, 14 al 20 de Septiembre 1970, 333–344, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

France. Europe. Paleolithic art. Mobiliary (portable) art.

LMRAA.

Johanson, George, 2013. *An Artist Looks at Ice Age Art*, 108 pgs, Johanson Fine Arts, Inc., ISBN: 13 978-0-615-79341-2.

Rouffignac, Lascaux, Pech Merle, Chauvet, France. Altamira, Spain. Europe. Artist, George Johanson. Personal reaction to Paleolithic art with sketches and commentary.

LMRAA.

Joleaud, L., 1930. "Essai d'Interpretation de l'Art Rupestre Prehistorique" in *Congres International d'Anthropologie et de Archeologie Prehistorique*, 368–375, Lisbon, Portugal.

Paleolithic art.

ARP.

Jones, Rhys, 1967. "From Totemism to Totemism in Palaeolithic Art" in *Mankind* 6: 384–392, Anthropological Society of New South Wales, Sydney, Australia.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1835-9310.1967.tb01024.x/full> (accessed on 24 August 2017).

France. Europe. Paleolithic art. Leroi Gourhan. Review of "Prehistoire de l'Art Occidental." Totemism.

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<http://networkedblogs.com/nH5V5> (accessed on 24 January 2013).

La Pileta, Malaga, Spain. Europe. Paleolithic art. Solutrean.

Abstract: Los yacimientos prehistóricos con arte rupestre, de tipo francocantábrico o hispano-francés, con una terminología más justa, son escasos hasta la fecha en las regiones lindantes con el Mediterráneo español. Tan sólo podemos señalar sijete cuevas con restos más o menos importantes, de este arte. En la región de Levante nos encontramos con tres yacimientos con características distintas al resto del arte hispano-francés. Las obras de arte en estas cuevas se encuentran sobre lajas o placas de piedra, cuyo carácter de "cuadro" es evidente y que más bien son susceptibles de ser incluidas dentro del arte mobiliar que del rupestre, aunque tanto en técnica como en concepción son netamente producto del arte rupestre. Los yacimientos prehistóricos con arte rupestre, de tipo francocantábrico o hispano-francés, con una terminología más justa, son escasos hasta la fecha en las regiones lindantes con el Mediterráneo español. Tan sólo podemos señalar sijete cuevas con restos más o menos importantes, de este arte. En la región de Levante nos encontramos con tres yacimientos con características distintas al resto del arte hispano-francés. Las obras de arte en

estas cuevas se encuentran sobre lajas o placas de piedra, cuyo carácter de “cuadro” es evidente y que más bien son susceptibles de ser incluidas dentro del arte mobiliario que del rupestre, aunque tanto en técnica como en concepción son netamente producto del arte rupestre.”

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Cueva de Covalanas, La Haza, Parpalló, Pech Merle. France. Spain. Europe. Paleolithic art. Solutrean.

Abstract: “Desde hace algún tiempo venimos sosteniendo, junto con otros prehistoriadores, la necesidad de revisar las fases establecidas para el desarrollo del arte rupestre cuaternario y su cronología. El sistema preconizado por Breuil tiene la necesaria flexibilidad para permitir las rectificaciones que el tiempo necesariamente irá imponiendo a raíz de la investigación moderna. De ahí que nuestras notas o reflexiones sean más que críticas que tiendan a desvalorizar el sistema actualmente admitido, simples rectificaciones orientadas en los nuevos puntos de vista, producto de los descubrimientos más recientes. En este sentido hemos de hacer patente la importancia que la cueva del Parpalló (Gandía), con una estratigrafía clara y definida y con una serie de hallazgos de arte mobiliario perfectamente datados, tiene para el estudio del arte rupestre hispanofrancés, del Paleolítico superior.” Los yacimientos prehistóricos con arte rupestre, de tipo francocantábrico o hispano-francés, con una terminología más justa, son escasos hasta la fecha en las regiones lindantes con el Mediterráneo español. Tan sólo podemos señalar siete cuevas con restos más o menos importantes, de este arte. En la región de Levante nos encontramos con tres yacimientos con características distintas al resto del arte hispano-francés. Las obras de arte en estas cuevas se encuentran sobre lajas o placas de piedra, cuyo carácter de “cuadro” es evidente y que más bien son susceptibles de ser incluidas dentro del arte mobiliario que del rupestre, aunque tanto en técnica como en concepción son netamente producto del arte rupestre. Los yacimientos prehistóricos con arte rupestre, de tipo francocantábrico o hispano-francés, con una terminología más justa, son escasos hasta la fecha en las regiones lindantes con el Mediterráneo español. Tan sólo podemos señalar siete cuevas con restos más o menos importantes, de este arte. En la región de Levante nos encontramos con tres yacimientos con características distintas al resto del arte hispano-francés. Las obras de arte en estas cuevas se encuentran sobre lajas o placas de piedra, cuyo carácter de “cuadro” es evidente y que más bien son susceptibles de ser incluidas dentro del arte mobiliario que del rupestre, aunque tanto en técnica como en concepción son netamente producto del arte rupestre.”

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Cantabria, Spain. Europe. Paleolithic art. Franco - Cantabrian Style. Chronology.

LMRAA.

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Altamira, Santander, Spain. Europe. Paleolithic art. Chronology. Superimpositions.

LMRAA.

Jordá Cerdá, Francisco, 1978. “Los Estilos en el Arte Parietal del Magdalenense Cantábrico” in *Curso de Arte Rupestre Paleolítico*, 79–130, Universidad Internacional Menéndez Pelayo: Universidad de Zaragoza, ISBN: 84-600-1177-1.

Cantabria, Spain. Europe. Paleolithic art. Magdalenian. Style.

Dialnet, Biblio.

Jorda Cerda, Francisco, 1979–1980. “ALTAMIRA 1879–1979. Un Siglo de Arte Rupestre” in *Zephyrus: Revista de Prehistoria y Arqueología* 30–31: 5–8, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1372/1441 (accessed on 3 December 2011).

Cueva de Altamira, Santander, Spain. Europe. Paleolithic art.

Abstract: “Cuando en 1968 escribíamos la introducción al ZEPHYRVS XIX-XX, dedicado al descubrimiento de la cueva de Altamira, hablábamos de la «enorme deuda que los prehistoriadores españoles tenemos con el primer gran monumento del arte rupestre paleolítico» y pensábamos que esa deuda podía ser pagada mediante la edición de un gran libro sobre los múltiples aspectos de Altamira, realizado por un equipo de especialistas que aprovechando los actuales medios de reproducción, recuperase todos y cada uno de los grabados y pinturas de la cueva, recogiese sus restos de industrias líticas y óseas, intentase obtener análisis polínicos y muestras de C-14, de los pocos testigos materiales que quedan de su ocupación por el hombre paleolítico, etc., es decir, llevar a cabo «El Libro de Altamira». Este trabajo tendría que haber visto la luz en este año de gracia de 1979, un siglo después de que una niña, la hija de D. Marcelino iSanz de Sautuola, descubriera las figuras de bisonte del Gran Techo. Pero nada de todo eso se ha hecho, ni se hará.”

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Cantabria. Spain. Europe. Paleolithic art.

ICOMOS, IAAL.

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Los Casares, Spain. Europe. Mammoth motif(s). Hierogamy. Paleolithic art.

Dialnet.

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Spain. Europe. Paleolithic art.

Dialnet, LMRAA.

Jordá Cerdá, Francisco, 1987. “Sobre Figuras Rupestres Paleolíticas de Posibles Caballos Domesticados” in *Archivo de Prehistoria Levantina* 17: 49–58, Museo de Prehistoria Valencia, Valencia, Spain. ISSN: 0210-3230.

Europe. Paleolithic art. (Possible) domestic horse motif(s).

Dialnet.

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Iberian Peninsula, Spain. Europe. Paleolithic. Epipaleolithic. Religion.

Abstract: “Las formas de la religiosidad de los pueblos de la Península Ibérica durante los tiempos del Paleolítico Superior y Epipaleolítico aparecen bien representadas, tanto a lo que se refiere a un culto comunal y público, que podríamos considerar como propio de los vivos, como por la existencia de un culto funerario que, escaso en restos, parece complejo en alguna de sus manifestaciones.”

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APGODQ, Internet.

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Toledo, Castilla, La Mancha, Spain. Europe. Paleolithic art. Postpaleolithic art.

Abstract: "This paper deals with rock art findings recently located on the Western edge of Toledo Mountains at the Southern slope of Tagus Basin. The first finding area, placed in the valley of the Huso River, is an open air rock art site on shale outcrop where two main groups of patterns may be seen: fine - line engravings from Upper Palaeolithic times as well as several motifs using various engraving techniques ranging a wider time span from later prehistoric ages to historical times. The second area lies in the valley of the Gévalo River and is a large quartzite rock shelter containing on his walls red paintings dated on Postpalaeolithic times that placed under engravings made using fine-line and beating techniques both from prehistórica! and historical ages."

RASNW2, RASNW3, Dialnet, Biblio.

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COA VALLEY, TAGUS VALLEY, NORTHERN PORTUGAL, BEIRA REGION, PORTUGAL. IBERIAN PENINSULA. EUROPE. PALEOLITHIC CAVE ART. PAINTED PASSAGE GRAVES. ROCK FEATURE: MEGALITHIC ART, ENGRAVED STANDING STONES. A GENERAL OVERVIEW WRITTEN FOR AN ENGLISH LANGUAGE AUDIENCE.

LMRAA.

Jorge, Vitor Oliveira and Jorge, Susana Oliveira, 2006. "Rock Art in Portugal: From the Palaeolithic to the Iron Age" in *International Rock Art Congress 1994 American Indian Rock Art Volume 21*, vol. 3: 33–47, American Rock Art Research Association, Phoenix, Arizona. ISBN: 0-9767121-3-X.

Portugal. Europe. Paleolithic art. Iron Age. Regional overview.

LMRAA.

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Europe. Paleolithic art.

RASNW3.

Judson, S., 1959. "Paleolithic Paint" in *Science* 130(3377): 708, American Association for the Advancement of Science (AAAS), Washington, D.C. ISSN: 0036-8075 (print), 1095-9203 (online). PALEOLITHIC. PIGMENT. PAINT.

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Paleolithic art. Hunting magic. J. Charet.

ARP.

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Altamira, Santillana, Santander, Spain. Europe. Paleolithic cave art. Tourist guide. Visitor.
LMRAA.

Kaagan, Laura M., Bahn, Paul G. and Lister, Adrian M., 2011. "Discovery of a Horse Engraving from Bruniquel, France" in *Antiquity Project Gallery* 85(330), Antiquity Publications.

<http://www.antiquity.ac.uk/projgall/kaagan330/> (accessed on 20 February 2012).

Roc du Courbet Bruniquel, France. Europe. Horse motif(s). Paleolithic art. Mobiliary (portable) art.
Internet, RASNWW.

Kandel, Dominique, 1990. "Le Centre d'Information de Documentation Henri Breuil, Domaine de l'Art Paleolithic Mobilier: Presentation" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 257–265, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

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Dialnet.

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Paleolithic art. Corral motif(s).
Biblio.

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SHB, RASNWW.

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Central Europe. Paleolithic art. Mobiliary (portable) art. Chronology.
LMRAA.

Knight, C., Power, C. and Watts, I., 1995. "The Human Symbolic Revolution: A Darwinian Account" in *Cambridge Archaeological Journal* 5(2): 75–114, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

Paleolithic art. Symbolism. Darwinian account.
IIA.

Koby, F.E., 1954. "Y a-t-il eu, a Lascaux, 'un Bos Longifrons?'" in *Bulletin de la Société Préhistorique Française* 51(9–10): 434–441, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1954_num_51_9_3138 (accessed on 15 October 2011).

Lascaux, Montignac, Dordogne, France. Europe. Paleolithic art. Longhorn ox, Bos Longifrons motif(s).
Persee.

Konig, Marie E.P., 1970. "Etude des Incisions Rupestres comme Manifestation d'un Stade d'Evolution de l'Esprit Humain" in *Art Préhistorique. Actes du Symposium International d'Art Préhistorique, Valcamonica Symposium, 1968*, 515–530, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Europe. Continuity of mental processes from the paleolithic through protohistoric times suggested by symbolic rock art imagery.

LMRAA.

Konik, Stéphane, 2016. *Lascaux, Je Découvre*, 59 pgs, Metive Editions, ISBN 978-2-37109-024-8.

Lascaux, Dordogne, France. Europe. Paleolithic art.
Biblio, Internet.

Kopper, S., 1973. "Datacion Paleomagnetica de las Pinturas del Paleolitico Superior de la Cueva de Tito Bustillo, Asturia (España)" in *Trabajos de Prehistoria* 30(1): 319–323, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Tito Bustillo Cave, Asturias, Spain. Europe. Dating. Paleolithic.
PAPPM, Dialnet.

Kosciuk, Julia, 2015. "Role of a Human Being in Ecosystem Deducing from Cave Paintings Made During the Stone Age in Europe" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 639–648, Centro Europeu de Investigação da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Europe. Paleolithic art. Human form motif(s).

Abstract: "Cave paintings, especially those from European Paleolithic, are mostly pictures of beautiful animals and sometimes inexplicable rows of geometric figures. The less numerous are human-like forms, beginning from the drawings of whole person, and ending on parts of body, like hands. It is interesting, that faunal forms are immortalized"

with such a grace and attention to details, while human beings are shown as shadows, very simplified or even partial forms. It can arise from the attitude towards nature and shows a kind of trial of understanding it. But later there is visible transition of human beings' role. Paintings of Neolithic time show mostly human-like forms, accompanied by animals. It is highly interesting, why there is a turn towards human forms. That topic may help nowadays scientists to understand the ways of thinking in Stone Age. The most mysterious is change in humans' mentality on the verge of Paleolithic and Neolithic. It is clearly visible, that because of change of lifestyle and ways of gaining food, Homo sapiens also acquired a new line of thinking."

Academia.edu, LMRAA (CDRom).

Kozłowski, Janusz Krzysztof, 1992. *L'Art de la Préhistoire en Europe Orientale*, 222 pgs, CNRS Editions, Paris, France. ISBN: 2876820862, 9782876820869.

Eastern Europe. Paleolithic art.

Biblio, Internet.

Krishna, R. and Kumar, G., 2011. "Interpretation of Lower Palaeolithic Cupules at Daraki-Chattan in Central India: A Physico-Psychological Approach" in *Rock Art in the Modern Society. On the 290th Anniversary of the Discovery of Tomskaya Pisanitsa. Proceedings of the International Conference Occasional Publication of the Siberian Association of Prehistoric Art Researchers*, vol. VIII, vol. 2: 188–195, Kuzbassvuzizdat, Kemerovo.

http://www.rockart.iran.ru/pdf/naskalnoe_is-vo%20v%20sovr.%20o-ve_kemerovo.%20tom%202.pdf (accessed on 24 June 2016).

Daraki-Chattan, Indragarh hill near Bhanpura, district Mandsaur, Madhya Pradesh in Chambal basin, central India. South Asia. In Russian and English. Cupule motif(s). Replication experiment. Paleolithic art.

Internet.

Krishna, Ram and Giriraj Kumar, Giriraj, 2010–2011. "Understanding the Creation of Small Conical Cupules in Daraki-Chattan, India" in *Symposium 7. Application des Techniques "Forensiques" aux Recherches sur l'Art Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 216–217, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Daraki-Chattan, India. South Asia. Small conical cupule motif(s). Experimental replication. Paleolithic.

Abstract: "The present paper is in continuation of our efforts to understand the creation of cupules in Daraki-Chattan by the process of cupule replication, started in 2002. Daraki-Chattan is one of the richest Palaeolithic cupule sites in the world, and has been studied under the EIP Project. We have identified four categories of cupules in Daraki-Chattan. Circular cupules with about 30 to 40mm diameter and conical depth of more than 5mm represent category 2. We really need to show how hard it is to make a small cupule of 30 to 35mm diameter with conical depth of 9mm. It is incredibly hard; it requires immense skill, precision and dedication. The present paper presents our endeavour to replicate such small cupules on hard quartzite rock and observations made particularly in 2008–09."

Dialnet.

Krishna, R. and Kumar, G., 2012. "Physico-Psychological Approach for Understanding the Significance of Lower Paleolithic Cupules" in *L'Art Pleistocène dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, vol. LXV–LXVI, Book: 156–157, CD: 907–918, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

India. Asia. Lower Paleolithic art. Cupule motif(s).

Biblio, LMRAA.

Kromer, Karl, 1970. "Österreichische Felsbilderaufnahme in Sayala, Ägyptisch-Nubien" in *Art Préhistorique. Actes du Symposium International d'Art Préhistorique, Valcamonica Symposium*, 1968, 315–328, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Sayala, Nile Valley, Egypt, Nubia (Sudan). North Africa. More than 500 rock engravings were recorded by the Austrian expedition between 1961 - 1965. Stylistic comparison to Paleolithic rock art is noted for some images ("but must be much later in date").

LMRAA, SHB.

Kuhn, Herbert, 1922. *Die Malerei der Eiszeit*, 46 pgs, Delphin-Verlag, Munich, Germany.

Spain. France. Europe. 12 plates. Paleolithic art. Bound folio.

Internet, LMRAA.

Kuhn, Herbert, 1929. *Kunst und Kultur der Vorzeit Europas. Das Palaolithikum*, 529+ pgs, Walter de Gruyter and Co., Berlin and Leipzig, Germany.

Spain. France. Europe. North Africa. Paleolithic art. Aurignacian. Magdalenian. 120 black and white photographs. 6 plates. Distribution maps.

LMRAA, BARAS.

Kuhn, Herbert, 1957 (February). "On the Track of Prehistoric Man" in *Fate*, 22–35, Clark Publishing Company, Evanston, Illinois.

Altamira, Spain. Europe. Paleolithic art. Reprinted from, *On the Track of Prehistoric Man*, Random House, 1955.

"The amazing cave paintings were considered a hoax. How could it be proved that they were prehistoric?"

LMRAA.

Kuhn, H., 1971. "Die Skulpturen von Tuc d'Audoubert" in *Antike Welt* 2: 22–25, Zurich, Switzerland. ISSN: 0003-570X.

Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art. Clay sculpture. Bison motif(s).

UVAP.

Kumar, Giriraj, 1995. "Daraki-Chattan: a Paleolithic Cupule Site in India" in *Purakala*, Giriraj Kumar, ed., vol. 6(1–2): 17–28, Rock Art Society of India, Dayalbagh, Agra, India.

Daraki-Chattan, Chambal Valley, Indragarh Hill, near Bhanpura, India. Paleolithic. Cupules.

Biblio, LMRAA.

Kumar, Giriraj, 1996 (May). "Daraki-Chattan: A Paleolithic Cupule Site in India" in *Rock Art Research* 13(1): 38–46, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

DARAKI-CHATTAN, INDRAGARH, CHAMBAL VALLEY, INDIA. PALEOLITHIC CAVE SITE WITH NEARLY 500 CUPULES ON VERTICAL SURFACES.

LMRAA.

Kumar, G., 1996 (December). "Reply: Further Research is Needed" in *Purakala*, Giriraj Kumar, ed., vol. 7(1–2): 36–38, Rock Art Society of India, Dayalbagh, Agra, India.

Daraki-Chattan, Chambal Valley, India. South Asia. See G. Kumar, "Daraki-Chattan: A Palaeolithic Cupule Site in India", *Purakala*, 1990, 6(1–2): 17–28. Cupules. Paleolithic.

Biblio, LMRAA.

Kumar, Giriraj, 1997 (November). "Reply: Future Research at Daraki-Chattan" in *Rock Art Research* 14(2): 144, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

DARAKI-CHATTAN, CHAMBAL VALLEY, INDIA. South Asia. AUTHOR REPLIES TO COMMENTS BY N. CHANDRAMOULI and ROBERT BEDNARIK (This issue, see pages 143–144) REGARDING HIS ARTICLE, "DARAKI-CHATTAN: A PALAEOLITHIC CUPULE SITE IN INDIA", GIRIRAJ KUMAR, 1996, ROCK ART RESEARCH, 13(1):38-46. Paleolithic.

LMRAA.

Kumar, Giriraj, 2003 (November). "A Paradigmatic Shift" in *Rock Art Research* 20(2): 117–119, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

LMRAA.

Kumar, Giriraj, 2008. "Lower Palaeolithic Petroglyphs from Excavations at Daraki-Chattan in India" in *Pleistocene Palaeoart of the World. Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 September 2006) Vol. 19, Session C80, edited by Robert G. Bednarik and Derek Hodgston British Archaeological Reports (BAR) International Series, (S1804):63–75*, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407302911.

Daraki-Chattan, Chambal Valley, Mandsaur District, Madhya Pradesh, India. Lower Paleolithic rock art. Five hundred cupules on vertical cave walls in association with Lower Paleolithic artifacts throughout all depths down to bedrock, including stone slabs bearing twenty eight cupules and slabs with incised engraved lines.

Bancroft, LMRAA.

Kumar, G. and Bednarik, R.G., 2011. "Discovery of Lower Palaeolithic Petroglyphs from Central India and Its Impact on the Concept of Cognitive and Cultural Evolution of the Hominins" in *Rock Art in the Modern Society. On the 290th Anniversary of the Discovery of Tomskaya Pisanitsa. Proceedings of the International Conference Occasional Publication of the Siberian Association of Prehistoric Art Researchers*, vol. VIII, vol. 2: 181–188, Kuzbassvuzizdat, Kemerovo.

Cave, Bhimbetka complex, Madhya Pradesh, Central India. South Asia. In Russian and English. Cupule motif(s). "The recent developments in rock art science strongly support the view that Pleistocene rock art is a global phenomenon and that non-figurative rock art precedes figurative palaeoart in the world. It invalidates the Eurocentric view of the origin of art and culture in the Upper Palaeolithic period." Paleolithic.

Internet.

Kumar, Giriraj, Narvare, Geeta and Pancholi, Ramesh, 1988 (May). "Engraved Ostrich Eggshell Objects: New Evidence of Upper Paleolithic Art in India" in *Rock Art Research* 5(1): 43–53, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

INDIA ENGRAVED OSTRICH EGGSHELLS. UPPER PALEOLITHIC PORTABLE ART. COMMENTS BY: B.D. NANDADEVA, GAJENDRA S TYAGI, and V.S. WAKANKAR. REPLY BY AUTHOR.

LMRAA.

Kumar, Giriraj, Narvare, Geeta and Pancholi, Ramesh, 1992. "Ostrich Eggshell Objects and Engraved Pieces: New Evidence for Upper Paleolithic Art and Ornaments in India" in *Rock Art in the Old World, Michel Lorblanchet, ed. IGNCARock Art Series, 1*, 193–202, Indira Gandhi National Center for the Arts, New Delhi, India. ISBN: 8185503001 9788185503004.

INDIA. PORTABLE ART. UPPER PALEOLITHIC. OSTRICH EGGSHELL.

LMRAA.

Kumar, Giriraj and Prajapati, Ramkrishna, 2012. "Understanding the Creation of Cupules in Daraki-Chattan, India" in *Congresso Internacional da IFRAO 2009 – Piauí/BRASIL FUMDHAMENTOS- Revista da Fundacao Museu do Homem Americano*, vol. IX: 167–186, Museu do Homem Americano, Piaui, Brazil. ISSN: 0104 351X.

http://www.fumdhm.org.br/wp-content/uploads/2015/06/fumdhamentos_ix.pdf?x49464 (accessed on 21 August 2017).

Daraki-Chattan, Chambal Basin, India. Cupules. Replication experiments. Paleolithic.

Abstract: “Recently cupules have been found in the excavations from Lower Palaeolithic deposits at Bhimbetka in the Vindhya and Daraki-Chattan in the Chambal basin in India. Daraki-Chattan yielded 28 cupules and some hammerstones in the excavations carried out under the EIP Project by the Rock Art Society of India from 2002 to 2006. It is one of the richest Palaeolithic cupule sites in the world. The most fascinating aspect about most of the cupules in Daraki-Chattan is that they are so small in diameter. We are convinced that this is intentional. So we need to find some way to measure the variables of skill required in keeping the cupules to their small sizes. In this regard we studied cupules in Daraki-Chattan Cave and conducted experiments to replicate them in 2002, 2004 and 2008, and these are continuing. It is incredibly hard to make a cupule of 40 or 50 mm diameter, it requires great skill and precision. The present paper presents our endeavour to replicate cupules on hard quartzite rock and observations made particularly in 2008 and 2009.”

Internet.

Kumar, Giriraj and Roy, Ragini, 2010–2011. “Late Pleistocene Art of India” in *Symposium 4: L’Art Pléistocène en Asie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 158–159, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Daraki-Chattan Cave, Chambal Basin, India. South Asia. Late Pleistocene (paleolithic) art.

Abstract: “India has produced sufficient evidence of late late-Pleistocene art, mostly in the form of mobiliary art objects. Archaeologically they are associated with an Upper Palaeolithic industry. Besides, there are some simple forms of petroglyphs and early form of dynamic dancers and animals in rock paintings. These, on the basis of circumstantial evidence, can also be assigned to that period. Thus, the late late-Pleistocene art of India presents the beginning of motif development, creation of design and ultimately that of animal and human forms. Ultimately it laid the foundation for the rich and varied tradition of Indian rock paintings in the following period. The tentative time span of Upper Palaeolithic in India is 40,000 to 10,000 yrs BP.”

Dialnet.

Kumar, G. and Roy, R., 2012. “Late Pleistocene Art of India” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrenees, vol. LXV–LXVI, Book: 158–159, CD: 919–928, Société Préhistorique Ariège-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

India. Asia. Late Pleistocene (Paleolithic) art.

Biblio, LMRAA.

Kumar, Giriraj, Vyas, Narayan, Bednarik, Robert G. and Pradhan, Arakhita, 2010–2011. “Lower Palaeolithic Petroglyphs and Hammerstones Obtained from the Excavations at Daraki-Chattan Cave in India” in *Symposium 4: L’Art Pléistocène en Asie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 152–153, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Daraki-Chattan Cave, Chambal Basin, India. South Asia. Pleistocene (Paleolithic) art. Cupule, groove motif(s). Hammerstones.

Abstract: “Daraki-Chattan in the Chambal basin is the richest known Pleistocene cupule site in the world. Here excavations were conducted by the Rock Art Society of India in collaboration with the Archaeological Survey of India under the EIP Project for five seasons from 2002 to 2006. The excavations established that the site was in use mostly in the Lower Palaeolithic. The excavations also yielded twenty-eight cupules on exfoliated rock slabs, two still lying in the trench, and ten hammerstones from different levels of the excavated sediments right from close to bedrock. Besides, a stone block bearing two linear petroglyphs was discovered from layer three. The paper presents the contextual study of the cupules and hammerstones excavated from this site.”

Dialnet.

Kumar, G., Vyas, N., Bednarik, R. et al., 2012. “Lower Paleolithic Petroglyphs and Hammerstones Obtained from the Excavations at Daraki-Chattan Cave in India” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrenees, Vol. LXV–LXVI, Book: 152–153, CD: 879–893,

Societe Prehistorique Ariège-Pyrenees, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Daraki-Chattan Cave, India. Asia. Lower Paleolithic art. Hammerstones.

Biblio, LMRAA.

Labarge, Aude, 2010–2011. “Synthèse des Nouvelles Découvertes d’Art Pariétal et Mobilier des Grottes d’Isturitz et Oxocelhaya (64): 1996/2009” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, Vol. 65–66: 48–49, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Grottes d’Isturitz and Oxocelhaya, France. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: “Depuis 1996, l’art pariétal et l’art mobilier de la grotte d’Isturitz se sont enrichis de quelques oeuvres originales et variées. La découverte de manifestations pariétales (os fichés, peintures) dessine de nouvelles perspectives de recherches, questionnant ainsi fondamentalement la relation entre les manifestations pariétales et la zone d’habitat, riche d’art mobilier. Deux nouvelles sculptures du Magdalénien moyen viennent compléter et nuancer les séries déjà connues des bâtons percés et des statuettes de grès, alors qu’à l’Aurignacien archaïque la découverte d’un galet gravé et d’une diaphyse gravée permettent de réinterroger les débuts de l’art.”

Dialnet.

Labarge, A., 2012. “Synthese des Nouvelles Decouvertes d’Art Parietal et Mobilier des Grottes d’Isturitz et d’Oxocelhaya (Pyrenees-Atlantiques)” in *L’Art Pleistocene dans le Monde / Actes du Congres IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariège-Pyrenees, Vol. LXV–LXVI, Book: 48–49, CD: 179–192, Societe Prehistorique Ariège-Pyrenees, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Isturitz, Oxocelhaya, Atlantic Pyrenees, France. Europe. Paleolithic art. mobiliary (portable) rock art.

Biblio, LMRAA.

Labarge, Aude, Rivero, Olivia, Barshay-Szmidt, Carolyn, Normand, Christian and Garate, Diego, 2015. “Depots en Paroi dans la Grotte d’Isturitz (Pyrenees-Atlantiques): Vers une Definition des Procedures d’une Demarche Singuliere” in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 495–498, Centro Europeu de Investigação da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Grotte d’Isturitz, Pyrenees-Atlantiques, France. Europe. Paleolithic art. Cultural deposits left in cave wall.

Academia.edu, LMRAA (CDRom).

Labeau, M., 1990. “Analyses Physico-Chimiques des Peintures Parietales de la Grotte de Cougnac” in *Etude des Pigments des Grottes Ornees Paleolithiques du Quercy*, M. Lorblanchet et al., eds. Bulletin de la Société des Etudes Littéraires, Scientifiques et Artistiques du Lot, vol. 111(2): 114–126, Société des Études du Lot, ISSN: 0755-2483.

Grotte de Cougnac, Quercy, Lot, France. Europe. Paleolithic art. Pigment analysis.

APGODQ, Internet.

Lacalle Rodríguez, Raquel, 1996. “El Símbolo de la Mano en el Arte Paleolítico” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 49: 273–279, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/5125/5167 (accessed on 5 December 2011).

Europe. Paleolithic art. Hand motif(s). Astral symbols.

Abstract: “This paper tries to make an analysis of hand symbol in Palaeolithic art. Our aim has been to get close to its iconology studying this sign in other cultures. The reiterative apparition of an astral function in different societies has made possible to consider it as its archaic meaning.”

Dialnet.

Lacalle Rodríguez, Raquel, 1998. "Sobre el Significado de algunas Composiciones del Arte Paleolítico" in *Zephyrus: Revista de Prehistoria y Arqueología* 51: 265–276, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/5055/5092 (accessed on 5 December 2011).

Las Caldas, Cantabria, Spain. Europe. Paleolithic art. Solar, lunar, bison motif(s).

Abstract: "The objective of this essay is to individualize some paleolithic art conventionalisms, associations and compositions, as well as to offer an interpretation based on the solar-lunar symbology."

Dialnet.

Lacalle Rodríguez, Raquel, 2010. "La Temática Animal del Arte Paleolítico: Su Articulación y Sentido de las Representaciones" in *Gallaecia* 29: 29–44, Universidade de Santiago de Compostela: Departamento de Historia I: Prehistoria, Arqueoloxía, Historia Antiga, Ciencias e Técnicas Historiográficas e Biblioteconomía e Documentación, ISSN: 0211-8653.

http://dialnet.unirioja.es/servlet/listaarticulos?tipo_busqueda=EJEMPLAR&revista_busqueda=611&clave_busqueda=249721 (accessed on 23 January 2012).

Europe. Paleolithic art. Animal motif(s). Juxtaposition. Opposition. Superposition.

Dialnet.

Lacalle Rodríguez, Raquel, 2010–2012. "Magia y Religion en el Paleolítico Superior" in *Sautuola* 16–17: 363–374, Instituto de Prehistoria y Arqueología Sautuola, ISSN: 1133-2166.

Europe. Paleolithic art.

Academia.edu.

Ladier, Edmée, 1983. "La Tête de Renne de la Grotte des Espélugues à Lourdes (Hautes-Pyrénées)" in *Bulletin de la Société Préhistorique Française* 80(8): 247–248, Société Préhistorique Française, eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1983_num_80_8_5451# (accessed on 9 October 2011).

Grotte des Espélugues à Lourdes, Hautes-Pyrénées, France. Europe. Paleolithic art. Mobiliary (portable) art. Deer head motif(s).

Persee.

Ladier, Edmée, 2001. "Nouvelles Figures Féminines Schématiques de Type Lalinde-Gönnersdorf dans la Vallée de l'Aveyron" in *Paléo, Revue d'Archéologie Préhistorique* 13: 201–240, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/index1114.html> (accessed on 19 November 2011).

Aveyron Valley, France, Europe. Paleolithic art. Female motif(s). Mobiliary (portable) art. Engraved stone plaques.

Abstract: "On the occasion of a small excavation in the Upper Magdalenian site of La Magdeleine-La Plaine (Penne, Tarn, France), several stone engraved plaquettes were discovered. One of them presents four schematic female figures related to the type of Lalinde-Gönnersdorf."

Revues.

Ladier, Edmée, 2004. "L'Art Mobilier sur Pierre de l'Abri Gandil à Bruniquel (Tarn-et-Garonne, France): Etude Synthétique" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001)*, M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, Éditions Eraul, Université de Liege, Liege, Belgium.

Abri Gandil à Bruniquel, Tarn-et-Garonne, France. Europe. Paleolithic art. Mobiliary (portable) art.

Internet

Ladier, Edmée and Welté, Anne-Catherine, 1999. “Deux Plaquettes Gravées Inédites de la Grotte du Courbet au Musée d’Albi (Tarn)” in *Paléo, Revue d’Archéologie Préhistorique* 11: 187–197, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1999_num_11_1_1180 (accessed on 19 November 2011).

Grotte du Courbet and Musée d’Albi, Tarn, France. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

Abstract: “Two unpublished engraved plaquettes from Courbet Cave in the Museum of Albi. Two unpublished engraved lithic plaquettes coming from Courbet Cave (Penne, Tarn) have been found in the Museum of Albi. The rarity of this type of work of art on this site confers a particular interest on these two plaquettes.”

Persee.

Ladier, E., Lenoir, M. and Welte, A.-C., 2005. “Relation pour Convergences entre Perigord et Quercy: Le Cas des Figures Feminines Schematiques de Type Lalinde-Gonnesdorf dans l’Art Mobilier” in *Territories, Deplacements, Mobilite, exchanges Durant la Prehistoire. Terre et du Hommes du Sud*, J. Jaubert and M. Barbaza, eds., 397–410, Editions du Comite des Travaux Historique et Scientifiques, Paris, France.

Perigord, Quercy, France. Europe. Paleolithic art. Mobiliary (portable) art. Female motif(s). Lalinde-Gonnesdorf.

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Laugerie-Basse, Les Eyzies de Tayac, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art. Feline, lion's tail motif(s). Engraved bone. Movement.

Abstract: "Felines are rarely depicted in palaeolithic art. The analysed fragment of bone from Laugerie-Basse is engraved with the tail of a lion that we can identify by the presence of a terminal tuft. This fragmentary figuration is also very dynamic. Hypothesis about the movement of the engraved animal are proposed."

Persee.

Lawson, A.J., ed., 1991. *Essays in Palaeolithic Art Proceedings of the Prehistoric Society*, Vol. 57(Part 1): 174 pgs, The Prehistoric Society, London, England. ISBN: 901286628 1.

Europe. Proceedings of the conference on Paleolithic Art, Oxford, 1989.

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Lawson, Andrew J., 2012. *Painted Caves: Palaeolithic Rock Art in Western Europe*, 456 pgs, Oxford University Press, Oxford, England. ISBN: 9780199698226.

1. Altamira, Cantabria, Spain; 2. La Pena de Candamo, Asturias, Spain; 3. Monte Castillo, Cantabria, Spain; including El Castillo, Las Chimeneas, Las Monedas and La Pasiega; 4. Chauvet, Ardeche, France; 5. Cosquer, Bouche du Rhone, France; 6. Cougnac, Lot, France; 7. Covaciella, Asturias, France; including El Bosque; 8. La Garma, Cantabria, Spain; 9. Lascaux, Dordogne, France; 10. Llonin, Asturias, Spain; 11. Mayenne-Sciences, Mayenne, France; 12. Niaux, Ariège, France; 13. Pech-Merle, Lot, France; 14. La Pileta, Andalusia, Spain; 15. Le Portel, Ariège, France; 16. Tito Bustillo, Asturias, Spain; Western Europe. Paleolithic art.

Abstract: "Painted Caves, a beautifully illustrated introduction to the oldest art of Western Europe, charts the historical background to the acceptance of a Palaeolithic age for the very ancient paintings found in caves. Offering an up-to-date overview of the geographical distribution of the sites found in southern France and the Iberian Peninsula, and examples known in Britain, Italy, Romania, and Russia, Lawson's expert study is not restricted to the art in caves, but places this art alongside the engravings and sculptures found both on portable objects and on rock faces in the open air. Written from an archaeological perspective, the volume stresses how the individual images cannot be considered in isolation, but should rather be related to their location and other evidence that might provide clues to their significance. Although many scholars have put forward ideas as to the meaning and function of the art, Lawson discusses some of the substantive theories and offers glimpses of his own experience in the field and enduring fascination for the subject..."

Internet, LMRAA.

Layton, R., 1987. "The Use of Ethnographic Parallels in Interpreting Upper Palaeolithic Cave Art" in *Comparative Anthropology*, L. Holy, ed., 210–239, Blackwell, Oxford, England.

Europe. Upper Paleolithic Cave Art. Ethnography.

BIBLIO, PRANSA.

Láznickova-Galetová, Martina, 2010–2011. "Données Technologiques sur la Gravure en Ivoire de mammoth à l'Épigravettien: l'Exemple du Site de Mezin (Ukraine)" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 232–233, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Site de Mezin, Ukraine, Eastern Europe. Paleolithic. Mobiliary (portable) art. Engravings on mammoth ivory. Technical processes analysed.

Abstract: "La gravure est un procédé technique couramment utilisé pour réaliser les décors des artefacts d'art mobilier en matières dures animales du Paléolithique supérieur en Europe. Les principales matières dures animales utilisées comme support de gravure (os, ivoire, bois de cervidé) possèdent différentes qualités mécaniques adaptées à

l'utilisation de ce procédé. Plusieurs pièces en ivoire gravées du site épigravettien de Mezin attestent de l'usage d'au moins deux procédés de gravure différents. Dans le cadre de cet article, nous discuterons des facteurs en cause dans l'usage de chacun de ces procédés."

Dialnet.

Laznickova-Galetova, Martina, 2016. "Gravure sur Defenses de Mammouth en Moravie, les Cas de Holni V Stnice 1 and P Edmosti (RepubliqueI Tcheque)/Engraving on a Mammouth tusk in Moravia, Example from Dolni V and Stonice I and P Edmosti (Czech Republic) " in *Paléo, Revue Préhistorique, Numero Especial*, 165–176, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

Moravia, Dolni V, Czech Republic. Central Europe. Mobiliary (portable) art. Paleolithic art. Engraved mammoth tusk.

Internet.

Lbova, L., 2012. "The Chronological Context of Pleistocene Art in Siberia" in *L'Art Pleistocene dans le Monde/Actes du Congres IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, Vol. LXV–LXVI, Book: 198–199, CD: 1123–1128, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523; ISBN: 987-2-9531148-3-6.

Russia, Siberia. North Asia. Chronology. Pleistocene (Paleolithic) rock art.

Abstract: "Dating Paleolithic cultural layers containing evidence of symbolic activity is the problem of determining the place of fossil cultural phenomena in the general scheme of organization of the Paleolithic in northern Asia. At present, early evidence of symbolic activity in Siberia, with an age of 30-40 ka BP is recorded in several complexes and the number of examples is more than 100. There are personal ornaments, ornamental objects and musical instruments, as well as findings of ocher and hematite with traces of use."

Biblio, LMRAA.

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Russia, Siberia. North Asia. Mobiliary (portable) art. Figurines. Paleolithic art.

LMRAA (digital download).

Le Brun, Eric, 2012. "La Parenté entre Lascaux et les Grottes du "Groupe de Pech-Merle"" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 67: 49–60, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

<http://gallica.bnf.fr/ark:/12148/bpt6k96307616/f7.image> (accessed on 23 July 2017).

Lascaux, Pech-Merle, France. Europe. Paleolithic art. Intersite comparisons.

Dialnet.

Le Brun, Eric, 2012. "Des Vestiges d'Art Pariétal dans la Grotte de Sabart (Tarascon-sur-Ariège, France)" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 67: 61–66, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

<http://gallica.bnf.fr/ark:/12148/bpt6k96307616/f7.image> (accessed on 23 July 2017).

Grotte de Sabart, Tarascon-sur-Ariège, France. Europe. Paleolithic art.

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Le Gall, Olivier, 2001. "Les Représentations de Poissons dans l'Art Mobilier Magdalénien. Une Expression de l'Importance Culturelle de la Pêche" in *Bulletin Préhistoire du Sud-Ouest*, vol. 8(1), Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Southern France. Europe. Paleolithic art. Salmon, trout, eel, fish motif(s). Magdalenian. Mobiliary (portable) art.
 Abstract: "In southern France, primarily localised within the Atlantic catchment area, the pattern 'fish' is a considerable element of movable Magdalenian art. Too symbolic graphics eliminated, 160 subjects were retained. The naturalists identification criteria applied to this corpus show that it is composed of 31 % of unidentified species, of 19 % of identified on the level of the family or genus and of 50 % on the level of the species. Salmoninae are largely majority (58 salmon *Salmo salar* and 6 trouts including 2 sea trouts *Salmo trutta trutta*). Cyprinids, the Pike *Esox lucius* and the Eel *Anguilla anguilla* were sometimes selected. The other families, genres and species are anecdotal. The migrating fish (Salmon, Sea trout, Eel) were preferentially used as models perhaps indicating a seasonal connotation to the fish pattern."

Internet.

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Chauvet Cave, Ardeche, France. Europe. Paleolithic art.
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Le Guillou, Y., 2001. "Les Représentations Humaines" in *La Grotte Chauvet. L'Art des Origines*, 44–50, Editions du Seuil, Paris, France. ISBN-10: 2020486482 ISBN-13: 978-2020486484.

Chauvet Cave, Ardeche, France. Europe. Paleolithic cave painting.
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Le Guillou, Yanik, 2002. "Note pour l'Etude de l'Art Pariétal Paléolithique de la Grotte des Églises (Ariège - France)" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 57: 53–64, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

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 Daphne, Refdoc.fr.

Le Guillou, Y., 2005. "Circulations Humaines et Occupation de l'Espace Souterrain a la Grotte Chauvet-Pont-d'Arc" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, Vol. 102(1): 117–134, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13344
 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Human occupation.

Abstract: "Drawing a parallel between the morphology of the Chauvet-Pont d'Arc cave and the traces and remains left during visits in the Palaeolithic era suggests that there are compelling interactions between the localisation of the parietal art, fields of vision and ease of circulation. The preferred choices of places for circulating and stopping, which include the most densely decorated areas, give us a glimpse of a true Palaeolithic speleologist in the sense that, in addition to being interested in his environment, he seems to have been its analyst. He appraised these inventories, certainly compared them, selected and chose. These choices reflect the image of a preferentially adult man, in search of comfort, at least as much a spectator as a creator of the decorated walls, sparing of gestures and movements, chary of wandering. Likewise, these interactions invite us to consider the modes of topographic sectoring of the cave and the sequencing of the decorated panels." "Drawing a parallel between the morphology of the Chauvet-Pont d'Arc cave and the traces and remains left during visits in the Palaeolithic era suggests that there are compelling interactions between the localisation of the parietal art, fields of vision and ease of circulation. The preferred choices of places for circulating and stopping, which include the most densely decorated areas, give us a glimpse of a true Palaeolithic speleologist in the sense that, in addition to being interested in his environment, he seems to have been its analyst. He appraised these inventories, certainly compared them, selected and chose. These choices reflect the image of a preferentially adult man, in search of comfort, at least as much a spectator as a creator of the decorated walls, sparing of gestures and movements, chary of wandering. Likewise, these interactions invite us to consider the modes of topographic sectoring of the cave and the sequencing of the decorated panels."

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Valley du Cele, France. Europe. Paleolithic art.

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Le Guillou, Y., Menu, Michel and Pailhaugue, Nicole, 2006. "Paroi Ornée et Faunes Paléolithiques dans la Grotte de Mongautin 2 à Prat-Bonrepaux- (Ariège)" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 61: 71–82, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Grotte de Mongautin 2 à Prat-Bonrepaux, Ariège, France. Europe. Paleolithic art. Animal motif(s).

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Grotte Marguerite, Mas d'Azil, France. Europe. Paleolithic art.

DialNet.

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Gargas, Aventignan, Hautes Pyrenees, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Hand motif(s).

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EL-HOSH, EDFU, NILE RIVER VALLEY, EGYPT. NORTH AFRICA. PALEOLITHIC. FISH TRAP. RESPONSE TO DIRK HYUGE, "POSSIBLE REPRESENTATIONS OF PALAEOLITHIC FISH-TRAPS IN UPPER EGYPTIAN ROCK ART", *RAR* 15(2):3-7. INACCURACIES IN INFERRING AGE OF PATINA.

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Grotte de Cassegros, Agenais, Lot-et-Garonne, France. Europe. Paleolithic cave art.
UVAP, LMRAA.

Le Tensorer, Jean-Marie, 2009. "L'Image Avant l'Image: Réflexions sur le Colloque" in *L'Anthropologie* 113(5, Part 2): 1005–1017, Masson, ISSN: 0003-5521.

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Europe. Lower Paleolithic art. Upper Paleolithic art. Symbol making. Picture making.

Abstract: "It is usually considered that symbolic function is a trait of modern human. And this way, namely in Europe, the coming out of figurative representations on various supports, preeminently appearing as a symbolic behaviour, falls in with Homo sapiens occurring at the beginning of the Upper Palaeolithic. If this fact seems well established, however it looks likely that the emergence of image and aesthetic feeling has to be dated back to the Lower Palaeolithic. Indeed, the Acheulean biface shows a morphological symmetry and a remarkable aesthetic. Whenever this tool exclusively constitutes the lithic assemblage of a culture, as it is the case in the site of Nadaouiyeh Ain Askar (central Syria), it can be suggested that it conveys a strong symbolic power. The question is, was this harmonic aspect of the shape really conceived by the tool maker or does it result from an unconscious phenomenon related to the knapping of the artefact? If it is indeed a conscious and desired symmetry, it is not impossible that the artisan tried to project his own image into the tool. The second stage during the genesis of figurative pictures issuing from mental images appears as Human turned his inner reality into graphic expression. Pictures most certainly were born from a surge of intellectual need just as tools had appeared, long before, to meet vital necessities. The rock surface may have stood for a privileged interface for accepting an image full of signification. Starting from the fact that Man is both a biological and a social being, the use of pictures might have worked as a means of reinforcing the cohesion of the two entities. In the course of time, figurative images as they appeared and developed, might have enabled the individual to better fit into his social group. Image has truly been giving life to matter and substance, the ultimate and crucial stage of humanisation."

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Along the GREAT NORTH ROAD between DODOMA and ARUSHA, KONDO DISTRICT of the CENTRAL PROVINCE, TANGANYIKA. AFRICA. FENGA HILL. TLAWI ROCK. TUMBELO. BUBU RIDGE. KANDAGA-CHUNGAI. TURA. KINYASI. KISESE-CHEKE. MUNGOMI WA KOLO. PAHI. MBULU DISTRICT. SINGIDA DISTRICT. BUSHMAN ART. PALEOLITHIC. MESOLITHIC. "So far a minimum of thirteen superimposed styles of painting have been recognized.." THE BUCK HUNT. HUMAN, ANIMAL AND GEOMETRIC FORMS. THE RHINO. THE TRAPPED ELEPHANTS. THE HUNTER. SUPERIMPOSED ANIMAL FIGURES. PRANCING GIRAFFE. WHITE ANIMAL FIGURES. WHITE SYMBOLS.

LMRAA, RPPSCAb2.

Leakey, Richard, 1994 (October 14). "The Art That Came Out of the Dark: (Art of the Upper Paleolithic People)" in *exerpted from The Origin of Humankind New Statesman and Society*, Vol. 7: 36(2).

WORLD. UPPER PALEOLITHIC CAVE PAINTING. SHAMANISM. HALLUCINATION.
INFOTRAC.

Leason, P.A., 1939. "A New View of the Western European Group of Quaternary Cave Art" in *Proceedings of the Prehistoric Society* 5(1): 51–60, The Prehistoric Society, London, England. ISSN: 0079-497X.

<https://www.cambridge.org/core/journals/proceedings-of-the-prehistoric-society/article/a-new-view-of-the-western-european-group-of-quaternaly-cave-art/B976986596A8287446CE3FF421F81372> (accessed on 12 September 2017).

Western Europe. Paleolithic art. Animation. Movement. Animal motif(s).

Abstract: "There is no feature of quaternary cave art that has called forth more admiration for the Aurignacians and Magdalenians than the apparent liveliness and naturalness of action in their pictured animals. The general belief seems to be that the artists were impelled by a definite desire to depict characteristic actions. This is implied by the titles that have been given to various examples such as 'The trotting boar,' 'The bellowing bison,' 'The charging mammoth,' 'The wounded and falling reindeer,' 'The galloping reindeer,' 'The browsing reindeer,' 'The neighing horse. Yet there are excellent reasons for asking whether the general acceptance of these beliefs has not been too casual and whether the spirit of enquiry might not have carried us much further in this field than it has so far done. The faults in the action of many of the pictures have received much consideration and it is perhaps fair to say that the following quotation represents current general opinion regarding the matter. 'We cannot,' says Mr Baldwin Brown, 'credit our palaeolithic artist with either the desire or the capacity for analysing and reproducing the actual movements which instantaneous photography has now revealed to us. Many actions which he rendered in the walk or the canter, accord fairly well with the well-known Muybridge photographs, though where the difference comes in the artist gives a more convincing appearance of movement than the camera. It may therefore be said that as a rule action is rendered in an artistic and not a scientific spirit, and the animals are made at all hazard to look as if they were moving. At the same time there is secured a fairly large measure of scientific accuracy. In two cases ... the eye of the hunter artist has been quick enough to catch a position, revealed to us moderns by photography.'"

Internet.

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Europe. Paleolithic art.

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Leclercq, E., 1929. "Un Moulage des Bisons d'Argile du Tuc d'Audubert" in *Bulletin des Musées Royaux d'Art et d'Histoire* 3(6): 124–126, Musées Royaux d'Art et d'Histoire, Brussels, Belgium. ISSN: 0776-1414.

Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art. Bison motif(s). Clay sculpture.

IIA.

Lejeune, Marylise, 1981. *L'Utilisation des Accidents Naturels dans le Trace des Figurations Parietales du Paleolithique Superieur Franco—Cantabrique Memoire de Fin D'Etudes*, 274 pgs, University of Liege, Liege, Belgium.

France. Spain. Europe. Rock feature incorporation. Paleolithic art.

IIA.

Lejeune, Marylise, 1987. *L'Art Mobilier Paleolithique et Mesolithique en Belgique Editions Centre d'Etudes et de Documentation Archeologique*, 84 pgs, Treignes.

Belgium. Europe. Paleolithic art. Mesolithic art. Mobiliary (portable) art.

Abstract: "A l'Aurignacien, les ressemblances entre témoins (pendeloques et pièces incisées) provenant de régions très diverses ne permettent pas de mettre en évidence une influence étrangère précise. Un rapprochement avec la Moravie pourrait toutefois s'observer au Gravettien (...) tandis que les témoins esthétiques figuratifs du Magdalénien montreraient plutôt des affinités avec ceux du Sud-Ouest français. En outre, ces deux cultures possèdent des pièces présentant des caractères individuels originaux. Les témoins esthétiques du Paléolithique supérieur final (...) sont peu nombreux et présentent un type de décor géométrique assez simple qui pourrait montrer des affinités avec des cultures plus septentrionales"

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Lejeune, M., 1996. "L'Art Parietal de la Grotte d'Escoural" in *Recherches Prehistoriques a la Grotte d'Esocural*, M. Otte y C. da Silva *Etudes et Recherches Archeologiques de l'Universite de Liege*, (ERAUL), 65: 135–240, Museum National d'Histoire Naturelle, Liege, Belgium.

Grotte d'Escoural, Portugal. Europe. Paleolithic art.

Biblio.

Lejeune, M., 1997. "Analyse Critique de l'Art Parietal de la Grotte d'Escoural (Portugal): Synthese et Problemes" in *L'Anthropologie* 101(1): 164–184, Masson, ISSN: 0003-5521.

Escoural, Portugal. Europe. Paleolithic art.

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Europe. Paleolithic art. Wall support.

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Europe. 22 papers presented in two sessions of the IUSPP Congress, Liege, 2001. Portable art (mobiliary). Parietal art. Paleolithic art.

Biblio. Academia.edu, Internet.

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Pech-Merle, Cabrerets, Lot, France. Europe. Paleolithic cave paintings.

Melvyl, FHCCA, LMRAA.

Lemozi, A., 1937. “La Grotte du Cantal, Vallée du Célé, près Cabrerets (Lot)” in *Bulletin de la Société Préhistorique Française* 34(4): 213–223, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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Grotte du Cantal, Vallée du Célé, près Cabrerets, Lot, France. Europe. Paleolithic art.

FHCCA, Persee, APGODQ.

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APGODQ.

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APGODQ.

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APGODQ, Internet.

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Marcenac, Quercy, Lot, France. Europe. Paleolithic art.

APGODQ, Internet.

Lenoir, Michel, 1984. “Abri Faustin” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 252–253, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Faustin, Entre-Deus-Mers, l’Engranne, France. Europe. Paleolithic cave art. Indistinct abstract motif(s).

LMRAA.

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Roc-De-Marcamps, France-Gironde, France. Europe. Sexual human motif(s). Paleolithic art. Magdalenian. Mobiliary (portable) art.

Abstract: “The Magdalenian deposit at the Roc-de-Marcamps (Gironde-France) revealed very many engraved and carved works of art. The authors undertook the study of the site as well as a systematic inventory, which showed a great number of sexual human representations on portable supports, a large part of which were original. What do those pictures reveal? Which interpretations can allow us to move forward in our analysis? Which messages do those prehistoric men reveal?”

LMRAA (digital download).

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Pair-non-Pair, Gironde, France. Paleolithic art.

RASNW4, Internet, Biblio.

Lenoir, Michel and Welte, Anne-Catherine, 2002. "Les Figures Animales de la Plaquette Paleolithique de Moulin-Nuef (Saint-Quentin-de-Baron, Gironde)" in *Bulletin Préhistoire du Sud-Ouest*, vol. 9(2), Association Prehistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Moulin-Nuef, Saint-Quentin-de-Baron, Gironde, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Saiga antelope motif(s). Engraved plaque.

Abstract: "A recent technical study allows to precise the determination of two of the animal figuring on the Palaeolithic engraved slab of Moulin-Neuf (Gironde): two male saïga antelopes. Accompanying a schematic feminine figure and an indeterminate animal image, they are compared to the other saïga antelope representations on portable art."

Internet.

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RASNWW.

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Origins of images. Paleolithic art. Cave art.

Academia.com.

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Bournetou, France. Europe. Paleolithic art.

APGODQ.

Leonardi, P., 1988. "Art Paleolithique Mobilier et Parietal en Italie" in *L'Anthropologie* 92: 139–202, Masson, Paris, France. ISSN: 0003-5521.

Italy. Europe. Paleolithic art. Mobiliary (portable) art.

IIA.

Leonardi, Piero, 1990. "Bases Objectives de la Chronologie de l'Art Mobilier Paleolithique en Italie" in *L'Art des Objets au Paleolithique, 1. L'Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d'Azil*, 16–21 November 1987, Jean Clottes, dir., 121–131, Ministère de la Culture, Foix, France. ISBN: 2-11-085550-9.

Grotte Tagliente (Venice), Grotte Polesini (Latium), Grotte Romanelli, Grotte du Cheval, Grotte des Venus de Parabita, Grotte de Monopoli (Pouilles), Grotte du Romito (Calabre), Grotte de Levanzo (Sicily), Italy. Europe. Paleolithic art. Mobiliary (portable) art. Chronology.

LMRAA.

Leone, Maria Laura, 2011. "Arte e Metafisica tra Paleolitico e Neolitico. La Grotta dei Cervi e Grotta Chauvet a Confronto" in *Proceedings of the XXIV Valcamonica Symposium, Art and Communication*

in *Pre-Literate Societies/Arte e Comunicazione nelle Società pre Letterate*, Capo di Ponte, 2011, 271–277, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISBN: 978-88-16-41126-5.

<http://www.ccsip.it/web/INFOCCSP/VCS%20storico/vcs2011pdf/leone.pdf> (accessed on 18 July 2015).

La Grotta dei Cervi and Grotta Chauvet, France. Europe. Paleolithic art. Neolithic art.

Abstract: "In spite of the tendency to clearly distinguish archaic hunters concepts from those of evolved hunters, my studies reveal lots of contact points between the artistic-metaphysical concept of the decorated sanctuaries found in France and Spain and the Neolithic one of Grotta dei Cervi. In support of this, I refer in part to the layout of wall art close to pseudo anthropomorphic shapes or to the constant presence of abstract and geometrical signs or to specific sexual innuendos, to the adaptation of a sacred path, to the imprinting of hands and to the adolescent passage in the sacred cave. These elements are almost ever present and they can indicate a sort of continuity of thought between Pleistocene and Olocene and between two worlds usually considered separated by a deep cultural change."

Internet, LMRAA.

Lerma, J.L. et al., 2010. "Terrestrial Laser Scanning and Close-Range Photogrammetry for 3D Archaeological Documentation: the Upper Paleolithic Cave of Parpallo as a Case Study" in *Journal of Archaeological Science* 37: 499–507, ISSN: 0305-4403.

doi:10.1016/j.jas.2009.06.019.

Parpallo, Spain. Europe Terrestrial laser scanning. 3D documentation techniques. Upper paleolithic.

Abstract: "Graphic and metric archaeological documentation is an activity that requires the capture of information from different sources, accurate processing, and comprehensive analysis. If monitoring of the state of conservation is required, this task has to be performed before intervention and during and after the completion of the work in a repetitive way. This article presents the use of terrestrial laser scanning (TLS) in order to effectively produce, prior to intervention, accurate and high-resolution 3-D models of a cave with engravings dating back to the Upper Paleolithic era. The processing of the TLS data is discussed in detail in order to create digital surface models. The complexity of the cave required the integration of two techniques, TLS and close-range photogrammetry, to yield not only traditional drawings such as sections and elevations, but also photorealistic perspective views and visual navigation worlds fully operational in 3-D environments. This article demonstrates the potential of integrating TLS and close-range photogrammetry to provide both accurate digital surface models and photorealistic outputs. This processed data can be used to systematically improve archaeological understanding of complex caves and relief panels of prehistoric art with tiny engravings."

Abstractors: Author Abstract; and Ian N.M. Wainwright AATA No: 2010-115257

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France. Europe. Paleolithic cave art.

Biblio.

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France. Europe. Paleolithic cave art.

Biblio, Persee.

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France. Europe. Paleolithic cave art. Signs motif(s).

Biblio, Persee, APGODQ.

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Europe. Paleolithic art. Chronology.

IIA.

Leroi-Gourhan, Andre, 1964. *Les Religions de la Prehistoire Quadrige Grands Textes*, 156 pgs, Presses Universitaires de France - PUF, ISBN-10: 2130556361 ISBN-13: 978-2130556367.

Europe. Paleolithic art.

Abstract: "L'homme préhistorique ne nous a laissé que des messages tronqués. Il a pu poser sur le sol un caillou quelconque l'issu d'un long rituel où il offrait un foie e bison grillé sur un plat d'écorce peint à l'ocre. Les gestes, les paroles, le foie, le plateau ont disparu; quant au caillou, sauf un miracle; nous ne le distinguerons pas des autres cailloux environnants. Il faut ajouter que les témoins chronologiques sont faciles à étudier par des recherches consciencieuses mais rapides.. Par contre, recueillir tous les indices possibles du comportement technique de la pensée implique des méthodes de fouille épuisantes parler précision. " André Leroi-Gourhan retient de nombreux indices témoignant sinon d'une religion, du moins de rites préhistoriques, d'une " aptitude à traduire par des symboles la réalité matérielle du monde environnant ". Religion ou magie, l'emploi de ces termes est justifié par différentes traces qui semblent ne pas relever d'un simple usage matériel, telle celle de l'ocre dans l'habitat de l'homme de Néanderthal. "

Biblio, Internet.

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Europe. Paleolithic art.

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http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1966_hos_63_1_4062 (accessed on 14 October 2011).

France. Europe. Paleolithic art.

Persee.

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Europe. Paleolithic art. Chronology.

Biblio.

Leroi-Gourhan, A., 1967. "Les Mains de Gargas. Essai pour une Etude d'Ensemble" in *Études et Travaux Bulletin de la Société Préhistorique Française* 64(1): 107–122, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1967_hos_64_1_4105 (accessed on 25 August 2012).

Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe..Paleolithic art. Hand motif(s).

Persee, Biblio.

Leroi-Gourhan, Andre, 1967. *Treasures of Prehistoric Art*, 543 pgs, Harry N. Abrams, Inc., New York, New York.

Europe. Paleolithic art. Chapter headings are as follows: "The Discovery of Prehistoric Art. Known and Unknown in Paleolithic Chronology. Decorated Weapons, Tools, and Ornaments. Objects of Religious Significance. The Meaning of Cave Art. Paleolithic Sanctuaries. Toward a Revised Chronology. A Survey

of Paleolithic Art. The Animals of Cave Art: Stylistic Evolution. Description of Sites. Documentary Photographs. Charts Supporting the Hypotheses. Bibliography. Index of Sites."

LMRAA.

Leroi-Gourhan, Andre, 1968. "The Evolution of Paleolithic Art" in *Scientific American* 209(2): 58–74, New York, New York.

EUROPE. UPPER PALEOLITHIC ART. CHRONOLOGY. SETTING: TOPOGRAPHY, "an analysis of where various animals are located in a sizable number of caves (say 50 or more out of the 100-odd sites) should reveal what general scheme, if any, the artists had in mind". ABSTRACT SIGNS.

LMRAA, RCSL (PHOTO COPIES).

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France. Spain. Europe. Paleolithic art. Sign motif(s).

LMRAA.

Leroi-Gourhan, André, 1968. *The Art of Prehistoric Man in Western Europe*, 543 pgs, Thames & Hudson.

France. Europe Paleolithic cave paintings. Translation of Préhistoire de l'art occidental.

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Europe. Paleolithic cave art. Setting: Spatial organisation.

LMRAA.

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France. Europe. Paleolithic art.

APGODQ.

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Europe. Paleolithic art.

Biblio, Internet.

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Europe. Paleolithic art. Shamanism.

Biblio.

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France. Spain. Europe. Paleolithic art. Geometric sign motif(s).

UVAP.

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Europe. Paleolithic art. Origins of art.

Biblio.

Leroi-Gourhan, André, 1981. "Les Signes Parietaux comme "Marqueurs" Ethniques" in *Altamira Symposium. Actas del Symposium Internacional Sobre Arte Prehistorico*. Madrid, Asturias, Santander, 1979, 289–294, Ministerio de Cultura, Dirección General de Bellas Artes, Archivos y Bibliotecas, Madrid, Spain. ISBN: 84-7483-182-2.

Europe. Paleolithic art. Sign motif(s).

Dialnet.

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Europe. Paleolithic cave art. Technique, form, space, animation and time, message, actors, content of the message.

*BIBLIO, PRANSA, Melvyl (UCB Anthropol: Call No: GN772.2.A1.L4713 1982 *c2 copies:), LMRAA.*

Leroi-Gourhan, Andre, 1982. "The Archaeology of Lascaux Cave" in *Scientific American* 246(6): 80–88, New York, New York.

Lascaux, Montignac, Dordogne, France. Europe. UPPER PALEOLITHIC.

Biblio.

Leroi-Gourhan, André, 1983. "Les Entités Imaginaires: Esquisse d'une Recherche sur les Monstres Parietaux Paleolithiques" in *Homenaje al Prof. Martin Almagro Basch I*: 251–263, Ed. Ministerio de Cultura, Madrid, Spain. ISBN: 84-7483-347-7.

France. Europe. Paleolithic art.

Dialnet.

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France. Europe. Paleolithic cave art.

LMRAA.

Leroi-Gourhan, Andre, 1984. "Grotte de Lascaux" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 180–200, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Lascaux, Montignac, Dordogne, Vezere, France. Europe. Paleolithic cave art. Fauna, animal, bison, auroche, deer, ibex, feline, phallic human adjacent to bird-headed staff, horse, abstract, geometric sign motif(s).

LMRAA.

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Europe. Paleolithic art. Style. Realism.

Biblio.

Leroi-Gourhan, Andre, 1984. "Grotte de Cheval" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 292–295, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Cheval, Bourgogne, Yonne, France. Europe. Paleolithic cave art. Mammoth, horse, deer, animal motif(s).

LMRAA.

Leroi-Gourhan, Andre, 1984. "Reflexiones, Metodologicas en Torno al Arte Paleolitico" in *Simbolos, Artes y Creencias de la Prehistoria Artes, Técnicas, Humanidades*, vol. 3: 414–436, Ediciones Istmo, Madrid, Spain. ISBN: 8470901249, 9788470901249.

Europe. Paleolithic art.

Biblio, Internet.

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France. Europe. Paleolithic cave art. Atlas of sites. Bibliography.

PRANSA, LMRAA.

Leroi-Gourhan, Andre, 1984. "Grotte de La Justice" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 309, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de La Justice, Ile-de-France, France. Europe. Paleolithic cave art. Horse motif(s).

LMRAA.

Leroi-Gourhan, Andre, 1986. "The Religion of the Caves: Magic or Metaphysics?" in *October* vol. 37: 5–17.

EUROPE. UPPER PALEOLITHIC CAVE PAINTING. STATISTICAL ANALYSIS OF DISTRIBUTION AND SETTING: TOPOGRAPHY, "...the caves' décor really does form a decor, that is to say, a framework within which something magically or mythically unfolds".

LMRAA, RCSL(PHOTO COPIES). This translation by Annette Michelson, was excerpted from Andrei Leroi-Gourhan, *Le fil du temps*, Librairie Artheme Fayard, 1983.

Leroi-Gourhan, André, 1987. "Introduction à la Peinture Préhistorique" in *Études et Travaux/Hommage de la SPF à André Leroi-Gourhan Bulletin de la Société Préhistorique Française*, Vol. 84(10–12): 291–301, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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Europe. Paleolithic art.

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Europe. Paleolithic art.

Biblio.

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Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Floor plan - description of the various cave chambers and passages.

LMRAA.

Leroi-Gourhan, Andre, 1990. "Les Artistes de Lascaux" in *Lascaux Premier Chef d'Oeuvre de l'Humanite Les Dossiers d'Archeologie*, (152): 24–29, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art.

LMRAA.

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France. Spain. Europe. Reprinted from "El Gesto y la Palabra", Coleccion Temas 41, 351-385, Ediciones de la Biblioteca Central de Venezuela, Caracas, 1971. Paleolithic art.

LMRAA.

Leroi-Gourhan, Andre, 1992. *L'Art Parietal. Langage de la Prehistoire L'Homme des Origines*, 420 pgs, Editions Jerome Millon, Grenoble, Switzerland.

France. Europe. Paleolithic art. Setting: spatial arrangements. Symbolism. Signs. Composition.

LMRAA.

Leroi-Gourhan, Andre, Delluc, Brigitte and Delluc, Gilles, 1995. *Prehistoire de l'Art Occidental*, 621 pgs, Citadelles et Mazenod.

Europe. Paleolithic art.

Internet.

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Europe. Paleolithic art. Pollen.

Dialnet, Biblio.

Leroy-Prost, Christiane, 1984. "L'Art Mobilier" in *Les Premiers Artistes Derniers Chasseurs de la Prehistoire*. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac Les Dossiers Histoire et Archeologie, (87): 45–51, Editions Faton, Dijon, France.

Europe. Paleolithic art. Portable art (mobiliary art).

LMRAA.

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Europe. Paleolithic art. Mobiliary (portable) art. Female figurines.

LMRAA.

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Grotte Bernoux, Bourdeilles, Dordogne, France. Europe. Paleolithic art.

UVAP.

Leveque, F. and Vandermeersch, B., 1984. "Abri Sous-Roche de la Chaire a Calvin" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 576–577, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Sous-Roche de la Chaire a Calvin, Poitou-Charentes, Charente, Moutiers-sur-Boeme, France. Europe. Paleolithic cave art. Animal, horse, bison motif(s).

LMRAA.

Lewis-Williams, J.D., 1988. "Southern African Clues to the Art of Western Europe" in *The Wits Review* 1: 19–21.

SOUTH AFRICA. WESTERN EUROPE. SAN (BUSHMAN) ROCK ART. PALEOLITHIC CAVE PAINTING. INTERNET.

Lewis-Williams, J.D., 1990. "On Palaeolithic Art and the Neuropsychological Model" in *Current Anthropology* 31: 407–408, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

PALEOLITHIC ART. NEUROPSYCHOLOGICAL MODEL. INTERNET.

Lewis-Williams, J.D., 1991. "Wrestling with Analogy: A Problem in Upper Palaeolithic Art Research" in *Proceedings of the Prehistoric Society*, vol. 57(Part 1): 149–162, The Prehistoric Society, London, England. ISBN: 901286628 1.

Europe. Role of ethnography in upper paleolithic rock art research. Use of analogy. Internet, SARS, RASESAL, LMRAA.

Lewis-Williams, J.D., 1994. "Rock Art and Ritual: Southern Africa and Beyond" in *Ejemplar Dedicado a: Arte Paleolítico Complutum*, vol. 5: 277–290, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164331> (accessed on 1 December 2011).

Southern Africa. Southern Europe. San (bushman) rock art. Shamanic interpretation. Upper paleolithic art.

Abstract: "Southern African Rock Art is taken as a starting point in order to argue the shamanic character of European Upper Palaeolithic Parietal Art. The author identifies different stages of production and consumption of rock-art depictions. All of them are embedded in rituals that constituted, reproduced and sometimes subverted power relations. Multiple ethnographic analogies are useful in order to build up an account of the changing association between art and ritual in the Upper Palaeolithic of Western Europe."

Internet, Dialnet, refdoc.fr.

Lewis-Williams, J.D., 1997. "Harnessing the Brain: Vision and Shamanism in Upper Paleolithic Western Europe" in *Beyond Art. Pleistocene Image and Symbol Memoirs of the California Academy of Sciences*, (23): 321–342, California Academy of Sciences, San Francisco, California.

EUROPE. UPPER PALEOLITHIC. SHAMANISM. ALTERED STATES. ENTOPTIC IMAGERY. LMRAA.

Lewis-Williams, J.D., 1997. "Agency, Art and Altered Consciousness: A Motif in French (Quercy) Upper Palaeolithic Art" in *Antiquity* 71(274): 810–830, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

QUERCY, FRANCE. EUROPE. PALEOLITHIC ART. ALTERED CONSCIOUSNESS.

Abstract: "Is the meaning of prehistoric art beyond recovery - especially the meaning of early art in deep caves, a remote and strange location which itself suggests some out-of-the-ordinary purpose? David Lewis-Williams has been extending his explorations of meaning in later southern African rock-art to the famous enigma of the European Palaeolithic, here in the particulars of a single distinctive motif."

Biblio, SCI, Refdoc.fr.

Lewis-Williams, J.D., 1999. "Three-Dimensional Puzzles: Southern African and Upper Palaeolithic Rock Art" in *Ethnos* 67(4): 245–264, Taylor & Francis, ISSN: 0014-1844.

South Africa. Europe. Paleolithic art.

Abstract: "The history of anthropology is a growing field of study within the discipline itself. This series Key Informants on the History of Anthropology contributes to the discussion of how anthropology, as it is understood and practised today, evolved and took shape. In this essay, the A. reflects on the major reinterpretation of southern African rock art and Upper Palaeolithic art that took place in the 1970s and 1980s. An earlier interpretation of the rock art as representing hunters' impressions of their prey was replaced by sophisticated interpretations of the cosmology of the

first inhabitants of South Africa. The A.'s work was crucial in bringing about this shift. The A. is Professor Emeritus of Archaeology and founder of the Rock Art Research Institute of the University of the Witwatersrand, South Africa, which promotes studies of the more than 15,000 sites within the country."

Refdoc.fr.

Lewis-Williams, David, 2002. *The Mind in the Cave: Consciousness and the Origins of Art*, 320 pgs, Thames & Hudson, London, England.

Western Europe (with comparisons to South Africa and U.S.A., Western North America). Origins and meaning of art. Aurignacien. Upper Paleolithic. Neanderthal. Shamanism. Trance. Consciousness. San (Bushman) rock art.

Biblio, LMRAA, RASNW3.

Lewis-Williams, David, 2003. *L'Esprit dans la Grotte. La Conscience et les Origines de l'Art*, 384 pgs, Editions Du Rocher, Paris, France.

Europe. Paleolithic art. Origins of art.

Abstract: "Je pense pour ma part qu'il n'y a pas de plus grande énigme archéologique que l'art souterrain du Paléolithique supérieur en Europe occidentale. Quiconque s'est faufilé en rampant le long d'un boyau étroit dans l'obscurité complète pendant plus d'un kilomètre, a glissé sur les rives bourbeuses de lacs ténébreux et pataugé dans des rivières secrètes pour se trouver à la fin d'un voyage aussi aventureux face à face avec un mammouth laineux à jamais disparu ou un puissant bison peint sur une paroi ne sera plus jamais tout à fait le même. Crotté et épuisé, l'explorateur contempera la terra incognita sans limites de l'esprit humain. Comment l'art est-il advenu chez l'homme ? Quel niveau de conscience et de société cela supposait-il ? Spécialiste de l'art rupestre, David Lewis-Williams propose dans cet ouvrage magistral, non une explication, mais un cadre d'interprétation rigoureux et une synthèse remarquable de ce phénomène. Publié en Grande-Bretagne en 2002, ce livre a été salué par de nombreux universitaires comme un des essais majeurs parus sur la préhistoire ces dernières années."

Biblio, Internet.

Lewis-Williams, David, 2009. "Of People and Pictures: The Nexus of Upper Palaeolithic Religion, Social Discrimination and Art" in *Becoming Human: Innovation in Prehistoric Material and Spiritual Culture*, 135–158, Cambridge University Press, Cambridge, England. ISBN-10 0521734665, ISBN-13 978-0-521-73466-0.

Europe. Upper Paleolithic art. Religion. Neanderthal versus modern humans.

LMRAA.

Lewis-Williams, David, 2010. "Into the Dark. Upper Palaeolithic Caves in Western Europe" in *The Digging Stick (formerly South African Archaeological Society Newsletter)*, vol. 27(2): 5–6, South African Archaeological Society, ISSN: 1013-7521.

http://www.archaeologysa.co.za/sites/default/files/attachments/publications/2015/12/23/ds_august_2010.pdf (accessed on 18 July 2018).

France. Western Europe. Paleolithic art.

Internet.

Lewis-Williams, J.D., 2015 (December). "Art, Religion and Myth: Were They Interrelated in Upper Palaeolithic Times?" in *EXPRESSION: Quaterly e-Journal of Atelier in Cooperation with UISPP_CISNEP International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples*, (10): 36–40, Atelier Editions, Capo di Ponte, Italy. ISSN: 2499-1341.

http://www.uispp.org/sites/uispp.org/files/downloads/expression_10.pdf (accessed on 3 April 2016).

Europe. Paleolithic rock art. Art, religion, myth.

Internet.

Lewis Williams, J.D., 2016. "Art, Religion and Myth: Were They Interrelated in Upper Palaeolithic Times?" in *Art and Religion*, Emmanuel Anati, ed. Colloqui IX, 57–62, Atelier, Capo di Ponte, Italy.

Europe. Paleolithic art. Religion. Myth.
Academia.edu.

Lewis-Williams, J.D. and Clottes, J., 1996. "Upper Palaeolithic Cave Art: French and South African Collaboration" in *Cambridge Archaeological Journal* 6: 137–139, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

France. Europe. South Africa. Paleolithic art.
Internet.

Lewis-Williams, J.D. and Clottes, J., 1998 (May). "Shamanism and Upper Palaeolithic Art: A Response to Bahn" in *Rock Art Research* 15(1): 46–50, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

France. Spain. Europe. PALEOLITHIC CAVE PAINTING. SHAMANISM. AUTHORS RESPOND TO P. BAHN'S CRITICAL REVIEW OF THEIR BOOK (J. CLOTTES and J.D. LEWIS-WILLIAMS, 1996, LES CHAMANES DE LA PREHISTOIRE: TRANCE ET MAGIC DANS LES GROTTES ORNEES, EDITIONS DU SOLIEL, PARIS). See P. BAHN, 1997, RAR, (14)1: 62–68.

LMRAA, Biblio.

Lewis-Williams, J.D. and Dowson, T., 1988. "The Signs of All Times: Entoptic Phenomena in Upper Paleolithic Art" in *Current Anthropology* 29(2): 201–245, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

UPPER PALEOLITHIC. ENTOPTIC PHENOMENA. SHAMAN. HALLUCINATION. TRANCE. GEOMETRIC MOTIF(S): DOTS, MEANDERS, GRIDS, ZIZAGS, UNDULATING LINES, PARALLEL LINES, FLECKS, NESTED CURVES and FILIGREES. With comments by: PAUL BAHN, H.G. BANDI, ROBERT G. BEDNARIK, JOHN CLEGG, MARIO CONSENS, WHITNEY DAVIS, BRIGITTE DELLUC and GILLES DELLUC, PAUL FAULSTICH, JOHN HALVERSON, ROBERT LAYTON, COLIN MARTINDALE, VIL MIRMANOV, CHRISTY G. TURNER II, JOANM. VASTOKAS, MICHAEL WINKELMAN, ALISON WYLIE, with reply by author, and DAVID S. WHITLEY.

NMLAB. LMRAA, RCSL (PHOTO COPIES), CDA, RASESAL.

Lhote, Henri, 1968. "La Plaque dite de "La Femme au Renne", de Laugerie-Basse, et son Interpretation Zoologique" in *Simposio Internacional de Arte Rupestre*, Barcelona, 1966, E. Ripoll Perello, ed., 79–97, Diputacion Provincial de Barcelona, Instituto de Prehistoria y Arqueologia, Barcelona, Spain.

La Femme au Renne, Laugerie-Bassie, France. Europe. Woman, reindeer, bison motif(s). Paleolithic art.
LMRAA, Biblio.

Lhote, Henri, 1968. "A propos de l'Identite de la Femme et du Bison Selon les Theories Recentes de l'Art Parietal" in *Simposio Internacional de Arte Rupestre*, Barcelona, 1966, E. Ripoll Perello, ed., 99–108, Diputacion Provincial de Barcelona, Instituto de Prehistoria y Arqueologia, Barcelona, Spain.

France. Europe. Woman, bison motif(s). Paleolithic art.
SARS, LMRAA.

Lhote, M. Henri, 1972. "Observations sur la Technique et la Lecture des Gravures et Peintures Quaternaires du Sud Ouest de la France" in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias*, 14 al 20 de Septiembre 1970, 321–330, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

France. Europe. Paleolithic cave art.
LMRAA.

Lindgaard, Eva, 2013. "Style: A Strait Jacket on Hunters' Rock Art Research?" in *Adoranten*, 57–68, Scandinavian Society for Prehistoric Art, Undersl6s, Sweden. ISSN: 0349-8808.

<http://www.rockartscandinavia.com/images/articles/a13lindgaard.pdf> (accessed on 3 August 2015).

Europe. Style analysis. Radiocarbon dating. Paleolithic art.

Abstract: "Most research on the Palaeolithic cave paintings in Southern Europe has aimed at proving development of different kinds by detecting different styles. The use of style as a dating method has affected our entire view upon humans, technology and society during the Palaeolithic. Researchers have until recently emphasized their trust in style dating. With a rapidly accelerating development within radiocarbon dating of cultural layers and figure pigments, the foundation for a dating system built upon style and technological seriation is heavily contradicted. In similar ways research on the carved panels with hunters' motifs from the end of the Stone Age in Scandinavia have been heavily influenced by the view that social development could be detected by stylistic development. Also in Scandinavia most researchers have been hesitant to discard style as the most trusted dating method. A few researchers, however, have pointed towards the need for using both shoreline and radiocarbon dating to obtain more tangible data, and see style dating as an outdated method."

Internet.

Lippit, Akira Mizuta, 2013. "Arche-Textes: Lascaux, Eros and the Anamorphic Subject" in *Global Rock Art* 256–264, Indira Gandhi National Centre for the Arts (IGNCA) and Aryan Books, Dehli, India. ISBN-10: 8173054029, ISBN-13: 978-8173054020.

Lascaux, Dordogne, France. Europe.

LMRAA.

Liubin, V.P., 1991. "The Images of Mammoths in Palaeolithic Art" in *Sovietskaia Arkheologiya* 1: 103–118.

Europe. Paleolithic art. (In Russian with English summary).

IIA.

Llongueras Campana, Miguel, 1972. "Graficos Estadisticos sobre las Placas de la Cueva del Parpallo. (Gandia, Valencia)" in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander–Asturias*, 14 al 20 de Septiembre 1970, 393–405, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

Cueva del Parpallo, Gandia, Valencia, Spain. Europe. Paleolithic art.

LMRAA.

Llova, Liudmila, 2017. "Anthropomorphic Figurines of Ice Age Art in Siberia: New Data and Perspectives on the Function of Prehistoric Mobile Art" in *Why Art?* Emmaneul Anati, ed. Colloqui XI, 21–32, Atelier, Capo di Ponte, Italy.

Russia, Siberia. North Asia. Paleolithic art. Mobiliary (portable) art. Anthropomorphic figurines.

Academia.edu.

Lødøen, T., 2001. "Dating of Rock Art and Interpretation of Stone Age Ideology" in *Lietuvos Archeologia* 19: 191–200.

Paleolithic art. Dating.

Biblio, RASNW3.

Lombera Hermida, A. de, ed. and Fábregas Valcarce, R., ed., 2013. *Cova Eirós. Primeras Evidencias de Arte Rupestre Paleolítico en el Noroeste Peninsula*, 78 pgs, Andavira Editora, S.L., Santiago de Compostela. ISBN: 978-84-8408-706-9.

Cova de Eiros, Northwest Peninsula, Spain. Europe. Paleolithic art.

Academia.edu, Internet, RASNWW.

Lombo Montanes, Alberto, 2013. "El Concepto de Caricatura en el Arte Paleolítico y los Graffiti Actuales" in *ArkeoGazte: Revista de Arqueologia—Arkeologia Aldizkaria*, vol. 3: 243–270, ISSN: 2174-856X.

<http://www.arkeogazte.org/numero3.html> (accessed on 14 June 2016).

Zaragoza, Spain. Europe. Paleolithic art. Graffiti art. Human head motif(s).

Abstract: "This paper has its origin in the accumulation and analysis of more than 250 graffiti heads in the city of Saragossa (Spain). Their resemblance to those humans heads from the Palaeolithic rock-art brought about us a thought about the nature of this kind of representations. Everything seems to point out that the formal similarities are not casual. On the contrary, these motives seem to be a way for the expression of human emotions, something that appears in every epoch in an underground and extraofficial way. The concept of "caricature" is a modern theoretical construction that discerns a large number of representations that are not considered in the aesthetic established canons, but they use the same proceeding. The current definition for this term appears as a real handicap for the study and comprehension of a phenomenon which origins seems to be intrinsic to Human being. The Archaeology needs to think about a new concept for "caricature", trying to be aware of some prejudices and admitting new questions about the Palaeolithic rock-art human heads."

Internet.

Lombo Montañés, Alberto, 2013. "El Concepto de Caricatura en el Arte Paleolítico y los Graffiti Actuales" in *ArkeoGazte: Revista de Arqueología—Arkeologia Aldizkaria*, (3): 243–270, ISSN-e 2174-856X.

Saragossa, Spain. Europe. Paleolithic art. Modern graffiti. Human head motif(s).

Abstract: "This paper has its origin in the accumulation and analysis of more than 250 graffiti heads in the city of Saragossa (Spain). Their resemblance to those humans heads from the Palaeolithic rock-art brought about us a thought about the nature of this kind of representations. Everything seems to point out that the formal similarities are not casual. On the contrary, these motives seem to be a way for the expression of human emotions, something that appears in every epoch in an underground and extraofficial way. The concept of "caricature" is a modern theoretical construction that discerns a large number of representations that are not considered in the aesthetic established canons, but they use the same proceeding. The current definition for this term appears as a real handicap for the study and comprehension of a phenomenon which origins seems to be intrinsic to Human being. The Archaeology needs to think about a new concept for "caricature", trying to be aware of some prejudices and admitting new questions about the Palaeolithic rock-art human heads."

Dialnet.

Lombo Montañés, Alberto, 2015. "Los Significados del Arte Paleolítico: Una Revisión Historiográfica y Crítica/The Meanings of Paleolithic Art: An Historiographic and Critical Revision" in *Arqueoweb: Revista sobre Arqueología en Internet*, vol. 16: 4–20, ISSN-e 1139-9201.

<http://pendientedemigracion.ucm.es/info/arqueoweb/pdf/16/01Lombo.pdf> (accessed on 28 July 2015).

Europe. Paleolithic art. History. Meaning. Theory.

Abstract: "The meaning of the Palaeolithic art is in a critical moment. The scholars seem to be divided in favour or against the meanings. In this paper we study the history of the Palaeolithic art meanings from a synthetic and critical sense. We have established three phases that point out three different meanings: the absence of meaning (second half of XIX century), the unique and sacred meaning (1903-1990) and the multiplicity of meanings (XXI century). The study of these phases reveals a theoretical standstill, caused by the recycling of traditional interpretations and the scepticism to this kind of themes."

Internet.

Lopes, Cristina, 2013. "The Art of Escoural Cave" in *Art as a Source of History, Pre-Proceedings of the XXV Valcamonica Symposium 2013*, Capo di Ponte, 20–26 September 2013, 197–200, Edizioni del Centro, Capo di Ponte, Italy. ISBN: 978-88-86621-39-7.

<http://www.cosp.it/web/SITOVCS2013/programma%20e%20pdf%20vari/PDF%20x%20sito%20web/Lopes.pdf> (accessed on 5 July 2015).

Escoural Cave, Portugal. Europe. Paleolithic art.

Abstract: "Discovered in 1963, the Escoural cave in Portugal is a precious heritage in the general framework of Paleolithic art and is the western most European cave with paintings and rock engravings. The cave walls served to support the imagination of huntergatherer communities, who left images of their world view in paintings and engravings, and it was possibly an art of magic-religious nature (Lewis-Williams 2002). We realize that after the Upper Paleolithic, the cognitive equipment of our species demonstrated previously inaccessible capacities: abstract thought, or the ability to act with reference to abstract concepts, not limited by time and space, the ability to plan and formulate strategies based

on past experiences, and act in a group context; developing innovative technological and economic behavior, associated with symbolic behavior and the ability to represent objects, beings and abstract symbols; demonstrating a neurological and social consciousness (Lewis-Williams 2002, pp. 96–97). The explanatory and emotional components of religion, art and other human creation lead many researchers to focus on the neurobiological processes.”

Internet.

Lopez, Jorge Antonio Miguel, 2009. “The Rock Painting of Yutecoo River, Oaxaca Mexico” in *Making History of Prehistory: The Role of Rock Art, Papers/Produrre Storia dalla Preistoria: Il Ruolo dell’Arte Rupestre*, Pre-Atti del XXIII Valcamonica Symposium (Capo di Ponte, 28 Ottobre–2 November 2009), 199–205, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISBN: 88-86621-33-7.

<http://www.ccsip.it/web/INFOCCSP/VCS%20storico/vcs2009pdf/Lopez.pdf> (accessed on 4 July 2015).

Angelito River, Yutecoo River, Oaxaca, Mexico. North America. Felines, mammals and perhaps Proboscidea Motif(s). Pleistocene (paleolithic) art.

Abstract: “On the mountains of the Mixteca Alta in Oaxaca State, archaeologists found vestiges of fauna and human beings who lived during the Upper Pleistocene. They found dwellings, pebbly caves, remains of mammoths, equine and feline fossils. Some more representative elements of this period may have been lost as a consequence of human plunder and natural destruction. Nevertheless, rock paintings over the banks of the Yutecoo River, that have been made by inhabitants of that period, are still on the banks representing felines, mammals and perhaps Proboscidea too. The most representative painting is a scene of the everyday life; it provides historic elements uncommon in the Pleistocene art, and the hunting in the American Continent. Currently, these elements are damaged and run a great risk to disappear; that’s why the archaeological analysis of the region is important, as it allows us to demonstrate the Pleistocene art of the Yutecoo River.”

LMRAA, Internet.

Lopez Mora, Jose Francisco, 1982. “Algunas Consideraciones sobre el Estudio del Arte Paleolítico” in *Zephyrus: Revista de Prehistoria y Arqueología* 34–35: 81–87, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1848/1903 (accessed on 3 December 2011).

Europe. Paleolithic art. Rock art studies.

Abstract: “Los estudios del arte paleolítico desde que se tiene conocimiento de su existencia hasta nuestros días, han ido encaminados a descifrar su significación. Este tesón y esfuerzo por captar el sentido del arte ha permitido una evolución en nuestro conocimiento sobre el problema. Así pues podemos observar que el interés en el estudio se desplaza progresivamente desde lo individual a lo general, de las figuras aisladas a la disposición de conjunto, de la significación de un elemento por sí mismo al significado de la totalidad.”

Internet.

López, Ramón, Muñoz Pérez, Marta, Martos Romero, Juan Antonio, Pérez, Sara, Muñoz Ibáñez, Francisco Javier, Amaya, Carmen, Calleja, Félix and Ripoll López, Sergio, 1994. “Arte Rupestre Paleolítico en el Yacimiento Solutrense de la Cueva de Ambrosio (Vélez Blanco, Almería)” in *Trabajos de Prehistoria* 51(2): 21–39, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Cueva de Ambrosio, Vélez Blanco, Almería, Spain. Europe. Paleolithic art. Solutrean. Horse, bird, bovid motif(s).

Abstract: “En el yacimiento solutrense de La Cueva de Ambrosio se han encontrado durante las campañas de 1992 y 1994 un conjunto de representaciones artísticas parietales pintadas y grabadas del Paleolítico Superior. Entre los grabados del panel I, se ha descifrado una excelente silueta de caballo, una representación de ave, unos protomos de bóvido y de caballo, así como otros trazos todavía no interpretados. En la parte inferior del panel existen pinturas, poco visibles a causa de una colada calcítica y de momento no es posible interpretar ninguna representación figurativa. En el panel II se han identificado un espléndido caballo pintado en ocre rojo, otros dos caballos grabados, un protomo de caballo pintado en negro y gran cantidad de líneas incisas en trazo múltiple, así como otros restos pictóricos todavía por identificar. La excepcionalidad del hallazgo reside en el hecho de poder interrelacionar perfectamente estas muestras de

arte con los niveles arqueológicos claramente definidos desde el punto de vista cultural y cronoestratigráfico (ca. 16000 B.P. Solutrense Superior y Solutrense Superior Evolucionado) del mismo yacimiento.”

Dialnet, Refdoc.fr, Biblio.

Lorblanchet, M., 1967. “Découverte de Gravures Pariétales Paléolithiques dans la Grotte de La Roque (Hérault)” in *Études et Travaux Bulletin de la Société Préhistorique Française*, vol. 64(1): 143–154, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1967_hos_64_1_4108 (accessed on 13 October 2011).

Grotte de La Roque, Hérault, France. Europe. Paleolithic art.

Persee, Biblio.

Lorblanchet, M., 1970. “La Grotte des Merveilles a Rocamadour et ses Peintures Prehistoriques” in *Bulletin de la Société des Etudes Littéraires, Scientifiques et Artistiques du Lot*, vol. 91(4): 23 pgs, Société des Études du Lot, ISSN: 0755-2483.

Merveilles, Rocamadour. Quercy, Lot, France. Europe. Paleolithic art. Pigment analysis.

APGODQ.

Lorblanchet, M., 1972. *L'Art Parietal en Quercy: Sainte-Eulalie, Les Merveilles: Recherche d'Une Methode d'Analyse des Grottes Ornees These de 3 Cycle*, 330 pgs, Universite de Paris 1, Paris, France.

Sainte-Eulalie, Merveilles, Quercy, Lot, France. Europe. Paleolithic art.

APGODQ.

Lorblanchet, M., 1972. “L'Art Prehistorique en Quercy. Les Grottes Peintes et Gravees” in *Bulletin de la Société des Etudes Littéraires, Scientifiques et Artistiques du Lot*, vol. 93(3): 27–35, Société des Études du Lot, ISSN: 0755-2483.

Quercy, Lot, France. Europe. Paleolithic art.

UVAP.

Lorblanchet, Michel, 1973. “La Grotte de Sainte-Eulalie à Espagnac (Lot)” in *Gallia Préhistoire* 16(1): 3–62, Centre National de la Recherche Scientifique (CNRS Editions), eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1973_num_16_1_1436 (accessed on 26 October 2011).

Grotte de Sainte-Eulalie à Espagnac Lot, France. Europe. Paleolithic art.

Persee, APGODQ, Biblio.

Lorblanchet, M., 1977. “From Naturalism to Abstraction in European Prehistoric Rock Art” in *Form in Indigenous Art: Schematisation in the Art of Aboriginal Australia and Prehistoric Europe*, Peter J. Ucko, ed., 44–56, Australian Institute of Aboriginal Studies, Canberra, Australia.

EUROPE. NATURALISM. ABSTRACTION. REPRESENTATION. SCHEMATISATION. STYLE. PALEOLITHIC CAVE ART.

LMRAA, PRANSA.

Lorblanchet, M., 1981. “Les Dessins Noirs du Pech-Merle” in *Congres Prehistorique de France XXIe Session Montauban-Cahors, 1979*, 178–207, Société Préhistorique Française.

Pech-Merle, Quercy, Lot, France. Europe. Black manganese pigment. Paleolithic art.

Abstract: “Relevé des figurations, cartes morphologiques des parois de la Frise Noire (photogrammétrie, courbes de niveau).

Description: paroi figurations, éléments nouveaux, problèmes d'interprétation. Etats de la paroi antérieurs et postérieurs aux dessins. Analyse technique: superpositions, technique du trait, temps d'exécution. Style et composition. Expressions des fonctions vitales. Autres figures noires du Pech Merle (comparaisons).”

APGODQ, Internet.

Lorblanchet, M., 1982. “Les Gravures Paléolithiques de la Grotte de la Bigourdane à Saint Gery” in *Bulletin de la Société des Études du Lot*, vol. 103(2), Société des Études du Lot. Grotte de la Bigourdane à Saint Gery, France. Europe. Paleolithic art. Internet.

Lorblanchet, M., 1984. “Les Releves d’Art Préhistorique” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 41–51, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. France. Europe. Paleolithic cave art. Biblio, LMRAA.

Lorblanchet, M., 1984. “Grotte de Escabasses” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 507–510, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Grotte de Escabasses, Midi-PyreneesThemines, Lot, France. Europe. Paleolithic cave art. Ibex, horse, headless animal, signs, red dots motif(s). APGODQ, LMRAA.

Lorblanchet, M., 1984. “Grotte La Roque” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 343–346, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. La Roque, Garrigues, Basses Cevennes, France. Europe. Paleolithic cave art. Bovid motif(s). UVAP, LMRAA.

Lorblanchet, Michel, 1984. “Grotte de Pergouset” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 504–506, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Pergouset, Midi-Pyrenees, Lot, Saint-Gery, France. Europe. Paleolithic cave art. Ibex, fantastic animal, vulva, bison, doe (cervid) motif(s). Biblio, LMRAA.

Lorblanchet, Michel, 1984. “Grotte du Pech Merle” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 467–474, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Pech Merle, Lot, France. Europe. Paleolithic cave art. Megaceros, red dots, mammoth, signs, ibex, auroch, human, antelope, spotted horse, bear, female human, Biblio, APGODQ, LMRAA.

Lorblanchet, Michel, 1984. “La Grotte du Cantal” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 459–460, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Grotte du Cantal, Cabrerets, Lot, France. Europe. Paleolithic cave art. Ibex, abstract signs in red motif(s). APGODQ, LMRAA.

Lorblanchet, Michel, 1984. “La Grotte Le Cuzoul-des-Brasconies” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 451–452, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172. Grotte Le Cuzoul-des-Brasconies, Blars, Lot, France. Europe. Paleolithic cave art. Abstract dots and lines in red pigment motif(s). APGODQ, LMRAA.

Lorblanchet, Michel, 1984. "Grotte de la Bournetou" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 488–489, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Bournetou, Midi-Pyrenees, Pinsac, France. Europe. Paleolithic cave art. Deer motif(s).
APGODQ, LMRAA.

Lorblanchet, Michel, 1984. "L'Abri Murat" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 495–496, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Murat, Rocamadour, Lot, France. Europe. Paleolithic cave art. Horse, vertical line, human motif(s).
APGODQ, LMRAA.

Lorblanchet, Michel, 1984. "Grotte de Cougnac" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 483–487, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Cougnac, Midi-Pyrenees, Lot, Payrignac, France. Europe. Paleolithic cave art. Megaceros, Ibex, horse, deer, mammoth, signs, finger prints, dots, human, tectiform motif(s).
UVAP, LMRAA.

Lorblanchet, Michel, 1984. "Grotte Carriot" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 353–354, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte, Carriot, Lot, France. Europe. Paleolithic cave art. Ibex, bovid motif(s).
UVAP, LMRAA.

Lorblanchet, Michel, 1984. "Grotte Christian" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 455–456, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Christian, Lot, France. Europe. Paleolithic cave art. Animal, horse, bison, angular signs motif(s).
LMRAA.

Lorblanchet, Michel, 1984. "Grotte du Faux-Monnayeurs" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 457–458, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Faux-Monnayeurs, Bouzies, Lot, France. Europe. Paleolithic cave art. Abstract signs in black motif(s).
LMRAA.

Lorblanchet, Michel, 1984. "Grotte Le Cuzoul-de-Melanie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 461–462, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Le Cuzoul-de-Melanie, Cabrerets, Lot, France. Europe. Paleolithic cave art. Bison motif(s).
LMRAA.

Lorblanchet, Michel, 1984. "Grotte Marcenac" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 463–466, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Marcenac, valle de la Sagne, Lot, France. Europe. Paleolithic cave art. Deer, ibex, bison, horse motif(s).
LMRAA.

Lorblanchet, Michel, 1984. "Grotte de Sainte-Eulalie" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 475–479, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Sainte-Eulalie, valle du Cele, Lot, Quercy, France. Europe. Paleolithic cave art. Horse, deer, ibex, antelope, caprid (rabbit), bear, boar, tectiform, claviform indeterminate animal, signs motif(s).

LMRAA.

Lorblanchet, Michel, 1984. "Grotte des Fieux" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 480–482, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte des Fieux, Alviagnac, France. Europe. Paleolithic cave art. Ibex, caprid (rabbit), cupule, small baton motif(s).

LMRAA.

Lorblanchet, Michel, 1984. "Grotte des Merveilles" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 490–494, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte des Merveilles, Midi-Pyrenees, Lot, Recamadour, France. Europe. Paleolithic cave art. Negative hand print, horse, feline, cervid (deer), red dots motif(s).

LMRAA.

Lorblanchet, Michel, 1984. "Grotte du Papetier" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 497–498, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Papetier, Midi-Pyrenees, Lot, Sauliac, France. Europe. Paleolithic cave art. Signs, bovid motif(s).

LMRAA.

Lorblanchet, Michel, 1984. "Grotte de Roucadour" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 511–513, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Roucadour, Midi-Pyrenees, Lot, Themines, France. Europe. Paleolithic cave art. Bison, bovid, deer (cervid), horse, feline, composite animal, negative hand print motif(s).

LMRAA.

Lorblanchet, Michel, 1985. "Premiers Resultats de Nouvelles Recherches a l'Abri Murat (Rocamadour, Lot)" in *Prehistoire Quercynoise* 2: 58–94.

Abri Murat, Rocamadour, Lot, France. Europe. Paleolithic art.

APGODQ.

Lorblanchet, M., 1987. *Quercy Prehistorique Terres du Sud*, (40): 32 pgs, Editions Loubatiers Toulouse, Toulouse, France.

Quercy, Lot, France. Europe. Paleolithic art.

UVAP.

Lorblanchet, Michel, 1988. "Relevés dans la Grotte du Pech-Merle. Campagne 1985" in *Prehistoire Quercynoise* 3: 35–65.

Pech-Merle, Quercy, Lot, France. Europe. Paleolithic art.

APGODQ.

Lorblanchet, Michel, 1988. "Premiere Etude des Pigments des Grottes Ornees Quercynaises" in *Prehistoire Quercynoise* 3: 79–94.

Quercy, Lot, France. Europe. Paleolithic art. Pigment analysis.

APGODQ.

Lorblanchet, M., 1989. "From Man to Animal and Sign in Palaeolithic Art" in *Animals into Art, H. Morphy, ed. One World Archaeology* 7: 109–143, Unwin Hyman, Ltd., London, England.

France. Europe. Paleolithic art. Classification. Representational vs. Indeterminant. Animal motif(s). Dot, outline, profile, composite figures, fragments of body parts, segmentation, reduction to graphic signs.

LMRAA, *Biblio*.

Lorblanchet, M., 1989. “Nouvelles Decouvertes d’Art Parietal Paleolithique en Quercy” in *L’Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 79–105, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l’Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Moulin, Saint-Cirq-Lapopie (Lot), Pech Merle, Cognac, Les Fieux, Marcenac, Cabrerets (Lot), Carriot, Bouzies (Lot), Brasconies, Commune de Blars (Lot), Quercy, France. Europe. Prehistoric art. Paleolithic art.

LMRAA, APGODQ.

Lorblanchet, M., 1989. “Techniques et Methodes d’Etude de l’Art Paleolithique” in *L’Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 159–160, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l’Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Europe. Prehistoric art. Paleolithic art. Research methodology.

LMRAA.

Lorblanchet, M., 1989. “A Propos de l’Archivage Cinematographique dans les Grottes Ornees Paleolithiques” in *L’Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 223–225, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l’Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Photo archival storage. With discussion by J. Vouve and M. Lorblanchet.

LMRAA.

Lorblanchet, M., 1989. “Nouvelles Decouvertes d’Art Parietal Paleolithique en Quercy. Colloque” in *Art Parietal Paleolithique: Etude et Conservation: Colloque International Perigueux-Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, vol. 6: 79–108, Ministère de la Culture et de la Communication, Paris, France.

Quercy, Lot, France. Europe. Paleolithic art.

APGODQ, *Internet*.

Lorblanchet, M., 1990. “L’Art Parietal. De Nouvelles Methodes de Datation d’Art Prehistorique” in *Pour la Science*, (186): 10–12, ISSN: 0153-4092.

France. Europe. Paleolithic art. Direct dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

Biblio, MWRBRAD.

Lorblanchet, M., 1990. “Signification Archeologique des Resultats des Analyses de Pigments des Grottes Ornees Quercynaises” in *Etude des Pigments des Grottes Ornees Paleolithiques du Quercy*, M. Lorblanchet et al., eds. Bulletin de la Société des Etudes Littéraires, Scientifiques et Artistiques du Lot, vol. 111(2): 138–143, Société des Études du Lot, ISSN: 0755-2483.

Quercy, Lot, France. Europe. Paleolithic art. Pigment analysis.

APGODQ.

Lorblanchet, M., 1990. "Etudes des Pigments de Grottes Ornees Paleolithiques du Quercy" in *Bulletin de la Société des Etudes Littéraires, Scientifiques et Artistiques du Lot*, vol. 111(2): 93–143, Société des Études du Lot, ISSN: 0755-2483.

Quercy, Lot, France. Europe. Paleolithic art. Pigment analysis.
UVAP.

Lorblanchet, Michel, 1990. "Lascaux et l'Art Magdalénien" in *Lascaux Premier Chef d'Oeuvre de l'Humanité Les Dossiers d'Archeologie*, (152): 46–61, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. Magdalenian. Style. Chronology.
LMRAA.

Lorblanchet, Michel, 1990. *Datation de l'Art Parietal, Precision, Affinee et Prise en Compte des Vestiges (Grotte de Cougnac) Report Annuel du CNRS*, 93 pgs, CNRS, Paris, France.

Grotte de Cougnac, Quercy, Lot, France. Europe. Paleolithic art. Dating.
APGODQ.

Lorblanchet, M., 1992. "Le Triomphe du Naturalisme dans l'Art Paleolithique" in *The Limitations of Archaeological Knowledge*, T. Shay and J. Clottes, eds. *Etudes et Recherches Archeologiques de l'Universite de Liege*, (ERAUL), vol. 49: 115–139, Museum National d'Histoire Naturelle, Liege, Belgium.

Paleolithic art. Naturalism.
Biblio.

Lorblanchet, Michel, 1992. "The Rock Engravings of Gum Tree Valley and Skew Valley, Dampier, Western Australia: Chronology and Function of the Sites" in *State of the Art: Regional Rock Art Studies in Australian and Melanesia*, J. McDonald and I.P. Haskovec, eds. *Occasional AURA Publication*, vol. 1(6): 39–59, Australian Rock Art Research Association, Melbourne, Australia.

GUM TREE VALLEY and SKEW VALLEY, DAMPIER, BURRUP PENINSULA, WESTERN AUSTRALIA. CHRONOLOGY AND FUNCTION. Pleistocene (paleolithic) cave art. Engravings. INTERRELATIONSHIPS BETWEEN THE ROCK ART AND MIDDENS. Dating.

Abstract: "Presents results of an intensive archaeological investigation of the rock art on the Burrup Peninsula in Western Australia. The distribution of and interrelationship between the engraving sites and middens in particular is the focus of this research. A diachronic sequence is identified in the art, some of which is attributed to a Pleistocene age. Temporal changes in settlement patterns and activity specialization are identified. The Pleistocene engraving period predates the sea-level rise and the midden phase of occupation on the peninsula. These sites are interpreted as possible men-only, turtle increase sites. An intensive period of engraving is placed at between 7,000 and 2,000 years BP, coinciding with the period of intensive shellfish gathering. A range of domestic activities probably took place at these engraving sites at this time. A period postdating the intensive midden period is correlated with a phase of more sporadic shellfish gathering, when settlement patterns were more dispersed. It is concluded that the correlations between subject, technique, topography, and degree of patination clearly indicate the cultural reality of style."

Abstractor: Robert G. Bednarik AATA Nos.:1995-95306 and 32-1478.

Biblio, AATA, MWRBRAD.

Lorblanchet, Michel, 1993. "Les Poissons" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 181–188, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Fish, deer motif(s).
Biblio, LMRAA.

Lorblanchet, Michel, 1993. "Le Support" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 69–80, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Cave morphology.
Biblio, LMRAA.

Lorblanchet, Michel, 1993. "Figuratif, non Figuratif, Abstrait" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 211–217, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4. Europe. Paleolithic cave art. Figurative, non-figurative, abstract motif(s).
Biblio, LMRAA.

Lorblanchet, Michel, 1993. "Les Tracés Indéterminés" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 235–241, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4. Europe. Paleolithic cave art. Indeterminate traces, digit (finger) traces motif(s).
Biblio, LMRAA.

Lorblanchet, Michel, 1993. "Pochoir et Soufflé" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 257–260, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4. Europe. Paleolithic cave art. Stencil and blown paintings.
Biblio, LMRAA.

Lorblanchet, Michel, 1993. "Finalités du Relevé" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 329–338, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4. Europe. Paleolithic cave art. Rock art studies. Survey.
Biblio, LMRAA.

Lorblanchet, Michel, 1993. "Les Conventions Graphiques" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 369–374, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4. Europe. Paleolithic cave art. Graphic conventions.
Biblio, LMRAA.

Lorblanchet, M., 1993. "Rock Art and Rivalry" in *International Newsletter on Rock Art*, (5): 10–11, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.
http://www.icomos.org/centre_documentation/inora/inora5/inora5.pdf (accessed on 22 April 2017). Europe. Rock art studies. Eurocentricity. Pleistocene (paleolithic) art. "However, it is probable that art appeared at various points on the globe at roughly the same moment, at the time of the Middle/Upper Pleistocene transition. The idea of "origin" and "diffusion" seems more and more obsolete. The linear evolution model for rock art (from simple to complex forms or the converse) is today in doubt virtually everywhere in the world."
LMRAA (PHOTO COPY).

Lorblanchet, M., 1993. "Payrignac. Grotte de Cougnac" in *Bilan Scientifique de la Region Midi-Pyrenees*, 1992, 99–100. Payrignac, Cougnac, Lot, France. Europe. Paleolithic art.
UVAP.

Lorblanchet, M., 1994. "Cougnac" in *International Newsletter on Rock Art*, (7): 6–7, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.
http://www.icomos.org/centre_documentation/inora/inora7/inora-7.pdf (accessed on 22 April 2017). Cougnac, Lot, France. Europe. Paleolithic cave paintings. Pigment analysis. Direct dating. Repainting (retouch).
LMRAA (PHOTO COPY).

Lorblanchet, M., 1994. "La Datation de l'Art Paleolithique" in *Bulletin de la Société des Études du Lot*, vol. 115: 161–182, Société des Études du Lot. Europe. Paleolithic art. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.
Abstract: "L'article expose les deux moyens de datation de l'art pariétal: interne (pigments, contenu, iconographie..) et externe (relations, recouvrements, comparaisons..). L'article se penche sur la datation directe (interne) et ses problèmes méthodologiques"
MWRBRAD, Refdoc.fr.

Lorblanchet, M., 1994. “Le Mode d’Utilisation des Sanctuaires Paleolithiques” in *Homenaje al Dr. Joaquín González Echegaray*, J.A. Lasheras, ed. Monografias 17, 235–251, Museo y Centro de Altamira, Santander, Spain. ISBN: 8474839939, 9788474839937.

Europe. Paleolithic art.

APGODQ.

Lorblanchet, M., 1994. “La Datation de l’Art Parietal Paleolithique” in *Bulletin de la Société des Etudes Littéraires, Scientifiques et Artistiques du Lot*, vol. 115(3): 161–182, Société des Études du Lot, ISSN: 0755-2483.

Quercy, Lot, France. Europe. Paleolithic art. Dating.

UVAP.

Lorblanchet, M., 1995. *Les Grottes Ornees de la Prehistoire. Nouveaux Regards*, 288 pgs, Editions Errance, Paris, France. ISBN: 2877721124, 9782877721127.

Portugal. Asturia, Cantabria, Basque Country, Spain. Pyrenees, Perigord, Poitou, Quercy, Rhone, France. Europe. Paleolithic cave art. Overview of Ice Age art.

Biblio, Meloyl, ARGODQ, LMRAA.

Lorblanchet, Michel, 1995 (December–January). “La Datation de l’Art Paleolithique. Etat de la Question (Juin 1995)” in *L’Art Prehistorique Les Dossiers de Archéologie*, (209): 18–19, Editions Faton, Dijon, France. ISSN: 1141-7137.

Europe. Paleolithic art. Dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

LMRAA, MWRBRAD.

Lorblanchet, M., 2000. “Les Mystères de la Grotte Mazet à Cougnac” in *Bulletin de la Société des Etudes du Lot*, vol. 121(4): 275–320, Société des Études du Lot.

Grotte Mazet a Cougnac, Lot, France. Europe. Paleolithic art.

RASNW3.

Lorblanchet, M., 2000 (September). “Les Dernieres Grottes Ornees de la Prehistoire” in *La Recherche, Hors Serie*, (334): 20–21.

Europe. Paleolithic art.

RASNW3.

Lorblanchet, M., 2001. *La Grotte de Pergouset (Saint-Gery, Lot). Un Sanctuaire Secret Paléolithique Documents d’Archeologie Francaise*, (85):182 pgs, Editions de la Maison des Sciences de l’Homme, Paris, France. ISBN-10: 2735108023 ISBN-13: 978-2735108022.

Grotte de Pergouset, Saint-Gery, Lot, France. Europe. Paleolithic art.

Abstract: “Étroite cavité inondée par les crues du Lot, la grotte de Pergouset, archétype du “sanctuaire secret”, est ornée de 153 gravures magdaléniennes. Dix années de fouilles et d’études pluridisciplinaires ont permis d’analyser les traces d’occupation conservées dans les limons et d’étudier les motifs pariétaux qui comptent, outre des représentations animales naturalistes, une douzaine de “monstres” et des figurations humaines, posant la question d’une mythologie des origines du monde.”

RASNW3, ABGODQ, Internet.

Lorblanchet, M., 2001. “Cabrerets. Pech Merle, Galerie du Combel” in *Service Regional de l’Archeologie, Bilan Scieintifique 2000, Midi-Pyrenees*, 102–103.

Cabrerets, Pech Merle, Combel, France. Europe. Paleolithic cave art.

RASNW3.

Lorblanchet, Michel, 2002. “De l’Art des Grottes a l’Art de Plein Air au Paleolithique” in *L’Art Paleolithique a l’Air Libre. Le Paysage Modifie par l’Image, Tautavel—Campome*, 7–9 October 1999, D. Sacchi, ed., 97–112, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Europe. Paleolithic. Cave art compared to open air art.
Internet, LMRAA.

Lorblanchet, M., 2003. “Des Griffades aux Traces Pariétaux” in *Le Colloque Griffades et Gravures Bulletin Préhistoire du Sud-Ouest*, vol. 10(2): 157–176, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

France. Europe. Paleolithic art. Abrasion, scuff mark.
APGODQ.

Lorblanchet, M., 2003. “Bref Aperçu Historique sur l’Identification des Griffades Animales et l’Interprétation de Leur Présence au Sein des Décors Pariétaux” in *Le Colloque Griffades et Gravures Bulletin Préhistoire du Sud-Ouest*, (2): 177–180, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

France. Europe. Paleolithic art. Scratch marks made by animals.
Refdoc.fr.

Lorblanchet, M., 2004. *L’Art Préhistorique du Quercy*, Loubatieres, Portet-sur-Garonne, France.

Quercy, France. Europe. Paleolithic art.
RASNW3.

Lorblanchet, M., 2004. *La Grotte Ornee des Fieus (Miers-Lot)*, Association Promosaf, Miers, France.

Grotte Fieus, Miers, Lot, France. Europe. Paleolithic art.
RASNW3.

Lorblanchet, Michel, 2006. *Les Origines de la Culture. Les Origines de l’Art*, 185 pgs, Pommier, Paris, France. ISBN-10: 2746502968 ISBN-13: 9782746502963.

Europe. Paleolithic art.
RASNW4, Internet.

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Roucadour, Quercy, France. Europe. Paleolithic cave art. Horse motif(s).
LMRAA, RASNW4.

Lorblanchet, Michel, 2009. “Les Hommes Blessés de l’Art Paleolithique” in *Hommages a Professor Jean Guilaine Archives d’Ecologie Préhistorique*, 415–426, Toulouse, France.

Europe. Paleolithic art. Wounded man motif(s).
APGODQ, RASNW4, Biblio.

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France. Europe. Lion, mammoth motif(s). Paleolithic art.
APGODQ.

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Quercy, France. Europe. Paleolithic art. Ritual traces. Bear claw marks. Hand rubbings, hammering impacts, phantom finger markings, striations.

Internet, LMRAA.

Lorblanchet, Michel, 2014. "Les Chevaux Ponctues de Pech-Merle ne sont pas des Chevaux de Cirque!" in *Melanges Alain Roussot Bulletin Préhistoire du Sud-Ouest*, vol. 22(1–2): 109–120, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Pech-Merle, Lot, France. Europe. Paleolithic art. Horse motif(s).

RASNWW.

Lorblanchet, Michel and Bariviéra, Guy, 2000. "La Grotte Ornee de Pergouset (Saint-Gery-Lot)" in *Bulletin Préhistoire du Sud-Ouest* vol. 7(2), Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Pergouset, Saint-Gery-Lot, Quercy, France. Europe. Paleolithic art. Magdalenian. Horse, ibex, reindeer, vulva motif(s).

Abstract: "Spread on more than 10 years, the collective and multidisciplinary study of the cave of Pergouset (Saint-Géry, Lot) in the Lot valley in Quercy, reveals that this narrow cave with a difficult access was a secret sanctuary reserved to very few people, during the Middle or Upper Magdalenian period. Its 153 rock engravings with mainly horses, ibex and reindeer, with three vulvae and a dozen monsters also, were probably linked to a creation mythology in which the cave itself played a symbolic central role."

Internet, APGODQ.

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PECH-MERLE, QUERCY, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTING, GRAVETTIAN. DIRECT DATING. SPOTTED HORSE MOTIF(S). Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

LMRAA (PHOTO COPY), MWRBRAD.

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Roucadour, France. Europe. Paleolithic art.

APGODQ, RASNW4.

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Grotte Maxet a Cougnac, Lot, France. Europe. Paleolithic art.

RASNW3.

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Bigourdane, Midi-Pyrenees, Lot, Saint-GeryFrance. Europe. Paleolithic cave art. Deer (cervid) motif(s).

APGODQ, LMRAA.

Lorblanchet, M., Labeau, M. and Vernet, J.-L., 1988. "Premiere Etude des Pigments des Grottes Ornees Quercinoises" in *Préhistoire Quercynoise* 3: 79–94.

Quercy, Lot, France. Europe. Paleolithic art. Pigment analysis.

UVAP.

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COUGNAC and PECH MERLE, QUERCY, FRANCE. EUROPE. Paleolithic art. Pigment analysis. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

LMRAA, MWRBRAD.

Lorblanchet, Michel and Lagasquie, Jean-Pierre, 1984. "Grotte du Moulin" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 499–500, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Moulin, Midi-Pyrenees, Saint-Cirq-Lapoppe, Lot, France. Europe. Paleolithic cave art. Bison motif(s).

APGODQ, LMRAA.

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Excabasses, Themines, Quercy, Lot, France. Europe. Paleolithic art.

APGODQ, Internet.

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Pech-Merle, Moulin-de-Laguenay, Grotte du Visage, Charente, Quercy, France. Europe. Paleolithic art. Hand, folded-over finger motif(s). Trauma (injury). Illness. Ethnography.

Internet, RASNWW.

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APGODQ, Biblio.

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Quercy, Lot, Tarn-et-Garonne, France. Europe. Mobiliary (portable) art. Paleolithic art. Chronology. Themes.

Biblio, LMRAA.

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Europe. Paleolithic art. Auroch, bison motif(s).

APGODQ.

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Abri Murat, Rocamadour, Quercy, Lot, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Feminine motif(s).

Abstract: "Three portable art works from abri Murat, a Magdalenian rock shelter near Rocamadour (Lot, France) are described and studied. They have been recently rediscovered in A. Niederlender's old collection. These small objects are an azilian pebble painted in red and engraved with notches and parallel incisions, a fragment of a cervidae shoulder

blade bearing three engraved ibex and a limestone pebble ornamented with a schematic female figure of Lalinde-Gömmersdorf type. These objects, easily integrated in Murat stratigraphy, which shows an evolution from the Magdalenian to the Azilian, emphasize the importance and richness of the site. Moreover, the authors draw up a final assessment of the female figures in Magdalenian art of the Quercy area (Southwest France)."

Internet. APGODQ.

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Chabot Cave, France. Europe. Paleolithic art.

ARP.

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La Vache, Ariège, France. Europe. Mobiliary (portable) art. Paleolithic. Magdalenian.

Internet.

Lucas, Claire, 2010–2011. "Les Décors Géométriques du Magdalénien Supérieur de la Grotte d'Isturitz (Pyrénées-Atlantiques): Une Place à Part dans l'Equipement?" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 260–261, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Grotte d'Isturitz, Pyrénées-Atlantiques, France. Europe. Paleolithic. Magdalenian. Mobiliary (portable) art. Geometric motif(s).

Abstract: "Presentaron al menos 39 piezas decoradas con diseños geométricos. El análisis tecnológico y estructural nos ha permitido poner en evidencia los principales criterios y conceptos que los magdalenienses han utilizado en la elaboración de estas piezas. Más allá de pocas variadas decoraciones, este corpus esta dominado por cuatros grupos de decoración. Estas decoraciones recurrentes fueron esencialmente realizadas sobre el borde de puntas de proyectil y de objetos reutilizados como útiles de uso intermediario, que parecen haber sido puntas en primer lugar. Podría se tratar de armas relativamente poco corrientes, por tipos seleccionados y sus dimensiones frecuentemente muy importantes. Así, las principales decoraciones geométricas parecen correlativas con una gama de objetos particular, que los confiere un sitio aparte en el equipo de los magdalenienses."

Dialnet.

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<http://paleo.revues.org/2128?lang=en> (accessed on 22 November 2012).

Isturitz, Atlantic Pyrenees, France, Europe. Mobiliary (portable) art. Paleolithic. Magdalenian.

Abstract: "Cet article présente les combinaisons de figures gravées sur les objets produits à partir de côtes du Magdalénien moyen d'Isturitz. Notre étude, menée dans le cadre d'un Master 2 recherche à l'Université de Paris 1, tend à préciser les principes théoriques qui régissent l'assemblage des représentations et le statut symbolique des objets. Au Magdalénien moyen, les côtes gravées de la grotte d'Isturitz (Pyrénées-Atlantiques) suggèrent des pratiques graphiques différenciées sur les lissoirs et les supports bruts. Les lissoirs ont essentiellement été ornés de véritables types de décors, reproduits sur plusieurs objets, et d'autres combinaisons impliquant une partition géométrique de l'espace graphique. À ces représentations très structurées, s'opposeraient les gravures diversifiées des supports bruts, qui ne proposent que peu de caractères communs. La même distinction peut être envisagée sur le matériel de Laugerie-Basse (Dordogne) et, éventuellement au-delà, dans l'ensemble du Magdalénien moyen du sud-ouest de la France, étant donnée la diffusion de certains types généralement associés à des supports assimilables aux lissoirs."

Biblio, Internet.

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Pyrenees. Cantabria. Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Geometric motif(s).
Academia.edu.

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https://www.academia.edu/12103504/Tipo-cronolog%C3%ADa_de_las_composiciones_geom%C3%A9tricas_magdalenienses_del_Pirineo_norte-occidental (accessed on 28 September 2015).

Northwestern Pyrenees, Southwestern France. Europe. Paleolithic art. Geometric composition. Typology. Chronology. Magdalenian.

Abstract: “Los objetos grabados con composiciones geométricas siempre fueron considerados como testimonios susceptibles de constituir buenos marcadores crono-culturales. Sin embargo, su atribución cronológica está limitada por la imprecisión de los contextos estratigráficos de la colecciones más importantes exhumadas durante excavaciones antiguas. A la luz de las precisiones crono-estratigráficas aportadas por las investigaciones recientes sobre yacimientos magdalenienses del Pirineo norte-occidental, debería ser posible aportar una resolución más precisa. Estos resultados nos han incitado a intentar un nuevo análisis tipo-cronológico del conjunto de los objetos grabados con composiciones geométricas del Pirineo norte-occidental. La constatación de las indicaciones crono-estratigráficas con las características de las composiciones y las asociaciones ha permitido delimitar mejor las distintas tradiciones gráficas y situar la mayoría de las composiciones geométricas en relación a las cuatro fases identificadas en el Magdaleniense del sur-oeste de Francia.”

Academia.edu.

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Cueva del Reguerillo, Provincia de Madrid, Spain. Europe. Paleolithic art.

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Dialnet.

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Cueva del Reguerillo, Spain. Europe. Paleolithic art.

Dialnet.

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Spain. Europe. Paleolithic art.

Dialnet.

Luís, Luís, 2009. "Rock Art as Land Art. A Diachronic View of the Côa Valley (N/E Portugal) Post-Palaeolithic Rock Art" in *Grabados Rupestres de la Fachada Atlántica Europea y Africana / Rock Carvings of the European and African Atlantic Façade*, Primitiva Bueno Ramirez, Rafael, Gonzalez Anton and Carmen del Arco Aguilar, eds. *British Archaeological Reports (BAR) International Series*, (S2043): 129–148, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407306193.

https://www.academia.edu/585667/Rock_Art_as_Land_Art_A_Diachronic_View_of_the_C%C3%B4a_Valley_NE_Portugal_Post-Palaeolithic_Rock_Art (accessed on 11 June 2017).

Coa Valley, northeast Portugal. Europe. Paleolithic. Holocene.

Abstract: "The Côa Valley Palaeolithic open air rock art was made public during the second half of the 1990s. The discovery of this first art of the light, only previously hinted by a few sites in the Iberian Peninsula, was announced amidst a controversy that had international repercussions. In the Côa Valley a battle was fought between the conservation of a unique heritage and the construction of a large hydroelectric project that was threatening it. Conservation won, due to the efforts of the Portuguese citizens and of the international scientific community. The site was classified as a National Monument in 1997 and as World Heritage the following year. The controversy and modern recognition of this rock art ensemble was mainly caused by its Palaeolithic cycle. However, as surveys continued it was clear that in the same sites, and sometimes in the same panels, there were rock art motifs from other phases than the Palaeolithic. The Côa Valley as today one of the longest rock art cycles. Over 800 engraved panels are grouped in more than 40 sites, along the last 12 miles of the River Côa, and around its confluence with River Douro. Beginning in the Upper Palaeolithic, regional artistic practice continued through out post-glacial phases. It comprises examples of sub-schematic and schematic motifs of the first agriculturalists, an ichnographically rich Iron Age rock art, ending in an historic phase, when it was produced mainly by millers, between the 17th century and the 1950s. Basing our analysis in its natural context, we shall present here the general features of this vast ensemble of Holocene rock art, in the context of the populations that produced and used it."

Internet, Academia.edu.

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Ribeira de Piscos, Vale do Coa, Portugal. Europe. Paleolithic art. Archaeological context.

Biblio.

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Internet

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Coa Valley, Portugal. Europe. Pleistocene (paleolithic).

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Segries, Moustiers-Saint-Marie, Bassin du Verdon, Basses-Alpes, France. Europe. Bison motif(s). Paleolithic art. LMRAA.

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LMRAA, Biblio.

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Europe. Paleolithic art. Aurignacian. Gravettian. Solutrian. Magdalenian. Epigravettian

LMRAA.

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World. Upper Paleolithic. Middle Stone Age. Neanderthal. Tool making. Emergence of symbolic thought.

LMRAA.

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Europe. Paleolithic art. Human characteristics motif(s).

ARP.

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ARP, BARAS.

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Europe. Paleolithic art.

ARP.

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ARP.

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ARP, BARAS.

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ARP.

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Europe. Paleolithic art. Psychology.

ARP.

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Europe. Paleolithic art. Venus motif(s).

ARP, Biblio.

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Europe. Paleolithic art. Hand, finger, digital mutilation motif(s).

ARP.

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ARP, Persee.

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La Marche, Commune de Lussac-les-Châteaux, Vienne, France. Europe. Paleolithic art. Mobiliary (portable) rock art. Magdalenian. Engraved bone.

ARP, Persee.

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Lwoff, Stéphane, 1957. "Iconographie Humaine et Animale du Magdalénien III Grotte de La Marche. Commune de Lussac-les-Châteaux (Vienne)" in *Bulletin de la Société Préhistorique Française* 54(10): 622–633, Société Préhistorique Française, Paris, France. eISSN: 1760-7361. http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1957_num_54_10_8072 (accessed on 15 October 2011).

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Persee.

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doi:10.1126/science.38.990.881.

France, Europe. Paleolithic art.

Internet.

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France. Spain. Europe. Paleolithic Cave Art.

LMRAA.

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Klein Kliphuis, Western Cape, South Africa. Engraved ochre. Paleolithic art.

RASNW4.

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http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1399/1468 (accessed on 2 December 2011).

Cantabria, Spain. Europe. Paleolithic art. Animal motif(s).

Abstract: "Los estudios zootécnicos de las pinturas rupestres no son, desde luego, abundantes en España. Sin embargo, se presenta el fenómeno paradójico de que la mayoría de los libros dedicados a zootecnia y etnología dedican amplios capítulos a tratar temas prehistóricos y a seguir la trayectoria evolutiva de las especies que aparecen en las pinturas de las estaciones más célebres de Europa."

Internet.

Madariaga de la Campa, Benito, 1978. "Reflexiones sobre la Aportación de la Fauna al Estudio del Arte Rupestre Paleolítico Cantábrico" in *Curso de Arte Rupestre Paleolítico*, 141–156, Universidad Internacional Menéndez Pelayo: Universidad de Zaragoza, ISBN: 84-600-1177-1.

Cantabria, Spain. Europe. Paleolithic art. Animals.

Dialnet.

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Altamira, Santander, Spain. Europe. Marcelino Sanz de Sautuola. Biography. Paleolithic art. *Dialnet*.

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Madriaga de la Campa, B., 2004. *Marcelino Sanz de Sautuola y la Cueva de Altamira*, Instituto por Investigaciones Prehistoricas de Santander, Santander, Spain.

Altamira, Santander, Spain. Europe. Marcelino Sanz de Sautuola. Paleolithic art. History of research. *RASNW3*.

Madariaga de la Campa, Benito, 2006. "Consideraciones sobre los Caracteres Morfológicos en las Pinturas Animales del Paleolítico" in *Miscelánea en Homenaje a Victoria Cabrera, José Manuel Maillo y Enrique Baquedano*, eds. *Zona Arqueológica*, vol. 7(2): 25–30, Comunidad de Madrid: Museo Arqueológico Regional.

Europe. Paleolithic art. Animal motif(s). *Dialnet*.

Madariaga de la Campa, Benito, 2014. *Vida y Muerte en la Cueva de Altamira (Cantabria)*, 60 pgs, Conserjería de Cultura, Turismo y Deporte del Gobierno de Cantabria, Santander, Spain. ISBN 978-84-614-3512-8.

Altamira, Santander, Cantabria, Spain. Europe. Paleolithic art. *RASNWV*.

Maida, Gianpiero di, García-Diez, Marcos, Pastoors, Andreas and Terberger, Thomas, 2018 (February 9). "Palaeolithic Art at Grotta di Cala dei Genovesi, Sicily: A New Chronology for Mobiliary and Parietal Depictions" in *Antiquity* 92: 38–55, Antiquity Publications, Ltd., ISSN 0003-598X, 1745-1744.

Grotta di Cala dei Genovesi, Island of Levanzo, Sicily, Italy. Europe. Paleolithic art. Chronology. Parietal and mobiliary (portable) art.

Abstract: "Unusually for a Palaeolithic cave, the Grotta di Cala dei Genovesi on the island of Levanzo, off the west coast of Sicily, Italy, has yielded evidence of both parietal and mobiliary art. Developments in dating techniques since the excavations of the 1950s now allow the age of the mobiliary art—an engraved aurochs—to be determined. At the same time, stylistic comparison of the parietal art at Grotta di Cala dei Genovesi with other broadly contemporaneous sites that demonstrate well-documented cave art allows a relative chronology to be proposed. The two methods taken together enable a direct chronological comparison to be made between the production of parietal and mobiliary art at this important cave site."

Internet.

Maillard, Federico, 2014. "Har Karkom nel Paleolitico (Negev, Israele)" in *Bollettino del Centro Camuno di Studi Preistorici* 37–38: 55–93, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISSN: 0577-2168.

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Har Karkom, Negev Desert, Israel. Mideast Paleolithic period. Archaeological context.

Abstract: "Report of the recent acquisitions on the Palaeolithic remains at Har Karkom in the Israeli Negev where over 230 Palaeolithic sites have been analysed. Variation on the density of sites per period may be related to climatic fluctuations. The typological sequence of the lithic industry of the different periods, relying on over 230 sites, is particularly relevant for the study of the Early Stone age in the Near East."

Biblio, Internet.

Maillard, Ida, 2009. "Har Karkom Proto-Arte Agli Albori del Paleolitico Superiore" in *Making History of Prehistory: The Role of Rock Art, Papers/Produrre Storia dalla Preistoria: Il Ruolo dell'Arte Rupestre, Pre-Atti del XXIII Valcamonica Symposium (Capo di Ponte, 28 Ottobre–2 Novembre 2009)*, 215–224, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISBN: 88-86621-33-7.

<http://www.ccsip.it/web/INFOCCSP/VCS%20storico/vcs2009pdf/MaillardIda.pdf> (accessed on 4 July 2015).

Har Karkom, Negev Desert, Israel. Middle East. Paleolithic. Rock features: Manuports. Anthropomorphic flint pillars.

Abstract: "Har Karkom: proto-art at the very early Upper Palaeolithic Har Karkom was in ancient times a holy mountain in the Negev desert (Israel), along the millenary way of human migration between Africa and Asia. Numerous campsites characterized by transitional flint industry between late Middle Palaeolithic and early Upper Palaeolithic (called "Karkomian") are located in the Eastern part of Har Karkom plateau, facing a small valley (site HK/86b), where a ceremonial site was built up in ancient times by the Karkomian people: the Palaeolithic "Sanctuary". The site is characterized by a group of standing pillars, made by natural flint nodules of 50–120 cm, that resemble anthropo-zoomorphic figures or anatomical parts of the human body. All around there are stone alignments, associated to Karkomian flint industry. Collections of "figurines", small flint stones (about 10–20 cm length) with anthropo-zoomorphic shapes, in part roughly retouched to evidence some anatomical parts, were found in living campsites and in the ceremonial site. The pillars are the physical representation of gods, or ancestors, and the alignments are related to ancient rituals. The collections of figurines are witness of proto-art, where the search of stones with natural shapes introduces or is contemporaneous to a true expressionistic attempt, and the flint retouching is no more finalized to implement production, but rather implies the presence of a symbolic idea. With the term "art" or "proto-art" we do not refer to mere achievement of beauty or aesthetic harmony, but rather the capability to assign to a defined shape a symbolic significance, thus to create an universal language. The Palaeolithic Sanctuary is so far the most ancient ceremonial site in the world, where manifestations of art, or protoart, imply expression of conceptual ideas and capability to create symbols of spirituality by people living at the very early Upper Palaeolithic period."

LMRAA, Internet.

Malafouris, Lambros, 2007. "Chapter 21: Before and Beyond Representation: Towards and Enactive Conception of the Palaeolithic Image" in *Image and Imagination: A Global Prehistory of Figurative Representation*, L. Morley and C. Renfrew, eds. McDonald Institute Monographs, 287–300, The McDonald Institute for Archaeological Research, ISBN-10: 190293748 ISBN-13: 978-1902937489.

Europe. Paleolithic art. Perception. Image and representation. Animal motif(s). Profile, outline, canonical perspective.

LMRAA.

Malaurant, Philippe, Brunet, Jacques, Lacanette, Delphine and Caltagirone, Jean-Paul, 2005. "Apport de la Modélisation Numérique à la Compréhension de l'Etat des Parois de Grottes Préhistoriques. Premiers résultats à Lascaux" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 60: 53–59, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Lascaux, Dordogne, France. Europe. Paleolithic art. Numerical modeling.

DialNet.

Malaurant, Philippe, Lastennet, Roland and Brunet, Jacques, 2006. "Une Grotte sous Influence. L'Environnement Hydrogéologique et Climatique" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. Monumental: Revue Scientifique et Technique des Monuments Historiques, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Hydrology. Climatology.

Internet.

Mallo Viesca, Manuel and Suarez Diaz-Estebanez, J.M., 1972–1973. "Las Pinturas de las Cuevas de La Riera y de Balmori" in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 23–24: 19–37, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1840/1896 (accessed on 2 December 2011).

Cuevas de La Riera y de Balmori, Asturias, Spain. Europe. Paleolithic art.

Abstract: "En el oriente asturiano, concejo de Llanes, una zona pródiga en yacimientos prehistóricos (recuédense Cueto de la Mina, Tres Calabres, Bricia, Fonfría, Arnero, etc.), están las cuevas de La Riera y de Balmori, ya conocidas en cuanto a su habitabilidad por el hombre paleolítico, pero no estudiadas en lo referente a sus pinturas."

Internet.

Malotki, Ekkehart, 2012 (November). "Early Rock Art at the Upper Sand Island Site near Bluff, Utah, United States: Addenda et Corrigenda" in *Rock Art Research* 29(2): 234–238, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Upper Sand Island Site near Bluff, Utah, United States. North America. Paleolithic art. Mammoth motif(s). Pleistocene - Holocene Transition (PHT). Clovis points.

LMRAA.

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https://www.academia.edu/31818698/2017_The_Good_the_Bad_and_the_Ugly_Claims_for_Proboscidean_Depictions_in_North_American_Parietal_and_Mobiliary_Art (accessed on 26 May 2017).

United States. North America. Mammoth motif(s). Paleoart. Multi media, multiple locations. Pleistocene. Paleolithic.

Musnaz. Academia.edu.

Malotki, Ekkehart and McIntosh, Peter, 2015. *Paleoamericans, Pleistocene Terraces and Petroglyphs: The Case for Ice Age Mammoth Depictions at Upper Sand Island, Utah, USA Unpublished manuscript*, 15 pgs.

https://www.academia.edu/12112233/2015_Paleoamericans_Pleistocene Terraces_and_Petroglyphs_the_case_for_Ice_Age_mammoth_depictions_at_Upper_Sand_Island_Utah_USA_with_Peter_McIntosh (accessed on 26 May 2017).

Upper Sand Island, San Juan River, Bluff, Utah, southwest United States. North America. Mammoth motif(s). Paleoart. Pleistocene. Paleolithic.

Musnaz. *Academia.edu*.

Malotki, Ekkehart, Vandenberghe, Dimitri and Mees, Florias, 2014 (Fall). “The Significance of Upper Sand Island Depictions” in *Blue Mountain Shadows: The Magazine of San Juan County History*, vol. 50: 24–28.

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Upper Sand Island, San Juan River, Bluff, Utah, southwest United States. North America. Mammoth depiction motif(s). Paleoart. See Academia.edu for author’s manuscript of the Blue Mountain Shadows publication. Pleistocene. Paleolithic.

Musnaz.

Malpelo García, Belén, 2010. “La Lastrilla” in *Las Cuevas con Arte Paleolítico en Cantabria, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords.*, 335–338, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

La Lastrilla, Cantabria, Spain. Europe. Paleolithic art.

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Malvesin-Fabre, G., Nougier, L.-R. and Robert, R., 1953. “L’Occupation Magdalénienne de la Grotte de Bedeilhac (Ariege) et Decouverte d’un Nouveau Gisement dans la Galerie Vidal” in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 8: 20–48, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Bedeilhac, Ariege, France. Europe. Paleolithic art.

UVAP.

Malye, L., 2003 (March 18). “Lascaux en Peril” in *Le Point*, (1593): 102–105.

Lascaux, Dordogne, France. Europe. Paleolithic art.

RASNW3,

Man-Estier, Elena, 2009. “Bear Images and Symbols in Prehistoric Art” in *American Indian Rock Art*, Farmington, NM, vol. 35: 237–246, American Rock Art Research Association, Tucson, Arizona. ISBN: 978-0-976121-6-9.

France. Europe. World. Bear motif(s). Paleolithic art. Naturalistic approach.

LMRAA.

Man-Estier, Elena, 2009. *Les Ursides au Naturel et au Figure Pendant le Prehistoire These du Doctorat*, 801 pgs, Museum National d’Histoire Naturelle, Paris, France.

Europe. Paleolithic art. Bear motif(s). With CDROM.

Abstract: “Rarely represented in the Paleolithic pictures, bears are yet one of the animal most similar to humans, because of their anatomy, ethology and stature. Beyond the requisite inventory of Upper Paleolithic bear representations, our work fits in the animalistic and naturalistic approach to the study of animals in prehistoric art, particularly developed for the National Museum of Natural History, France. For this we have studied and analyzed about 200 figures of rock art and portable art from all Europe. We also have made comparisons with rock art from Holocene times (from Asia, Northern Europe and U.S.A.). This work conducted to find broad outlines of similarities, sometimes through time and space. They bear “identification keys”, that we have determined as a mean to identify the animal: massivity, roundness, head and ear shapes. We have also been interested in the realism of the representations as well as their thematic, topographic and archeological context. More generally, we have wondered about the allegoric value possibly carried by the image. We now consider that some bear images may have carried such a sense but nothing can testimony of a specific spiritual or cultural role of the bear in the human cultures from Upper Paleolithic.”

RASNW4, Internet.

Man-Estier, Elena, 2011. *Les Ursides au Naturel et au Figure Pendant le Prehistoire Etudes et Recherches Archeologiques de l'Universite de Liege, (ERAUL)*, Vol. 127: 120 pgs, Museum National d'Histoire Naturelle, Paris, France. ISBN: 978-2-930495-13-2.

Europe. Paleolithic art. Bear motif(s).

Biblio, RASNWV.

Man-Estier, Elena and Paillet, Patrick, 2013. "Réflexions sur le Réalisme et le Naturalisme dans l'Art Préhistorique. L'Exemple de l'Ours" in *Expressions esthétiques et comportements techniques au Paléolithique/Aesthetic Expressions and Technical Behaviours in the Palaeolithic Age, International Union of Prehistoric and Protohistoric Sciences, Proceedings of the XVI World Congress (Florinopolis, 4–10 September 2011)*, Vol. 3, Proceedings of Sessions 36 and 37, Marc Groenen, ed. British Archaeologica Reports International Series, (S2496): 73–86, Archaeopress, Oxford, England. ISBN: 978-1-4073-1112-8.

https://www.academia.edu/22913564/R%C3%A9flexions_sur_le_r%C3%A9alisme_et_le_naturalisme_dans_l_art_pr%C3%A9historique._Lexemple_de_lours (accessed on 11 March 2016).

Europe. Paleolithic art. Realism. Naturalism. Bear motif(s).

Abstract: "Concepts of realism and naturalism are indistinctly used to describe and qualify prehistoric figurative representations, in particular animalistic. According to the authors, these terms however recover extremely different meanings. Our general thinking is nourished of modern or contemporary examples borrowed from the literature and the visual arts. It is aimed towards the deep sense of these two concepts which finally appear different and at the same time complementary. Based on the figuration of the bear in parietal and portable palaeolithic art, the authors reveal the codes of representation called "identification keys". These conventional attributes serve the expression of essence, i.e. the nature of the subject removed from its useless details. Realism is elsewhere, in the more or less faithful or disguised copy of the reality. It is incarnated in isolated detail or in accumulations of anatomical, physiological or ethnologic information whose expressive treatment shows a great variability."

Internet.

Mangin, Alain and Andrieux, Claude, 1984. "Conditions Hydrogeologiques et Climatiques d'Environnement des Oeuvres Parietales Prehistoriques" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 53–56, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

France. Europe. Paleolithic cave art. Hydrology. Climate.

LMRAA.

Mangin, A. and Andrieux, C., 1989. "Le Karst Milieu Conservatoire des Oeuvres Prehistoriques Problemes Poses par leur Conservation" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 171–178*, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Natural degradation of caves.

LMRAA.

Mania, Dietrich and Mania, Ursula, 1988 (November). "Deliberate Engravings on Bone Artefacts of Homo Erectus" in *Rock Art Research* 5(2): 91–107, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

BILZINGSLEBEN, GERMANY. EUROPE. Mobiliary (portable) art. Engravings on human bone. Middle pleistocene (paleolithic) cave art. WITH COMMENTS BY: PAUL G. BAHN, ROBERT G. BEDNARIK, IAIN DAVIDSON, WHITNEY DAVIS, ALEXANDER GALLUS, and JOHN HALVERSON. REPLY BY AUTHORS. FURTHER COMMENTS BY: PHILLIP J. HARGOOD and ROBERT G. BEDNARIK with REPLY BY AUTHOR in RAR, VOL. 6 NO. 2, 1989. IAIN DAVIDSON in RAR, VOL. 7, NO. 1, 1990.

FURTHER REPLY BYAUTHOR in RAR VOL. 7 NO. 2, 1990. FURTHER COMMENTS BY: ALEXANDER MARSHACK in RAR, VOL. 8 NO. 1, 1991.

LMRAA, RCSL.

Marchais, P., 1972. "Le Mystère des Grottes à Peintures Préhistoriques" in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (22): 52–67, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Paleolithic art.

Internet.

Marean, C. et al., 2007. "Early Human Use of Marine Resources and Pigment in South Africa during the Middle Pleistocene" in *Nature* 449: 905–908.

Pinnacle Point, South Africa. Middle Pleistocene (paleolithic). Scraped pigments dating to 164,000 BP.

RASNW4.

Margival, F., 1959. "Historire des Techniques de la Peinture. Pigments et Peintures dans l'Antiquite Prehistorique" in *Peinture, Pigments, Vernis*, vol. 35: 521–528.

Europe. Paleolithic art. Pigment.

Biblio.

Maringer, Johannes, 1960. *The Gods of Prehistoric Man. A Complete and Engrossing Picture of the Spiritual Live and Religious Practices of Stone Age Man*, 294 pgs, Alfred A. Knopf, New York, New York.

Spain. France. Germany. Europe. Paleolithic art. Prehistoric art. Early religion. Bear cult. Spiritual life.

Abstract: "This rich and fascinating book brings together for the general reader all we know about the beliefs, rituals, uses of magic, and religious practices of Stone Age man. Archaeology abounds with books about Man's material culture; but here we discover some of the secrets of his mind and soul. Dr. Maringer is able to show that even as early as the time of the Neanderthal, primitive man was capable of spiritual expression — that he had a soul, as it were, and was therefore well over the line dividing us from animals. Evidence of the beliefs of prehistoric man has been found in burials as well as in settlement sites, in the dark interiors of caves as well as in the boggy depths of glacial lakes; it ranges from magnificent works of art to crudely worked idols, from monumental structures whose history taxes our imagination to tiny cult objects whose primitivity cannot but deeply move us. The author interprets these finds in chronological order. From traces of the cave-bear cult and the cult of the dead in the burial remains of the Lower Paleolithic, he proceeds to the hunters' art of the Upper Paleolithic and its curious cult of female "deities." He then examines the evidence of the reindeer hunters' religious practices in the Mesolithic and its forceful ancestor worship. With his interpretation of what material witnesses we have of the Neolithic peasants' religious practices, Dr. Maringer brings his account up to the threshold of historic times. No reader will lay this book down without feeling that his understanding of man's earliest history has been permanently enriched."

Internet, LMRAA.

Mark, Robert K. and Newman, Evelyn B., 1987 (July). "Some Observations on Rock Art Conservation in Spain" in *Bay Area Rock Art News* V(I): 6–7, Bay Area Rock Art Research Association, San Francisco, California.

CANTABRIA, SPAIN. EUROPE. PALEOLITHIC CAVE PAINTINGS. CONSERVATION AND PRESERVATION.

LMRAA.

Marquet, J.-C. and Lorblanchet, M., 2000. "Le "Masque" Moussterien de la Roche-Cotard, Langeais (Indre-et-Loire)" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 12: 325–338, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_2000_num_12_1_1605 (accessed on 19 November 2011).

Roche-Cotard, Langeais, Indre-et-Loire, France. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: "The mousterian «mask» of La Roche-Cotard site, Langeais (Indre-et-Loire, France). La Roche-Cotard site has been discovered at the beginning of the century but the mousterian level (La Roche-Cotard II) in front of the opening of the cave (La Roche-Cotard) has only been known for 25 years. This inhabited level has given a very particular object indubitably prepared by man with a flint having a natural pipe in which was placed a bone splinter. This object which looks like a human or animal face is an exceptional sign of the slow advance towards the birth of figurative art."

RASNW3. Persee.

Marquet, J.-C. and Lorblanchet, M., 2003. "A Neanderthal Face? The Proto-figurine from La Roche-Cotard, Langeais (Indre-et-Loire, France)" in *Antiquity* 77: 661–670, Antiquity Publications, ISSN: 0003-598X, 1745-1744.

Roche-Cotard, Langeais, Indre-et-Loire, France. Europe. Paleolithic art. Figurine. Depiction of a Neanderthal face?

RASNW3.

Marquet, J.-C., Lorblanchet, M., Egels, Y., Esquerre-Pourtere, J. and Hesse, M.-S., 2014. "Les Productions a Caractere Symbolique du Site Mousterien de La Roche-Cotard a Langeais (Indre-et-Loire, France) dans leur Context Geologique" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 25: 169–194, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<https://paleo.revues.org/2780> (accessed on 1 May 2016).

La Roche-Cotard a Langeais, Indre-et-Loire, France, Europe. Paleolithic art. Mousterien. Finger fluting motif(s). Neanderthal.

Abstract: "La Roche-Cotard site is located on the right side of the Loire valley, about 20 km down-river from Tours. The site, uncovered in 1846, following the extraction of materials, was excavated in 1912. Research was taken up again from 1975 to 1978, then from 2008 onwards. The first reprise of excavations in 1975 allowed for the discovery, at the entrance of a cave on a beach of the Loire on which Neanderthals have made fire, of stone tools and a proto-figurine that was named by M. Lorblanchet the "Mask of La Roche-Cotard" (Marquet & Lorblanchet, 2000, 2003). A very low shelter was also discovered, which contains some stone tools and a layout of blocks on the ground. The second reprise of excavations in 2008 allowed for the discovery of a small cave-shelter filled with sediments, presenting also indications of occupation by Neanderthals; but above all it enabled further work on the inside of the main cavity. Deeper examination of the cave walls, carried out by J.-C. Marquet, with the support of M. Lorblanchet, P. Paillet and E. Man-Estier, allowed for the recognition of three panels of finger flutings and a panel of point-marks. These marks are visible due to the removal of matter (by hand or with the aid of an instrument giving the same type of marks) on the weathered « tuffeau chalk » wall, recovered by a thin film of silty clay. On one of the panels can be observed a circular representation, on the other two, sets of parallel markings, organized and rhythmic. Four red ochre stains were also discovered. Geometric, granulometric and morphologic studies of the deposits, as well as 14C datings of bones and datings of sediments through the OSL method, show that following the occupation by Neanderthals, the entrance to the cave was blotted out and was only reopened in 1846, or even in 1912. No direct dating of the markings is possible. However, their localized weathering, datings of bones and sediments found just in front of the panels and naturally the closure of the cave's entrance after the occupation by Neanderthals allows us to rule out the possibility of a recent age. Mask, markings and traces of painting in a cavity inaccessible to Homo sapiens until 1846, geometry of deposits, all add to the great interest in La Roche-Cotard site, at the very moment when we reconsider seriously the question of the competences of the Neanderthals."

Biblio, Internet, RASNWV.

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<http://dialnet.unirioja.es/servlet/articulo?codigo=870929> (accessed on 1 December 2011).

Cueva de Nerja y Cueva de La Pileta, Malaga, Spain. Europe. Paleolithic art. Direct dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

Abstract: “En el presente artículo abordamos de manera específica las dataciones numéricas obtenidas de los lienzos rupestres de dos cavidades malagueñas: Cueva de Nerja y Cueva de La Pileta. Asimismo, explicamos las implicaciones formales, estilísticas y cronológicas que los resultados de las mismas ofrecen para el conjunto del arte rupestre paleolítico andaluz y, más concretamente, de Málaga.”

Dialnet, MWRBRAD.

Márquez Alcántara, Ana María and Sanchidrián Torti, José Luis, 2006. “Revisión del Arte Prehistórico de Cueva de la Victoria (Rincón de la Victoria, Málaga)” in *Actas del Congreso de Arte Rupestre Esquemático en la Península Ibérica: Comarca de los Vélez*, 5–7 de Mayo 2004, Almería, Julián Martínez García; Mauro Severo Hernández Pérez, eds., 417–420, Librería Portico, Zaragoza, Spain. ISBN: 84-611-2821-4.

Cueva de la Victoria, Rincón de la Victoria, Málaga, Andalucía, Spain. Europe. Paleolithic art. Schematic rock art. Cultural resource management. Conservation and preservation.

Dialnet, LMRAA.

Marshack, A., 1964. “Lunar Notations on Upper Paleolithic Remains” in *Science* 184: 28–46, American Association for the Advancement of Science (AAAS), Washington, D.C. ISSN: 0036-8075 (print), 1095-9203 (online).

EUROPE. UPPER PALEOLITHIC. LUNAR.

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Italy. Europe. Paleolithic art. Mobiliary (portable) art.

IIA.

Marshack, A., 1970. “Le Baton de Commandement de Montgaudier (Charente). Reexamen un Microscope et Interpretation Nouvelle” in *L’Anthropologie* 74: 321–352, Masson, Paris, France. ISSN: 0003-5521.

Montgaudier, Charente, France. Europe. Paleolithic art. Mobiliary (portable) art.

IIA.

Marshack, A., 1970. *Notations dans les Gravures du Paleolithique Superieur Publications de l’institut de Préhistoire de l’Université de Bordeaux, Memoire No. 8*, 132 pgs, Imprimeries Delmas, Bordeaux, France.

France. Europe. Paleolithic art. Mobiliary (portable) art. Notation.

Abstract: “Aurignacien et Périgordien (plaquette en os de l’Abri Lartet - notation & nature de l’observatoire lunaire - plaquette en os de l’Abri Blanchard - galet de la Barma-Grande) - Magdalénien (petit bâton de la Grotte du Placard - os d’aigle de la Grotte du Placard - baton au renard de la Grotte du Placard). / “L’Auteur soumet à une étude systématique certains objets gravés du Musée des antiquités nationales, datant de l’Aurignaco-Périgordien & du Magdalénien. La méthode comporte l’analyse au microscope, qui permet de déterminer le groupement & la séquence des marques, & la comparaison avec le modèle lunaire, qui permet d’en proposer une interprétation. L’auteur conclut à l’existence d’une tradition ancienne, dont la complexité s’accroît à la fin du Paléolithique supérieur.”

IIA, Internet.

Marshack, A., 1972. “Upper Paleolithic Notation and Symbol” in *Science* 178: 817–832, American Association for the Advancement of Science (AAAS), Washington, D.C. ISSN: 0036-8075 (print), 1095-9203 (online).

EUROPE. UPPER PALEOLITHIC. SYMBOL. NOTATION.

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Europe. Upper Paleolithic art. Mobiliary (portable) art.

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EUROPE. UPPER PALEOLITHIC. ORIGINS OF LANGUAGE. MULTIPLE ZIZAG AND ARC MOTIF(S). NEANDERTHAL SYMBOLISM.

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Marshack, A., 1977. "The Meander as a System: The Analysis and Recognition of Units in Upper Paleolithic Compositions" in *Form in Indigenous Art: Schematisation in the Art of Aboriginal Australia and Prehistoric Europe*, Peter J. Ucko, ed., 286–317, Australian Institute of Aboriginal Studies, Canberra, Australia.

EUROPE. PALEOLITHIC CAVE ART. MEANDER MOTIF(S).

LMRAA, BIBLIO, PRANSA.

Marshack, A., 1979. "Upper Paleolithic Symbol Systems of the Russian Plain: Cognitive and Comparative Analysis" in *Current Anthropology* 20: 271–311, 604–608, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

Russia. Europe. Paleolithic art. Symbol systems.

IIA.

Marshack, A., 1981. "On Palaeolithic Ochre and the Early Uses of Color and Symbol" in *Current Anthropology* 22: 274–282, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

Europe. Paleolithic art. Ochre pigment. Use of color and symbol.

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Europe. Paleolithic art. Research methodology.

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Europe. Paleolithic art. Ritual. Comments by: JOHN CLEGG, PAUL FAUSTICH, ROBERT LAYTON, DAVID R. MOORE, CLEMENT MEIGHAN, and JACK STEINBRING. Further comments by: MICHAEL LORBLANCHET, BRIGITTE and GIES DELLUC, and ANN SIEVEKING with Reply by author in RAR VOL. 3 NO. 1, 1986. FURTHER COMMENTS BY JEAN CLOTTE with Reply by author in RAR VOL. 3 NO. 2, 1986.

LMRAA, RASESAL.

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Europe. Paleolithic art. Mousterian. Symbolic thought. Problem-solving. Neanderthal.

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Europe. Paleolithic art. Female motif(s). Style.

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UVAP.

Martin, Dr. Henri, 1927. "Manifestations Artistiques Solutreennes dans la Vallee du Roc" in *I.P.E.K. (Jahrbuch fur Praehistorische und Ethnographische Kunst)*, 113–119, Walter de Gruyter & Co, ISSN: 0075-0468.

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ARP.

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ARP.

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ARP.

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ARP, Persee.

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Roc, Charente, France. Europe. Paleolithic art. Rock feature: sculpted panel. Bird motif(s). Includes 1 figure.

ARP.

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ARP.

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Mediterranean. Europe. Ibex motif(s). Paleolithic art.

Abstract: "From the figurative theme of the Ibex in the Paleolithic Art of caverns and movable pieces of European Mediterranean space, a dual line of inquiry is followed: to mark the way in which the Ibex integrates a possible ornamental device and to conduct a detailed technical stylistic analysis. The study developed in six chapters makes the inventory of the body, the zoology, the descriptive analysis in the context of the figures, the synthesis, the comparative analysis among Mediterranean sites, extended with a sample group of caves outside of Mediterranean space, and a chrono-cultural comparison with relative and absolute dating. The aurignaco-gravettian naturalism goes back to the Magdalenian on figures in smaller size. An artistic current of stylisation of the Ibex exists incontestably in the Solutrean which from the Mediterranean circulates in Quercy and Charente and more discretely in the west. The facts show in a manifest fashion an intentionality of the rock wall repartition of the Ibex figure, confirming the structural planning of the cavern space that vary in each cave as a function of socio-cultural and environmental choices which do not implicate an unique sense to its image."

RASNW4.

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Mediterranean. Europe. Paleolithic art. Ibex motif(s).

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Grotte du Colombier, Ardeche, France. Europe. Paleolithic art. Saiga (red deer, ungulate) motif(s).
RASNWV.

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Grotte de Gouy, Haute-Normandie, Seine Maritime, France. Europe. Paleolithic cave art. Horse, parallel lines, bovid motif(s).
UVAP, LMRAA.

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Europe. Paleolithic cave art. Drawing, painting, engraving.
Biblio, LMRAA.

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Europe. Paleolithic cave art. Drawing, Pigment analysis.
Biblio, LMRAA.

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Europe. Paleolithic cave art. Transparent coverings, film, calcite.
Biblio, LMRAA.

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RASNW3.

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Les Pedroses cave, Ribadesella, Ribadesella, Asturias, Spain. Europe. Upper Paleolithic art. Lower Magdalenian. History of research. Chronology. New findings.

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Roccia n. 34, Luine, Darfo-Boario Terme, Italy. Europe. Zoomorph motif(s). Paleolithic. Chronology.

Abstract: ““Proto-Camune” rock engravings of Darfo-Boario Terme: review and hypothesis about the palaeolithic chronology of the animal figure on the rock n. 34 at Luine - The Authors present the results of the review of some “protocamune” animal rock engravings in the Luine area (Darfo-Boario Terme). The engravings of rock n. 6C and 6D show some important incoherences with the documentation known in the palethnological literature. The engraving of rock n. 34, handed on as a deer, is interpreted by the Authors as an horse; the stylistic and morphological analysis of this figure and some comparisons with French and Italian evidences permit the hypothesis of a palaeolithic chronology of this animal engraving.”

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Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Gravettian. Hand, animal, sign motif(s). Paleolithic art.

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Abstract: “The aim for this paper is to analyze and publish for the first time the marks revealed on the ivory pendant from the Middle Magdalenian level of the Cave of Abauntz. The iterative series of multiples of seven (series of 14 marks) would suggest us the classical interpretation on “lunar calendars” by Marshack. Similar artefacts from our excavations, previously published just in a slight way, are also analysed in this paper: the shard from Chaves cave and two other items from Abauntz: a rib with 7 marks and a pendant manufactured out on a hyoid bonewith two series consisting of 13/14 marks. It is quite exceptional the iterative series of multiples compounds of 7 over other 4 pendants made on hyoid bones dated on the Magdalenian Cantabrian Period: two of them from La Güelga and the other two from Tito Bustillo. Other examples from Estebanvela or Pair non Pair are used here as a reference.”

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Europe. Female figurines. Paleolithic art. Self representation.

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Australia. Pleistocene (Paleolithic) art. Colonization. Environmental context.

Abstract: “A recent paper discussing the arrival of modern humans into Australia 50 ka argues that rock art was one of a suite of behaviours which would have facilitated the colonization of the most arid continent on earth. In this paper we discuss the social mechanisms and likely art correlates for that behaviour. The distribution of Australia’s earliest art throughout the arid zone -and its cultural continuity in that environmental context- are discussed.”

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Grotte Cosquer, France. Europe. Great Auk motif(s). Paleolithic art. Reply to d’Errico.

Abstract: “The craft of bird-watching lies in the distinctive look any bird has, so it may be recognized even from a passing glimpse. That may help with identifying the prehistoric birds captured as passing glimpses for us in Palaeolithic pictures.”

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McNeil, Linda, 2010–2011. “Social Memory Inscribed in Rock Art: Bear Restoration Complex in Pleistocene-Holocene Transition Siberia and North America” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 327–327, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Russia, Siberia. North Asia. North America. Pleistocene (Paleolithic) - Holocene transition. Bear Ceremonialism.

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Biblio, LMRAA.

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Spain. Europe. Paleolithic art. History of research. Hugo Obermaier.

Dialnet.

Medina, María Ángeles, Cristo, Araceli, Romero, Antonio and Sanchidrián Torti, José Luis, 2010–2011. “Otro Punto de Luz. Iluminación Estática en los “Santuarios” Paleolíticos. El Ejemplo de la Cueva de Nerja (Málaga, España)” in *Symposium 1: L’Art Pléistocène dans le Monde Préhistoire*,

Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège, vol. 65–66: 40–41, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Cueva de Nerja, Málaga, Spain. Europe. Paleolithic art. Light. Illumination.

Abstract: "Si no conocemos los puntos de luz utilizados en las cavidades, reconstruiremos la Historia a través de otro escenario. La morfología en la inmensa mayoría de las cuevas decoradas durante el Pleistoceno en Andalucía, nos ha hecho plantearnos cómo sería su iluminación. Una cueva abrupta, con grandes precipicios, ¿seríamos capaces de transitarla con una lámpara móvil o antorcha encendida portada en la mano? En Cueva de Nerja existen concavidades en el suelo, estalagmitas cóncavas y truncadas que presentamos como probables puntos de luz fijos, junto a los tradicionales "foyers". Analizamos este tipo de iluminación, la relación entre esos puntos y su posible significación dentro del paisaje subterráneo, aportando dataciones del carbón encontrado en su interior."

Dialnet.

Medina, M.A., Cristo, A., Romero, A. et al., 2012. "Otro Punto de Luz. Iluminación Estática en los "Santuarios" Paleolíticos: El Ejemplo de la Cueva de Nerja (Málaga, España)" in *L'Art Pleistocène dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV–LXVI, Book: 40–41, CD: 105–121, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Cueva de Nerja, Málaga, Spain. Europe. Ecstatic illumination (light). Paleolithic art.

Biblio, LMRAA.

Medina-Alcaide, Ma Ángeles, Garate Maidagan, Diego Sanchidrián, José Luis, 2017 (May 18).

"Painted in Red: In Search of Alternative Explanations for European Palaeolithic Cave Art" in *Quaternary International*, In press, International Union for Quaternary Research, ISSN: 1040-6182.

<https://doi.org/10.1016/j.quaint.2016.08.043> (Accessed on 24 July 2017).

Etxeberri, Pyrénées-Atlantiques, France. Lumentxa, Bizkaia, Morrón, Jaén, Nerja, Málaga, Spain. Europe. Paleolithic art. Body paint.

Abstract: "Traditionally, studies of Palaeolithic cave art have largely ignored or directly overlooked the red marks of anthropogenic origin that do not belong to figurative categories, in spite of their importance in quantitative terms in this type of art. This paper highlights their importance for better understanding the significance of the cave remains commonly classified as "rock or cave art." To this end, we analysed these marks directly in a number of caves (Etxeberri -Pyrénées-Atlantiques, France-, Lumentxa -Bizkaia, Spain-, Morrón -Jaén, Spain- and Nerja -Málaga, Spain-). This allowed us to differentiate between intentional and other incidental or involuntary red marks. Furthermore, depending on the intrinsic and extrinsic characteristics of these marks, as well as information provided by archaeological and ethnographic findings, we related them to the body painting of their authors. Therefore, an identifiable part of the red marks so common in Palaeolithic cave art (and which could therefore not be considered as art sensu stricto) seems to be produced involuntarily. This could be related with the customs of the Palaeolithic groups attested by the archaeological record, as the frequentation of the innermost areas in the caves or as the decoration their bodies with ochre-based paint."

Science Direct.

Medina Alcaide, Maria Angeles and Romero Alonso, Antonio, 2011. "Iluminado el Paisaje Subterráneo: Reflexiones Iniciales y Primeros Resultados" in *El Legado Artístico de las Sociedades Prehistóricas. Nuevos Paradigmas de Análisis y Documentación*, Esther Lopez-Montalvo y Maria Sebastian Lopez, coord., 49–52, Universidad de Zaragoza, Spain. ISBN: 978-84-92522-46-0.

http://www.academia.edu/902720/MEDINA_MA_y_ROMERO_A_2011_Iluminando_el_Paisaje_Subterráneo_reflexiones_iniciales_y_primeros_resultados._En_MONTALVO_E_y_SEBASTIAN_M_Coords_El_legacy_artístico_de_las_sociedades_prehistóricas_49-52._Zaragoza._ISBN_978-84-92522-46-0 (accessed on 20 April 2014).

Andalucía, Spain. Europe. Landscape: subterranean. Paleolithic art. Lighting.

Academia.edu.

Medina-Alcaide, Maria Angeles, Romero Alonso, J., Pena Villaverde, Jose Antonio, Perales Barron, Unai, Ruiz Marquez, Rosa Maria and Luis Sanchidrian, Jose Luis, 2013. "Descifrando la Frecuentacion Paleolitica de Cueva de Nerja. Ejemplo de Estudio Arqueologico Interdisciplinar" in *Mensajes desde el Pasado. Manifestaciones Graficas de las Sociedades Prehistoricas*, Maria Angeles Medina-Alcaide y Antonio J. Romero, coords. Pre-Actes, Colloque International "El Arte de las Sociedades Prehistóricas: III Encuentro Internacional de Doctorandos y Postdoctorandos", Nerja, 5–8 Diciembre 2013, 63–70, Fundacion de Servicios Cueva de Nerja, ISBN: 978-84-616-6941-7.

Grotte de Nerja, Spain. Europe. Paleolithic art.

Academia.edu.

Medina-Alcaide, Maria Angeles and Sanchidrian Torti, Jose Luis, 2013. "Los Signos Integrados del Arte Parietal. Paleolitico del Sur de la Peninsula Iberica" in *Mensajes desde el Pasado. Manifestaciones Graficas de las Sociedades Prehistoricas*, Maria Angeles Medina-Alcaide y Antonio J. Romero, coords. Pre-Actes, Colloque International "El Arte de las Sociedades Prehistóricas: III Encuentro Internacional de Doctorandos y Postdoctorandos", Nerja, 5–8 Diciembre 2013, 43–46, Fundacion de Servicios Cueva de Nerja, ISBN: 978-84-616-6941-7.

Southern Iberian Peninsula, Spain. Europe. Paleolithic art.

Academia.edu.

Medina-Alcaide, M.^a Ángeles and Sanchidrián, José Luis, 2014. "Hacia el Lado Oscuro: Cueva de Nerja a la Luz de los Nuevos Datos/Into Dark Side: Nerja Cave in Light of the New Data" in *Cien Años de Arte Rupestre Paleolitico. Centenario del Descubrimiento de la Cueva de La Pena de Candamo (1914–2014)*, M.S. Corchon and M. Menendez, dirs., 133–141, Ediciones Universidad, Salamanca, Spain. ISBN: 978-84-9012-480-2.

Nerja Cave, Andalusia, Spain. Europe. Paleolithic art. Archaeological context.

Abstract: "This paper presents the currently-available archaeological findings of the General Project on Interdisciplinary Research Applied to the Conservation of the Nerja Cave (2008–2014), focussing on the in-depth study of the cave's decorated galleries. New technologies, coupled with the use of an interdisciplinary approach, have highlighted numerous traces of human presence, of various kinds and dating from various periods. These traces are indicative of the range of underground activities taking place especially during the Upper Palaeolithic. The paper also presents preliminary findings regarding the chronological data obtained from these inner galleries, placing them within their external occupational context and within the Iberian Mediterranean regional sequence."

Internet.

Medina-Alcaide, Maria Angeles and Sanchidrian Torti, Jose Luis, 2014. "Los Signos Integrados de Pileta-E: Analisis a Diferentes Profundidades de Campo" in *Sobre Rocas y Huesos: Las Sociedades Prehistóricas y sus Manifestaciones Plásticas*, María Ángeles Medina-Alcaide, Antonio Romero, Rosa Ruiz-Márquez, y José Luis Sanchidrián, (Coords.), 116–129, Fundación Cueva de Nerja y Universidad de Cordoba, Córdoba, Spain. ISBN: 978-84-617-2993-7.

https://www.academia.edu/12134168/MEDINA-ALCAIDE_M.A._y_SANCHIDRI%C3%81N_J.L._2014_Los_signos_integrados_de_Pileta-E_an%C3%A1lisis_a_diferentes_profundidades_de_campo._En_Medina-Alcaide_et_al._Coords._Eds._Sobre_rocas_y_huesos_las_sociedades_prehist%C3%B3ricas_y_sus_manifestaciones_pl%C3%A1sticas_116-129._C%C3%B3rdoba._ISBN_978-84-617-2993-7 (accessed on 28 September 2015).

Pileta, Spain. Europe. Paleolithic art.

Abstract: "Integrated signs in the Cueva de la Pileta were analysed at different field depths. Following initial examination of the structure and composition of these signs, categorised ideomorphically as simple or complex, an analysis was made of the syntax to which each abstract element belongs, paying particular attention to the combination of certain abstract elements with others within the same compositional framework. Analysis then focussed on the placing of these signs in the underground medium, i.e. on topo-iconographic issues. Finally, analysis was extended beyond the cave itself to address regional and supraregional transfers."

Academia.edu.

Medina-Alcaide, M Ángeles, Sanchidrián Torti, José Luis and Zapata Peña, Lydia, 2015 (July 10).

“Lighting the Dark: Wood Charcoal Analysis from Cueva de Nerja (Málaga, Spain) as a Tool to Explore the Context of Palaeolithic Rock Art” in *Comptes Rendus: Palevol* 14(5): 411–422, ISSN: 1631-0683.

Cueva de Nerja, Málaga, Spain. Europe. Paleolithic art. Wood charcoal analysis.

Abstract: “This study examines 100 charred plant macroremains from the inner galleries of Cueva de Nerja in order to better understand the context of Palaeolithic rock art and obtain information about possible lighting systems. The remains were retrieved on the surface, very close to Palaeolithic cave paintings, and also from inside possible points of fixed lighting. The predominant wood-type is Pinus sp., especially Pinus tp. sylvestris/nigra. The taphonomic alterations recorded are attributable to the combustion process (vitrification and cracks), the possible gathering of dead wood (fungal hyphae/mycelia), the use of branches and twigs (reaction wood) and the burning of resinous taxa (resin marks). The identification of a vegetative bud of Pinus sylvestris furnishes information about the use of tree branches, as well as the time of year at which the Cueva de Nerja may have been frequented by prehistoric groups.” This study examines 100 charred plant macroremains from the inner galleries of Cueva de Nerja in order to better understand the context of Palaeolithic rock art and obtain information about possible lighting systems. The remains were retrieved on the surface, very close to Palaeolithic cave paintings, and also from inside possible points of fixed lighting. The predominant wood-type is Pinus sp., especially Pinus tp. sylvestris/nigra. The taphonomic alterations recorded are attributable to the combustion process (vitrification and cracks), the possible gathering of dead wood (fungal hyphae/mycelia), the use of branches and twigs (reaction wood) and the burning of resinous taxa (resin marks). The identification of a vegetative bud of Pinus sylvestris furnishes information about the use of tree branches, as well as the time of year at which the Cueva de Nerja may have been frequented by prehistoric groups.”

Internet.

Mélar, Nicolas, 2006. *Les Pierres Gravees du Magdalénien Moyen de La Marche (Lussac-les-Châteaux, Vienne)—Realisation, Fonctions et Interpretations These de Doctorat*, Vol. 2 vols, Museum d’Histoire Naturelle, Paris, France.

La Marche, Lussac-les-Châteaux, Vienne, France. Europe. mobiliary (portable) rock art. Paleolithic art. Magdalenian.

RASNW4.

Mélar, Nicolas, 2008. “Pierres Gravees de La Marche a Lussac-les-Châteaux (Vienne). Techniques, Technologie et Interpretations” in *Gallia Préhistoire* 50: 143–268, Centre National de la Recherche Scientifique (CNRS Editions), eISSN: 2109-9642.

La Marche, Lussac-les-Châteaux, Vienne, France. Europe. Paleolithic art. Mobiliary (portable) art.

RASNW4.

Melard, Nicolas, 2015. “Portraits d’Humains/Portraits’ d’Animaux—Études, Contexte et Interpretations des Gravures sur les Pierres de La Marche, Lussac-les-Châteaux (France)” in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 685–692, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

La Marche, Lussac-les-Châteaux, France. Europe. Paleolithic art. Human, animal motif(s).

Abstract: “Lussac-les-Châteaux dans le département de la Vienne en Poitou-Charentes. C’est un grand abri sous roche, ouvert plein sud. Le site comporte un seul niveau d’occupation attribué au Magdalénien-Moyen (14200 BP). Le site a été fouillé dans les années 1930 et peu d’informations sur la répartition spatiale des pièces ont été enregistré. Le mobilier archéologique est bien conservé (grâce a la situation topographique et aux condition géologiques) et abondant. Il témoigne d’une station de base, choisie par les préhistoriques pour des séjours de long durée. Les vestiges témoignent du débitage, l’utilisation et la modification des outils en silex, du travail de l’os et des matières dures animale, mais aussi de la fabrication de parure et de l’activité artistique. La catégorie la plus étonnante sont les pierres gravées avec plus de 2000 pièces. Elles ont été posé au centre du travail présenté ici. Les pierres gravées de La Marche, essentiellement des plaquettes calcaires et quelques galets, portent, en plus d’innombrables traits gravés des traces d’utilisation, de manipulation, de fracturation et de recyclage comme élément de construction et d’aménagement du

site. Contrairement aux plupart des représentations pariétales des grottes ornées, ces pierres se situent au sein d'un site d'habitat où se déroulaient toutes les activités domestiques du quotidien. Les gravures sont fines (souvent moins de 1mm de largeur) et se superposent formant parfois des véritables palimpsestes. Elles nous offrent grande une richesse iconographique. Quelques motifs géométriques isolés et des ensembles de traits gravés intentionnellement mais sans figuration intelligibles, forment le corpus abstrait de l'ensemble. Essentiellement figuratif, les gravures de La Marche sont composées de plus de 150 figures humaines (à une exception de profil) qui rendent ce site unique en Europe pour le Magdalénien. Cette originalité est soulignée par le fait du détail et la fidélité des représentations aux modèles naturelles. On distingue des éléments de vêtements de parures, les coiffures sont représentés de manière détaillée et, surtout, les graveurs ont élaboré les profils des personnes jusqu'à leur donner des expressions spécifiques (cris, sourire, etc.). L'observateur regarde un portrait, la représentation d'un être humain spécifique, et non seulement une représentation humaine. La présente étude souligne ce caractère de personnalisation des motifs figuratifs de La Marche. Il apparaît que, non seulement les humains, mais aussi des figurations animales ont été réalisées de telle façon à confier aux individus une attitude ou expressions tellement spécifiques que, au delà de l'identification de espèces, une analyse comportementaliste peut être envisagée. A travers de quelques exemples, il apparaît que les représentations livrent des informations sur la perception et la connaissance de l'Autre (animal ou humain), sur la connaissance et le comportement, sur les modes de vie et sur ses relations entre les individus."

Academia.edu, LMRAA (CDRom).

Mélard, Nicolas, Boust, Clotilde, Cogné, Gabrielle and Maigret, Anne, 2016. "Comparison of Imaging Techniques used in the Microanalysis of Paleolithic Mobiliary Art" in *Journal of Archaeological Science: Reports* 10: 903–909, Elsevier, ISSN: 2352-409X.

<http://dx.doi.org/10.1016/j.jasrep.2016.05.038> (accessed on 28 January 2017).

Europe. Documentation. Digital recording techniques. 3D scanning. Paleolithic art. Mobiliary (portable) art.

Abstract: "Archaeologists have been interested in the survey and analysis of mobile works of Paleolithic art since their discovery during excavations in the 19th century. Examples of mobile art — made of stone, bone, antler, ivory or clay — are often found as weathered fragments with surface wear that makes the reading of these objects difficult. Since the 19th century, archaeologists have used photography, direct tracing, and oblique light to decipher the marks of the artists. Modern tools and techniques for analysis have continued to evolve. Since the early 1980s, optical and electron microscopy have been used in the analysis of the finest traces. From the 1990s on, 3D laser scanning (30 years after its invention) has been used in all fields of archaeological research. Many techniques followed, quickly evolving. Today, we face an explosion of the techniques in the field, which offer more and more precision and rapidity that can be useful in archaeological research if applied in the service of well-reasoned lines of inquiry. This study focuses on two engraved bones from the Magdalenian period. The main aim of the study was to understand the objects, their history and role in the prehistoric context, and their means of production. Ultimately this study informed the conservation, handling, and interpretation of the objects in the museum environment. A secondary result of the study is an evaluation of the means of analysis in research on cultural heritage. Over the years many objects have been the subject of high-resolution digital photography, infrared photography, ultra-violet photography, RTI, digital microscopy, and microtopographical scans based on axial chromatism. The feedback of our experience of ten years of 3D approaches provides insight into the evolution of devices and software, and indicates which innovations are of the most value to the field of archaeological study and how their use in combination may yield optimal results."

Worldcat.org.

Mélard, Nicolas, Pigeaud, Romain, Primault, Jérôme and Rodet, Joël, 2010. "Gravettian Painting and Associated Activity at Le Moulin de Laguenay (Lissac-sur-Couze, Corrèze)" in *Antiquity* 84(325): 666–680, Antiquity Publications, ISSN: 0003-598X, 1745-1744.

Le Moulin de Laguenay, Lissac-sur-Couze, Corrèze, France. Europe. Paleolithic art. Gravettian. Red spots, hand stencil motif(s).

Abstract: "Presented here is the so far unique discovery and interpretation of an occupation area directly associated with Upper Palaeolithic cave paintings. The paintings, of red spots and hand stencils, overlook two hearths with selected flints. There were also fragments of stalactite, deduced by analysis and experiment to be waste products from the manufacture of beads. The authors deduce that the hearths and their assemblage complement the ritual nature of the paintings."

Internet.

Mellars, Paul, 2006. "The Ecological Basis of Upper Palaeolithic Cave Art" in *Miscelánea en Homenaje a Victoria Cabrera*, José Manuel Maillo y Enrique Baquedano, eds. Zona Arqueológica, vol. 7(2): 3–10, Comunidad de Madrid: Museo Arqueológico Regional.

<http://www.creap.fr/pdfs/Bosinski-Miscelanea-Cabrera-2006.pdf> (accessed on 27 November 2011).

Europe. Paleolithic art.

Dialnet.

Mellars, Paul, 2009. "Cognition and Climate: Why is Upper Palaeolithic Cave Art Almost Always Confined to the Franco-Cantabrian Region?" in *Becoming Human: Innovation in Prehistoric Material and Spiritual Culture*, 212–231, Cambridge University Press, Cambridge, England. ISBN-10 0521734665, ISBN-13 978-0-521-73466-0.

Franco-Cantabrian Region. France. Spain. Europe. Upper Paleolithic art. Regional explosion of art and creativity related to climate and environmental factors.

LMRAA, Biblio.

Mendoza Straffon, Larissa, 2010–2011. "Sex & Drugs & Rock Art. Revisiting Three Hypotheses on the Origins of Visual Art in the Pleistocene" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 284–285, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Pleistocene (Paleolithic). Origins of art.

Abstract: "From an evolutionary perspective, three theories account for the emergence of the visual arts. The first states that visual art, like the peacock's tail, arose as a sexual strategy to acquire mates. The second, sees visual art as a communal practice, originated in ritual ceremony. The third theory contemplates a neurocognitive change that allowed modern humans to conceive visual art at some point during the late Pleistocene. While all three explanations raise interesting points, a reassessment is clearly needed. As an alternative, I suggest exploring the role of visual art in evolution as a communicative signal and an instance of human material culture."

Dialnet.

Menéndez Fernandez, M, 1994. "Arte Mueble y Arte Rupestre Paleolítico: Relaciones" in *Arte Paleolítico Complutum*, vol. 5: 343–355, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

Iberian Peninsula, Valencia, Spain. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: "Este trabajo intenta comparar las manifestaciones artísticas rupestres y mobiliarias que se producen durante el Paleolítico, con una especial referencia a la Península Ibérica. Tal comparación se establece en cuanto a los elementos externos o descriptivos, como técnicas, convenciones, cronología, espacio físico, asociaciones, etc.; pero también en cuanto a sus componentes internos o estructurales, como la concepción del tiempo y el espacio, el movimiento o la motivación. Resulta de tal comparación una serie de similitudes en el ámbito externo entre el arte rupestre y una parte del arte mueble. Sin embargo, el análisis interno nos muestra a ambos artes como dos manifestaciones radicalmente diferentes."

Dialnet, BARAMP, Refdoc.fr.

Menéndez Fernández, Mario, 2003. "Arte Prehistórico y Territorialidad en la Cuenca del Río Sella" in *El Art Prehistorico desde los Inicios del Siglo XXI: Primer Symposium Internacional de Arte Prehistorico de Ribadesella*, Primer Symposium Internacional de Arte Prehistorico de Ribadesella, 2002, Rodrigo de Balbin Behrmann and Primitiva Buena Ramirez, eds., 185–199, Asociacion Cultural Amigos de Ribadesella, Ribadesella, Portugal. ISBN: 84-921909-8-1.

Cueva del Buxu, Cueva de la Guelga, Cuenca del Río Sella, Spain. Europe. Territoriality. Paleolithic art. Mobiliary (portable) art.

Dialnet, LMRAA.

Menéndez Fernández, Mario, 2016. "Arte Rupestre Paleolitico en la Cueva del Buxu (Asturias, Espana), en el Centenario de su Descubrimiento/Paleolithic Cave Art in Buxu Cave (Asturias,

Spain), in the Centenary of His [sic] Discovery” in *Cuadernos De Arte Prehistórico* 2: 7–31, Centro de Arte Rupestre Moratalla, ISSN: 0719-7012.

<http://www.cuadernosdearteprehistorico.com/gallery/1%20oficial%20articulo%20dr.%20mario%20%20menendez%20fernandez%20num%20%202016.pdf> (accessed on 16 July 2017).

Buxu Cave, Cangas de Onís, Asturias, Spain. Europe. Paleolithic art. History of research. Chronology.

Abstract: “Buxu Cave is located in Cangas de Onís, about 15 km from the Cantabrian coast, in eastern Asturias (Spain). It was discovered and studied by Obermaier and Conde de la Vega del Sella in 1916. Outside the cave, under the rock shelter, one Solutrean site was excavated and its interior contains numerous paintings and engravings of animals and signs that were made since the Aurignacian to Magdalenian. In this paper we provide a summary of the research and a proposal for rock art serialization in five successive phases.”

Internet.

Menéndez, Mario and Chapa Brunet, María Teresa, 1994. “El Arte Paleolítico: Visión de Síntesis” in *Arte Paleolítico Complutum* 5: 11–14, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164318> (accessed on 29 November 2011).

Europe. Paleolithic art.

Dialnet.

Menéndez Fernández, Mario and García Sánchez, Eduardo, 1999. “La Cueva de la Güelga (Asturias): Arte Mueble y Territorialidad en el Magdaleniense Cantábrico” in *Actas del XXIV Congreso Nacional de Arqueología, Cartagena, 1997*, vol. 1: 87–94, Gobierno de la Región de Murcia, Instituto de Patrimonio Histórico, ISBN: 84-88570-26-0.

Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

Dialnet.

Menéndez Fernández, Mario and Martínez Villa, Antonio, 1991–1992. “Una Tibia con Ciervas Grabadas de la Cueva de La Güelga, Cangas de Onís, Asturias” in *Zephyrus: Revista de Prehistoria y Arqueología* 44–45: 65–75, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/3323/3347 (accessed on 5 December 2011).

Cueva de La Güelga, Cangas de Onís, Asturias, Cantabria, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. Deer head motif(s).

Abstract: “In the course of excavations at the cave of La Güelga (Asturias, northern Spain), with strata belonging to the Upper Palaeolithic, a decorated fragment of tibia or deer was found in the level 3 of zone A, culturally assigned to the Cantabrian Lower Magdalenian. Three heads of hind were engraved on the bone with a single, deep outline. One of the hinds («A») is similar in style to the engravings of Altamira and Castillo, chronologically assigned to the Magdalenian with no harpoons, while the style of the other two (hinds «B» and «C») is characteristic of the Magdalenian with harpoons. The coexistence of both styles in the same bone piece is an outstanding evidence against the usually rigid identification of styles and chronological periods in the study of Upper Palaeolithic art.”

Dialnet.

Menéndez Fernández, Mario and Martínez Villa, Alberto, 1995. “Arte Mueble Magdaleniense de la Cueva de la Güelga, Cangas de Onís, Asturias” in *Actas del 1.º Congreso de Arqueología Peninsular: (Porto, 12–18 de Outubro de 1993)*, Vítor Manuel Oliveira Jorge, coord., vol. 6: 17–23, Sociedade Portuguesa de Antropologia e Etnologia.

Cueva de la Güelga, Cangas de Onís, Asturias, Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art.

Dialnet.

Menéndez Fernández, Mario and Quesada López, José Manuel, 2008. “Artistas y Cazadores de Ciervos: El Papel del Ciervo en el Arte y la Caza del Paleolítico Superior Cantábrico” in *Espacio, Tiempo y Forma, Serie I, Nueva Epoca. Prehistoria y Arqueología*, vol. 1: 155–166, Universidad

Nacional de Educación a Distancia (España). Facultad de Geografía e Historia (UNED), ISSN: 1131-7698.

<http://revistas.uned.es/index.php/ETFI/article/view/1941/1817> (accessed on 6 May 2016).

Cantabria, Spain. Europe. Paleolithic art. Red deer (cervid) motif(s).

Abstract: "Red deer was the most important animal species hunted for food by Upper Palaeolithic inhabitants of Cantabrian region and almost it was one of the principal animals in Palaeolithic Art. This paper point out some suggestive relations about special ecological character, dominant role in hunt strategies and iconographical record of this specie in Cantabrian Upper Paleolithic."

Internet.

Mensan, Romain, Bourillon, Raphaele, Cretin, Catherine, White, Randall, Gardere, Phillippe, Chiotti, Laurent, Sisk, Matthew, Clark, Amy, Gigham, Thomas and Tartar, Elise, 2012. "Une Nouvelle Decouverte d'Art Parietal Aurignacien In Situ a l'Abri Castanet (Dordogne, France): Contexte et Datation" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 23: 171–188, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/2480> (accessed on 20 April 2014).

Castanet, Dordogne, France, Europe. Paleolithic art. Aurignacian. Dating. Archaeological context.

Abstract: "In this paper we report on the discovery in 2007 in archaeological context, of part of the engraved and ochre-stained undersurface of the rockshelter ceiling from Abri Castanet, Commune de Sergeac, Dordogne. The engraved/painted undersurface of the massive roof-collapse block, weighing more than a ton, was in direct contact with the surface of the early Aurignacian archaeological layer onto which it had fallen. A series of six molecular filtration dates on faunal bone from the rock surface are internally coherent and yield a mean age estimate of 32,400 radiocarbon years BP. The clearest engraving observable on the newly discovered ceiling fragment fits morphologically into the category of vulvar images, many examples of which were recovered during excavations at the beginning of the 20th century at Abri Castanet and the adjacent site of Abri Blanchard. This new discovery from Castanet provides an age estimate for those earlier finds, all of which were located within a few meters of the image described here."

Internet, Academia.edu.

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http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232009%23998869996%231577140%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=ab6ad939818311ac8284ef9c6a995b5f (accessed on 17 August 2011).

Europe. Paleolithic art. Pigment analysis.

Abstract: "For a long time, the analysis of prehistoric art was based only on the stylistic study of the representations in caves or on mobiliary artefacts. Nevertheless, chemical analyses were undertaken early in the 20th Century at the invention of the prehistoric art: Henri Moissan, French chemist, Nobel prize in chemistry, for his fluorine discovery, analysed the paintings of Font-de-Gaume and la Mouthe (Périgord). The results were obvious: iron oxides for the red pigments, manganese oxides for the black, less often carbon (charcoal or mineral). So archaeologists proposed general conclusions for the painting composition, and André Leroi-Gourhan claimed with reason that stylistic analysis was the main issue to promote the knowledge of the prehistoric art, "the older one and the one which had the longer history". After 1990, new physico-chemical characterisations were undertaken, and they gave significant results, which enabled us to describe the "chaîne opératoire" followed by the first artists. Through chemical analyses of pictorial matter, of tools, of colours, one wish to characterise precisely the pigments, their provenance, the way they have been worked (choosing, grinding, mixing...), the way the painting matter has been spread on the support, the different colour hues. The development of the methods of the chemical analysis has reinforced another possibility to understand the prehistoric artistic activity, with the final goal to bring to light the strategy, the intention of Upper Palaeolithic cultures."

Internet.

Menu, Michel and Vignaud, Colette, 2006. "La Technique des Peintres de Lascaux" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. Monumental: Revue Scientifique et Technique des

Monuments Historiques, 98–103, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Internet, Biblio.

Menu, M. and Walter, P., 1991. “Les Premiers Artistes Peintres” in *La Recherche* 235(22): 1086–1089, Sophia Publications.

Europe. Paleolithic art.

Biblio.

Menu, Michel, Menu, M. and Walter, Philippe, 1996. “Les Rythmes de l’Art Préhistorique” in *Techne* 3: 11–23, Laboratoire de Recherche des Musées de France, Paris, France.

Ariege, Pyrenees, Lascaux, France. Europe. Paleolithic art.

Abstract: “Analysis of Upper Paleolithic artistic output (in the Ariège region of the Pyrenees and at Lascaux) points to the use of a sophisticated technique as regards the painting matter. The selection and treatment of natural products and their blending with an organic binder all follow workshop recipes. The results can then be interpreted in a historic perspective in order to reconstitute certain aspects of life during prehistoric times: technical and artistic systems as well as the continual preoccupation, in prehistoric man’s projects, with painting the walls of caves or enhancing movable objects with incised marks.”

AATA.

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Fariseu, Coa Valley, Portugal. Europe. Paleolithic open-air art site.

Biblio.

Mercier, Norbert, Valladas, Hélène Froget, Laurence, Joron, Jean-Louis, Reyss, Jean-Louis and Thierry, Aubry, 2009. “Application des Méthodes de la Luminescence à la Datation d’Occupations Paléolithiques de la Vallée du Côa” in *200 Séculos da História do Vale do Coa: Incursões na Vida Quotidiana Dos Caçadores-Artistas do Paleolítico*, T. Aubry, ed. Trabalhos de Arqueologia, vol. 52: 343–347, Inst. Português de Arqueologia, Lisbon, Portugal. ISSN: 0871-2581; ISBN: 978-989-8052-14-8.

Vale do Coa, Portugal. Europe. Paleolithic art. Direct dating. Luminescence dating.

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Lortet, Hautes-Pyrenees, France. Europe. Mobiliary (portable) art. Paleolithic. Magdalenian.

Merlet, J.-C., 2007. “A propos de Signe Barbele dans l’Art Mobilier Magdalénien. L’Exemple d’Isturitz (Pyr.-Atlant.)” in *Archeologie des Pyrenees Occidentales et des Landes*, vol. 26: 21–32.

Isturitz, Atlantic Pyrenees, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Barbed motif(s).

IIA.

Meroc, L., 1949. “Une Cachette du Magalénien VI dans la Grotte, du Mas d’Azil (Ariege)” in *Bulletin de la Societe d’Histoire Naturelle de Toulouse* (137): 93–95, Societe d’Histoire Naturelle de Toulouse.

Mas d’Azil, Ariege, France. Europe. Paleolithic art. Cache.

UVAP.

Méroc, Louis and Mazet, Jean, 1956. *Cougnac: Grotte Peintes*, 72 pgs, W. Kohlammer Verlag, Stuttgart, Germany.

Cougnac, France. Europe. Paleolithic cave paintings.

Melvyl (UCSC McHenry: Call No: N5310.5.F7 M47 1977:), Biblio.

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Grotte de Marsoulas, Haute-Garonne, France. Europe. Paleolithic art.

UVAP.

Mertz, Jean-Didier, 2006. "L'Equilibre Calco-Carbonique des Solutions sur les Parois" in *Dossier Les Grottes Ornees Semestriel 2*, F. Goven, ed. Monumental: Revue Scientifique et Technique des Monuments Historiques, 112, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Takamatsu-Zuka, Japan. Asia. Paleolithic art. Cultural resource management. Conservation and preservation. Calcium carbonate.

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Spain, France. Europe. Paleolithic art. Space. Cosmology. Shamanism.

Internet.

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France. Europe. Paleolithic cave art. Cultural resource management. Conservation and preservation.

UVAP, LMRAA.

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France. Europe. Paleolithic art. History of research. Leroi-Gourhan. Animal motif(s).

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Dialnet.

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Gargano, Italy. Europe. Paleolithic art.

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Italy. Europe. Paleolithic art. Bi-dimensional anthropomorph motif(s).

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Cuevas del Monte del Castillo, Spain. Europe. Paleolithic art. Rock art studies. Sign motif(s).

Abstract: "The representations of signs have been frequently relegated to a background by the historiography of the paleolithic art that has given preference to the study of the zoomorphic and anthropomorphous figures. Nevertheless, from middle of the 20th century the importance that researchers grant to these images has been increasing gradually. Their quantitative predominance in a good number of rock sites, their varied morphology and their heterogeneous contextual situations are aspects that provide a great complexity to this thematic category. Under our point of view, the reflections and problems posed in this work arise inevitably when we face the study and documentation of paleolithic rock signs. Equally, we bring up the relevancy that is acquiring the investigative approach defending the value of parallelisms in paleolithic images, specially in signs, as one of the fundamental aspects to identify not only the synchrony of sets and the existence of similar ideological worlds but also the territoriality of pleistocenic human groups."

Dialnet, RASNW4, Internet.

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Paleolithic art. Rock art studies. Controversies.

Biblio, RASNW4.

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Cueva de El Castillo, Puente Viesgo, Cantabria, Spain. Europe. Paleolithic art. Oval sign motif(s).

Dialnet.

Mingo Álvarez, Alberto, 2010. *Los Signos Rupestres del Paleolítico: La Cueva de El Castillo (Puente Viesgo, Cantabria)*, 360 pgs, GEA Patrimonio, Santander, Spain. ISBN: 8461428056, 9788461428052.

Cueva de El Castillo, Puente Viesgo, Cantabria, Spain. Europe. Paleolithic art. With CDRom.

Biblio, Internet, RASNWV.

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France. Spain. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation.

LMRAA.

Miotti, Laura, 1996. "Piedra Museo (Santa Cruz), Nuevos Datos para la Ocupacion Pleistocena en Patagonia" in *Arqueologia, Solo Patagonia, Ponencias de las Segundas Jornadas de Arqueologia de la Patagonia*, Julieta Gomez Otero, ed., 27–38, Centro Nacional Patagonico, Consejo Nacional de Investigaciones Científicas y Técnicas (CENPAT and CONICET), Pto. Madryn.

Piedra Museo, Santa Cruz, Patagonia, Argentina. South America. Pleistocene (paleolithic) art. Dating.

Biblio.

Miotti, Laura L., Carden, Natalia and Blanco, Rocío, 2010–2011. "Las Manifestaciones Artísticas de la Transición Pleistoceno/Holoceno: La Evidencia de la Meseta Central de Santa Cruz (Patagonia Argentina)" in *Symposium 3: L'Art Pléistocène des Amériques Préhistoire*, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège, vol. 65–66: 146–147, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Santa Cruz, Patagonia, Argentina. South America. Pleistocene (Paleolithic). Holocene.

Abstract: "En este trabajo se discuten las distribuciones diferenciales de las manifestaciones artísticas de la Meseta Central de Santa Cruz durante la transición del Pleistoceno al Holoceno. En este período de inestabilidad climática y ambiental, la variabilidad de los sitios arqueológicos en la región sugiere que éstos funcionaron de manera complementaria y que se mantenían redes de comunicación social complejas acompañadas por una alta movilidad y un profundo conocimiento del ambiente. Estas fueron las herramientas que utilizaron las primeras poblaciones para colonizar este nuevo paisaje. Sin embargo, a pesar de que el arte rupestre es abundante en la región, las evidencias que han podido ser asociadas confiablemente con los niveles de las ocupaciones tempranas son muy escasas. Los resultados indican modalidades particulares de expresión simbólica en microrregiones diferentes. Estas diferencias pueden ser vinculadas con la dinámica social temprana de la región."

Dialnet.

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Cueva de la Fuente del Trucho, Asque, Huesca, Spain. Europe. Paleolithic art.

Dialnet.

Mithen, Steven J., 1988. "To Hunt or to Paint: Animals and Art in the Upper Paleolithic" in *Man, New Series*, vol. 23(4): 671–695, Royal Anthropological Institute of Great Britain and Ireland, London, England.

<http://www.jstor.org/stable/2802599> (accessed on 22 August 2017).

Europe. Paleolithic art. Animal motif(s).

Abstract: "Recent studies of hunter-gatherer rock art have focused on placing the art in its local cultural context by drawing on information concerning the social structure and mythology of the group concerned. This approach is difficult, if not impossible, for the art of prehistoric hunter-gatherers for whom such information is either absent or highly speculative. Consequently the article suggests that progress can be made by concentrating on the ecological context of their art. As an example the article tackles one of the most intriguing features of Upper Palaeolithic art: the discrepancy between the frequency of animal species represented in the art, and those in the faunal assemblages. While red deer and reindeer dominate in the latter, the most frequently depicted species are bison and horse. I suggest that this pattern arises since the art relates to the tracking and killing of individual animals, by hunters working in small groups or by themselves, while the faunal assemblages are dominated by the remains from mass red deer and reindeer slaughters made by large scale co-operative action. I propose that during the later Upper Palaeolithic the fluctuations in the yields from such mass kills increased substantially and this in turn decreased the predictive ability of the hunters. Consequently at times of particularly low yields, the hunters turned from co-operative hunting to the stalking and killing of individual animals and the art functioned to facilitate the required information flows. This proposition is verified by the use of computer simulation to demonstrate the increase in yield fluctuations that accompanied intensification, by reference to archaeological data as evidence that these did indeed occur, and by aspects of the imagery within the art itself."

ALOD, Biblio, IAAL, JSTOR.

Mithen, Steven J., 1988. "Looking and Learning: Upper Palaeolithic Art and Information Gathering" in *World Archaeology: Rock Art*, Ian Longworth, ed., vol. 19(3): 297–327, Taylor & Francis.
http://www.jstor.org/stable/124603?seq=1#page_scan_tab_contents (accessed on 15 September 2017).

Europe. Paleolithic art. Bison, Deer, Horses, Animals, Hunter gatherers, Reindeer, Engraving, Bison hunting, Antlers, Salmon.

Abstract: "The paper identifies a theme in Upper Palaeolithic art of information gathering. It demonstrates that a significant number of images relate to the activity of information gathering from the natural environment about the location and state of large game. To do this, it describes some of the information gathering methods used by modern foragers, such as using tracks and trails, and then shows how the subject and stylistic traits of certain images relate to such methods. Having established this theme, the paper considers its implications for general explanations of Upper Palaeolithic art."

IIA, Internet.

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Africa. Europe. Upper Paleolithic art. Religion.

LMRAA.

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Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Degradation of polymer films.

LMRAA.

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Sabart, Niaux, Ariege, France. Europe. Paleolithic art. Motif(s).

UVAP.

Molinero Arroyabe, Juan Tomás, 2010. "El Cuco" in *Las Cuevas con Arte Paleolitico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 343–346, Asociacion Cantabra para la Defensa del Patrimonio Subterraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

El Cuco, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

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Ukok Plateau, Altai Mountains, Russia. Central Europe. Central Asia. Western Europe. Paleolithic art. Open air sites. Inter-regional comparisons.

Internet, LMRAA.

Monney, J., Combier, J., Kaltnecker, E., Lateur, N., Moreau, C., Stocchetti, S. and Valladas, H., 2014. "Nouveaux Elements de Discussion Chronologique dans le Paysage des Grottes Ornees de l'Ardeche: Oulen, Chabot et Tete-du-Lion" in *Les Arts de la Préhistoire: Micro-Analyses, Mises en Contextes et Conservation. Actes du Colloque « Micro-Analyses et Datations de l'Art Préhistorique dans son Contexte Archéologique »*, MADAPCA - Paris, 16–18 Novembre 2011 *Paléo, Revue d'Archéologie Préhistorique, Numero Especial*, Vol. 25(Extra 2014): 271–283, Musée National de

Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. ISSN: 1145-3379. Oulen, Chabot et Tete-du-Lion, Ardeche, France. Europe. Paleolithic art. Chronology. *Academia.edu, Biblio, Internet.*

Mons, Lucette, 1990. "Les Figures Animales Incompletes dans l'Art Paleolithique: Leurs Particularismes Techniques et Graphiques" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 73–76, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9. France. Europe. Paleolithic art. Mobiliary (portable) art. Incomplete animal motif(s). Techniques. *LMRAA.*

Mons, Lucette, 1990. "La Gravure dans l'Art Mobilier du Paleolithique Superieur" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 213–216, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9. Europe. Paleolithic art. Mobiliary (portable) art. Engraving on bone, wood, stone, ivory, clay. Incision. *LMRAA.*

Montandon, R., 1913. "A propos du Phallus en Bois de Renne de l'Abri Blanchard, Commune de Sergeac" in *L'Homme Préhistorique* 11: 337–341. Blanchard, Sergeac, Dordogne, France. Europe. Paleolithic art. Phallic motif(s). *ARP.*

Montelius, O., 1896. "Sur les Sculptures de Roches de la Suede" in *Congres International d'Anthropologie et de Archeologie Prehistorique*, 7th Session, vol. 1: 453–474. Sweden. Europe Paleolithic art. Rock feature: Sculpture. *Biblio.*

Montelle, Yan-Pierre, 2004. "Rock Art: A Liminal Vocabulary" in *Section 8: Art du Paleolithique Superieur et du Mesolithique. Upper Palaeolithic and Mesolithic Art. C8.1 Art Rupestre, Metaphysique, Ideologie, Iconographie et Mythe du Paleolithique a l'Epoque Actuelle. C8.4 Bilan des Arts Rupestre en Europe. Actes du XVI eme Congres, UISPP, Universite de Liege, Belgique, 2–6 Septembre 2001* British Archaeological Reports (BAR) International Series, (1311): 15–21, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 1-84171-660-X. Europe. Paleolithic art. Rock art as an efficient means to transfer esoteric knowledge to selected apprentices. Cave topology. Liminal space. *LMRAA.*

Montelle, Y.-P., 2009. *Palaeoperformance. The Emergence of Theatricality as Social Practice*, 267 pgs, Seagull Books, London/New York/Calcutta. ISBN: 978-1-9054-2-280-7. Europe. Paleolithic. Theatrical performance. *Biblio.*

Montelle, Yann-Pierre, 2010–2011. "Index des Traces et des Modifications Anthropiques en Milieu Karstique Profond" in *Symposium 7. Application des Techniques "Forensiques" aux Recherches sur l'Art Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 208–209, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045. Dark zone, cave. Forensics. Index of traces. Pleistocene (Paleolithic) art. *Abstract: "Indexer les traces observées en milieu souterrain est une contribution fondamentale pour les futurs travaux sur l'utilisation des grottes par les hommes du Paléolithique. Cette investigation à tendance taxonomique est fondée principalement sur le principe forensique "d'échange" lors du contact entre deux agents et les traces que ce contact produit. L'observation, l'analyse et la reproduction en laboratoire des processus biomécaniques et taphonomiques*

impliqués dans la production et la préservation de ces traces est aussi un aspect important de cette recherche. Un catalogue de traces, et de modifications structurales doit être mis en place et son contenu fondé sur l'observation, la documentation, la taxonomie, et l'analyse comparative entre traces laissées par des spéléologues actuels et traces analogues trouvées dans les sites souterrains préhistoriques. Tout ceci représentant une banque de données empiriques que les chercheurs pourront utiliser pour corroborer, questionner ou mettre en place de nouvelles hypothèses sur l'utilisation des grottes par les humains dans la Préhistoire. Pour illustrer les possibilités offertes par un index des traces, un travail hypothétique dans la salle du Crâne à la grotte Chauvet et dans un laboratoire des traces est proposé."

Dialnet.

Montelle, Yann-Pierre and Bednarik, Robert G., 2010–2011. "The Relevance of Forensic Science in Pleistocene Investigations" in *Symposium 7. Application des Techniques "Forensiques" aux Recherches sur l'Art Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 206–207, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Forensic science. Pleistocene (Paleolithic) art. Rock art science.

Abstract: "Most rock art studies over the past two centuries were primarily concerned with interpretations of meaning rather than with testable propositions. The discipline possibly most closely related to a scientific study of rock art is forensic science. Based on the principle postulating that with contact between two proximal entities there will be an exchange, and based on the proposition that some physical evidence of these exchanges does survive taphonomic decay, forensic science should provide a critical contribution to current and future investigations of rock art sites. The application of forensic techniques in palaeoart investigations is concerned with establishing what events and processes occurred at a rock art site or in the production of portable palaeoart, in what sequence, and what can be credibly inferred from such often-minute evidence. Specific examples are related from the authors' experience, showing how closely rock art science resembles the methodology of forensic science."

Dialnet.

Montelle Y.-P. and Bednarik, R., 2012. "The Relevance of Forensic Science in Pleistocene Investigations" in *L'Art Pleistocène dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, Vol. LXV–LXVI, Book: 206–207, CD: 1169–1182, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Pleistocene (Paleolithic). Forensic science.

Biblio, LMRAA.

Montes Barquín, Ramón, 2010. "El Pendo" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 221–228, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

El Pendo, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

Montes Barquín, Ramón, 2010. "Uridales" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 347–350, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Uridales, Cantabria, Spain. Europe. Paleolithic art.

Academia.edu.

Montes Barquín, Ramón, Bayarri Cayón, Vicente, Muñoz Fernández, Emilio, Morlote Expósito, José Manuel, Herrera López, Jesús y Ontañón Peredo, Roberto, 2017. "Avance al Estudio del Registro Gráfico Paleolítico de la Cueva de Solviejo (Voto, Cantabria, España)" in *Cuadernos De Arte Prehistórico* 3: 39–73, Centro de Arte Rupestre Moratalla, ISSN: 0719-7012.

<http://www.cuadernosdearteprehistorico.com/gallery/4%20oficial%20articulo%20num%203%20ene%20jun%20%20cua%20art%20pre%202017.pdf> (accessed on 1 July 2017).

Cueva de Solviejo, Voto, Cantabria, Spain. Europe. Documentation. Paleolithic art. Gravettian.

Abstract: "We present the recently developed study of the Paleolithic graphic manifestations of the Cueva de Solviejo, in Voto (Cantabria). Due to the developed theme, the execution techniques used and their morpho-stylistic characters, it is attributable to an early phase of the Upper Paleolithic, with characteristics that point towards the Gravetiense."

Internet.

Montes Barquin, Ramon, Gonzalez, Juan Sanguino, Laguna, Antonio J. Gomez and Luque, Carlos G., 1998 (November). "New Paleolithic Cave Art in Cueva de el Pendo, Cantabrian Region, Spain" in *Rock Art Research* 15(2): 89–97, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

CUEVA DE EL PENDO, CANTABRIA, SPAIN. EUROPE. PALEOLITHIC CAVE ART.

LMRAA.

Montes Barquin, Ramon, Morlote, Jose M. and Munoz, Emilio, 2000. "The Uridales Cave, A New Paleolithic Rock Art Site in Cantabria" in *International Newsletter on Rock Art*, (25): 1–4, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

URIDALES CAVE, CASTRO URIDALES, CANTABRIA, SPAIN. EUROPE. Paleolithic cave art.

LMRAA.

Montes Barquin, R., Munoz Fernandez, E. and Gomez Laguna, A., 2007. "Estudio de las Manifestaciones Rupestres e la Cueva de La Lastrilla" in *Arqueología y Arte Rupestre Paleolítico en las Cavidades de de El Cuco o Sobera y La Lastrilla. Intervenciones Arqueológicas en Castro Uridales, E. Munoz Fernandes and R. Montes Barquin, (coords.),* III, 15–160, Concejalía de Medio Ambiente y Patrimonio Arqueológico del Ayuntamiento de Castro Uridales, Castro Uridales, Spain.

La Lastrilla, Castro Uridales, Cantabria, Spain. Europe. Paleolithic (Pleistocene) art.

Biblio.

Montes Barquín, Ramón, Muñoz Fernández, Emilio and González Sainz, César, 1995. "El Paleolítico Inferior en el Centro de la Región Cantábrica: Un Acercamiento a los Complejos Industriales del Achelense Cantábrico" in *Actas del XXI Congreso Nacional de Arqueología, Tereul,* 1991, vol. 2: 533–534, Diputación General de Aragón, Departamento de Educación y Cultura, Zaragoza, Spain. ISBN: 84-7753-672-4.

Cantabria, Spain. Europe. Paleolithic rock art.

Dialnet.

Montes Barquin, Ramon, Muñoz Fernández, Emilio and Morlote Expósito, José Manuel, 2001. "La Cueva de Los Moros de San Vitores (Medio Cudeyo). Una Nueva Estacion de Arte Rupestre Paleolítico en Cantabria" in *Trabajos de Prehistoria* 58(2): 129–142, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Los Moros de San Vitores, Medio Cudeyo, Cantabria, Spain. Europe. Paleolithic art. Magdalenian. Red point, dot, quadraped, sign motif(s).

Abstract: "Se presenta un nuevo conjunto parietal paleolítico descubierto recientemente en la cueva denominada "Los Moros de San Vitores". Este conjunto se compone de puntos y manchas rojas localizados en el vestíbulo de la cavidad y de un panel con grabados figurativos, cuatro cuadrúpedos y un posible signo, ubicado en el tramo final de la misma. El conjunto de grabados, de gran homogeneidad formal y estilística, es atribuido al Magdaleniense."

RASNW3, Dialnet, Refdoc.fr.

Montes Barquín, Ramón, Muñoz Fernández, Emilio and Morlote Expósito, José Manuel, 2004. *Cueva Urdiales (Castro Urdiales, Cantabria): Estudio Geo-Arqueológico y Arte Rupestre Paleolítico*, 138 pgs, Ayuntamiento, Concejalía de Medio Ambiente y Patrimonio Arqueológico, Castro Urdiales, Spain. ISBN: 84-921812-2-2.

Cueva Urdiales, Castro Urdiales, Cantabria, Spain. Europe. Paleolithic art.

RASNW3, Dialnet, Internet.

Montes Barquin, R., Munoz Fernandez, E. and Morlote Exposito, J.M., 2005. "Hallazgos Recientes de Arte Rupestre Paleolitico en la Region Cantabrica. Los Casos de Cantabria" in *Escuela de Cultura y Patrimonio "Marcelino Sanz de Sautuola". El Significado del Arte Paleolitico*, 77–108, Ministerio de Cultura Madrid, Spain, Cantabria, Spain. Europe.

Paleolithic art.

Biblio.

Montes Barquin, R., Munoz Fernandez, E., Morlote Exposito, J.M., Santamaria Santamaria, S., Gomez Laguna, A. and Barreda Gonzalez-Pardo, E., 2005. *La Cueva del Rincon (Venta de la Perra, Carranza-Biskaia) y sus Manifestaciones Rupestres Paleoliticas*, 80 pgs, Diputacion Foral de Biskaia, Kobie, Spain. ISBN: 0211-1942.

Cueva del Rincon, Venta de la Perra, Carranza - Biskaia (Basque), Spain. Europe. Paleolithic cave art. Auroch, stag, signs motif(s).

Biblio, RASNW4.

Montes Barquín, Ramón, Muñoz Fernández, Emilio, Morlote Expósito, José Manuel, Santamaría Santamaría, Silvia and Gómez Laguna, Antonio J., 2015. "El Conjunto Rupestre de la Cueva de Cudón (Miengo, Cantabria) y Otros Conjuntos Análogos del Centro de la Región Cantábrica: ¿Evidencias de Aniconismo en el Arte Rupestre Paleolítico?" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 167–198, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Cueva de Cudón, Miengo, Cantabria, Spain. Europe. Paleolithic art.

Abstract: "During the last years, the authors have been registered a group of caves in the central sector of Cantabrian Region (between the valleys of rivers Mioño–Castro Urdiales- and Deva –Unquera-), with Palaeolithic Rock Art assemblages characterized by the preferential use of red colour, lack of naturalistic expressions (animals) and / or standardized complex signs, and the development of peculiar graphic expressions (painted in red –occasionally in black colour- and some thick engravings, as macaronis) on the wall and ceilings of the caves that apparently it would be a well-defined graphic group. The appearance of "closed" graphic assemblages of this kind (without diachronic accumulations of graphic record), the obtaining of numeric datings and the establishment of strict parallels between these caves (with Cudón cave as principal reference) has evidenced the plausible existence of a peculiar graphic tradition into the old Gravetian period that apparently coexisted with other traditions which had well-configured signs and naturalism representations as characteristic elements. With the data that we present in this paper, the possibility of define an anaconism –iconophobic- tradition coexisting with other naturalistic ones in the Rock Art view of Cantabrian Upper Palaeolithic, it's seems as something more than a suggestive possibility."

Academia.edu, LMRAA (CDRom).

Montes Barquín, Ramón, Muñoz Fernández, Emilio, Rasines del Río, Pedro, Lasheras Corruçaga, José Antonio, Fatás Monforte, Pilar and de las Heras Martín, Carmen, 2005. "El Arte Rupestre Paleolítico de la Cueva de Cualventi (Oreña, Alfoz de Lloredo, Cantabria)" in *Sautuola 11*: 337–346, Instituto de Prehistoria y Arqueología Sautuola, ISSN: 1133-2166.

Cueva de Cualventi, Oreña, Alfoz de Lloredo, Cantabria, Spain. Europe. Paleolithic art.

Abstract: "En este artículo se presenta un nuevo conjunto de arte rupestre paleolítico recientemente descubierto en la Cueva de Cualventi (Cantabria, España). Este hallazgo consiste en 11 paneles con pinturas rojas (pre-magdalenenses), y un pequeño grupo de grabados magdalenenses."

Dialnet.

Montes Barquin, R. et al., 2002. "Los Grabados Rupestres Paleoliticos de la Cueva de la Luz (Ramales de la Victoria, Cantabria)" in *Nivel Cero. Revista de Arqueologia* 10: 23–32, Grupo Arqueológico Attica, Universidad de Cantabria, Santander, Spain. ISSN: 1134-0320.

https://revistanivelcero.files.wordpress.com/2012/08/nc_10_02.pdf (accessed on 10 September 2017).

Cueva de la Luz, Ramales de la Victoria, Cantabria, Spain. Europe. Paleolithic art.

RASNEW3, Internet.

Morala, André, 1994. "La Dalle Calcaire Gravée de l'Abri Peyrony, Commune de Gavaudun, Lot-et-Garonne" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 6: 315–318, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1994_num_6_1_1095 (accessed on 18 November 2011).

Abri Peyrony, Commune de Gavaudun, Lot-et-Garonne, France. Europe. Paleolithic art. Cupule motif(s).

Persee.

Moreno Rosa, Antonio, 1992. "Pinturas Rupestres Paleolíticas en la Cueva de Cholones (Subbéticas Cordobesas)" in *Antiquitas (Ayuntamiento de Priego-Córdoba)*, vol. 3: 8–22, Museo Historico Municipal de Priego, Cordoba, Spain. ISSN: 1133-6609.

Cueva de Cholones, Subbéticas Córdoba, Spain. Europe. Paleolithic art.

Dialnet.

Morin, Jean, 1933. *Les Artistes Préhistoriques*, 127 pgs, Laurens, Paris, France.

France. Europe. Paleolithic art. Includes 24 figures.

ARP, LMRAA.

Morley, Iain, 2007. "Chapter 6: New Questions of Old Hands: Outlines of Human Representation in the Palaeolithic" in *Image and Imagination: A Global Prehistory of Figurative Representation*, L. Morley and C. Renfrew, eds. McDonald Institute Monographs, 69–82, The McDonald Institute for Archaeological Research, ISBN-10: 190293748 ISBN-13: 978-1902937489.

Chauvet, Gargas, Cosquer, France Europe. Human hand, hand print, hand stencil motif(s). Paleolithic art. Ritual mutilation.

IIA, LMRAA.

Morley, Iain, 2009. "Ritual and Music: Parallels and Practice, and the Palaeolithic" in *Becoming Human: Innovation in Prehistoric Material and Spiritual Culture*, 159–175, Cambridge University Press, Cambridge, England. ISBN-10: 0521734665, ISBN-13: 978-0-521-73466-0.

Europe. Upper Paleolithic art. Religion. Ritual. Music. Performance.

LMRAA.

Morley, Iain and Renfrew, Colin, eds., 2007. *Image and Imagination: A Global Prehistory of Figurative Representation McDonald Institute Monographs*, 346 pgs, The McDonald Institute for Archaeological Research, ISBN-10: 190293748 ISBN-13: 978-1902937489.

World. Paleoart. Origins of art. Pleistocene. Paleolithic.

Abstract: "The dawn of art is sometimes equated with the birth of the human spirit. But when and how did figuration - sculpture, painting, drawing - actually begin? And did these first figurative creations coincide with the emergence of our own species, Homo sapiens? Is figuration a general and fundamental feature of the human condition? In this challenging volume, leading experts review the evidence now available from the worldwide practice of prehistoric archaeology, and go on to formulate some important conclusions. The scope of this work is global. It sets out to explore the first stirrings of artistic endeavour and of figurative imagery on each continent, and to consider the social context in which they arose. It will be a fundamental resource for all those seeking to understand the origins of art and the beginnings of human spirituality."

Biblio, Internet, LMRAA.

Moro Abadia, Oscar, 2013 (November). "Rock Art Stories: Standard Narratives and Their Alternatives" in *Rock Art Research* 30(2): 139–173, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness.

LMRAA.

Moro Abadia, Oscar, 2013 (November). "Paradigms for the History of Rock Art" in *Rock Art Research* 30(2): 167–168, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Reply to comments on: Oscar Moro Abadia, "Rock Art Stories: Standard Narratives and Their Alternatives", *RAR*, 30(2): 139–173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness. Rock Art Science.

LMRAA.

Moro Abadía, Oscar and González-Morales, Manuel R., 2003. "L'Art Bourgeois de la Fin du XIXe Siècle Face à l'Art Mobilier Paléolithique" in *L'Anthropologie* 107(4): 455–470, Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_cdi=7226&_pubType=J&_auth=y&_acct=C00228598&_version=1&_urlVersion=0&_userid=10&md5=35422d0195cdf32aa76c9907020f7ae&jchunk=107#107 (accessed on 19 August 2011).

France. Spain. Europe. Paleolithic art. Mobiliary (portable) art. History of research.

Abstract: "On the occasion of the centenary of the Emile Cartailhac's « Mea culpa d'un sceptique », we want to reflect on one of the main questions of our discipline: Why has so-called « cave art » only been accepted as Paleolithic art in 1902, whereas the so-called « mobiliary art » had been accepted as Paleolithic art at the beginning of 1860s? In this paper, we want to suggest a definition of the conception of primitive art during the last third of the 19th century in order to understand: (A) Why Paleolithic paintings in the walls of some caves (Niaux, Chabot, Altamira) were not accepted as Paleolithic art between 1860 and 1902. (B) Given that what we now call mobiliary art is the same artistic phenomenon that prehistorians of the late 19th century thought of as primitive art, this article allows us to suggest a genealogy of mobiliary art. This genealogy will enable us to show that this concept not only defines a wide variety of forms, from engraving stones to carving in antler or ivory, but hides a multiplicity of meanings and connotations which originated in the period between 1860 and 1900."

Internet.

Moro Abadia, Oscar and Gonzalez Morales, Manuel R., 2005. "Presente-Pasado. Definicion y Usos de una Categoria Historiografica en Historia de la Ciencia: El Arte Prehistorico como Paradigma" in *Complutum* 16: 59–72, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=1408193> (accessed on 1 December 2011).

Altamira, Santander, Spain. Europe. Paleolithic art. Researcher bias. History or research.

Abstract: "In this paper we will investigate the potential for the application of the concept of "present-past" in the study of the history of archaeology. We suggest that this category provides archaeologists with a useful model in order to understand (A) the role of our present concepts and ideas in the definition of the past and (B) the impact of archaeological finds on modern Western societies. Taking the example of the cave of Altamira into account, we will analyse first the importance of assumptions deeply embedded in Western culture in the definition of Palaeolithic art at the end of nineteenth century. Secondly, we will show the influence (economic, cultural, political) that Palaeolithic art exerts on our modern societies. Through this examination, we will show the way in which the concept of "present-past" can be used in history of science."

Biblio, Dialnet.

Moro Abadía, Oscar and González Morales, Manuel R., 2006. "L'Analogie et la Représentation de l'Art Primitif à la fin du XIXe Siècle" in *L'Anthropologie* 109(4): 703–721, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tokey=%23TOC%237226%232005%23998909995%23613073%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=9e54a298f0c73b10bbf92c7b475f0fc5 (accessed on 19 August 2011).

Australia. Americas. Europe. Paleolithic art. Primitive art. Prehistoric art. Analogy.

Abstract: "In this paper, we will examine the foundations of Western representation of Paleolithic art at the end of the nineteenth century. Taking the period of 1864–1902 into account, we will prove the leading role of analogy between

“modern primitive societies” and “prehistoric societies” in the very definition of “primitive art”. According to us, the representation of the “primitive artist” at that time was largely based in comparison between art which came from modern primitive societies living in Africa, Australia or America, and prehistoric art which was authenticated at about 1865. Through this examination, we will show the way in which analogy functions as a main category in the construction of scientific knowledge.”

Internet.

Moro Abadía, Oscar and González Morales, Manuel Ramón, 2006. “La Idea de Progreso en el Estudio del Arte Parietal Paleolítico: Pasado, Presente y ¿Futuro?” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 59: 155–162, Universidad de Salamanca, ISSN: 0514-7336. <http://dialnet.unirioja.es/servlet/articulo?codigo=2318952> (accessed on 25 August 2011).

Cueva Rincon, Río Carranza, Bizkaia-Cantabria, Spain. Europe. Paleolithic art. Rock art studies.

Abstract: “This article analyses the past, present, future notions of “progress” in the study of Palaeolithic art. In the first section, we suggest that the widespread belief in the unilinear evolution of Palaeolithic art from simplest to more complex representations (an idea common to both Breuil and Leroi-Gourhan’s chronologies) constituted the dominant paradigm in the field until the end of the twentieth century. In the second section, we proposed that recent events, particularly the dating of Chauvet paintings, have provoked a crisis of the aforementioned paradigm. We conclude with some thoughts about the future of the idea of “progress” in the framework of Palaeolithic art studies.”

Dialnet.

Moro Abadía, Oscar and González Morales, Manuel R., 2007. “L’Art Paléolithique est-il un “Art”?: Réflexions Autour d’une Question d’Actualité” in *L’Anthropologie* 111(4): 687–704, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232007%23998889995%23672687%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=5333cc00608b73ed754412692cbd6756 (accessed on 18 August 2011).

Europe. Paleolithic art. Art.

Abstract: “During the last years, an international debate about the concept of “Palaeolithic art” has taken place. On one hand, several specialists have critiqued the use of the concept of “art” in naming the images created by Homo sapiens during the Palaeolithic era. They claim that the use of this term implies the projection of a modern category to a world – that of prehistoric humans – which is completely different from our own. On the other hand, some archaeologists consider that the term “Palaeolithic art” does not imply an anachronistic interpretation of prehistoric representations. In presenting the historical context, which has made such a discussion possible, we consider the causes and effects of this controversy. Firstly, we analyze the traditional interpretation, which considered Palaeolithic images as “works of art”. Secondly, we examine the connections, which can be found between the debate about “Palaeolithic art” and certain polemics, which have arisen from the history of art and anthropological frameworks. Thirdly, we consider the arguments utilized by those who are for and those who are against the term “Palaeolithic art”. Finally, we emphasize the importance of this debate to better understand the categories and the concepts, which determine the scientific practice.”

Internet.

Moro Abadía, Oscar and Gonzalez Morales, Manuel R., 2007. “Thinking about ‘Style’ in the ‘Post-Stylistic Era’: Reconstructing the Stylistic Context of Chauvet” in *Oxford Journal of Archaeology* 26(32): 109–125, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

<http://onlinelibrary.wiley.com/doi/10.1111/ojoa.2007.26.issue-2/issuetoc> (accessed on 22 August 2011).

Chauvet Cave, Ardeche, France. Europe. Style. Paleolithic art. Aurignacian.

Abstract: “Over the past decade, new radiocarbon dating from several art caves has conflicted with the traditional stylistic sequence of Palaeolithic art. Using Chauvet as a paradigm, some archaeologists have suggested that stylistic approaches to Palaeolithic art should be rejected in favour of more sophisticated methods, such as AMS radiocarbon dating. Contrary to this proposal, we suggest that the high antiquity of the Chauvet paintings (dated to c.32,000 years BP) does not necessarily imply the end of all stylistic approaches to Palaeolithic art. Taking the recent discoveries (2003) at the site of Hohle Fels and the attribution of the Palaeolithic engravings of the cave of l’Aldène to the Aurignacian (2005) into account, we suggest that the Chauvet paintings can be placed within an Aurignacian

stylistic context. Throughout this analysis, we propose some critical thoughts on the concept of 'style' and discuss some ways in which stylistic approaches can be used to improve our knowledge of Palaeolithic art."

Internet, Biblio.

Moro Abadia, Oscar and Gonzalez Morales, Manuel R., 2008. "Paleolithic Art Studies at the Beginning of the Twenty-First Century: A Loss of Innocence" in *Journal of Anthropological Research* 64(4): 529–552, Department of Anthropology, University of New Mexico, Albuquerque, New Mexico. ISSN: 0091-7710.

Europe. Rock Art Studies. Dating techniques. Eurocentrism, Human evolution. Mobiliary (portable) art. Paleolithic art. Parietal art.

Abstract: "In the past two decades, several scholars have suggested that Paleolithic art studies have been undergoing a revolution. This disciplinary transformation is generally related to the discovery of new sites, such as Chauvet or Blombos Cave; the development of new methodologies, such as AMS radiocarbon and thermoluminescence dating; and the rise of new theories concerning human cognitive evolution. These firsts are not only revolutionizing the chronology and technical study of the oldest forms of art, they are also modifying the ways Paleolithic art is conceptualized. In this article we analyze some of these recent variations in how we view, think about, and define such art. Borrowing David Clarke's terminology, we interpret the current change in our understanding of Paleolithic art as a "loss of innocence" stemming from an increasing criticism of the main axioms that defined the study of Paleolithic art until the 1980s. In this context, the loss of disciplinary innocence can be defined as the process by which most specialists become conscious of the complexity of this art."

Biblio, Internet.

Moro Abadía, Oscar and González Morales, Manuel Ramón, 2008. "Hacia una Historia Crítica del Arte Paleolítico: La Historia Social de las Ciencias Sociales como Paradigma" in *Espacio, Tiempo y Forma. Serie I, Prehistoria y Arqueología*, vol. 1: 123–134, Universidad Nacional de Educación a Distancia (UNED): Facultad de Geografía e Historia, ISSN: 1131-7698.

<http://revistas.uned.es/index.php/ETF1/article/view/1939/1815> (accessed on 6 May 2016).

Cuevas del Monte del Castillo, Spain. Europe. Paleolithic art. Rock art studies. Pierre Bourdieu.

Abstract: "Recent works on archaeological theory have emphasized the emergence during the nineties of a critical history of archaeology as opposed to a traditional historiography. As these authors have pointed out, the main aim of the former is that the history of archaeology assumes a more central position in the discipline. In this context, we suggest that Pierre Bourdieu's project of Social history of social science can provide archaeologists with a useful model to build a critical historiography of the discipline that articulates the past with contemporary debates on archaeological knowledge. Taking our recent works on Paleolithic art into account, we propose in this paper some critical thoughts on Bourdieu's Social History as an instrument of historical analysis that is useful to better understand the foundations of archaeological science."

Dialnet, Internet.

Moro Abadia, Oscar and Gonzalez Morales, Manuel R., 2012. "Chapter 15: Understanding Pleistocene Rock art: An Hermeneutics of Meaning" in *A Companion to Rock Art*, Jo McDonald and Peter Veth, eds. *Companions to Archaeology*, 263–275, Wiley-Blackwell Publishing, ISBN: 10: 1444334247; ISBN: 13: 9781444334241.

Hermeneutics. Meaning. Pleistocene (paleolithic). Research bias.

LMRAA.

Moro Abadía, Oscar and González Morales, Manuel R., 2013. "Paleolithic Art: A Cultural History" in *Journal of Archaeological Research* 21(3): 269–306, Springer US, Boston, Massachusetts. ISSN:1573-7756, 1059-0161. doi:10.1007/s10814-012-9063-8.

Spain. France. Europe. Paleolithic art. History of research.

Abstract: "In this article we review the history of the terms and ideas that have been used to conceptualize Paleolithic art since the end of the 19th century. Between 1900 and 1970, prehistoric representations were typically divided into two main groups: parietal art (including rock and cave art) and portable (or mobiliary) art. This classification gave rise to asymmetrical attitudes about Paleolithic images. In particular, many portable and nonfigurative representations were

overlooked while a small number of cave paintings were praised for their realism. Although the portable/parietal division has remained a popular divide among archaeologists, in the last 30 years increasing numbers of specialists have crossed the boundaries established by these categories. They have developed new frameworks within which more kinds of images are meaningfully approached and incorporated into the analysis of Paleolithic art and symbolism. The emergence of new approaches to Pleistocene imagery is the result of a number of interrelated processes, including the globalization of Paleolithic art studies, the impact of new discoveries, and the development of new approaches to art, images, and symbolism."

GetInfo.

Moro Abadia, Oscar and Gonzalez Morales, Manuel R., 2015. "Arte Paleolítico: Una Historia Cultural" in *Histories of the Prehistory*, Jose Antonio Gonzalez Zarandona, ed. *Istor, Revista de Historia Internacional*, vol. 15(60): 245–294, Centro de Investigación y Docencia Económicas (CIDE), Mexico, D.F. ISSN: 1665-1715.

http://www.istor.cide.edu/archivos/num_60/revista_ISTOR_60.pdf (accessed on 26 August 2015).

Paleolithic art.

Internet.

Morriss-Kay, Gillian, 2010–2011. "A New Hypothesis on the Creation of the Hohle Fels "Venus" Figurine" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 272–273, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Hohle Fels, Swabian Jura, Germany. Europe. Paleolithic. Movable (portable) art. Figurine. Venus motif(s).

Dialnet.

Mortillet, A. de, 1912. "Le Solutreen Inferieur de la Grotte du Placard" in *Revue Anthropologique* 22: 409–419.

Placard, France. Europe. Paleolithic art. Solutreen.

UVAP.

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Santa Cruz, Santa Cruz, Argentina. South America. Pleistocene (Paleolithic) / Holocene transition.

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Europe. Oceania. Africa. Paleolithic cave paintings. Originally published as *Sources de la Peinture* by Editions Rencontre, Lausanne, 1965.

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Dialnet.

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Dialnet.

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San Román de Candamo, Spain. Europe. Paleolithic art.
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Cueva de Santián, Piélagos, Cantabria, Spain. Europe. Paleolithic art.
Abstract: “Santián cave (Piélagos, Cantabria) was among the first palaeolithic cave art assemblages to be discovered in northern Spain. In fact, it was included by H. ALCALDE DEL RÍO, H. BREUIL and L. SIERRA in their classical book Les cavernes de la région cantabrique (1911). Our paper intends to make an updated revision of the archaeological record published by those investigators, and of the chronological framework proposed by them.”
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Cantabria, Spain. Europe. Paleolithic art. Regional site networks. Aggregation sites.

Abstract: "Palaeolithic art can contribute to the placement of individual archaeological sites within a system of regional settlements. This article aims at pointing out the evidence that is recurrent in the Cantabrian Palaeolithic and which may help us to approach an understanding of the organization of PSF site networks. Several hypotheses concerning the re-utilization of painted caves and its possible use as aggregation sites are raised and discussed."

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Tito Bustillo Cave, Asturias, Spain. Europe. Prehistoric art. Paleolithic art. Setting: Organization of space. Inhabited zones. Transit Zones. Decorated zones. With discussion by M. Garcia and J.-M Gomez Tabanera.

LMRAA.

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FUENTE DEL SALIN CAVE, MUNORRODERO, VAL DE SAN VICENTE, CANTABRIA, SPAIN. EUROPE. PALEOLITHIC CAVE PAINTING. HANDPRINT MOTIF(S). RADIOCARBON DIRECT DATE TAKEN FROM HEARTH CHARCOAL, +/- 22,000 YEARS.

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Cueva de la Fuente del Salin, Munorrodere, Cantabria, Spain. Europe. Paleolithic art.

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Cuevas de Covalanas y la Haza, Cuevas de Ramales de la Victoria, Cantabria, Spain. Europe. Paleolithic art.

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RASNW3, Dialnet, MWRBRAD, Biblio.

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RASNW2, MWRBRAD, Internet, Biblio.

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Dialnet.

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Internet, LMRAA (digital download).

Mullan, Graham and Wilson, Linda, 2007. “Possible Palaeolithic Engraving of a Mammoth in Gough’s Cave, Cheddar, Somerset, UK” in *International Newsletter on Rock Art*, (49): 9–13, Comité International d’Art Rupestre, Foix, France. ISSN: 1022-3282. http://www.icomos.org/centre_documentation/inora/inora49/inora-49.pdf (accessed on 22 April 2017). Gough’s Cave, Cheddar Gorge, Somerset, United Kingdom, England, Britain, British Isles. Europe. Paleolithic cave art. Mammoth motif(s).
LMRAA.

Mulvaney, Ken, 2010–2011. “How Old is Old Looking? The Dampier Petroglyphs in Review” in *Symposium 5: L’Art Pléistocène en Australie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 176–177, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Dampier Archipelago, Pilbara Region, northwest Australia. Late Pleistocene (Paleolithic), Holocene. Patination. Weathering. Climate conditions.

Abstract: “In public forum, the age of the Dampier Archipelago petroglyphs of the Pilbara region of northwest Australia is cited as in the order of 25–30,000 years. Clark (1978), based on the presence of a mineral coating (desert varnish), believed that a component of the rock art must be older than 17,000 BP. Others, including Lorblanchet (1983, 1992), assessing the weathered appearance and degree of patination, certainly regard the petroglyphs as having a Pleistocene antiquity. In this paper, the pattern of weathering is assessed in relation to the lithology (gabbro and granophyre) on which these petroglyphs are produced, and motif subject and stylistic range exhibited. Based on associated data, including archaeological information, climatic and environmental factors, and ethnographic parallels, the Dampier petroglyphs are placed into a temporal sequence that likely spans the late Pleistocene and Holocene.”

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Mulvaney, Ken, 2013. “Iconic Imagery: Pleistocene Rock Art Development across Northern Australia” in *Quaternary International* 285: 99–110, International Union for Quaternary Research, ISSN: 1040-6182.

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Arnhem Land, Kimberley, Cape York, Northern Australia. Pleistocene (Paleolithic) rock art. Regionalism.

Abstract: “There is general agreement that the peopling of Sahul was achieved sometime before 45,000 years ago, with most parts of the continent colonised by 30,000. Rock art, both engraved and painted, is present in all areas where these early people left their mark. Did this artistic endeavour come with these people or was this an expression of being in Sahul? Certainly there are aspects, like the cupules and hand stencils, which have parallels outside the continent. However, there are many features that suggest separate artistic traditions and conventions that were present and have continued since these early times. Spread over an area greater than one million sq km (386,000 sq miles), stretching in an arc over 2,000 km from the Pilbara coast, through the Kimberley and into Arnhem Land, is a vast body of rock art that demonstrates there to be differentiation in the symbolic structuring of people’s lives relatively early after colonisation. This supports the notion that regionalisation within Sahul is not simply a Holocene expression.”

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Morin, Cantabria, Spain. Europe. Paleolithic art.

RASNW3, Academia.edu.

Muñoz Fernández, Emilio, 2010. “Calero II” in *Las Cuevas con Arte Paleolitico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 175–178, Asociacion Cantabra para la Defensa del Patrimonio Subteraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Calero II, Cantabria, Spain. Europe. Paleolithic art.

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Muñoz Fernández, Emilio, 2010. “San Carlos” in *Las Cuevas con Arte Paleolitico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 291–292, Asociacion Cantabra para la Defensa del Patrimonio Subteraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

San Carlos, Cantabria, Spain. Europe. Paleolithic art.

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Muñoz Fernández, Emilio, García Díez, Marcos, Gómez Fraile, Antonio, Montes Barquín, Ramón, Serna Gancedo, Mariano Luis, Smith, Peter, 2010. “Otras Cuevas” in *Las Cuevas con Arte Paleolitico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 355–365,

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Cantabria, Spain. Europe. Paleolithic art.

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La Cullalvera, Ramales, Cantabria, Spain. Europe. Paleolithic art.

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Muñoz Fernández, Emilio and Montes Barquín, Ramón, 2010. "Juan Gómez" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 339–342, Asociacion Cantabra para la Defensa del Patrimonio Subterraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Juan Gómez, Cantabria, Spain. Europe. Paleolithic art.

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Muñoz Fernández, E., Ontañón Peredo, R., Mons Barquín, R., Morlote Expósito, J.M., Bayarri Cayón, V., Herrera López, J. and Gómez Laguna, A., 2015. "La Cueva de Cueto Grande (Miengo, Cantabria-España). Un Nuevo Conjunto de Grabados Paleolíticos en la Región Cantábrica" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 945–968, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Cueva de Cueto Grande, Miengo, Cantabria, Spain. Europe. Paleolithic art.

Abstract: "Cueto Grande Cave has a limited and homogeneous assemblage of Palaeolithic engravings that it has been archaeological studied in 2014. The assemblage includes -at least- 4 (perhaps 5) partial representations of animals, some potential signs and some lines that it can be considered as "burin tests". This assemblage completes a progressively larger list of little caves where it's possible to document, exclusively, reduced assemblages of engravings composed by simple and shallow lines, with summary representations, though naturalists, of animals (with prominence of Cervidae and Caprids) and simple signs. This group of caves are dated in a graphic period from Middle Magdalenian to Upper/Final Magdalenian. In this paper it's presents the engravings of Cueto Grande Cave and it's analyses them in relation with the analogues assemblages from other caves of the region that, tentatively, we can include in the final moment of the great Palaeolithic Art of the caves from Cantabrian Region."

Academia.edu, LMRAA (CDRom).

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Santa Isabel de Quijas, Reocín, Spain. Europe. Paleolithic art.

Dialnet.

Muñoz Fernández, Emilio and San Miguel Llamosas, Carmen, 2010. "El Portillo" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 89–90, Asociacion Cantabra para la Defensa del Patrimonio Subterraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

El Portillo, Cantabria, Spain. Europe. Paleolithic art.

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La Meaza, Cantabria, Spain. Europe. Paleolithic art.

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La Pila, Cantabria, Spain. Europe. Paleolithic art.

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Munoz Ibanex, Francisco Javier and Ripoll Lopez, Sergio, 2012. “El Arte Rupestre en el Reino Unido” in *Arte Sin Artistas. Una Mirada al Paleolítico [Catálogo Exposición]*, Museo Arqueológico de la Comunidad de Madrid, editado por I. Escobar y B. Rodríguez, 341–353, Museo Arqueológico de la Comunidad de Madrid, Alcalá de Henares, Madrid, Spain. ISBN8445134493, 9788445134498.

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Creswell Crags, England, Britain, British Isles. Europe. Paleolithic art.

Academia.edu.

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France. Europe. History of research. Norbert Aujoulat. Cultural resource management. Conservation and preservation. Paleolithic art. Mobiliary (portable) art.

Biblio, Internet.

Mussi, Margherita, 2007. “Palaeolithic Art in Isolation: The Case of Sicily and Sardinia” in *Palaeolithic Cave Art at Creswell Crags in European Context*, Paul Pettitt, Paul Bahn and Sergio Ripoll, eds., 194–206, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Grotta dei Cervi, Grotta dell’Addaura, Levanzo, Sicily, Sardinia, Italy. Europe. Paleolithic cave art. “My aim is to contrast the effects of geographic isolation, with the circulation of people and ideas, if any, as documented by portable and cave art.”

LMRAA.

Mussi, Margherita, 2010. “The Venus of Macomer: A Little-Known Prehistoric Figurine from Sardinia” in *An Enquiring Mind: Studies in Honor of Alexander Marshack*, Paul Bahn, ed. American School of Prehistoric Research Monograph Series, 193–209, Oxbow Books, Oxford, England. ISBN: 9781842173831.

Macomer, Sardinia, Italy. Europe. Paleolithic art. Mobiliary (portable) art. Figurine.

LMRAA.

Mussi, Margherita, 2010–2011. “Les “Vénus” du Gravettien et de l’Épigravettien Italien dans un Cadre Européen” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 84–85, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Italy. Europe. Paleolithic art. Gravettian. Epigravettian. Venus motif(s).

Dialnet.

Mussi, Margherita, 2010–2011. “Grotta di Pozzo (AQ, Italie Centrale), une Grotte Ornée “au Féminin”” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 308–309, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Grotta di Pozzo, AQ, central Italy. Europe. Paleolithic art. Female motif(s). Gender.

Dialnet.

Mussi, M., 2012. “Les “Venus” du Gravettien et de l’Epigravettien italiens dans un Cadre Europeen” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, vol. LXV–LXVI, Book: 84–85, CD: 499–511, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523; ISBN: 987-2-9531148-3-6.

Italy. Europe. Paleolithic art. Gravettian. Epigravettian. Venus.

Biblio, LMRAA.

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Caverna delle Arene Candide and Grotta Romanelli, Italy. Europe. Paleolithic art.

Internet.

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Grotta Romaelli, Apulia, Southern Italy. Europe. Paleolithic art. Gonnarsdorf style motif(s).

RASNW4.

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ITALY. EUROPE. UPPER PALEOLITHIC IMAGERY AND CHRONOLOGY.

LMRAA.

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IIA.

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Altamira, Santander, Spain. Europe. Paleolithic art. Horse motif(s). Solutrean.
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Europe. Paleolithic art.
Biblio, Internet.

Nash, George, 2011 (March). "Full of Eastern European Promise: Upper Paleolithic Parietal Art Found in Coliboaia Cave, Romania" in *Time and Mind: The Journal of Archaeology, Consciousness and Culture*, vol. 4(1): 99–102, Berg Journals, ISSN: 1751-696X, Online ISSN: 1751-6978.
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Coliboaia Cave, Romania. Central Europe. Paleolithic art.
Internet.

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Coliboaia Cave, Romania. Central Europe. Paleolithic art.
Internet.

Nash, George, 2012 (November). "A History of Handy Work" in *Minerva* 26–28, London, England.
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Europe. Paleolithic art. Modern graffiti. Hand print motif(s).
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Nash, G., 2014. "European Upper Palaeolithic Rock Art" in *Encyclopedia of Global Archaeology*, Claire Smith, ed. Archaeology of Art, J. McDonald, I. Domingo, D. Fiore, and T. Heyd, eds., 2694–2704, Springer, New York, New York. ISBN: 978-1-4419-0426-3.
Europe. Paleolithic rock art.
Biblio.

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Cathole Cave, Gower, Swansea, South Wales, Britain, British Isles. Europe. Paleolithic art. Cervid (reindeer) motif(s).
Abstract: "In September 2010 the author discovered a possible Late Upper Palaeolithic engraving of a cervid in Cathole Cave on the Gower Peninsula in South Wales (Figure 1). Members of the NERC-Open University Uranium Series Facility extracted samples from the surface on which the engraving was made in April 2012, together with a sample from a section of flowstone covering part of the reindeer's muzzle. A single date of 12,572 ± 600 years BP was obtained from the overlying flowstone, suggesting a minimum age for the engraving (Nash et al. 2010, 2012). This discovery prompted the author to explore the cave with a greater degree of scrutiny. As part of the remit to record this and other features within the cave, the Welsh heritage agency CADW commissioned a 3D digital survey of the main galley and side chambers of the cave. This survey allowed the team to produce an accurate and definitive plan of the cave (Nash and Beardsley, 2012). In addition, a survey was undertaken in July 2012 where the majority of the accessible surfaces of the cave were explored. This paper describes the results of that phase of work."
Academia.edu.

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Wales, Britain, British Isles. Europe. Paleolithic art.

Academia.edu.

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Gower Peninsula, South Wales, Britain, British Isles. Europe. Paleolithic art.

Academia.edu.

Nash, George, van Calsteren, Peter and Thomas, Louise, 2011 (July). “Marks of Sanctity? Discovery of Rock Art on the Gower Peninsula, South Wales” in *Time and Mind: The Journal of Archaeology, Consciousness and Culture*, vol. 4(2): 149–154, Berg Journals, ISSN: 1751-696X, Online ISSN: 1751-6978.

<http://dx.doi.org/10.2752/175169711X12961583765216> (accessed on 3 February 2012).

Gower Peninsula, South Wales, Britain, British Isles. Europe. Pleistocene (Paleolithic) rock art.

Abstract: “Britain is regarded by some as an Upper Palaeolithic cultural backwater, but this part of northwestern Europe also encountered the ravages of the Devensian with the southern limit of the ice margin extending a few kilometers north of the limestone caves on the Gower Peninsula, South Wales. Following sudden climatic warming, groups of hunter/fisher/gatherers started to utilize this sometimes hostile landscape, seasonally occupying many of the caves that are cut and shaped into the limestone outcropping that frequents the Gower Peninsula. At this time an extensive landmass would have replaced much of the present Bristol Channel (Jacobi 1980). It is indeed a rare occurrence for Pleistocene rock art to be discovered within the British Isles, with only one authenticated discovery made in 2003 at Church Hole Cave at Creswell Crags on the Derbyshire/Nottinghamshire border (Bahn and Pettitt 2009). It is not too fanciful to suggest that in order to secure a successful hunt or merely to revere a spiritual being that metaphysically occupied the rear section of the cave, artists were engraving within its hidden recesses. This short article announces and contextually describes a recent discovery of probable Pleistocene rock art on the Gower Peninsula, South Wales.”

Internet

Nelh, Georges, 1984. “Abri du Cheval” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 307–308, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Croc-Marin, Ile-de-France, France. Europe. Paleolithic cave art. Horse motif(s).

LMRAA.

Nelson, Emma, Hall, Jason, Randolph-Quinney, Patrick and Sinclair, Anthony, 2017. “Beyond Size: The Potential of a geometric Morphometric Analysis of Shape and Form for the Assessment of Sex in Hand Stencils in Rock Art” in *Journal of Archaeological Science* 78: 202–213.

<http://dx.doi.org/10.1016/j.jas.2016.11.001> (accessed on 5 February 2017).

Europe. Paleolithic. Hand stencil motif(s). Sex assessment, geometric morphometrics, biometrics, forensic anthropology.

Abstract: “Hand stencils are some of the most enduring images in Upper Palaeolithic rock art sites across the world; the earliest have been dated to over 40 Kya in Sulawesi and 37 Kya in Europe. The analysis of these marks may permit us to know more about who was involved in the making of the prehistoric images as well as expanding the literature on the evolution of human behaviour. A number of researchers have previously attempted to identify the sex of the makers of Upper Palaeolithic hand stencils using methods based on hand size and digit length ratios obtained from digital or photo-based images of modern reference samples. Some analyses report that it was males who were responsible for the majority of hand stencils, whilst the most recent analysis determined that females produced the majority of hand stencils. Taken together, however, these studies generate contrasting and incompatible interpretations. In this study we critically review where we currently stand with methods of sexing the makers of hand stencils and the problems for the interpretation of hand markings of Palaeolithic age. We then present the results of a new method of predicting the

sex of individuals from their hand stencils using a geometric morphometric approach that detects sexual differences in hand shape and hand form (size and shape). The method has the additional advantage of being able to detect these differences in both complete, as well as partial hand stencils. Finally we urge researchers to test this method on other ethnic groups and populations and consider ways of combining efforts towards a common goal of developing a robust, predictive methodology based on diverse modern samples before it is applied to Upper Palaeolithic hand stencils.”

ScienceDirect.

Nespoulet, A. and Chiotti, L., 2012. “Les Eyzies-de-Tayac. L’Occupation Humaine de l’Abri Pataud il y a 22,000 Ans” in *Bilan Scientifique 2010*, 47–50, Service Regional d’Archeologie Aquitaine. Abri Pataud, Les Eyzies-de-Tayac. Les Combarelles III, France. Europe. Paleolithic art. RASNWW.

Neves, Walter A., Araujo, Astolfo G. M., Bernardo, Danilo V., Kipnis, Renato and Feathers, James K., 2012 (February). “Rock Art at the Pleistocene/Holocene Boundary in Eastern South America” in *PLoS ONE* 7(2: e32228): 1–5, Plos One: www.plosone.org. <https://doi.org/10.1371/journal.pone.0032228> (accessed on 26 May 2017).

Lapa do Santo Rock shelter, approximately 60 kilometers from Belo Horizonte, central-eastern Brazil. South America. Direct dating of petroglyph excavated on horizontal bedrock. Pleistocene (Paleolithic) - Holocene boundary.

Abstract: “Background: Most investigations regarding the First Americans have primarily focused on four themes: when the New World was settled by humans; where they came from; how many migrations or colonization pulses from elsewhere were involved in the process; and what kinds of subsistence patterns and material culture they developed during the first millennia of colonization. Little is known, however, about the symbolic world of the first humans who settled the New World, because artistic manifestations either as rock-art, ornaments, and portable art objects dated to the Pleistocene/Holocene transition are exceedingly rare in the Americas. Methodology/Principal Findings: Here we report a pecked anthropomorphic figure engraved in the bedrock of Lapa do Santo, an archaeological site located in Central Brazil. The horizontal projection of the radiocarbon ages obtained at the north profile suggests a minimum age of 9,370640 BP, (cal BP 10,700 to 10,500) for the petroglyph that is further supported by optically stimulated luminescence (OSL) dates from sediment in the same stratigraphic unit, located between two ages from 11.760.8 ka BP to 9.960.7 ka BP. Conclusions: These data allow us to suggest that the anthropomorphic figure is the oldest reliably dated figurative petroglyph ever found in the New World, indicating that cultural variability during the Pleistocene/Holocene boundary in South America was not restricted to stone tools and subsistence, but also encompassed the symbolic dimension.”

Internet, RASNWW.

Noiret, Pierre, 2017 (March–April). “La Religiosité au Paléolithique/Religiosity in the Palaeolithic” in *Comptes Rendus: Palevol* 16(2): 182–188, ISSN: 1631-0683

Europe. Paleolithic art. Religiosity. Myth. Animism.

Abstract: “During the oldest periods of the Palaeolithic, evidence of distinct behaviours related to technicity, hunting and settlement patterns is difficult to clearly interpret. Yet such evidence increases from the Lower to Middle Palaeolithic, with the appearance of the first incontestable burials and symbolic representations, in the form of collected shells and colorants. With the Upper Palaeolithic, the archaeological record is more abundant. It is then possible to address spiritual aspects, the component of non-technological human behaviour beyond subsistence, lithic reduction or hafting techniques. Figurative art appears, in both mobile and parietal form, the iconography and organisation of which are structured. Painted caves seem to have been places for ritual practices in addition to having been selected for art alone. Evidence of visits and archaeological deposits reflect a space for possible exchanges between the human and spirit worlds in the framework of an animist world view. In the religious domain, such data allow the reconstruction of some elements of mythical thought, analogous to that described by ethnologists and historians of religions in other contexts. Their study does not allow precise recovery of the myths themselves, but rather consideration of their existence and structuring function within these prehistoric societies.”

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France. Spain. Europe. Paleolithic art. Rhinoceros motif(s).

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France. Europe. Paleolithic art. Origins of art.

Persee.

Nougier, Louis-Rene, 1972. “Nouvelles Approches de l’Art Préhistorique Animalier” in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias, 14 al 20 de Septiembre 1970*, 263–278, Union Internationale des Sciences Préhistoriques et Protohistoriques, Madrid, Spain.

Europe. Paleolithic cave art. Animal motif(s).

LMRAA.

Nougier, L.-R., 1973. “Les Frequentations Humaines de la Caverne de Niaux” in *Travaux de l’Institut d’Art Préhistorique*, vol. 15: 272–286, Université des Lettres, Toulouse, France.

Niaux, Ariège, France. Europe. Paleolithic art. Human activity.

UVAP.

Nougier, Louis-Rene, 1975. “L’Importance du Choix dans l’Explication Religieuse de l’Art Quaternaire” in *Valcamonica Symposium 72, Les Religions de la Préhistoire, Actes du Symposium International Edizioni del Centro*, 57–64, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Rouffignac, France. Europe. Paleolithic art. Rock art images must be considered in context of their setting, both landscape, and the particular position and rock support on which they are placed.

ICOMOS, LMRAA.

Nougier, Louis-Rene, 1979. “Reflexions.. Sur la Grande Biche du Plafond d’Altamira” in *Caesaraugusta: Publicaciones del Seminario de Arqueología y Numismática Aragonesas*, vol. 49–50: 73–80, Institución Fernando el Católico, ISSN: 0007-9502.

Altamira, Santander, Spain. Europe. Paleolithic art. Hind (deer) motif(s).

Dialnet.

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Europe. Paleolithic art. Art, magic, mythology, religion.

LMRAA.

Nougier, L.-R. and Barriere, C., 1967. “L’Art Préhistorique Occidental et ses Problemes. Reflexions a propos d’un Ouvrage Recent” in *Travaux de l’Institut d’Art Préhistorique*, vol. 8–9: 151–171, Université des Lettres, Toulouse, France.

Europe. Paleolithic art.

Biblio. IIA.

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Europe. Paleolithic art. Anthropomorph motif(s). Stalagmites.

Dialnet.

Nougier, Louis-Rene and Robert, Romain, 1958. *The Cave of Rouffignac*, 230 pgs, George Newnes Limited, London, England.

Rouffignac Cave, Vezere River Valley, France. Europe. Paleolithic Cave Art. Forgeries. Abbe Breuil. Mammoth motif(s).

LMRAA.

Nougier, L.-R. and Robert, R., 1958. "Le "Lissoir aux Saigas" de la Grotte de La Vache, a Alliat, et l'Antilope Saiga dans l'Art Franco-Cantabrique" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 13: 13–28, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

La Vache, Alliat, Ariège, France. Europe. Paleolithic art. Franco-Cantabria. Saiga (red deer), antelope motif(s).

UVAP.

Nougier, L.-R. and Robert, R., 1965. "Les Felins dans l'Art Quaternaire" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, vol. 20: 17–84, Société Préhistorique de l'Ariège, Tarascon-sur-Ariège, France. ISSN: 0245-9523.

Europe. Paleolithic art. Feline motif(s).

IIA.

Nougier, Louis-Renee and Romain, Roger, 1965. "Bouquetins Affrontes, dans l'Art Mobilier Magdalénien de la Grotte de la Vache, a Alliat" in *Miscelánea en Homenaje al Abate Breuil, (1877–1961)*, E. Ripoll Perello, ed., vol. II: 197–205, Diputacion Provincial de Barcelona, Instituto de Prehistoria y Arqueología, Barcelona, Spain.

La Vache, Alliat, Midi Pyrenees, France. Europe. Mobiliary (portable) art. Paleolithic art. Facing Ibex motif(s).

LMRAA.

Nougier, L.-R. and Robert, R., 1966. "Les Felins dans l'Art Quaternaire" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, vol. 21: 35–46, Société Préhistorique de l'Ariège, Tarascon-sur-Ariège, France. ISSN: 0245-9523.

Europe. Paleolithic art. Feline motif(s).

Nougier, L.-R. and Robert, R., 1974. "De l'Accouplement dans l'Art Préhistorique" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, vol. 29: 15–63, Societe Préhistorique de l'Ariège, Toulouse, France.

Europe. Paleolithic art. Sex, intercourse motif(s).

Biblio.

Nougier, Louis-Rene and Romain, Robert, 1976–1977. "Les Félines dans l'Art Quaternaire. III, Tête de Félin Gravée sur Baguette Demi-Ronde de la Grotte de la Vache (Ariège)" in *Sautuola* 15(2): 107–111, Instituto de Prehistoria y Arqueología Sautuola, ISSN: 1133-2166.

Grotte de la Vache, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Feline, feline head (lion, cat) motif(s).

Dialnet.

Nougier, Louis-René, 1978. *Rouffignac: La Grotte aux Cent Mammouths*, 74 pgs, Editions du Périgord Noir.

Rouffignac Cave, Vezere River Valley, France. Europe. Paleolithic cave art.

Melvyl (UCSC McHenry: Call No: GN784.3.R7 N67 1978:).

Noval Fonseca, María Á., García Alonso, Beatriz, Barrera Logares, José Manuel and Rodríguez Asensio, José Adolfo, 2014. "Caverna del La Pena (San Ramon, Candamo). Actuaciones en Orden a Mejorar la Proteccion y Conservacion de su Medioambiente Natural e su Arte Paleolitico" in *Excavaciones Arqueologicas en Asturias 2007–2012*, 27–46, Gobierno del Principado de Asturias, Consejeria de Educacion, Cultura y Deporte.
ftp://ftp.asturias.es/asturias/patrimonio/Excavaciones_Arqueologicas_2007_2014.pdf (accessed on 13 June 2016).

Caverna de La Pena de Candamo, San Ramon, Asturias, Spain. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Abstract: "Durante los meses de febrero y marzo de 2013 se realizaron en la Caverna de La Peña (San Román, Candamo) distintas intervenciones enmarcadas en un Proyecto aprobado y financiado por el Ministerio de Cultura del Gobierno de España dentro de la convocatoria de Ayudas para Proyectos de Conservación, Protección y Difusión de Bienes declarados Patrimonio de la Humanidad. El proyecto "Actuaciones en orden a mejorar la protección y conservación de la Cueva de la Peña y su Arte Paleolítico" fue posible gracias a la iniciativa del Ayuntamiento de Candamo, siendo coordinado por la Dirección General de Patrimonio del Gobierno del Principado de Asturias. Los trabajos proyectados incluyeron diversas intervenciones destinadas a eliminar elementos ajenos a la cavidad introducidos décadas atrás para facilitar el desplazamiento turístico de forma cómoda por el interior y que perdieron su función, mostraban deterioro, oxidación o corrosión, y se convirtieron en fuente contaminante del ambiente natural de la misma. Por otra parte, se puso en práctica el estudio, análisis y establecimiento de protocolos de actuación para la formalización tanto del régimen de visitas públicas como de aquellos trabajos de protección, conservación e investigación científica que puedan realizarse en el interior de cuevas declaradas Patrimonio de la Humanidad."

Internet.

Novel, P., 1986. "Les Animaux Rares dans l'Art Parietal Aquitain" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 41: 63–93, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Aquitaine, France. Europe. Paleolithic art. Animal motif(s).
 UVAP.

Novel, Philippe, 1987. "Les Animaux Rares dans l'Art Parietal Aquitain" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 42: 83–118, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Aquitaine, France. Europe. Paleolithic art. Animal motif(s).
 UVAP.

Nowell, April, 2006 (December). "From A Paleolithic Art to Pleistocene Visual Cultures (Introduction to Two Special Issues on 'Advances in the Study of Pleistocene Imagery and Symbol Use')" in *Advances in the Study of Pleistocene Imagery and Symbol Use, Part I Journal of Archaeological Method and Theory*, vol. 13(4): 239–249, Springer, ISSN: 1072-5369 (print version) ISSN: 1573-7764 (electronic version).

doi :10.1007/s10816-006-9020-2

Paleolithic art. Pleistocene.

Abstract: "This paper serves as an introduction to two special issues on advances in the method and theory of Pleistocene imagery and symbol use. In order to contextualize the contributions that comprise these two issues, this paper defines the temporal and geographic scope of Pleistocene imagery, outlines the contexts in which the images are found, briefly reviews the history of interpretation of the images and discusses some of the current trends and future directions of the field."

Internet, Biblio.

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4–9 September 2006) vol. 10, Session C73, Heyd, T. and Clegg, J., eds., 99–102, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407303048.

Europe. Aesthetics. Upper Paleolithic.

Internet, LMRAA.

Nowell, A. and Chang, M.L., 2014. "Science, the Media and Interpretation of Upper Paleolithic Figurines" in *American Anthropologist*, vol. 116(3): 562–577, Anthropological Society of Washington, Washington D.C.

<http://onlinelibrary.wiley.com/doi/10.1111/aman.12121/full> (accessed on 28 July 2017).

Europe. Paleolithic art. Figurines. Interpretation. Media.

Abstract: "Utilisant la découverte récente de la figurine de Hohle Fels comme catalyste, le présent article passe en revue brièvement l'histoire de la recherche concernant les figurines du Paléolithique supérieur auxquelles on réfère le plus fréquemment par le terme de figurine "Vénus". La revue comporte un examen critique des présuppositions sous-jacentes à "l'hypothèse de Vénus", notamment qu'il s'agit de façon plausible d'objets sexuels, s'appuyant sur les données disponibles, dans le cadre médiatique populaire en deçà ainsi qu'à l'intérieur du domaine de la recherche sur le Paléolithique. Nous suggérons que toutes interprétations dans un contexte exclusivement sexuel masque une démarche scientifique objective comportant des répercussions sociales imprévues. Poursuivant ce raisonnement, nous abordons les causes d'une telle persistance de l'hypothèse Vénus dans le monde médiatique ainsi que dans la recherche erudite, malgré des décennies de réflexion critique. Finalement, nous fondant sur ces critiques, nous soutenons l'importance de replacer l'étude des figurines du Paléolithique supérieur dans leur cadre contextuel et discutons de nouvelles démarches pour leur étude."

RASNWW, Wiley.

Nuno Bicho, Antonio F. Carvalho, Gonzalez-Sainz, Cesar, Sanchidrian, Jose Luis, Villaverde, Valentin and Straus, Lawrence G., 2007 (March). "The Upper Paleolithic Rock Art of Iberia" in *Advances in the Study of Pleistocene Imagey and Symbol Use, Part II Journal of Archaeological Method and Theory*, vol. 14(1): 81–151, Springer, Netherlands. ISSN: 1072-5369 (print version), ISSN: 1573-7764 (electronic version).

http://www.creap.fr/pdfs/Bicho_et_al_Paleo-RA-Iberia-JAMT07.pdf (accessed on 20 November 2011).

Iberial. Spain. Europe. Paleolithic cave art.

Abstract: "Nearly 200 rock art sites of Upper Paleolithic age are currently known on the Iberian Peninsula, in both caves and the open air. Over half are still concentrated in Cantabrian Spain and they span the period between c. 30-11 kya, but-tracking the course of human demography in this geographically circumscribed region-many of the images were probably painted or engraved during the Solutrean and, especially, Magdalenian. Dramatic discoveries and dating projects have significantly expanded the Iberian rock art record both geographically and temporally in recent years, in close coincidence with the growth of contemporaneous archeological evidence: cave art loci in Aragón and Levante attributable to the Solutrean and Magdalenian, many cave art sites and a few open-air ones in Andalucía and Extremadura that are mostly Solutrean (in line with evidence of a major Last Glacial Maximum human refugium in southern Spain), the spectacular Côa Valley open-air complex in northern Portugal (together with a growing number of other such loci and one cave) that was probably created during the Gravettian-Magdalenian periods, and a modest, but important increase in proven cave and open-air sites in the high, north-central interior of Spain that are probably Solutrean and/or Magdalenian. Despite regional variations in decorated surfaces, themes, techniques and styles, there are broad (and sometimes very specific) pan-Iberian similarities (as well as ones with the Upper Paleolithic art of southern France) that are indicative of widespread human contacts and shared systems of symbols and beliefs during the late Last Glacial. As this Ice Age world and the forms of social relationships and ideologies that helped human groups survive in it came to an end, so too did the decoration of caves, rockshelters and outcrops, although in some regions other styles of rock art would return under very different conditions of human existence."

Internet, Refdoc.fr, RASNW4.

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Lene Hara Cave, East Timor. Indonesia. Face, mask motif(s). Pleistocene (paleolithic) art, Dating.

Abstract: "A petroglyph showing a human face found in East Timor is dated to the late Pleistocene. It recalls ancient Australian forms and raises the possibility of connecting early cave art with the better known painted figures of Lapita/Austronesian art ten millennia later. This new discovery at a known cave shows what precious evidence still lies in store even in well-trodden places."

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Spain. France. Europe. Paleolithic art. Climate and fauna of the age are reflected in the art. UVAP.

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La Cuenca del Miera y Bahía de Santander, Cantabria, Spain. Europe. Paleolithic art.

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Covaciella, Chufín, El Linar, Las Chimeneas, Las Monedas, La Pasiega, Covalanas and Pondra, Cantabria, Spain. Europe.

Abstract: "The primary goal of this book is to determine whether there are convergences or divergences in the positioning of cave art, through the combined study of the parietal art and the specific space in which it was executed. The methodology proposed analyses a series of variables: the presence of archaeological context, the specific location of the figures, the cave transit, the spaces selected and their potential visibility and capacity. The methodology proposed has been applied to eight caves: Covaciella, Chufin, El Linar, Las Chimeneas, Las Monedas, La Pasiega, Covalanas and Pondra. The analyses allow the author to document the existence of graphic planning through the position of the depictions. In the Cantabrian Region, spaces that allow the presence of individuals or small groups were preferentially selected, though there are also areas that potentially could have room for larger groups of more than twenty people. Moreover, chronological differences have been observed. These may indicate different functions, uses and meaning for the cave art throughout the Upper Palaeolithic."

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La Covaciella, Inguanzo, Asturias, Spain. Southwest Europe. Paleolithic art.

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Chauvet, Ardeche, France. Europe. Paleolithic art. Aesthetics.

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La Pena Cave, San Roman de Candamo, Asturias, Spain. Europe. Paleolithic art. Portable instrumentation.

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Chauvet Cave, Ardeche, France. Europe. Paleoart. Origins of art. Neuropsychology. Pleistocene. Paleolithic.

Abstract: "The dawn of art is sometimes equated with the birth of the human spirit. But when and how did figuration - sculpture, painting, drawing - actually begin? And did these first figurative creations coincide with the emergence of our own species, Homo sapiens? Is figuration a general and fundamental feature of the human condition? In this challenging volume, leading experts review the evidence now available from the worldwide practice of prehistoric archaeology, and go on to formulate some important conclusions. The scope of this work is global. It sets out to explore the first stirrings of artistic endeavour and of figurative imagery on each continent, and to consider the social context in which they arose. It will be a fundamental resource for all those seeking to understand the origins of art and the beginnings of human spirituality."

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La Garma, Cantabria, Spain. Europe. Paleolithic. Mobiliary (portable) art. Magdalenian. Decorated plaquettes.

Abstract: "The Lower Gallery at La Garma is a cave whose entrance became blocked near the end of the Late Glacial period, sealing off hundreds of square metres of Middle Magdalenian habitation floors. Among the different portable artefacts found on these floors are one very characteristic type: calcite plaquettes decorated with engravings representing animals such as bison and deer, anatomical parts (heads, above all), and an anthropomorph. They also contain non-figurative designs, in the form of different kinds of grids of intercrossing lines. To date, seventeen engraved plaquettes have been found in Zone IV of the cave, and the perspectives for future research are excellent, if we consider that the floors in the Lower Gallery contain thousands of potential surfaces for portable art. The outstanding state of

conservation of these occupation floors, which have remained intact since their formation about 16,500 years ago, allows us to study these Magdalenian objects in their archaeological context. Although the study of Zone IV has not been completed yet, the available evidence suggests that these plaquettes, together with other portable art objects made from organic materials, were produced, used and abandoned in the cave, finally being added to the thick carpet of remains covering the habitation floors.”

Dialnet.

Ontañón-Peredo, Roberto and Rodríguez-Asensio, José Adolfo, 2016. “Cave of Altamira and Palaeolithic Cave Art of Northern Spain. Composition, Characteristics and Management / La Cueva de Altamira y el Arte Paleolítico del Norte de España. Composición, Características y Gestión” in *Cuadernos de Arte Rupestre* 7: 37–57, Centro de Interpretacion de Arte Rupestre de Moratalla, Murcia, Spain. ISSN: 1699-0889.

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Altamira, Santander, northern Spain. Europe. Cultural resource management. Conservation and preservation. World Heritage. Paleolithic art.

Abstract: “The World Heritage property is formed by eighteen sites: Altamira, on the List since 1985, and seventeen caves inscribed in 2008 as an extension of the original property. These sites constitute one of the most important ensembles of Palaeolithic art in the World. Located in caves, from the entrances to the deepest parts of these karst formations, it displays all the necessary elements to guarantee the authenticity and the integrity of the property: research carried out since the last third of the nineteenth century has documented a wide variety of the representations, techniques and themes that characterise this phenomenon, whose chronology spans about 30 Ky. Another remarkable feature of Cantabrian Cave Art is the good state of conservation of the parietal manifestations. Preserved in the protected environment of the deep caves for millennia, it is our obligation to conserve it for future generations. Accordingly, the authorities responsible for the sites deploy a range of administrative and curative measures which try to eliminate or, at least, diminish the risks of deterioration. These vary to some extent depending on an important factor: the opening of the caves to the public, which makes their management more complex.”

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Grotta Romaelli, Terra di Otranto, Puglia, Italy. Europe. Mobiliary (portable) art. Paleolithic art. Incised stones. LMRAA.

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Cantalouette II, southwestern France. Europe Paleolithic art. Aurignacian. Bird motif(s). Open-air site. Origins of figurative art. Mobiliary (portable) art. Sunken relief technique.

Abstract: “The origins of figurative art have been widely discussed over the past several decades. First, researchers spoke about a linear evolution of artistic expression from simple to more complex. This idea has been discussed recently in light of new discoveries in the Rhone valley and the Swabian Jura. There is also the hypothesis that artistic expression developed during the Aurignacian to strengthen the social networks of the first modern human groups entering Europe. Here we present a unique piece of portable art found at an Aurignacian open-air site, Cantalouette II (Dordogne, France). The particular context of the finding, a flint workshop, the use of an up-to-now unknown engraving technique, the sunken relief, and the uncommon subject, a naturalistic and detailed bird, are evidence of the uniqueness of this piece of artwork, which sets it apart from the already-known Aurignacian artistic manifestations known from Western Europe. We take this uniqueness to represent an argument against the idea of a linear evolution of art. Also the particular context of this piece, immediately discarded after its production, shows that it was a sort of ephemeral artistic expression, a behavior as yet unknown for the Aurignacian. Moreover, the very fact that the context, technique, and subject of this art piece are previously unknown for the Aurignacian indicate that there was a higher degree of variability in Aurignacian artistic expressions than has been previously argued. This suggests that the search for a single explanation for the ‘artistic explosion’ observed in the Early Upper Paleolithic may be unfounded.”

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Ojo Guarena, Spain. Europe. Paleolithic art.

Abstract: “El Complejo Kárstico de Ojo Guareña engloba a centenares de cavidades con una evidente relación litológica, tectónica e hidrogeológica. La red principal, constituida por el enlace de 14 de ellas, tiene más de 110km de conductos topografiados por el Grupo Espeleológico Edelweiss. Muchas de sus entradas y galerías conservan evidencias de su utilización por el hombre desde el Paleolítico medio hasta la Edad Media. Especial singularidad y relevancia tienen los yacimientos comprendidos desde los momentos finales del Paleolítico superior hasta la Edad del Bronce, buena parte de ellos con arte rupestre.”

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https://www.academia.edu/8316159/Ortega_Martinez_P._2014_Visibility_a_new_outlook_to_the_study_of_Palaeolithic_Art_Preliminary_research_En_Debating_Spatial_Archaeology._Proceedings_of_the_Inter

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La Griega, Pedraza, Segovia, Spain. Europe. Paleolithic art. Visibility. Setting: Visual prominence. Spatial archaeology.

Abstract: "Beyond the stylistic value, the Paleolithic art is a part of the archaeological record that provides huge information about human groups, as a reflection of values and concepts of these societies, and it must be analyzed as such. The significance of showing or hiding the motifs will be grasped as a relevant characterizing factor. The aim of this paper is to assess the potential that Spatial Archaeology brings to the study of this archaeological record by means of Visual Prominence Analysis. The main target is evaluating the viability of the analyzed tools in closed spaces, and thereafter, to apply the visibility tools on the parietal art record, exploring the advantages and limitations of these spatial analysis enabled. The final goal is to find out if the desire of projection of these motifs was a relevant factor for Paleolithic societies."

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Europe. Paleolithic art. Mobiliary (portable) art. Transcultural. Transregional.

LMRAA.

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Europe. Paleolithic art. Dating.

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Belgium. Europe. Paleolithic art. Aurignacian. Mobiliary (portable) art. Figurine. Statuette.

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Europe. Paleolithic art. Style.

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Europe. Paleolithic art.

LMRAA.

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Europe. Semiotics. Paleolithic art.

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France. Europe. Paleolithic art. Setting: topography. Symbols.

Internet, LMRAA.

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Europe. Spirituality in the Paleolithic. Mobiliary (portable) art. Wall art. Burials.

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Europe. Paleolithic art. Semiotics.

Abstract: “L'art paléolithique part être décomposé en “morphèmes”. On y constante alors se puissante flexibilité, combinée à des structures répétitives et en perpétuelle transformation on fil du temps. Considéré globalement, il contient, comme une mosaïque, une signification supplémentaire à chacune de ses composantes isolées.”

Internet.

Otte, Marcel, 2005. “Territoires et Styles” in *Comportements des Hommes du Paleolithique Moyen et Superieur en Europe: Territoires et Milieux*, D. Vialou, J. Renault-Miskowsky and M. Pathou-Mathis, eds., *Etudes et Recherches Archeologiques de l'Universite de Liege, (ERAUL) 111, Actes du Colloque du G.D.R., 1945 du CNRS, Paris, 8–10 January 2003, Liege, 157–162*, Universite de Liege, Liege, Belgium.

Europe. Paleolithic art.

Biblio.

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Europe. Paleolithic art. Morphemes. Mosaics (compositions).

LMRAA.

Otte, Marcel, ed., 2013. *Les Gravettiens Civilisations et Cultures*, 352 pgs, Editions Errance, Paris-Arles, France. ISBN: 978-2-87772-509-5.

Europe. Paleolithic art. Mobiliary (portable) art. Gravettien.

Biblio.

Otte, Marcel, 2013–2015. “Spiritualite Originelle. Arts et Pensees au Paleolithique Superieur European” in *Bulletin de l'Association Scientifique Liegeoise pour la Recherche Archeologique*, vol. 28: 9–14, Institut du Patrimoine de la Region Wallonne.

Europe. Paleolithic art.

Academia.edu.

Otte, Marcel, 2014. “Plastic Art Codes at Qurta (Upper Egypt) and Trans-Mediterranean Analogies” in *International Newsletter on Rock Art*, (68): 22–28, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Qurta, Nile River Valley, Egypt. North Africa. Grammatical structure, iconography, proportion. Paleolithic art. Cultural diffusion. Aterian. Solutrean.

Biblio.

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Europe. Paleolithic art.

Biblio.

Otte, M., Noiret, P. and Remacle, L., 2009. *Les Hommes de Lascaux. Civilisations Paleolithiques en Europe*, 243 pgs, Armand Colin, Paris, France. ISBN: 2-200-35119-9.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic ethnic groups.

Biblio.

Otte, Marcel and Remacle, Laurence, 2000. "Réhabilitation des styles Paléolithiques" in *L'Anthropologie*, vol. 104(3): 3365 = 371, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_toctext=23TOC%237226%232000%23998959996%23348903%23FLP%23&_cdi=7226&_pubType=J&_auth=y&_prev=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=f9e095aa417acb2a58a7d63db7132cce (accessed on 20 August 2011).

Europe. Paleolithic cave art. Chronology. Style.

Abstract: "Palaeolithic art proceeds by distinct 'schools', not according to a chronologically linear development. The plastic approach permits the recognition of 'styles', reflecting particular sensitivities."

Internet.

Otte, M. and Remacle, L., 2004. "Meaning in Palaeolithic Art: A Semiotic Approach" in *The Future of Rock Art—A World Review*, Ulf Bertilsson and Louise McDermott, eds. Rapport fran Riksantikvarieambetet 2004, vol. 7: 155–162, National Heritage Board of Sweden, Stockholm, Sweden. ISSN: 1651-1298, ISBN: 91-7209-355-2.

Europe. Rock Art Studies. Semiotics. Paleolithic art.

Biblio.

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Font-de-Gaume, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Internet.

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Chauvet Cave, Gargas Cave, France. Europe. Paleolithic art. Hand stencil, finger-counting motif(s).

LMRAA.

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Chauvet Cave, Ardeche, southern France. Southern Europe. Paleolithic cave art. Lion motif(s).

LMRAA.

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Périgord, France. Europe. Bison motif(s). Paleolithic art. Mobiliary (portable) art. APGODQ.

Paillet, Patrick, 1995. "Deux Objets d'Art Mal Connus Provenant de l'Abri de la Madeleine (Dordogne)" in *Bulletin de la Société Préhistorique Française* 92(1): 37–48, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1995_num_92_1_9972# (accessed on 5 October 2011).

Abri de la Madeleine, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone. Magdalenian. Bison motif(s).

Abstract: "Discovered by Denis Peyrony and Louis Capitan in the shelter of La Madeleine, the well-known "bison licking its flank" and so-called "bellowing bison" indubitably belong to the masterpieces of Magdalenian mobiliary art. Their study, including anatomy and the ethology of the living animal and the graphic or aesthetic elaboration of its representation, has permitted many unpublished details and thematic associations to be revealed. On the other hand, some problems linked to the function or use of both artefacts have been raised. Finally, through various means of observation and graphic or photographic reproductions, the author contributes new elements regarding these artefacts."

Persee.

Paillet, Patrick, 1996. "Ethnozoologie du Bestiaire Paléolithique" in *Bulletin de la Société Préhistorique Française*, vol. 93(1): 49–54, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1996_num_93_1_10099# (accessed on 5 October 2011).

Europe. Paleolithic art. Ethnozoology. Animal motif(s).

Abstract: "A very clear (and happy) evolution marks the present Prehistory of Art in its technical and methodological approaches. The days of documentary collections and of wide-ranging early syntheses are gone. From now on the time has come when the works and their contexts are to be precisely analysed. The ethnozoological approach of animal themes, set out by the author, is an integral part of this wide and consensual evolution and comes within the scope of a trend described as "naturalistic". The palaeolithic bestiary reflects neither the abundance nor the economical importance of the animal species but indeed a cultural aspect. Therefore there is a lot to discover from its study thanks to the numerous fields of investigation that ethnozoology generates by its interdisciplinary nature. The public appeal for collaboration between prehistorians, ethologists and zoologists that Hans-Georg Bandi made in 1966 is taken up in this article. While using comparative methods the author points out their limits. He also proposes improving the analysis in order to bring out the nature of the relationships between man and animal and to define some of the directions in which these relationships develop. The study of Palaeolithic art will probably gain from with the réintroduction of the human dimension."

Persee.

Paillet, Patrick, 1996. "A propos de Trois Bisons Magdaléniens Exceptionnels (La Madeleine, Dordogne)" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 8: 359–366, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1996_num_8_1_1166# (accessed on 18 November 2011).

La Madeleine, Dordogne, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Bison motif(s). Engraved bone scapulae.

Abstract: "With some important pieces as the "bison licking its flank" for example, mobiliary art of La Madeleine is well known from large public and specialists. Others objects as remarkable have been occulted for a long time, most of them for being not correctly published. Its the case of the engraved scapula described in this article, exceptionnal in its representation of the three animals (bisons), which are figured on it. By a detailed analysis of support and engravings,

based on a new graphical reproduction, the author reveals thematic associations and unknown details. Although, he also shows that it is essential today to reexamine all mobiliary series anciently published."

Persee.

Paillet, Patrick, 1998. "L'Art Paléolithique: Tradition et Modernité" in *Bulletin de la Société Préhistorique Française*, vol. 95(1): 17–22, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1998_num_95_1_10732#

(accessed on 5 October 2011).

Europe. Paleolithic art. Research methodology.

Abstract: "The impact of nuclear physics or of physico-chemical analyses on studies of prehistoric arts or their invasion by computer techniques and scanning electron microscopy have disturbed the traditional approaches. The new tools or sciences which use microscopic or electronic precision on stone, bone, ivory or wood are provoking new debates. Certainly, we cannot give the monopoly on research to these techniques, but the eye of the machine today obliges that of man to be more rigorous. For a long time, an exclusively macroscopic vision of things led to theories which over simplified, or to approaches which were far too philosophical or aesthetic. The place and the future of traditional research therefore depends directly on its technical and methodological restructuring. The "naturalistic" approach to paleolithic pictures of animals cannot escape this."

Persee.

Paillet, P., 1999. *Le Bison dans les Arts Magdaleniens du Périgord* Supplement a *Gallia Préhistoire*, vol. 33:475 pgs, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. ISBN: 978-2-271-05488-3.

Périgord, France. Europe. Detailed analysis of 227 bison motif(s) in Périgord Upper Paleolithic art.

Biblio, Persee, Internet.

Paillet, P., 2006. *Les Arts Préhistoriques*, 128 pgs, Editions Ouest-France, Rennes, France. ISBN: 2-7373-3501-9.

France. Spain. Europe. Paleolithic art.

Biblio.

Paillet, Patrick, 2011. "Le Mammouth de la Madeleine (Tursac, Dordogne). Dans son Siècle et Aujourd'hui" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 22: 223-270, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/2143> (accessed on 12 November 2012).

La Madeleine, Tursac, Dordogne, France, Europe. Mammoth motif(s). Mobiliary (portable) art. Paleolithic art. Magdalenian.

Abstract: "Le mammouth gravé sur ivoire de La Madeleine (Tursac, Dordogne) appartient sans conteste à notre mémoire scientifique collective. Depuis 1865, il n'est quasiment pas un ouvrage de vulgarisation ou un traité de préhistoire qui ne mentionne son existence, qui n'en montre une image ou qui ne précise les conditions et l'importance de sa découverte. L'antiquité de l'Homme et sa coexistence préhistorique ou « antédiluviennne » avec des animaux aujourd'hui disparus trouvent en partie leur affirmation et s'enracinent même dans cette plaque d'ivoire découverte si fortuitement un jour de mai 1864. L'objet est rare, il est exceptionnel même et pourtant, quel paradoxe, il est si mal connu. Les images abondent, souvent de piètre qualité et les commentaires les plus fantasques inondent les livres. Aucune monographie ne lui avait été consacrée jusqu'à aujourd'hui. Nous proposons de l'étudier en le réinsérant dans le cours de l'Histoire et de mesurer son rôle dans l'agitation intellectuelle du XIXème siècle. Nous montrerons ce que doit la Préhistoire à cette squame d'ivoire et nous en décrivons l'influence sur les esprits, tant positive que négative. Nous achèverons enfin notre propos par une analyse détaillée de l'objet et de sa représentation en les replaçant dans le contexte paléolithique régional de l'art pariétal et de l'art mobilier."

Biblio, Internet, RASNWW.

Paillet, Patrick, 2014. *L'Art des Objets de la Préhistoire: Laugerie-Basse et la Collection du Marquis Paul de Vibraye au Muséum National d'Histoire Naturelle*, 176 pgs, Editions Errance, ISBN: 10: 2877725715 ISBN: 13: 9782877725712.

Laugerie-Basse, France. Europe. Paleolithic art. Mobiliary (portable) art.
IIA, Amazon.

Paillet, Patrick, 2015. "Prehistoric Rock Art and Non-Invasive Analysis. Rouffignac as a Case Study" in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann, Primitiva Bueno-Ramírez and Paul G. Bahn*, eds., 21–24, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Rouffignac Cave, Vezere River Valley, France. Europe. Non-invasive analysis. Paleolithic art.
Internet.

Paillet, Patrick, Groenen, Marc and Groenen, Marie-Christine, 2013. "Rochereil et l'Art Magdalénien de la Fin du Tardiglaciaire dans le Nord du Périgord (Dordogne, France)" in *Expressions Esthétiques et Comportements Techniques au Paléolithique/Aesthetic Expressions and Technical Behaviours in the Palaeolithic Age, International Union of Prehistoric and Protohistoric Sciences, Proceedings of the XVI World Congress (Florianopolis, 4–10 September 2011), vol. 3, Proceedings of Sessions 36 and 37, Marc Groenen, ed. British Archaeologica Reports International Series, (S2496): 7–36*, Archaeopress, Oxford, England. ISBN: 978-1-4073-1112-8.

https://www.academia.edu/22913236/Rochereil_et_lart_magdal%C3%A9nien_de_la_fin_du_Tardiglaciaire_dans_le_nord_du_P%C3%A9rigord_Dordogne_France_ (accessed on 11 March 2016).

Rochereil, northern Perigord, Dordogne, France. Europe. Paleolithic art. Magdalenian.

Abstract: "The Upper and final Magdalenian levels of the Rochereil cave (Grand-Brassac, Dordogne), have offered more than 250 portable art objects during several excavations campaigns, between 1912 and the 1940's. They constitute reference series for the study of symbolical behaviors from the end of the last Ice Age in Périgord, as well as Laugerie-Basse or La Madeleine series. Nevertheless, the portable art from Rochereil has stayed unknown. Less than 30% of the collection is published, and in a rather confidential way. In the following pages, we propose a preliminary analysis, realized through a interdisciplinary investigation program. We present the main characteristics of the portable series gathered especially by Paul-Emile Jude and propose some thematic and formal analogies with others collections or sites, close geographically, chronologically and culturally."

Internet, Academia.edu.

Paillet, Patrick and Man-Estier, Elena, 2010. "Les Oeuvres d'Art de l'Abri Magdalénien de la Colombière (Neuville-sur-Ain, Ain). Nouvelle Etude d'une Collection Majeure de l'Art Mobilier Paleolithique" in *Bulletin Préhistoire du Sud-Ouest*, vol. 18(1): 35–104, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Colombière (Neuville-sur-Ain, Ain, France. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

Internet, RASNWW, Biblio.

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Laugerie-Basse, Dordogne, France. Europe. Paleolithic art.

RASNWW.

Paillet, Patrick, and Man-Estier, Eléna, 2014. "Taphonomie des Parois des Grottes Ornées: Les Processus d'Altération et leurs Implications sur l'Interprétation et la Conservation de l'Art Pariétal" in *Manuel de Taphonomie*, edited by C. Denys et M. Patou-Mathis, 271–284, Editions Errance, Arles, France. ISBN: 2877725774, 9782877725774.

Europe. Paleolithic art. Taphonomy. Cultural resource management. Conservation and preservation.

Biblio, Internet.

Paillet, Patrick Man-Estier, Elena, 2015. “Du Pariétal au Mobilier dans la Grotte de la Mairie, Teyjat (Dordogne)” in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 693–710, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Grotte de la Mairie, Teyjat, Dordogne, France. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: “The cave of La Mairie opens in the village of Teyjat, in northern Dordogne. The site was officially discovered in the 1880s, and excavated twice, between 1880 and 1889 by Edward Carne Perrier and between 1903 and 1929 by Pierre Bourrinet, with the help of Denis Peyrony. Two levels of occupations were revealed, separated by a thick layer of sterile deposit. They are attributed to ancient and recent Upper Magdalenian. They are located in the entrance part of the cavity. The archaeological material collected (lithic and bone industry, fauna, portable art and ornaments) is very rich and diversified. Since 2012, it is the subject of an a multidisciplinary review, part of a collective research project directed by P. Paillet. La Mairie is best known for its engraved parietal decoration, developed exclusively on stalagmite dome dismantled before human occupation. Fifty animal figures (deer, bovines, horses.) and abundant undetermined images and signs constitute the decoration, organized in six panels. In this paper, we propose a formal comparison of these parietal representations with the corpus of portable art on lithic and osseous materials, discovered in the two Magdalenian layers. Like the lithic and bone industries, these objects are directly coming from the context of the art. Some representations are even covering speleothems coming from the natural or anthropogenic fragmentation of the stalagmitic dome of the entrance of the cave. The themes and techniques of expression are also closely linking parietal and portable art behaviors in the site. The fragmentation of decorated elements during Magdalenian period, and later during the excavations of Bourrinet, produced a series of artifacts with portable status that should be reviewed in light of new observations. We will also discuss the discovery of two fragments of unpublished engraved stalagmite, in the Museum of National Archaeology of Saint-Germain-en-Laye and the National Museum of Prehistory in Les Eyzies-de-Tayac. Virtual connections with the in situ elements have been possible. More generally, we will examine the interest of a discrimination between parietal and portable art, in a site where the decoration and occupation seem to merge inextricably. In this, we wonder what is the true nature and what can be the meaning of this art, halfway between the parietal and portable, in the interface of wall and floor.”

Academia.edu, LMRAA (CDRom).

Paillet, Patrick and Man-Estier, Elena, 2016. “Langage de Signes et Communication Graphique à la Fin du Magdalénien: L’Art de Rochereil (Grand-Brassac), de l’Abri Mège et de la Mairie (Teyjat, Dordogne)” in *Signes et Communication dans les Civilisations de la Parole*, Actes des 139e Congrès National des Sociétés Historiques et Scientifiques, Nimes, 2014, Claude Mordant, Olivier Buchsenschutz, Christian Jeunesse et Denis Vialou, dirs., 27–53, Edition Electronique du CTHS, Paris, France. ISSN: 1773-0899.

http://cths.fr/_files/ed/pdf/02_paillet.pdf (accessed on 11 March 2017).

Rochereil (Grand-Brassac), de l’Abri Mège et de la Mairie (Teyjat, Dordogne, France). Europe. Paleolithic art. Magdalenian.

Abstract: “Through some examples of parietal and portable iconography of the sites of Rochereil and Teyjat (La Mairie and Mège shelter), the authors show the power and originality of the symbolic language and graphic communication at the end of Magdalenian, about 14 000 years ago cal BP. This period is contemporary of the last back-and-forth of the Late Ice Age that led to an important landscape and ecosystem transformation. Human societies that were directly linked to periglacial steppa are due to an adaptation towards these changes by transforming their weapons, by thinking new economic and hunting strategies, somehow by changing their way of life. They also modify their way of thinking this new world surrounding them and invent new symbols. Their graphic communication with its language is its best reflectance.”

Internet, Academia.edu.

Paillet, Patrick, Man-Estier, Elena and Bonnet-Jacquement, Peggy, 2013. “Des Oeuvres d’Art Magdaléniennes Inédites à Pont d’Ambon (Bourdeilles, Dordogne, France)” in *Paléo, Revue d’Archéologie Préhistorique*, vol. 24: 249–255, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<http://paleo.revues.org/2143> (accessed on 12 November 2012).

Pont d'Ambon, Bourdeilles, Dordogne, France, Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art.

Abstract: "A systematic and methodical review of fauna collections from the site of Pont d'Ambon (excavation G. Célérier), conducted as part of a Collective Research Project centered on the end of the Late Ice Age in northern Perigord, has permitted the discovery of three objects of portable art in an upper Magdalenian context, perfectly located in the site on an archeostratigraphic perspective (layer 5, square J8). These are the first portable art pieces found in the Magdalenian levels of Pont d'Ambon, excavated only on 1 m. As a first presentation, the authors propose a brief reading of these pieces and reveal their originality and technical as well as stylistic characteristics."

Internet.

Paillet, Patrick, Man-Estier, Elena, Boudadi-Maligne, Myriam, Dandurand, Gregory, Genty, Dominique, Konik, Stephane, Laroulandie, Veronique, Mallye, Jean-Baptiste and Langlais, Mathieu, 2015. "L'Art de la Grotte de la Mairie (Teyjat, Dordogne) dans son Contexte Magdalénien" in XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 429–454, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Grotte de la Mairie, Teyjat, Dordogne, France. Europe. Archaeological context. Paleolithic art. Magdalenian.

Abstract: "The cave of La Mairie opens in dolomitic limestone from Bajocian. It is composed of two galleries of about 100 m long, one of them opening on active levels. The site is officially discovered in 1880 par Edouard Perrier du Carne whom conducts the first excavations in the entrance. Thanks to Louis Capitan, new excavations are done from 1903 in the same sector by Pierre Bourrinet, with the help of Denis Peyrony. They will continue until the end of possibilities of the site in 1929. The parietal engravings are identified during the first works in 1903. They are studied, traced and published in 1912 by L. Capitan, H. Breuil, D. Peyrony and P. Bourrinet. A partial new reading is proposed by Claude Barrière in 1968. The decoration is localized on the left side of the entrance sector, on a stalagmite edifice, quite dismantled. The engravings are distributed on 6 pannels. The first inventories presents about 50 graphical entities, dominated by deer (25 with 14 reindeers). The animal images of La Mairie (cervids, horses, bovines, bears...) are characterized by a very realistic style. The excavation of Bourrinet / Peyrony have shown an important archeological sequence (2 to 4 m of deposit in the entrance), subdivided in two ensembles of Upper Magdalenian: layers A and B – ancient Upper Magdalenian and layers C and D – recent Upper Magdalenian. The layers have offered rich lithic and osseous (fauna and industry) elements, portable art on lithic support (especially stalagmites) or on osseous supports, as well as occupation structures, "pavage" and hearth that have been signaled but not documented. The collections are dispersed but an important part is kept in the Musée d'Archéologie National and in the Museum National d'Histoire naturelle. In the frame of a collective research program directed by P. Paillet, a complete scientific and transdisciplinary study is being conducted. Interest has been focused for the last 3 years on geological and geomorphological context, topography, speleothems as supports of representation, parietal art and all the ancient series are been restudied. This program is giving a renew and actualized image of art of La Mairie, in its geomorphological and archeological context. It helps its insertion in geographical and cultural territory, thanks to comparisons with contemporary behavior and contexts from the North of Aquitaine, especially in the Dronne basin. Our collective communication presents the main results of this pluri-disciplinary revision, in the general frame of the population at the end of the late Ice Age, around 14000 years cal BP, giving the deep paleo-environmental mutations, and the social, cultural and economic transformations. In the main research program, other regional sequences are been re-red, such as Rochereil, Pont-d'Ambon, la Peyzie, Mège, Fourneau-du-Diable, les Oiseaux – Les Rebières and Font-Bargeix. Three others decorated caves are also studied, Fronsac, Font-Bargeix and La Croix."

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https://revistanivelcero.files.wordpress.com/2012/08/nc8_02.pdf (accessed on 10 September 2017).

Europe. Paleolithic art. Style. Form.

IIA, Internet.

Palacio-Perez, E., 2010. "Salomon Reinach and the Religious Interpretation of Palaeolithic Art" in *Antiquity* 84(325): 853–863, Antiquity Publications, ISSN: 0003-598X, 1745-1744.

Europe. Paleolithic art. Religious interpretation. History of research. Salomon Reinach.

Abstract: "When did upper Palaeolithic cave art come to be thought of as religious? The author shows an origin rooted in the intellectual movements of the later nineteenth century, and in particular in the personage and thought of Salomon Reinach."

RASNWW.

Palacio-Perez, Eduardo, 2010. "Cave Art and the Theory of Art: The Origins of the Religious Interpretation of Palaeolithic Graphic Expression" in *Oxford Journal of Archaeology* 29(1): 1–14, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1468-0092.2009.00337.x/abstract> (accessed on 21 August 2011).

Europe. Origins of Paleolithic art.

Abstract: "This paper explores the origins of the symbolic–religious interpretation of Palaeolithic art. We analyse the relationship between the explanations that were given of the 'primitive' mentality in the second half of the nineteenth century and the birth of the religious interpretations of Palaeolithic art and we try to show how this union does not express a direct cause–effect relationship. In order for the union to take place, an intellectual change that would generate a new way of understanding the origins and the nature of art was necessary."

Internet, Biblio, RASNWW.

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RASNWW.

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LMRAA.

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LMRAA.

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EPA.

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Abstract: “Le milieu souterrain constitue pour l’Ariège un potentiel culturel et touristique de première importance. Ce patrimoine, composé de trésors géologiques, archéologiques et artistiques de la fin des temps glaciaires, permet à ce département, de par la richesse des créations de l’homme et leur diversité, d’être l’un des berceaux les plus connus de la Préhistoire tant au niveau national qu’international.”

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Abstract: “In this paper we developed a revision of the lithics and bony materials, and movable art of Tito Bustillo cave. The aim of the above mentioned work is based on approaching certain controversial information from the chronological point of view in his cultural adscription. For that purpose it will be evaluated the sedimentological and stratigraphic information as well as the radiocarbon datings in relation to the materials. It is revalued the importance of the middle

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ARP, Persee.

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ARP, Persee.

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ARP.

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ARP, Persee.

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ARP, Persee.

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UVAP.

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Science Direct.

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LMRAA.

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Abstract: “Investigations of prehistoric cave art have long neglected the surrounding context: space, archaeological objects, and imprints. As a result, an integrative structural approach that analyzes cave art as part of an anthropomorphized landscape has not been available. This article draws on urban planning and the physiology of the human eye to provide an innovative archaeospatial analysis of cave sites. A set of relevant features from the caves of Bèdeilhac, Fontanet, and Le Portel was selected and defined (light zone, chamber type, path network, mode of movement, and available space). An analysis of the prehistoric remains in the caves allows the reconstruction of different concentrations of human activities (cave art, archaeological objects, and imprints). The projection of these concentrations onto the structured map of the caves results in four types of locations: drawing location, supply location, drawing location with substantial activities, and drawing location with consumption activities. This approach opens new avenues for the archaeological perception of caves and their inhabitants: Upper Paleolithic humans were very familiar with caves and probably followed a master plan during their stay in the dark.”

JSTOR, RASNWW.

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UVAP.

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Gargas, Commune d’Aventignan, Hautes-Pyrenees, France. Europe. Gravettian. Hand, animal, sign motif(s). Paleolithic art. Fauna. Bear. Deer.

LMRAA.

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La María, El Ceibo, Cerro Tres Tetos, Los Toldos y La Eve, Santa Cruz, Patagonia, Argentina. South America. Pleistocene (paleolithic). Hunt scene, negative handprint with interior dots, feline, camelid motif(s).

Abstract: "Presentamos los resultados obtenidos durante varios años de investigación arqueológica en la provincia de Santa Cruz, Patagonia Argentina. Los sitios estudiados en la Meseta Central documentan el arte rupestre más antiguo de Patagonia y se encuentran entre los primeros de América. Dentro de los conjuntos de pinturas registrados en las localidades La María, El Ceibo, Cerro Tres Tetos, Los Toldos y La Evelina, entre otras, destacan las escenas de caza, los negativos de manos con puntos interiores, los felinos y camélidos, entre la variedad de motivos plasmados en la roca con diferentes técnicas y singulares diseños. Las excavaciones sistemáticas realizadas en los sitios reparados, cuevas y aleros, generaron una secuencia cultural con base estratigráfica y dataciones radiocarbónicas iniciales correspondientes al Pleistoceno final. Estos componentes culturales identificados, artefactos de piedra y hueso asociados a fauna extinta, representan a los primeros grupos colonizadores de Sudamérica, lo que aporta significativamente a esclarecer el origen del hombre americano y a develar la relación entre la representación simbólica en piedra y los modos de vida, las tecnologías y los diferentes usos del paisaje de estos hombres y mujeres que colonizaron, poblaron y humanizaron los diversos ambientes sudamericanos."

Dialnet.

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Europe. Altered States of Consciousness. Paleolithic art.

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Pedroche Fernández, A., Prieto Coria, María C., Pacheco, Francisco Giles, Gutiérrez López, José María, Santiago Pérez, Antonio and Mendoza López, D., 1997. "Arte Paleolítico en la Serranía de Grazalema: La Cavidad VR-15" in *Revista de Arqueología* 18(195): 10–19, Zugarto Ediciones, Madrid, Spain. ISSN: 0212-0062.

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Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: "An analysis is made of the original works of Palaeolithic Cave Art in Cantabrian Spain, starting from the theoretical and practical knowledge of the making of plastic works of art The analysis is based on the direct observation of the paintings, trying to find out the purposes and the technical solutions that the Palaeolithic men choose to give form to their ideas, and in this way trying to get closer to the artistic heart of these paintings."

Dialnet, Refdoc.fr.

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ARP, Persee.

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LMRAA.

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Spain. Europe. Paleolithic art.

Dialnet.

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Europe. Paleolithic art. Tools used in rock art production.

LMRAA.

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Teyjat Cave, France. Europe. Paleolithic art. Includes 9 figures.

ARP.

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http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2004_num_101_1_12952# (accessed on 5 October 2011).

Tuc d'Audoubert, Ariège, France. Europe. Paleolithic art. Magdalenian.

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Petrognani, Stephane, 2009. *De Chauvet a Lascaux, Approche Critique des Ensembles Ornes Ante-Magdaleniens Franco-Iberiques Phd Dissertation*, Universite de Nanterre, Paris, France.

Lascaux, Dordogne, Chauvet, Ardeche, France. Europe. Paleolithic art.

Abstract: "La modélisation de l'art paléolithique par André Leroi-Gourhan, dans les années 1960, s'est heurtée ces dernières années aux découvertes d'ensembles ornés comme Cosquer, Chauvet ou Cussac, respectivement en 1991, 1995 et 2000. L'investissement techno-stylistique et les âges de certaines figures de ces cavités ont participé à la remise en question d'un système reste l'absolue référence pendant près de quarante ans. Ces nouvelles découvertes ont ouvert la voie à une nouvelle perception des dispositifs pariétaux « anciens », impliquant leur réexamen critique. Dans la mesure où les Aurignaciens de Chauvet n'avaient pas de limite technique, leurs choix thématiques et stylistiques revêtent une importance décisive."

Biblio, Internet.

Petrognani, Stephane, 2013. "Le Style dans tous Ses Etats!" in *Mensajes desde el Pasado. Manifestaciones Graficas de las Sociedades Prehistoricas*, Maria Angeles Medina-Alcaide y Antonio J. Romero, coords. Pre-Actes, Colloque International "El Arte de las Sociedades Prehistóricas: III Encuentro Internacional de Doctorandos y Postdoctorandos", Nerja, 5–8 Décembre 2013, 25–26, Fundacion de Servicios Cueva de Nerja, ISBN: 978-84-616-6941-7.

Europe. Paleolithic art.

Academia.edu.

Petrognani, Stephane, 2013. *De Chauvet à Lascaux: L'Art des Cavernes Reflet de Sociétés Préhistoriques en Mutation*, 256 pgs, Ed. Errance, Paris, France. ISBN: 978-2-87772-525-5.

Chauvet, Lascaux, France. Europe. Paleolithic art.

Abstract: "L'art des cavernes préhistoriques, depuis les origines (Chauvet) jusqu'au Magdalénien (17 000 ans environ), révèle une grande variété associée à une totale liberté esthétique. Tout l'art qui suivra, ainsi que toutes ses techniques, y figure déjà en germe. Au Magdalénien, l'art deviendra rigide et répétitif. Et si cette évolution traduisait des changements dans les sociétés dont il est un reflet des désirs et des croyances? L'étude des représentations symboliques rejoint ici celle des cultures matérielles pour proposer un modèle d'évolution des sociétés préhistoriques beaucoup plus réaliste et proche des réalités ethnographiques que par le passé. Une nouvelle approche de l'art préhistorique."

UVAP, RASNWV.

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Europe. Paleolithic art. Animal - female confrontation motif(s).

CREAP.

Petrognani, S., Bourrillon, R., Fritz, C. and Tosello, G., 2008. "Chantier 5. Relevés Pariétaux" in *Grotte des Fraux (Saint-Martin de Fressengeas (Dordogne). Rapport de Fouilles Programmées du Chantier de la Grotte des Fraux*, L. Carozza, ed., 71–82, Service Régional de l'Archéologie, Min. de la Culture, Bordeaux, France.

Grotte des Fraux, Saint-Martin de Fressengeas, Dordogne, France. Europe. Paleolithic art.

CREAP.

Petrognani, Stéphane, Robert, Éric, Cailhol, Didier, Boche, Elisa, Lucas, Claire and Lesvignes, Émilie, 2014. "Au cœur des Premières Manifestations Graphiques du Paléolithique Supérieur: Nouvelles Découvertes dans la Grotte des Bernoux (Dordogne)" in *Bulletin de la Société Préhistorique Française*, vol. 111(3): 413–432, Société Préhistorique Française, Paris, France. ISSN: 0249-7638.

https://www.academia.edu/7586437/PETROGNANI_S_ROBERT_E_BOCHÉ_E_CAILHOL_D_LUCAS_C_LESVIGNES_E_2014_Au_coeur_des_premi%C3%A8res_manifestations_graphiques_du_Pal%C3%A9olithique_sup%C3%A9rieur_Nouvelles_d%C3%A9couvertes_dans_la_grotte_des_Bernoux_Dordogne_Soci%C3%A9t%C3%A9_Pr%C3%A9historique_Fran%C3%A7aise_t.111_n.3_p.413-432 (accessed on 28 September 2014).

Grotte des Bernoux, Dordogne, France. Europe. Paleolithic art.

Abstract: "The study of the Bernoux cave (Dordogne, France) started in 2011 is a part of the current trend for the critical re-examination of the ante-Magdalenian decorated caves. This approach bases itself on the new look at these periods enabled by the discoveries in the 1990s of the major sites in France such as Chauvet (Ardèche), Cosquer (Bouches-du-Rhône), Cussac (Dordogne) as well as La Garma (Cantabria, Spain). The Bernoux cave, with its original thematic and shape characteristics, represents a perfect site for the confrontation of its graphic data with these new discoveries. Situated in Bourdeilles, the cave opens at the foot of a small steep slope which lines the major bed of the Dronne river. It was discovered at the beginning of 1920s and was the object of a study by Denis Peyrony, who realized the first inventory of the representations as well as an excavation at the entrance of the cave. The cave is constituted of the unique gallery which develops itself in a rectilinear way on about twenty meters, and the rock art representations are located in its first part. Originally including three documented figures (a mammoth, a rhinoceros and a bear, to resume the most collectively accepted identifications), in the current state of the study the inventory listed twenty-three graphic entities among which are six identified animal representations and four non-identified. New discoveries and parallels with the already known images allowed to carry out the precious data for the cultural and chronological insertion of the cavity, especially for taking into consideration the fact that the known archaeological material in the cavity provides very succinct information. Indeed, the excavations carried out by Denis Peyrony in the 1930s supplied a very brief material (62 pieces only), such as Mousterian elements and other ones, probably stemming from the first phases of the Upper Palaeolithic. The re-examination of the walls of the Bernoux cave enabled several major graphic discoveries. The first one concern the entrance panel, which represents the main panel of the cave. Next to the first mammoth, which remains the most characteristic by its outline, two others were identified. One of them is

attached to the first one and represents similar proportions (around 80 cm wide); the second one is situated in a lower register of the wall and has a briefer outline. At least, from the big rhinoceros remains only the head. At six meters from the entrance, the face previously known as a bear has been proved to be a feline. This new identification was enabled by the graphic and computer graphic processes, in particular with the 3D modelling by photogrammetry, which allowed to spread the modern soot which incommode the reading, as well as the redrawn contemporaries which provides the illusion of the engraved outlines. The new representations reading is based on the lengthened and choked shape of the head. Beyond this entry panel, another concentrated area with Palaeolithic images was found where lines had already been located by other researchers (Delluc and Delluc, 1979). Ten meters from the entrance left wall, at the level of a contraction, is indeed located a panel including several engravings made from a different technical characteristic than those known up to date. Among them we could mention for example a head of a small-sized horse (about ten centimeters only) marked by the absence of anatomical details. The discovery of totally new paintings diversified the technical outfit on the walls of the Bernoux cave. Two panels of red outlines were localized; the first one on the right wall showed the presence of signs (dots and lines) and of a continuous outline which the nature remains indeterminate (an incomplete triangular sign, possibly an animal head). These paintings distinguish themselves from natural red lines and let imagine, in their very vestigial state, a palaeolithic pictorial group of a bigger scale. Today the Bernoux cave represents a significantly renewed rock art device which namely includes signs, new paintings and engravings, among them some of a technical characteristic unknown in the cave before. All these elements shows a rather rich cave, a homogeneous thematic and stylistic horizon proper to the ante-Magdalenian phases, and more particularly to the Aurignacian. The contribution of the representations study is indisputable, especially in the poor and succinct context of archaeological materials, and highlights the importance of re-examination of decorated caves to understand better the cultural panorama of Upper Palaeolithic first societies in Europe."

Academia.edu, RASNWW Persee.

Petrognani, Stephane, Robert, Eric, Djema, Helene, Lucas, Claire, Cailhol, Didier and Lesvignes, Emilie, 2015. "Confronter Contexte Archéologique et Contexte Graphique: l'Exemple de la Grotte des Bernoux (Dordogne)" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. *Arkeos, Perspectivas em Dialogo*, vol. 37: 455–481, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

https://www.researchgate.net/publication/313922643_Confronter_contexte_archeologique_et_contexte_graphique_l'exemple_de_la_grotte_des_Bernoux_Dordogne (accessed on 24 February 2018).

Grotte des Bernoux, Dordogne, France. Europe. Archaeological context. Paleolithic art.

Abstract: "The cave's archaeological context is now an essential aspect for researches about the symbolical productions of prehistoric societies. In the same way that Michel Lorblanchet thought of a complete archaeology of ornamented caves, the actual studies of prehistoric representations must not be conceived without taking in account all of the human traces identified within the cave. One of the main problems that arise for most of the European Upper Palaeolithic's caves is the difficulty of linking them to some reliable chronological sequence. Without charcoal drawings and having limited possibilities for indirect dating, the research must then include archaeological, geomorphological and sedimentological data for a better understanding of the painting's and engraved entities' context. Bernoux's cave is an interesting case to compare data provided by these different fields of research. Located in the right bank of the Dronne River in Dordogne, it opens on a hillside and develops itself along a diaclose of twenty meters. Discovered in 1929, it was excavated almost immediately by Denis Peyrony. The cave walls were re-examined in 1979 by Brigitte and Gilles Delluc. In 2011, the start of new research program led to a significant renewal of the graphical corpus (from 3 to 11 pictures and more than twenty engraved entities). Several surveys were carried out into the cave and gave a fresh overview of the inner parts and its surroundings. The discovered remains enlarge the vision of the human settlements provided by the data of the 1930s. Thanks to a cross analyse of the different types of data (with a large place given to geomorphology), activities and settlements at the Bernoux's cave came to a better understanding. This paper aims to present the main results obtained since 2011 as well as to discuss the value of each approach and their contribution to link the Bernoux's cave to the European Upper Palaeolithic's chronology."

Academia.edu, LMRAA (CDRom).

Petrognani, Stephane and Sauvet, Georges, 2012. "La Parenté Formelle des Grottes de Lascaux et de Gabillou Est-Elle Formellement Etablie?" in *Bulletin de la Société Préhistorique Française*, vol. 109(3): 441–455, Société Préhistorique Française, Paris, France. ISSN: 0249-7638.

http://www.prehistoire.org/shop_515-30063-4048-474/16-2012-tome-109-no-3-p-441-455-stephane-petrognani-et-georges-sauvet-la-parente-formelle-des-grottes-de-lascaux-et-de-gabillou-est-elle-formellement-etablie.html (accessed on 20 April 2014).

Lascaux, Gabillou, Dordogne, France. Europe. Paleolithic art. Horse motif(s). Stylistic comparisons.

Abstract: "It is generally accepted that the caves of Lascaux and Gabillou (Dordogne) are strongly related. The assumption is based on shared characteristics such as the presence of compartmentalized quadrangles in both caves and a general trend to represent strongly animated animal figures, in addition to other common stylistic features. However the archaeological data do not corroborate their absolute contemporaneity, since the most recent 14C dates obtained by AMS indicate a difference of about 1600 calendar years between the two caves. In order to estimate quantitatively their degree of similarity, we have carried out a statistical analysis concerning the morphology of horses, the most abundant species in both caves. 51 complete representations of horses (13 from Gabillou and 38 from Lascaux) were described by means of 25 morphological criteria such as the presence of sense organs (eye, nostril, mouth, ear), the design of mane and tail, the perspective of the legs and the treatment of their extremities, some elements of animation, the tendency towards microcephaly, etc. The resulting table was submitted to multidimensional analysis (Factor analysis and Hierarchical ascending classification). The analysis shows a clear-cut separation of the figures into two groups, one being almost exclusively composed of horses from Lascaux and the other one almost exclusively composed of horses from Gabillou. The reason for this partition lies clearly in the different treatment of the limbs: complete limbs in natural perspective with hoof and fetlock at Lascaux; only one leg per pair (or more rarely two legs in a frontal view), with an open-ended or pointed extremity at Gabillou. On the other hand, the microcephalic trend (defined as heads measuring less than one half of the normal size with respect to Przewalski horse) is exclusively present in Lascaux. Thus, the two groups are well defined by clearly opposed properties facilitating their identification. In Lascaux, horses belonging to the "Gabillou group" are exceptional and this is also true for horses belonging to the "Lascaux group" in Gabillou. However the few examples where both types of animals are «mixed» in the same panels are particularly noteworthy because horses with "exogenous" characteristics appear to be fully integrated in homogeneously conceived compositions. They do not seem to be intrusive additions devoid of any link to the composition (cases of the "panel of the Stable" in Gabillou; "Panel of the Imprint" and "Panel of the Great Black Cow" in Lascaux). This is a strong argument in favour of the strict contemporaneity of both types of horses and therefore of the contemporaneity of both sites. This led us to the hypothesis that the cave art was elaborated simultaneously in Lascaux and Gabillou, during a period of time that could be situated at the end of the Upper Solutrean or at the very beginning of the Magdalenian. The oldest date known for Lascaux, 18600 BP (22220 cal BP) is in keeping with this assumption. Arguments for this assumption can be found in the artistic context of contemporary sites. During this period, the most usual design for quadrupeds is to represent one leg per pair or, less often, two legs in a frontal view, and to leave the extremities unfinished (open-ended or ending with a point). Examples of these features are widely distributed in the caves of Ebbou and Cosquer, in the open air rock art sites at Foz Côa (Portugal), and on the engraved slabs from Parpalló (Valencia). Gabillou is a good example of this trend. At the same date, Lascaux appears as very innovative since the animals are systematically represented with a true perspective of the limbs separated in two planes and with particular attention paid to the extremities. This new trend probably found its origin in the high reliefs from Rocde-Sers and Fourneau-du-Diable, attributed to the Upper Solutrean (again in agreement with the proposed date). Our assumption has a social and anthropological consequence because it implies that the group who worked principally in Gabillou and the group mainly responsible for the Lascaux paintings and engravings were in contact. We cannot affirm that the same artists worked in both caves but, at least, the artists of each cave had a knowledge of the habits and practice of the artists working in the other. They probably belonged to the same social network and shared many cultural features. The stylistic characteristics which differentiated them were probably specially designed to maintain their individuality and independence, the main function of style being to act as an identity marker. The fact that Lascaux and Gabillou are located 60 kms apart in different valleys is compatible with the scheme of two interacting but independent neighbouring groups. A more general consequence of our observations concerns the role of form and style in the meaning of Palaeolithic Art. It is highly improbable that the association of horses with different formal and stylistic characteristics in the same panels might be meaningless. It is likely on the contrary that the different manners of representing a horse were recognized by the viewers as a means of identifying the artist's origin. Moreover, it is possible that the association of animals of different styles in the same panel was considered as a symbol for the meeting of different human groups. In other words, a semantic content was probably attached to form in Palaeolithic cave art and style was probably a component of the semiotic system. It is possible that the two distinct ways of representing a horse were part of a larger system of complementary oppositions including the monumentality of Lascaux compared with the narrow gallery of Gabillou,

the abundance of reindeers in the latter and their scarcity in the former, etc. Both sites were probably complementary in a complex system of social and symbolic intercourse."

Internet, RASNWW.

Petru, Simona, 2010–2011. "The Power of Colour" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 296–297, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Color symbolism. Paleolithic art.

Abstract: "Colours were always part of human life. First pigments appear in archaeological contexts of the Early Palaeolithic. It is hard to establish if their use was only practical or if they had symbolic meaning also. Later on, the symbolic value of colour became a more and more important part of human life and creativity. To the people with normal eyesight, colours represent a strong emotional stimulant, which influences psychical and physical well-being. Because of their direct influence on human subconsciousness colours become powerful symbols and added strong emotional sensation to the rock art."

Dialnet.

Pettitt, Paul B., 2007. "Cultural Context and Form of Some of the Creswell Images: An Interpretative Model" in *Palaeolithic Cave Art at Creswell Crags in European Context*, Paul Pettitt, Paul Bahn and Sergio Ripoll, eds., 112–139, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Church Hole, Creswell Crags, Nottinghamshire, England, Britain, British Isles (Britain). Europe. Paleolithic cave art. Comparisons with Magdalenian art. Stag, bovid, vulva, female motif(s).

LMRAA.

Pettitt, Paul, Arias, Pablo, García-Diez, Marcos, Hoffmann, Dirk, Maximiano Castillejo, Alfredo, Ontañon-Peredo, Roberto, Pike, Alistair and Zilhão, João, 2015. "Are Hand Stencils in European Cave Art Older than We Think? An Evaluation of the Existing Data and Their Potential Implications" in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 31-44, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Europe. Paleolithic art. Dating. Hand stencil motif(s).

Internet.

Pettitt, Paul and Bahn, Paul, 2003. "Current Problems in Dating Palaeolithic Cave Art: Candamo and Chauvet" in *Antiquity*, vol. 77(295): 134–141, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

Candamo. Chauvet Cave, France. Europe. Paleolithic cave art. Dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

Abstract: "New discoveries of cave art at Chauvet and elsewhere have produced radiocarbon dates which may seem startlingly early and demand dramatic revision to the traditional stylistic sequence. The authors warn that the radiocarbon dates may themselves need better validation."

Biblio, RASNW3, MWRBRAD, Refdoc.fr, RASNWW.

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Church Hole, Robin Hood Cave, Creswell Crags; Gough's Cave, Cheddar Gorge, England. Scotland. Goat Hole Cave, Paviland, Wales. Britain, British Isles. Europe. Upper Paleolithic Art. Mobiliary (portable) art. Magdalenian.

LMRAA.

Pettitt, Paul, ed., Bahn, Paul, ed. and Ripoll, Sergio, ed., 2007. *Palaeolithic Cave Art at Creswell Crags in European Context*, 292 pgs, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Creswell Crags, England, Britain, British Isles. Gouy, Roc-auc-Sorciers, Vienne, Quercy, France. Sicily, Sardinia, Italy. Spain. Coa Valley, Portugal. Europe. Paleolithic cave art. Collection of 15 papers by various authors. LMRAA, RASNW4.

Pettitt, Paul and Pike, Alastair, 2007 (March). "Dating European Palaeolithic Cave Art: Progress, Prospects, Problems" in *Advances in the Study of Pleistocene Imagey and Symbol Use, Part II Journal of Archaeological Method and Theory*, vol. 14(1): 27–47, Springer, Netherlands. ISSN: 1072-5369 (print version) ISSN: 1573-7764 (electronic version).

Europe. Paleolithic cave art. Charcoal sample: conventional pretreatment with AMS radiocarbon dating. Chronometry.

Abstract: "Over the last decade several dozen direct dates on cave art pigments or associated materials have supplemented more traditional style-based attempts to establish a chronological (and developmental) scheme for cave art. In the "post-stylistic" era an holistic integration of pigment "recipe" analysis, formal stylistic analysis and direct chronometric dating have been applied to a handful of dates. Here, we examine the state-of-the-art of Palaeolithic cave art dating, with particular emphasis on certain radiocarbon and Uranium-series projects. We examine the relative successes and weaknesses of this cutting edge science. We conclude that there are several weaknesses in current applications that are in serious need of addressing. Issues of sample contamination and of the heuristic relationship between materials dated and the production of the art are particularly problematic. It follows that one should at present be very cautious about straightforward interpretations of apparent "dates" of cave art."

Internet, Biblio, AATA, MWRBRAD, RASNW4.

Peyrille and Delmas, A., 1932. "Decouverte de Gravures Parietales a Villac" in *Bulletin de la Société Préhistorique Française*, 180, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Villac, France. Europe. Paleolithic art.

ARP.

Peyrony, D., 1912. "Nouvelles Fouilles aux Champs-blancs, ou Jean Blancs" in *Association Française pour l'Avancement des Sciences*, 522–528, Nimes.

LES JEAN-BLANCS, FRANCE. EUROPE. PALEOLITHIC CAVE ART. 2 FIGURES.

FHCCA.

Peyrony, Denis, 1918. "Gravures sur Pierre et Godet de la Station du Soucy" in *Bulletin de la Societe Historique et Archeologique du Perigord*, 8 pgs, Societe Historique et Archeologique du Perigord, Perigueux, France. ISSN: 1141-135X.

Soucy, France. Europe. Paleolithic art. Includes 1 figure.

ARP.

Peyrony, Denis, 1921. "Sur Deux Ouvres d'Art Magdaléniennes Découvertes Récemment en Dordogne" in *Association Française pour l'Avancement des Sciences*, 903–906, Association Française pour l'Avancement des Sciences.

Dordogne, France. Europe. Paleolithic art.

ARP.

Peyrony, Denis, 1922. "Gravures Préhistoriques du Roc de la Pèpue, à Peyrelevade, Commune de Manaurie" in *Revue Anthropologique*, 116–118.

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ARP.

Peyrony, Denis, 1925. "Une Tete Ovibos Sculptee Decouverte a Laugerie-Haute" in *L'Anthropologie*, vol. 35: 265–270, Masson, Paris, France. ISSN: 0003-5521.

Laugerie-Haute, France. Europe. Paleolithic art. Rock feature: sculpture. Includes 1 figure.

ARP.

Peyrony, D., 1926. "Les Peintures Murales de la Caverne des Merveilles a Rocamadour (Lot)" in *L'Anthropologie*, 401–407, Masson, Paris, France. ISSN: 0003-5521.

ABRI DES MERVEILLES and ABRI MURAT, ROCAMADOUR, LOT, FRANCE. EUROPE. PALEOLITHIC CAVE ART.

FHHCA, APGODQ.

Peyrony, Denis, 1930. "L'Industrie et l'Art de la Couche des Pointes en os a Base a Biseau Simple de Laugerie-Haute" in *L'Anthropologie*, vol. 39: 361–371, Masson, Paris, France. ISSN: 0003-5521.

Laugerie-Haute, France. Europe. Paleolithic art. Portable art: bone points.

ARP.

Peyrony, D., 1932. "Les Abris Lartet et du Poisson" in *L'Anthropologie*, 241–268, Masson, Paris, France. ISSN: 0003-5521.

Abris Lartet, Gorge d'Enfer, France. Europe. Paleolithic cave art. Fish motif(s).

FHCCA.

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Perigord, France. Caspian Sea. Europe. Paleolithic cave art. Azilian. Magdalenian.

BARAS.

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LES COMBARELLES, LES EYZIES, DORDOGNE, FRANCE. EUROPE. PALEOLITHIC CAVE PAINTING. 3 FIGURES.

FHCCA.

Peyrony, Denis, 1949. "L'Art Pictural de la Grotte de Lascaux et celui dit "Levantin Espagnol" in *Bulletin de la Société Préhistorique Française*, vol. 46(3–4): 117, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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Laxcaux, Dordogne, France. Levantine, Spain. Europe. Paleolithic art. Schematic art.

ARP, Persee.

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Les Eyzies, France. Europe. Paleolithic art. Sculpted reliefs.

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Grotte de Gabillou, Perigord, France. Europe. Paleolithic art. Includes 1 figure.

ARP, Persee, Biblio.

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ARP, Persee.

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Gargas, Aventignan, Hautes-Pyrénées, France. Europe. Paleolithic art. Archaeological context. Deposition of material objects in decorated walls.

Dialnet.

Peyroux, M., 2012. “Les Depots d’Objets en Paroi dans les Grottes de Gargas (Hautes-Pyrenees, France): Etude et Contextualisation du Geste” in *L’Art Pleistocene dans le Monde/Actes du Congres IFRAO, Tarascon-sur-Ariege, September 2010*, Jean Clottes, ed. Bulletin de la Societe Prehistorique Ariege-Pyrenees, vol. LXV–LXVI, Book: 56–57, CD: 249–271, Societe Prehistorique Ariege-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Gargas, Haute Pyrenees, France. Europe. Paleolithic art. Gesture. Archaeological context. Deposition of material objects in decorated walls.

Biblio, LMRAA.

Peyroux, Magali, 2012. *Les Dépôts d’Objets Pariétaux des Grottes Ornées au Paléolithique Supérieur: Gestes, Comportements Symboliques, Cultures. Thèse de Doctorat*, 1474 pgs, Université de Bordeaux I.

http://ori-oai.u-bordeaux1.fr/pdf/2012/PEYROUX_MAGALI_2012.pdf (accessed on 28 September 2015).

Blanchard, Foissac, Gargas inférieure, Gargas supérieure, Le Mammouth and Le Pigeonnier, France. Europe. Paleolithic art.

Abstract: “Caves are a particular environment with singular geophysics properties. It is an environment which offers an exceptional preservation and in which registers, in the mineral matrix, the mark of the slightest gesture which is realized there. Assidument frequented in the upper Palaeolithic, numerous cavities contain varied vestiges of the human passage. The parietal Art is one of the marks, sometimes spectacular, of this frequentation. Other vestiges (marks, objects, arrangements...) are there also observable. Often less visible, less spectacular because using more common elements, the interest of these vestiges, in the understanding of the prehistoric behavior, was late recognized in the history of the discipline. Among these diverse tracks of human activities, and following upon the works initiators on the subject (Bégouën et Clottes, 1981; Clottes 2007 et 2009), we are interested here in the deposits of objects in rock face. No in-depth and crossed study on a large scale of this phenomenon had been led up to here. The various realizations of these gestures of deposits, their fundamental constituents, the cultures and the concerned territories as well as the deepening of the knowledge of the human behavior in decorated caves through the study of these gestures were the main axes of our research. We so identified the presence of these gestures of deposits in about forty decorated sites distributed on the French-Catabric space during all the upper Palaeolithic. We essentially based the construction of our method of study and our analysis on the exhaustive and contextualised study of these deposits in six French sites: Blanchard, Foissac, Gargas inférieure, Gargas supérieure, Le Mammouth et Le Pigeonnier. The priority was for us to propose an interpretative reading of the behavior at the origin of these deposits. The animal hard

material (in the state of fragments), and to a lesser extent the flint and the ochre, are the essentially constituent elements of these deposits. The results show that these last ones are omnipresent in the decorated caves. They are not however all completely comparable. We were able to bring to light various categories of gestures of deposits. Most are deliberate but underlain by different motivations (symbolic, pragmatic, personal...). We identified four symbolic practices where the deposit is a medium allowing a connection (« reliance ») with the Invisible through the rock face-receptacle. These practices (very frequently observed in the Magdalenian and in the Gravettian) are fundamental symbolic behavior which motivate the frequentation of cavities by these prehistoric populations during all the upper Palaeolithic. They are intimately bound with the lifestyles, with the cultural traditions and with the cosmogony of the prehistoric societies. These prehistoric practices can be envisaged according to the idea of a possible affiliation in some of the big universals which participate in the symbolic common fund, and even spiritual, in the humanity."

UVAP, Internet.

Pfeiffer, John E., 1983. "Was Europe's Fabulous Cave Art the Start of the Information Age" in *Smithsonian*, vol. 14(1): 36–45, Smithsonian Institution, Washington, D.C.

Europe. Paleolithic art. Dramatization. Initiation.

LMRAA (photo copy), Internet.

Picard, Jacques, 1997. "Le Cheval Pommel  de Pech-Merle" in *Bulletin de la Soci t  Pr historique Fran aise*, vol. 94(4): 471–482, Soci t  Pr historique Fran aise, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1997_num_94_4_10721#

(accessed on 5 October 2011).

Pech-Merle, France. Europe. Paleolithic art. Dappled horse motif(s).

Abstract: "The paper deals with the significance for present-day man of the prehistoric picture depicting dappled horses at Pech-Merle, France. We suggest interpretations for the dappling, the negative hands, the micro- cephalic heads and the rocky outline of the head. We demonstrate that the two horses are mirror images with meaningful significance. We propose that the two superimposed black and red pictures have a coherent and unified meaning. We show that the painted panel can be understood as a parable of the human condition and the basic feelings linked to primary confrontation with the world. We conclude that the significance of the painting for present-day man could well be close to its significance for prehistoric man."

Persee.

Piette, E., 1894. "Notes pour Servir a l'Histoire de l'Art Primitif" in *L'Anthropologie* 5: 129–146, Masson, Paris, France. ISSN: 0003-5521.

France. Europe. Paleolithic art.

ARP, Biblio.

Piette, Eduard, 1902. "Gravure du Mas d'Azil et Statuettes de Menton" in *Bulletins de la Soci t  d'Anthropologie de Paris. v serie*, vol. 3(1): 771–779.

Mas d'Azil, Menton, France. Europe. Paleolithic art. Mobiliary (portable) art, Statuettes.

IIA, Persee.

Piette, E., 1905. "Les Ecritures de l'Age Glyptique" in *L'Anthropologie*, vol. 16: 1–11, Masson, Paris, France. ISSN: 0003-5521.

France. Europe. Paleolithic art.

IIA.

Piette, Eduard and Pilloy, J., 1907. *L'Art Pendant L'Age du Renne: Album de Cent Planches*, 112+ pgs, Mason et Cio, Paris, France.

Europe. Paleolithic cave art.

Biblio, APGODQ.

Pigeaud, Romain, 1997. "Les Proportions des Chevaux Figur s dans l'Art Pari tal Pal olithique: Probl me Esth tique ou Affaire de Point de Vue?" in *Pal o, Revue d'Arch ologie Pr historique*, vol.

9: 295–324, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1997_num_9_1_1238 (accessed on 19 November 2011).

France. Europe. Paleolithic art. Horse motif(s). Perspective. Point of view.

Abstract: "Dr. Pales has pointed out that all representations of prehistoric horses show, some peculiar deformations. They are strong-figured, with short legs and small heads. François Rouzaud et alii (1992) have proposed the hypothesis that these deformations could be due to the «polar vision» of the paleolithic artists, who would have utilized a curvilinear perspective. The purpose of study described in this papier is to reevaluate the hypothesis, considering some new details and a different reference base: no longer the «ideal» Bourgelat horse, but the Przewalski horse, whose appearance is very close to that of prehistoric horses. Finally, we attempt to show that the study of proportions can be used neither to characterize styles, nor to give them any precise chronological attribution. The deformations of represented horses are much too general phenomenon, derived from the optical properties of our way of seeing, which is commom to all Homo sapiens."

Persee.

Pigeaud, R., 1999. "Autor du Cap-Blanc: Quelques Remarques sur la 'Forme-Cheval'" in *L'Anthropologie*, vol. 103(4): 569–616, Masson, Paris, France. ISSN: 0003-5521.

Cap-Blanc, France. Europe. Paleolithic art. Horse motif(s).

IIA.

Pigeaud, R., 2000. "L'Image du Cheval dans l'Art Quaternaire" in *Ethnozootechnie 64 (Poneys)*, 3–28.

Europe. Paleolithic art. Horse motif(s).

RASNW3.

Pigeaud, R., 2002. "La Grotte Ornee Mayenne-Sciences (Thorigne-en-Charnie, Mayenne): Grotte-Limite aux Marges du Monde Ante-Magdalenien" in *L'Anthropologie*, vol. 106(4): 445–489, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232002%23998939995%231%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=93288fdf230af62a6bd951840afc443a (accessed on 19 August 2011).

Mayenne-Sciences, Thorigne-en-Mayenne, France. Europe. Paleolithic art.

Abstract: "The decorated cave of Mayenne-Sciences (Thorigné-en-Charnie, Mayenne) is one of the eight caves or shelters attributed to the Upper Paleolithic in the North of France, with the caves of Gouy and Orival in Normandy, Boutigny, Le Croc-Marin and Les Trois Pignons in the Essonne Department, the Grotte du Cheval and the Grande Grotte of Arcy-sur-Cure in Burgundy. There are about 50 stylised representations in this cave, the chrono-cultural attribution is rather difficult because the archeological context is poor and the site of the cave excentric, far from the great areas like Perigord. After a short statement of what you may guess about the style of the representations in Mayenne-Sciences we try to draw up a synthesis of the sites of parietal art and furniture near Mayenne-Sciences, and to analyse further how to place Mayenne-Sciences within a figurative tendance flourishing during the ante-magdalenian era in Europe which we propose to call art de la silhouette. We show that the style of Mayenne-Sciences is not 50 particular, but that the originality of the style may be explained by the isolation of the cave at the border of the main prehistorical cultural tendencies, as this is the case for other decorated caves, we list up. In conclusion this leads us to define the concept of grotte-limite (border-cave), I mean a decorated cave which represents the vision at distance, with caricatural character or not, of the parietal art of one specific region, as for example you must admit that there are similitude's between Mayenne-Sciences and the caves of Pech-Merle and Cougnac, in the Lot Department."

RASNW3, Internet.

Pigeaud, Romain, 2002. "Le Cheval dans l'Art Paléolithique: Observé, Disséqué Interprété" in *D'os, d'Images et de Mots, Contribution à la Réflexion sur les Sources de l'Histoire des Connaissances Zoologiques*, Journée d'Etude, Université de Liège, 17 Mars 2001, Liliane Bodson, ed., 15–46, Université de Liège, Liège, Belgium.

France. Europe. Paleolithic art. Horse motif(s).

IIA, Internet.

Pigeaud, Romain, 2004. "La Grotte Orne de Mayenne-Sciences (Thorigné-en-Charnie, Mayenne): Un Exemple d'Art Parietal d'Epoque Gravettienne en France Septentrionale" in *Gallia Préhistoire*, vol. 46: 1–154, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_2004_num_46_1_2040 (accessed on 21 October 2011).

Mayenne-Sciences, Saulges, Vallée de l'Erve, Mayenne, France. Europe. Paleolithic art. Gravettian. Aurignacian. Horse, mammoth, triangular ovalized sign, parabolic sign, motif(s). Silhouette.

Abstract: "The decorated cave of Mayenne-Sciences (Thorigné-en-Charnie, Mayenne) is characterized by four main features. It is geographically isolated, far away from the main regions such as Aquitany and Lot. It is culturally isolated since it belongs to the series of nine caves or shelters attributed to the Upper Palaeolithic in Northern France, like the caves of Gouy and Orival in Normandy, Boutigny, Le Croc-Martin and Les Trois Pignons in the département of Essonne, the Grotte du Cheval and the Grande Grotte of Arcy-sur-Cure in Burgundy, and Church Hole in England. Now, apart from the caves of the Cure valley, the other series of artistic documents can all be attributed to the Magdalenian, while the radiocarbon datation of pigments obtained from a horse of Mayenne-Sciences goes up to about 25 000 years, that is to the Gravettian. It is archaeologically isolated, the sites were excavated a long time ago, so it is impossible to link the stratigraphic levels to those of the main sites of reference in Périgord or Poitou-Charentes. It is "aberrant" from the stylistic point of view as well as for the symbolic designs. After a thoroughly analysis and definition of the geological, archaeological and artistic contexts of the cave, each representation is precisely described. A survey of the sites where parietal art and mobiliary art were found in the close vicinity of Mayenne-Sciences, is following; then a deepen analysis enables us to set Mayenne-Sciences within a figurative bias mainly flourishing in Europe during the pre-Magdalenian which we propose to call "art de la silhouette ". It is demonstrated at the end that the "aberrant" feature of the decoration of Mayenne-Sciences is part of its isolation at the border of the main Prehistoric cultural currents (schemes ?) as it is for other examples of decorated caves. These caves can be put together under the concept of "grotte limite ", that is caves situated on the boundary of the influence of a special area which might be in the case of Mayenne-Sciences the Quercy."

RASNW3, Biblio, Persee.

Pigeaud, Romain, 2004. "Dialogue avec la Paroi: Cas des Représentations Paléolithiques de la Grotte Ornée Mayenne- Sciences (Thorigné-en-Charente, Mayenne)" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001)*, M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Universite de Liege, ERAUL 107, Éditions Eraul, Universite de Liege, Liege, Belgium.

Mayenne- Sciences, Thorigné-en-Charente, Mayenne, France. Europe. Paleolithic art. Wall support.

Internet

Pigeaud, R., 2005. "A Propos des Représentations de Chevaux de la Grotte de Mayenne-Sciences (Thorigné-en-Charnie, Mayenne). Singularites Stylistiques et Formes d'Usage dans l'Art de la Silhouette Ante-Magdalenien" in *Territories, Déplacements, Mobilité, Échanges Durant la Préhistoire. Terre et du Hommes du Sud*, J. Jaubert and M. Barbaza, eds., 265–278, Editions du Comite des Travaux Historique et Scientifiques, Paris, France.

Grotte de Mayenne-Sciences (Thorigné-en-Charnie, Mayenne, France. Europe. Paleolithic art. Pre-Magdalenian. Horse in silhouette motif(s).

APGODQ, RASNW4.

Pigeaud, Romain, 2005. "Un Art de Traces? Spontaneites et Premeditations Sur les Parois des Grottes Ornees Paleolithiques" in *Comportements des Hommes du Paleolithique Moyen et Supérieur en Europe: Territoires et Milieux*, D. Vialou, J. Renault-Miskowsky and M. Pathou-Mathis, eds., Etudes et Recherches Archeologiques de l'Universite de Liege, (ERAUL) 111, Actes du Colloque

du G.D.R., 1945 du CNRS, Paris, 8–10 January 2003, Liege, 177–192, Universite de Liege, Liege, Belgium.

Europe. Paleolithic art.

Biblio.

Pigeaud, R., 2006. “L’Art Rupestre: Images des Premiers Mythes?” in *Sciences Humaines*, (173): 24–27, 30–31, Auxerre, France. ISSN: 0996-6994.

Europe. Myth. Paleolithic art.

Abstract: “For over 30,000 years, humans have decorated caves and rock walls. How to account for a phenomenon that continues today in some countries? Two competing theories. At that shamanism was very popular in recent years, opposes a new hypothesis: some cave paintings may depict myths of prehistory.”

Biblio, REfdoc.fr.

Pigeaud, Romain, 2006. “The Mayenne-Sciences Decorated Cave (Thorigne-en-Charnie, Mayenne. The Quercy in the West of France?” in *International Newsletter on Rock Art*, (44): 8–15, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

Mayenne-Sciences Cave, Thorigne-en-Charnie, Mayenne, France. Europe. Upper Paleolithic art. Western-most painted cave in France.

LMRAA, RASNW4.

Pigeaud, Romain, 2007. “Determining Style in Palaeolithic Cave Art: a New Method Derived from Horse Images” in *Antiquity*, vol. 81(312): 309–322, Antiquity Publications, York, England. ISSN: 0003-598X, 1745-1744.

Parpalló, Spain. Europe. Palaeolithic, Aurignacian, Solutrean, Magdalenian. Paleolithic cave art. Horse (equid) motif(s).

Abstract: “How can we explain the variations and similarities of Palaeolithic art? Are we to suppose that European artists conformed to one great evolutionary sequence over 20 millennia? Or is the variation geographical, ideological or social? The author begins to address these big questions by deconstructing over 900 images of the horse, the animal most commonly depicted in European caves. He finds it possible to distinguish variations due to differences in live animals and due to differences in methods of representation – allowing the isolation of those few differences due to style. Applying this to a case study at Parpalló in Spain, he notes that the local sequence of horse images correlates with other cultural changes. Here is a method of great potential for revealing conservative and innovative trends.”

Internet, RASNW4, *Biblio*.

Pigeaud, R., 2007. “Un Art Rupestre Inconnu dans le Sahara” in *Archeologia*, (441): 50–62, Editions Faton, Dijon, France. ISSN: 0570-6270.

Sahara Desert. North Africa. Paleolithic art. Dirk Huyge.

SHB.

Pigeaud, Romain, 2013. “Derrière la Paroi: Portrait-Robot de l’Artiste Paléolithique” in *Expressions Esthétiques et Comportements Techniques au Paléolithique/Aesthetic Expressions and Technical Behaviours in the Palaeolithic Age, International Union of Prehistoric and Protohistoric Sciences, Proceedings of the XVI World Congress (Florianopolis, 4–10 September 2011)*, vol. 3, Proceedings of Sessions 36 and 37, Marc Groenen, ed. British Archaeologica Reports International Series, (S2496): 87–94, Archaeopress, Oxford, England. ISBN: 978-1-4073-1112-8.

Europe. Paleolithic art.

Internet, *Biblio*.

Pigeaud, Romain, 2014. “Alain Roussot contre André Leroi-Gourhan?” in *Melanges Alain Roussot Bulletin Préhistoire du Sud-Ouest*, vol. 22(1–2): 145–150, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

France. Europe. Paleolithic art. Alain Roussot. Leroi-Gourhan. History of research. Documentation. Theory. Tracing. Photography. Research methodology.

Abstract: “Alain Rousset was a master of tracing. As abbot Breuil’s last student, he vigorously defended his teacher’s work and rose up against the criticisms judging his tracings imprecise and false. He began by refuting André Leroi-Gourhan’s theories, because they were based on a vague knowledge of the field, before subscribing to his system. André Leroi-Gourhan was careful about tracings, biased according to him, and liked photos better. His analysis of decorated caves lacked of perception of details. Alain Rousset’s work reconciles theory with practice. Humble, with an amazing precision level in reading lines. Chary about too nice intellectual constructions. This is Alain Rousset’s heritage.”

Internet.

Pigeaud, Romain, 2017. “Representation of Whales in the Paleolithic Art” in *Whale on the Rock*, Sangmoo Lee, dir., 45–54, Ulsan Petroglyph Museum, Ulsan, South Korea.

Grotte de la Vache, Ariège, Arancou, France. Las Caldas, Tito Bustillo, Spain. Europe. Paleolithic art. Whale, cetacean motif(s). Movable (portable) art.

Abstract: “Paleolithic art is essentially naturalistic, I mean it represents above all animals and human beings, real or imaginary ones, the model being the anatomic reality. But there is an abstract component with geometric motifs or anarchic forms. Between figure and sign: there is a to-and-fro movement which will exist along the whole lasting of this art, it is between about 36000 and 9000 (Lorblanchet, 1989). In particular the silhouettes of animals will become more complex and similar to real animals, in a realism near to photography – on the other side they may be extremely stylized uneasy to identify. Thus there are representations of animals in an oblong form with fins, called « pisciforme » (Lorblanchet, 1993, Citerne, 2003). The problem is that this silhouette pointing out an aquatic way of live concerns fishes as well as cetaceans (Lee, Robineau, 2004) and seals (Airvaux, Mélard, 2006). For instance, there are three red drawings in the cave of Nerja (Spain) interpreted, following one author or another, as seals or fishes or dolphins. All depends, for us, if we want to identify the different marine mammals, on the willingness of the paleolithic artist to give some minimal informations for identification. Happily, in the major cases, this information can be found by the drawing of the head of the animal and by the proportions of the bodies. If you select strictly, as you will see, there are very few representations of cetaceans: three on objects, one on a wall. All this leads to ask some questions.”

Academia.edu.

Pigeaud, Romain, 2017 (March–April). “L’Homme Préhistorique et la Mort/Prehistoric Man and Death” in *Comptes Rendus: Palevol* 16(2): 167–1774, ISSN: 1631-0683.

Europe. Paleolithic art. Grave. Funeral rite. Metaphysics. Transcendence.

Abstract: “What are the beginnings of the human conception of death? The graves and funeral rites which we find and the figurative representations may give us some indications to be interpreted with caution.”

Worldcat.org, ScienceDirect.

Pigeaud, R., Berrouet, F., Bougard, E., Paitier, H., Pommier, V., Bonic, P., Pinel, M.-D., Latreille, M.-L. and Redou, A., 2012. “La Grotte Sorcier a Saint-Cirq-du-Bugue (Dordogne, France): Nouvelles Lectures. Bilan des Campagnes 2010 et 2011” in *Paléo, Revue d’Archéologie Préhistorique*, vol. 23: 223–248, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<https://paleo.revues.org/2455> (accessed on 28 April 2017).

Grotte Sorcier a Saint-Cirq-du-Bugue, Dordogne, France, Europe. Paleolithic art.

Abstract: “Recent-years progress in the means available for the study of prehistoric parietal art as well as the bitter acknowledgement of vandalism on some engravings of the Sorcerer’s cave in Saint-Cirq-du-Bugue (Dordogne) led us to start again the study of this major site for the art of the hunters-gatherers of Aquitaine. The new campaign of tracings, as well as the attention given to understanding the making of the engravings in connection with the underground relief shapes allowed a better apprehension of the artists’ environment at the time of the making of the works of art, together with a more precise idea of the gestures and techniques used. Furthermore, during our first campaign in the autumn 2010, we were able to carry out a full topographic coverage of the cave associated with a precise sizing of all the engravings, in view of the future making of a numeric site model. On most of the studied engravings up to date, it was possible to precise some of the ancient lines, to identify the position of the modern lines and to record the effects of the degradation agents associated to a rock support that is especially fragile in places. The main figure of the cave, the human ithyphallic figure, was read anew (especially its head) which allowed us

underlining the engraving of an equine whose back leg is partly superimposed to the engraving of the Sorcerer's sex. The new engraving of a horse, up to date unnoticed, was also discovered. Finally, in the course of our investigations, it appeared essential to us to study the whole of the engravings as belonging to one composition stretched around a large crack on the vault - showing how important the natural shapes of the rock surfaces are in the organisation of the representations - as well as to rethink the making of the decoration as the superimposition of lines from different time periods."

UVAP, Internet, RASNWW.

Pigeaud, R. and Hinguant, S., 2007. "Grotte Margot: Des Graffitis de 12,000 Ans" in *Pour la Science*, (352): 64–69, ISSN: 0153-4092.

Grotte Margot, Mayenne - Sciences, France. Europe. Upper Paleolithic art.

Biblio, Refdoc.fr, RASNW4.

Pigeaud, Romain and Hinguant, Stéphan, 2007 (November–December). "Les Grottes Ornées de Mayenne" in *Les Grottes Ornées en France Les Dossiers de Archéologie*, (324): 46–53, Editions Faton, Dijon, France. ISSN: 1141-7137.

Mayenne, France, Europe. Paleolithic art.

Abstract: "Dans le ?canyon? de Saulges, en Mayenne, s'ouvrent une trentaine de grottes. Deux d'entre elles ont été décorées par l'Homme préhistorique: Mayenne-Sciences et Margot. Des chevaux, des mammouths, des rhinocéros et même des oiseaux ornent leurs parois. De nouvelles recherches permettent de mieux les connaître et de les situer dans le temps."

internet, RASNW4.

Pigeaud, Romain, Hinguant, Stephan, Bouchard, Michel, Laval, Eric and Paitier, Herve, 2014. "Les Pigments des Grottes de la Vallée de l'Erve (Mayenne, France): Etude Préliminaire" in *Les Arts de la Préhistoire: Micro-Analyses, Mises en Contextes et Conservation. Actes du Colloque « Micro-Analyses et Datations de l'Art Préhistorique dans son Contexte Archéologique »*, MADAPCA—Paris, 16–18 Novembre 2011 Paléo, *Revue d'Archéologie Préhistorique, Numero Especial*, vol. 25(Extra 2014): 245–258, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

https://www.academia.edu/7664397/Les_pigments_des_grottes_de_la_vallee_de_lErve_Mayenne_France_etude_preliminaire (accessed on 15 July 2014).

Grottes de la Vallée de l'Erve, Mayenne-Sciences and Margot cave, Mayenne, France. Europe. Paleolithic art. Pigment analysis.

Abstract: "The pigments of the Valley de l'Erve (Mayenne, France): preliminary study. The restoration of the entire decoration of a painted cave, even if partial and even if the cave is "spoiled" by time, has to be a priority. That is the price to pay to access a better knowledge of Paleolithic cave art, which is not always spectacular but often discreet and has to be deserved. The following results concern Mayenne-Sciences and Margot cave, but also the colouring matters found in the Solutrean layer of Rochefort cave; these are prior, ofcourse. Other sampling campaigns are foreseen, which will allow us to precise or complete some observations and analysis. In parallel, we hope that the study of industrial pencils and other modern coloured pigments (as drawing pencils or joiner ones) will improve the possibility of their better identification on the walls. Our ambition is to establish an analysis protocol and a methodology that could later be used to study other cavities whose walls are damaged."

Academia.edu.

Pigeaud, Romain, Hinguant, Stephan, Rodet, Joel, Betton, Jean-Pierre and Bonic, Pascal, 2010. "Something New in the West: The Cave Habitat of Rochefort and the Decorated Cave of Margot (Mayenne)" in *International Newsletter on Rock Art*, (56): 1–12, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Doc_centre/PDF/INORA/Inora_56_2010_1_small.pdf (accessed on 22 April 2017).

Grotte Margot, Mayenne, France. Europe. Upper Paleolithic art.

LMRAA.

Pigeaud, Romain, Hinguant, Stephan, Rodet, Joel, Deviese, Thibaut, Dufayet, Clelia, Heimlich, Geoffrey, Melard, Nicolas, Betton, Jean-Pierre and Bonic, Pascal, 2010. "The Margot Cave (Mayenne): A New Palaeolithic Sanctuary in West France" in *Proceedings of the XV World Congress UISPP (Lisbon, 4–9 September 2006) 35 Session C74: Methods of Art History Tested against Prehistory; Session C81: Spirals and Circular Forms: the Most Common Rock Art in the World? Session C85: European Cave Art; Session S02: Euro-Mediterranean Rock Art Studies; Session S07: Global State edited by Marc Groenen and Didier Martens (C74), Jane Kolber; John Clegg and Alicia Distel (C81), Kevin Sharpe? and Jean Clottes (C85), Mila Simões Abreu (S02), Giriraj Kumar and Robert Bednarik (S07), James Keyser and Mavis Greer (WS37). British Archaeological Reports (BAR) International Series, (S2108): 81–92, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407306490.*

Margot Cave, Mayenne-Sciences, west France. Europe. Paleolithic art. Horse, rhinoceros, bird motif(s).

Internet, LMRAA.

Pigeaud, R. and Primault, J., 2006. "La Grotte Ornee du Moulin de Laguenay (Lisac-sur-Couze, Correze)" in *Bulletin Préhistoire du Sud-Ouest*, vol. 13(1): 37–48, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Moulin de Laguenay, Lisac-sur-Couze, Correze, France. Europe. Paleolithic art.

APGODQ, RASNW4.

Pigeaud, R. and Primault, J., 2007. "Une Première Date pour la Grotte Ornee du Moulin de Laguenay (Lisac-sur-Couze, Correze) in *Bulletin Préhistoire du Sud-Ouest*, vol. 14: 161–163, Association Préhistoire du Sud-Ouest, Carcassonne, France. ISSN: 1268-7944.

Moulin de Laguenay, Lisac-sur-Couze, Correze, France. Europe. Paleolithic art.

APGODQ, RASNW4.

Pike, Alistair W.G., Gilmour, Mabs and Pettitt, Paul B., 2007. "Verification of the Age of the Palaeolithic Cave Art at Creswell Crags" in *Palaeolithic Cave Art at Creswell Crags in European Context*, Paul Pettitt, Paul Bahn and Sergio Ripoll, eds., 34–45, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Creswell Crags, England, Britain, British Isles. Europe. Paleolithic cave art. Dating. Accretions associated with petroglyphs: radiocarbon and UT/Th analysis.

LMRAA, MWRBRAD, Refdoc.fr.

Pike, Alistair W.G., Gilmour, Mabs, Pettitt, Paul, Jacobi, Roger, Ripoll, Sergio, Bahn, Paul and Munoz, Francisco, 2005. "Verification of the Age of the Palaeolithic Cave Art at Creswell Crags, UK" in *Journal of Archaeological Science*, vol. 32: 1649–1655, Elsevier Ltd., ISSN: 0305-4403.

Creswell Crags, United Kingdom. England. Britain, British Isles. Europe. Paleolithic art. Dating. Accretions associated with petroglyphs: radiocarbon and UT/Th analysis.

Abstract: "Engravings representing Britain's first apparently Pleistocene cave art were discovered in Church Hole and Robin Hood caves, Creswell Crags. Representations of a deer, highly stylised females or birds and vulvae were engraved into the bedrock, and in some cases had been covered with a thin layer of flowstone. In the absence of radiocarbon datable pigments, uranium-series disequilibrium dating was undertaken on these flowstones to provide minimum ages for the engravings. Here we show that the oldest motif was carved earlier than 12,800 years ago which is consistent with radiocarbon dates for the Late Upper Palaeolithic archaeology at Creswell Crags. Thus we demonstrate the authenticity of the engravings and show them to be the oldest known examples in Britain."

Biblio, RASNW3, MWRBRAD, Refdoc.fr.

Pike, A.W.G., Hoffmann, D.L., Garcia-Diez, M., Pettitt, P.B., Alcolea, A., De Balbin, R., Gonzalez-Sanz, C., de las Heras, C., Lasheras, J.A., Montes, R. and Zilhao, J., 2012. "U-Series Dating of Paleolithic Art in 11 Caves in Spain" in *Science* vol. 336(6087): 1409–1413, American

Association for the Advancement of Science (AAAS), Washington, D.C. ISSN: 0036-8075 (print), 1095-9203 (online). DOI: 10.1126/science.1219957 (accessed on 11 November 2012).

Cantabria, Spain. Europe. U-series direct dating. Paleolithic art.

Abstract: "Paleolithic cave art is an exceptional archive of early human symbolic behavior, but because obtaining reliable dates has been difficult, its chronology is still poorly understood after more than a century of study. We present uranium-series disequilibrium dates of calcite deposits overlying or underlying art found in 11 caves, including the United Nations Educational, Scientific, and Cultural Organization (UNESCO) World Heritage sites of Altamira, El Castillo, and Tito Bustillo, Spain. The results demonstrate that the tradition of decorating caves extends back at least to the Early Aurignacian period, with minimum ages of 40.8 thousand years for a red disk, 37.3 thousand years for a hand stencil, and 35.6 thousand years for a claviform-like symbol. These minimum ages reveal either that cave art was a part of the cultural repertoire of the first anatomically modern humans in Europe or that perhaps Neandertals also engaged in painting caves."

Biblio, RASNWV.

Pike, Alistair W.G., Hoffmann, Dirk L., Pettitt, Paul B., García-Diez, Marcos and Zilhão, João, 2017. "Dating Palaeolithic Cave Art: Why U–Th is the Way to Go" in *Quaternary International*, vol. 432(Part B): 41–49, International Union for Quaternary Research, ISSN: 1040-6182.

<http://www.sciencedirect.com/science/article/pii/S1040618215013981> (accessed on 2 May 2017).

Spain. Europe. Paleolithic art. U–Th, Uranium–Thorium direct dating. Calcite.

Abstract: "The chronology of European Upper Palaeolithic cave art is poorly known. Three chronometric techniques are commonly applicable: AMS 14C, TL and U–Th, and in recent years the efficacy of each has been the subject of considerable debate. We review here the use of the U–Th technique to date the formation of calcites that can be shown to have stratigraphic relationships to cave art. We focus particularly on two recent critiques of the method. By using specific examples from our own work using this method in Spain, we demonstrate how these critiques are highly flawed and hence misleading, and we argue that the U–Th dating of calcites is currently the most reliable of available chronometric techniques for dating cave art."

Science Direct.

Pike, Alistair W.G., Hoffmann, Dirk L., Taylor, Carolyn, Marcos García-Diez, Marcos and Zilhão, João, 2016. "Datación por la Serie del Uranio de Formaciones de Calcita Asociadas a Pinturas Rupestres Paleolíticas en la Cueva de Las Aguas/U-series Dating of Calcite Accretions Associated with Paleolithic Rock Paintings at the Cave of Las Aguas" in *Proyecto de Investigación "Los Tiempos de Altamira": Actuaciones Arqueológicas en las Cuevas de Cualventi, El Linar y Las Aguas (Alfoz de Lloredo, Cantabria, España). Monografías del Museo Nacional y Centro de Investigación de Altamira Monografías del Museo Nacional y Centro de Investigación de Altamira*, vol. 26: 775–790, Ministerio de Educación, Cultura y Deporte, Madrid, Spain.

http://museodealtamira.mcu.es/web/docs/PrehistoriaYArte/Los_Tiempos_de_Altamira.pdf (accessed on 5 July 2017).

Las Aguas Cave, Cantabria, Spain. Europe. Paleolithic art. U-series direct dating. Calcite.

Abstract: "The U-series dating of calcite accretions associated with Paleolithic rock paintings at Cueva de Las Aguas indicates continuous graphic activity through an extended period of time, rejecting the hypothesis that this rock art ensemble was executed synchronically. Red motifs, which in some cases can be described as staining and in others correspond to rectangular forms, are shown to predate the beginning of the Upper Solutrean, 22,000 years ago. Figures engraved with both thin and multiple contour lines are shown to post-date the Initial/Middle Gravettian."

Internet.

Pincon, Genevieve, 1990. "Les Problemes d'Enregistrement et d'Inventaire" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 253–256, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

Europe. Paleolithic art. Mobiliary (portable) art. Documentation. Inventory.

LMRAA.

Pincon, G., 1996. "Decouverte de Quelques Vestiges sur les Parois de la Grotte du Pape a Brassempouy" in *Antiquités Nationales*, vol. 28: 23–24.

Grotte du Pape a Brassempouy, France. Europe. Paleolithic art.
UVAP.

Pincon, G., 2004. "Methodes de Releve Appliquees a l'Etude de l'Art Parietal Sculpte Magdalenien du Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne, France)" in *Bulletin de Association des Archeologiques de Poitou-Charentes*, (33): 43–58, Association des Archeologiques de Poitou-Charentes.

Roc-aux-Sorciers, Angles-sur-d'Anglin, Vienne, France. Europe. Paleolithic art. Magdalenian.
RASNW3, Refdoc.fr.

Pincon, G., 2007. "A la Recherche du Cheminement d'Idees au cours du Magdalenien: Essai sur les Representations Feminines du Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne)" in *Arts et Cultures de la Prehistoire: Hommages a Henri Delporte*, sous la Direction de R. Desbrosse and A. Thevenin, 55–63, Comite des Travaux Historiques et Scientifiques.

Roc-aux-Sorciers, Angles-sur-l'Anglin, Vienne, France. Europe. Paleolithic art. Female motif(s). Magdalenian.
RASNW4.

Pincon, Genevieve, 2007. "A Topographical Approach to Parietal Figures: The Monumental Sculptures of the Roc-aux-Sorciers (Vienne, France) Produced in Daylight at the Back of Rockshelter and on its Ceiling" in *Palaeolithic Cave Art at Creswell Crags in European Context*, Paul Pettitt, Paul Bahn and Sergio Ripoll, eds., 229–246, Oxford University Press, Oxford, England. ISBN: 978-0-19-929917-1.

Abri Bourdois, Taillebourg Cave, Roc-aux-Sorciers, Anglin River, Vienne, France. Europe. Paleolithic cave art. Monumental sculpted (sculpture) figures.
LMRAA, RASNW4.

Pincon, Genevieve, 2010. "Le Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne): Un Habitat Orné" in *Prehistoire entre Vienne et Charente. Hommes et Societe du Paleolithic, J, Buisson-Catil et J. Primault, dirs. Ministere de la Culture Memoire, (XXXVIII): 407–440, Ministere de la Cultura, Paris, France. ISBN: 978-2-909165-92-9.*

Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne), France. Europe. Paleolithic art.
Internet.

Pincon, Genevieve, 2010. "L'Art Parietal de La Chaire-à-Calvin (Mouthiers-sur-Boëme, Charente)" in *Prehistoire entre Vienne et Charente. Hommes et Societe du Paleolithic, J, Buisson-Catil et J. Primault, dirs. Ministere de la Culture Memoire, (XXXVIII): 461–475, Ministere de la Cultura, Paris, France. ISBN: 978-2-909165-92-9.*

La Chaire-à-Calvin (Mouthiers-sur-Boëme, Charente), France. Europe. Paleolithic art.
Internet.

Pinçon, Geneviève, 2010–2011. "Portable Art and Parietal Art of the Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne, France): Disparités ou sens Communs?" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 266–267, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Roc-aux-Sorciers, Angles-sur-l'Anglin, Vienne, France. Europe. Paleolithic. Mobiliary (portable) art. Parietal art.
Dialnet.

Pincon, G., Bourdier, C. Fuentes, O., 2008. "Les Sculptures Magdaleniennes du Roc-aux-Sorciers (Vienne) et de la Chaire-a-Calvin (Charente): Oeuvres d'un Groupe Culturel ou d'un Seul et Meme Artiste?" in *Colloque Virtual Retrospect, Bordeaux, 14–16 November 2007, Bordeaux, Robert Vergnien, Caroline Delevoie, eds., 13–20, Editions Asonius.*

http://archeovision.cnrs.fr/pdf/vr07_pdf/07_Pincon.pdf (accessed on 18 May 2014).

Roc-aux-Sorciers (Vienne) et de la Chaire-a-Calvin (Charente), France. Europe. Paleolithic art. Magdalenian sculpture. Work of a cultural group or single artist?

Academia.edu, Internet.

Pinçon, Geneviève, Bourdier, Camille, Fuentes, Oscar and Abgrall, Aurélie, 2010. "L'Etude Microtopographique et la Visualisation 3D dans l'Analyse de Gravures Préhistoriques—L'Exemple des Pierres Gravées de La Marche" in *In Situ: Revue de Patrimoines*, vol. 13, ISSN: 16307305.

La Marche, France. Europe. Documentation. 3D digital recording. Paleolithic art. Magdalenian. Analytic tool. Chronology. Superposition. Morphology of traces.

Abstract: "The main difficulty in studying the engraved stones of the upper Paléolithic period is the decipherment and the understanding of the various overlapping traces on the surfaces. Scientific research in paleolithic art is trying since more than 20 years to use modern laboratory devices and techniques like the Scanning Electron Microscope and more recently the 3D scanning. For the engraved stones of the site of La Marche have been studied by 3D microtopography as a complementary technique. This non-destructive protocol made a new approach of engraving technology and motif composition possible (chronology of the lines, traces morphology etc.). This leads to better understanding of the techniques and gestures used by prehistoric artists. Moreover studies of this type can give more informations about the function and the history of the stones in a prehistoric rockshelter and by this way the role of these stones in the life of the magdalenian hunter-gatherer communities."

Internet.

Pinçon, Geneviève, Bourdier, Camille, Fuentes, Oscar and Abgrall, Aurélie, 2012. "De la Manipulation des Images 3D" in *In Situ: Revue de Patrimoines*, vol. 13, ISSN: 16307305. doi:10.4000/insitu.6814 (accessed on 12 January 2013).

Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) and Chaire-à-Calvin (Mouthiers-sur-Boëme, Charente), France. Europe. Documentation: recording methodology. 3D modelling. Paleolithic art.

Abstract: "Si les technologies 3D livrent un enregistrement précis et pertinent des graphismes pariétaux, elles offrent également des applications particulièrement intéressantes pour leur analyse. À travers des traitements sur nuage de points et des simulations, elles autorisent un large éventail de manipulations touchant autant à l'observation qu'à l'étude des œuvres pariétales. Elles permettent notamment une perception affinée de leur volumétrie, et deviennent des outils de comparaison de formes très utiles dans la reconstruction des chronologies pariétales et dans l'appréhension des analogies entre différents sites. Ces outils analytiques sont ici illustrés par les travaux originaux menés sur les sculptures pariétales des abris du Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) et de la Chaire-à-Calvin (Mouthiers-sur-Boëme, Charente). If 3D technologies allow an accurate and relevant recording of rock art, they also offer several interesting applications for its analysis. Through spots clouds treatments and simulations, they permit a wide range of manipulations concerning figurations observation and study. Especially, they allow a fine perception of their volumetry. They become efficient tools for forms comparisons, very useful in the reconstruction of graphic ensemble chronologies and for inter-sites analogies. These analytical tools are illustrated by the original works done on the sculptures of Roc-aux-Sorciers (Angles-sur-l'Anglin, Vienne) and Chaire-à-Calvin (Mouthiers-sur-Boëme, Charente) rock-shelters."

GetInfo.

Pincon, Genevieve, Bourdier, Camille, Fuentes, Oscar, Abgrall, Aurelle and Hamon, Gael, 2014.

"Applications des Technologies 3D a la Sculpture Parietale Magdalénienne. Lectures d'une Iconographie Reprise Mais Toujours Renouvelée de Deux Abris Sculptés" in *Les Arts de la Préhistoire: Micro-Analyses, Mises en Contextes et Conservation. Actes du Colloque « Micro-Analyses et Datations de l'Art Préhistorique dans son Contexte Archéologique »*, MADAPCA - Paris, 16–18 November 2011 *Paléo, Revue d'Archéologie Préhistorique, Numéro Spécial*, vol. 25(Extra 2014): 85–92, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

Europe. Paleolithic art. Magdalenian rock sculptures. 3D digital analysis.

Internet.

Pinçon, Genevière, Fuentes, Oscar, Abgrall, Aurélie and Bourdi, Camille, 2013. "Pour une Paléohistoire de l'Image. Les Jalons d'une Réalisation Iconographique: la Frise Magdalénienne du Roc-aux-Sorciers (France)" in *Expressions Esthétiques et Comportements Techniques au Paléolithique/Aesthetic Expressions and Technical Behaviours in the Palaeolithic Age, International Union of Prehistoric and Protohistoric Sciences, Proceedings of the XVI World Congress (Florianopolis, 4–10 September 2011)*, vol. 3, Proceedings of Sessions 36 and 37, Marc Groenen, ed. British Archaeologica Reports International Series, (S2496): 55–72, Archaeopress, Oxford, England. ISBN: 978-1-4073-1112-8.

Roc-aux-Sorciers, France. Europe. Paleolithic art. Magdalenian.

Internet.

Pinçon, Geneviève and Fuentes, Oscar, Barré, René, Auber, Oliver and Hamon, Gaël, 2010. "De la Frise Magdalénienne in situ ... au Centre d'Interprétation du Roc-aux-Sorciers: L'Usage de la 3D" in *In Situ: Revue de Patrimoines*, vol. 13, ISSN: 16307305.

Roc-aux-Sorciers, Angles-sur-l'Anglin, Vienne, France, Europe. Documentation: recording methodology. 3D modelling. Paleolithic art. Magdalenian. Cultural resource management. Conservation and preservation. Public interpretation.

Abstract: "The creation of a 3D database within the framework of archaeological research on Magdalenian parietal sculptures (15,000 years old) has also been usable for a full-size reproduction of the figures for the benefit of the general public in the Interpretation Centre of Le Roc-aux-Sorciers at Angles-sur-l'Anglin (Vienne, France). This unique production is presented by the various participants in the project (contracting authority, prime contractor, scientists, 3D provider), thus providing the whole story of the reconstruction's implementation from the 3D database, and providing information on the specifications for 3-dimensional laser recording, the use of which proved to be useful in a variety of ways. When research problems lead one to find solutions through utilisation of 3D, it appears logical that this same tool might help in reconstructions for the general public, and may be shared with the scientific community or with restorers in charge of the conservation of this heritage; that is what this production demonstrates. The implications of the choice of a reconstruction method from a 3D database are also evoked through the example of the Magdalenian sculpted frieze of La Chaire-à-Calvin (Charente, France) within the framework of a valorisation project."

Internet.

Pinçon, Geneviève, Fuentes, Oscar and Bourdier, Camille, 2007 (November–December). "La Sculpture en Abri, un Art Partagé?" in *Les Grottes Ornées en France Les Dossiers de Archéologie*, (324): 86–91, Editions Faton, Dijon, France. ISSN: 1141-7137.

France, Europe. Paleolithic art.

Abstract: "À la différence des grottes profondes comme Lascaux ou Chauvet, les abris-sous-roche ornés associent art pariétal et occupations humaines. L'étude des gisements du Roc-aux-Sorciers à Angles-sur-l'Anglin (Vienne, France) et de la Chaire-à-Calvin à Mouthiers-sur-Boëme (Charente, France) est d'un grand intérêt pour la compréhension du rapport que pouvaient entretenir les Magdaléniens avec leur art pariétal: ces sites doivent-ils être perçus comme des sanctuaires et/ou comme des habitats?"

internet, Refdoc.fr, RASNW4.

Pinçon, Geneviève and Geneste, Jean-Michel, 2010. "Art Rupestre: La 3D de Mediation du Reel Invisible" in *In Situ: Revue de Patrimoines* 13, ISSN: 16307305.

Europe. Documentation: recording methodology. 3D modelling. Paleolithic art.

Internet.

Pittard, Eugene, 1929. "La Première Découverte d'Art Préhistorique (Gravure et Sculpture) a été faite dans la Station de Veyrier (Hte-Savoie) par le Genevois François Mayor" in *Revue Anthropologique*, 296–304.

Veyrier, Haute-Savoie, France. Europe. Paleolithic art. Sculpture.

IIA.

Plagnes V., Causse Ch., Fontugne, M., Valladas, H., Chazine, J.M. and Fage, L.H., 2003. "Cross Dating (Th/U-14C) of Calcite Covering Prehistoric Paintings in Borneo" in *Quaternary Research*, vol. 60(2): 172–179, Academic Press, ISSN: 0033-5894.

Mount Marang, East Kalimantan, Indonesia. Borneo. Southeast Asia. Pleistocene (paleolithic) art. Dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

Abstract: "Presents the first application of cross-dating (Th/U measured by thermo-ionization mass spectrometry (TIMS) and 14C measured by accelerator mass spectrometry (AMS)) of calcite covering prehistoric paintings. Th/U age estimates of cave drapery range from 9,800 to 27,300 yr BP, while conventional 14C age is estimated between 9,900 and 7,610 yr BP depending on the dead carbon correction. The age discrepancy is attributed to a disturbance of Th/U and/or 14C geochemical systems, showing the limits of the geochronological approach applied to this kind of material. For the Th/U system, the poor consistency of U data (U content, 234U/238U activity ratios) and apparent ages argues for open system conditions. For 14C system, variation of the dead carbon fraction (dcf) and a possible mixing of successive generations of calcite could account for age discrepancy. Nevertheless, one sample shows concordant ages for the two methods. Compatible ages through corrections for open system conditions are assumed for other samples. Then, the cross-dating suggests 9,900 yr as the minimum age of the piece of drapery; the underlying painting must be older. This study of rock art demonstrates the presence of a Pleistocene population before 9,900 yr in the southeast of Borneo, whereas previously the only population in evidence in this area was of Austronesian type from ~5000 to 6,000 yrs ago."

Bancroft, RASNW3, AATA, Biblio, RASNW4.

Plassard, Frédéric, 2005. *Les Grottes Ornees de Combarelles, Font-de-Gaume, Bernifal et Rouffignac. Contexte Archeologique, Themes et Style des Representations These de Doctorat*, 415 pgs, Universite de Bourdeaux I.

Combarelles, Font-de-Gaume, Bernifal et Rouffignac, Dordogne, France. Europe. Paleolithic art. Mammoth, tectiform motif(s).

Abstract: "The paleolithic caves of Combarelles, Font-de-Gaume, Bernifal, and Rouffignac are situated in the Vézère valley, within a ten kilometre radius of Les-Eyzies-de-Tayac (24, France). Their early discovery, between 1901 and 1956, has led to numerous focussed studies bringing to light some specificities and similitudes but without proposing a more global picture of these major Western European art sites. This PhD attempts to do just this and will be concentrating on the two following complementary aspects. 1°- Little is known of the art's age and its chronological context wich is why it has become necessary to review the archeological data found in the caves. This will allow for a better understanding of the animal and human frequentation of the sites since the Pleistocene. The results differ from one site to another: At both Rouffignac and Bernifal, Upper Palaeolithic material is rare, whereas it is more abundant in Combarelles although difficult to corelate with the parietal art. At Font-de-Gaume, the disparity of the finds complicate eventual interpretations. The discovery in this cave of bear remains (Ursus spaeleus) exploited by man is an notable result of our research. 2°- The art of these caves share thematic and stylistic similarities (especially concerning the mammoth figures and tectiform signs) which justify comparative study. The coherence of certain panels (the scale, theme, technic, orchestration of the figures) suggest that they are the work of the same artist and serves as the basis of archeological references. Certain morphological variations of both mammoth and bison figures appear to be more apt than others to bring to light the relationship between the panels. An analysis of the animal themes and a statistical study of the figures' morphological characteritics come to complete the argumentation."

RASNW4, Internet.

Plassard, Frédéric, 2009. "Les Grottes à Mammouths et Tectiformes de la Vallée de la Vézère: Vers la Perception d'Une Province Préhistorique" in *Symbolic Spaces in Prehistoric Art Territories, Travels and Site Locations. Proceedings of the XV World Congress UISPP (Lisbon, 4–9 September 2006)*, vol. 40, Session C28, François Djindjian and Luiz Oosterbeek, eds. *British Archaeological Reports (BAR) International Series*, (S1999): 33–38, Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407305332.

Vézère Valley, France. Europe. Paleolithic art. Middle Ages. Mammoth, Tectiform (roof-like form thought to symbolize a dwelling) motif(s).

Internet, RASNW4.

Plassard, Frederic and Plassard, Jean, 2004. “Les Mammouths Magdaleniens de la Vallee de la Vezere” in *Les Mammouths Les Dossiers d’Archeologie*, (291): 88–93, Editions Faton, Dijon, France. ISSN: 1141-7137.

Combarelles Cave, Font-de-Gaume Cave, Bernifal Cave, Vezere Valley, France. Europe. Paleolithic art. Mammoth motif(s). Magdalenian.

LMRAA.

Plassard, F. et al., 2014. “Alterations et Depots sur les Parois de la Grotte de Rouffignac: Premiers Resultats d’Analyses” in *Les Arts de la Préhistoire: Micro-Analyses, Mises en Contextes et Conservation. Actes du Colloque « Micro-Analyses et Datations de l’Art Préhistorique dans son Contexte Archéologique »*, MADAPCA—Paris, 16–18 November 2011 *Paléo, Revue d’Archéologie Préhistorique, Numero Especial*, vol. 25(Extra 2014): 299–310, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

Rouffignac, Dordogne, France, Europe. Paleolithic art.

RASNWW, Internet.

Plassard, Jean, 1999. *Rouffignac: Le Sanctuaire des Mammouths*, 98 pgs, Editions du Seuil, Paris, France. Rouffignac Cave, Vezere River Valley, France. Europe. Paleolithic cave art. Mammoth motif(s).

LoC, LMRAA, Biblio.

Plassard, Jean and Plassard, Frédéric, 2000. “Figures Inédites de la Grotte de Rouffignac” in *Gallia Préhistoire*, vol. 42: 85–106, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_2000_num_42_1_2171 (accessed on 23 October 2011).

Rouffignac, France. Europe. Paleolithic art. Bison, horse, mammoth, rhinoceros, tectiform sign motif(s).

Abstract: “For some years recently, the constant observation of the walls and ceilings of the Rouffignac cave, led us to the discovery of new figures; their importance encouraged their copy and publication. Although they are frequently incomplete, these figures throw a new light on the way the parietal decor was arranged. In spite of their apparent organisation, in fact due to the extend of the cave, their layout illustrates well the coexistence of local and chronological peculiarities.”

Persee.

Plenier, Aleth, 1971. *L’Art de la Grotte de Marsoulas Memoires de l’Institut d’Art Prehistorique I*, 296 pgs, Institut d’Art Préhistorique de Toulouse, Toulouse, France.

Grotte de Marsoulas, France. Europe. Paleolithic art. Also mobiliary (portable) art. 181 fig.

UVAP, Internet, LMRAA.

Plenier, Aleth, 1984. “Grotte de Marsoulas” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 446–450, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Marsoulas, Haute-Garonne, France. Europe. Paleolithic cave art. Horse, bison, barbed line sign motif(s).

LMRAA.

Plissen, H., 2005. “Examen Traceologique de quelques Silex Collectes sur le Sol de la Grotte Chauvet” in *La Grotte Chauvet à Vallon-Pont-d’Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 Octobre 2003, Lyon Bulletin de la Société Préhistorique Française, vol. 102(1): 145–148, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13346 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting.

Abstract: "The functional analysis of eight flint artefacts collected in the Chauvet-Pont- d'Arc cave shows traces of use on four. Only one can be linked to the work on the walls, whereas two were used to cut skin or meat, including one flake found among bear's bones. These observations, like those noted in some other decorated caves, suggest that in these places activities were not restricted to artistic works alone."

Biblio, Persee.

Plisson, Hugues, 2009. "Analyse Tracéologique de 4 pics d'Olga Grande: Des Outils pour les Gravures de Plein Air?" in *200 Séculos da História do Vale do Coa: Incursões na Vida Quotidiana Dos Caçadores-Artistas do Paleolítico*, T. Aubry, ed. Trabalhos de Arqueologia, vol. 52: 436–442, Inst. Português de Arqueologia, Lisbon, Portugal. ISSN: 0871-2581 ISBN: 978-989-8052-14-8.

Olga Grande, Vale do Coa, Portugal. Europe. Paleolithic art. Open Air. Method of manufacture.

Biblio.

Podestá, M. Mercedes and Aschero, Carlos A., 2010–2011. "Evidencias Tempranas del Arte Rupestre de los Cazadores-Recolectores de la Puna (NO de la Argentina)" in *Symposium 3: L'Art Pléistocène des Amériques Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 136–137, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Inca Cueva (Jujuy) and Antofagasta de la Sierra (Catamarca), Argentina. South America. Pleistocene (Paleolithic). Holocene. Stratigrafic context.

Abstract: "Se presenta la información sobre la evidencia más temprana del arte rupestre de los cazadores recolectores de la Puna (NO de la Argentina) puntualizando en dos localidades arqueológicas: Inca Cueva (Jujuy) y Antofagasta de la Sierra (Catamarca). La asignación cronológica de las pinturas en ambas localidades está sustentada en asociaciones estratigráficas que permiten afirmar que la producción inicial de las pinturas rupestres ocurrió dentro del lapso 10.600-8900 años BP. El análisis se centra en los repertorios iconográficos de tipo abstracto geométrico simple (no-icónico) pero se considerará también, a modo de referencia, el arte rupestre de otras localidades de la Puna que presentan sistemas de expresión disímiles (de tipo icónico) a los tratados en este trabajo. La coexistencia de ambos sistemas de expresión (icónico y no-icónico) admite sostener una variabilidad en el sistema de comunicación de los cazadores-recolectores del Pleistoceno tardío-Holoceno temprano en esta área de los Andes Centro-Sur."

Dialnet.

Poignant, Jean, 1984. "Grotte du Croc-Marin" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 305–306, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Croc-Marin, Ile-de-France, France. Europe. Paleolithic cave art.

LMRAA.

Polledo Gonzalez, Miguel, 2011. *El Arte Paleolítico de Tito Bustillo. Cazadores y Artistas en la Cueva del Pozu'l Ramu*, 141 pgs, Mensula Ediciones, Pola de Siero, Asturias, Spain. ISBN: 978-84-614-9939-7.

Cueva del Pozu'l Ramu, Tito Bustillo, Spain. Europe. Paleolithic art.

Biblio, Internet, RASNWW.

Pomies, M.P. et al., 1999. "Preparation des Pigments Rouges Préhistoriques par Chauffage" in *L'Anthropologie*, vol. 103(4): 503–18, Masson, Paris, France. ISSN: 0003-5521.

Europe. Paleolithic art. Pigment analysis.

RASNW3.

Pons-Branchu, Edwige, Bourrillon, Raphaëlle, Conkey, Margaret W., Fontugne, Michel, Fritz, Carole, Gárate, Diego, Quiles, Anita, Rivero, Olivia, Sauvet, Georges, Tosello, Gilles, Valladas, Hélène and White, Randall, 2014. "Uranium-Series Dating of Carbonate Formations Overlying Paleolithic Art: Interest and Limitations" in *Bulletin de la Société Préhistorique*

Française, vol. 111(2): 211–224, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

http://www.prehistoire.org/offres/doc_inline_src/515/BSPF_2014_2_Pons-Branchu.pdf (accessed on 28 July 2017).

Cantabria, Spain. Europe. Direct dating. Uranium series. Carbonate formations. Paleolithic art.

Abstract: *“The Uranium-Thorium (U/Th) series dating method, developed 50 years ago, has proven its usefulness and reliability for the dating of marine (corals) and continental (speleothems) secondary carbonates deposits. Recently, improvements of the analytical techniques (TIMS – Thermo-Ionization Mass Spectrometry, and then MC-ICPMS – Multicollector-Inductively Coupled Plasma Mass Spectroscopy and laser ablation) allow the dating of very small samples and increase the potential of this method. Given the difficulties of dating cave art (other than drawings created with charcoal, which can be directly dated by ^{14}C), indirect dating methods have been sought. During the last decade, several publications have reported the dating by the U/Th method of thin layers of calcite overlying Paleolithic paintings and engravings or the support of these representations. In these cases, the age of calcite formation is assumed to provide a minimum age (terminus ante quem) for the underlying paintings or engravings or a maximum age (terminus post quem) when it is the support that is dated. The current article describes the relevance and potential of this method when applied to the dating of calcitic layers deposited above or below prehistoric drawings, together with the specific difficulties encountered in U/Th dating of such thin deposits. An initial difficulty is that thorium may be present in the calcite from the beginning (detritic thorium), making age corrections necessary. Another difficulty is that in the humid conditions prevalent in caves, the walls may have been subject to runoff over time. In this case, thin calcite layers covering paintings or engravings may have been altered, with possible chemical exchange between the water and the calcite. The most probable effect of this ‘open system’ behavior is the leaching of uranium, leading to an overestimation of the age of the calcite. Recent applications of the U/Th method to the dating of rock art have shown that this phenomenon, if not correctly identified by means of independent methods, may become a significant source of error. For this reason, it is important to know the concentrations of uranium in each calcitic sample, as this makes it possible to detect local anomalies that have led to a substantial loss of this element. In a recent paper concerning the U/Th dating of eleven Paleolithic decorated caves in the Cantabrian Region (Spain), extremely early dates were determined (more than 41,000 years in one case) and the authors speculated that certain representations could have been produced by Neanderthals. However as detailed analytical data (uranium content) have not been published one cannot appreciate the reliability of the ages obtained. Then, in the absence of confirmation by an independent dating method, it is premature to base an archaeological reasoning on these dates. This article emphasizes the necessity of carrying out several analyses on the same sample, and when possible on several layers from its thickness. Moreover it is important to perform cross dating using U/Th and ^{14}C (or even using other elements such as ^{226}Ra or ^{231}Pa) in order to verify the consistency of the results. Several recent examples will illustrate this necessity. It should be also recalled that the calibration curves used to correct radiocarbon ages are largely based on the simultaneous dating by U/Th and ^{14}C of the same samples of speleothems and corals. Finally, it has to be mentioned that when the deposits underlying paintings or engravings are studied, the data obtained could be distant in time from the creative act. In fact, the growth of calcite is controlled by environmental factors and is favored during temperate and humid periods. Thus, a large number of calcitic layers overlying paintings could have been deposited during the Holocene. They could also have grown during a brief warming of the last glacial period, or represent a mean age between several growing periods. Nevertheless, these chronological data could bring relevant information, once their validity has been verified.”*

Internet.

Pons-Branchu, Edwige, Fontugne, Michel, Michel, Véronique and Valladas, H el ene, 2017.

“Comment on: “Uranium–Thorium Dating Method and Palaeolithic Rock Art” by Sauvet et al. (2015, in press)” in *Quaternary International*, vol. 432(Part B): 93–95, International Union for Quaternary Research, ISSN: 1040-6182.

<https://doi.org/10.1016/j.quaint.2015.10.015> (accessed on 2 May 2017).

Europe. World. Paleolithic art. Uranium–Thorium Dating. Direct dating. Archaeology. Cross dating.

Abstract: *“Sauvet et al. (in press) present a partial description of the Uranium-series or $^{230}\text{Th}/^{234}\text{U}$ dating method, which leads them to criticize this dating tool and claim that this method provides “an extremely wide range of uncertainty providing a weak base upon which to build scientific reasoning”. In this comment, we discuss three concepts introduced by these authors that could lead to a misunderstanding of the method and its application in the archaeological community and in the scientific debate about rock art chronology. The first misconception concerns the claim that “speleothems stopped during much of the Upper Palaeolithic”. A brief review of the literature demonstrates*

that this affirmation is not quite exact as a large number of studies document speleothem growth in Europe and circum-Mediterranean regions (as well as in other regions) during the upper Paleolithic. Secondly, Sauvet et al. claim that when age corrections are applied due to the possible presence of initial ^{230}Th , the ages should be considered with caution or they should be rejected. However, this is not entirely correct, as this detrital fraction can be determined using several methods (and not merely assumed to be a “mean earth value”). Thirdly, with respect to their claim that “Loss of uranium or input of ^{230}Th leads to anomalously old ages and sometimes to the impossibility to calculate an age when $^{230}\text{Th}/^{234}\text{U} > 1$ ”, we present a classical figure of $^{230}\text{Th}/^{234}\text{U}$ evolution vs $^{234}\text{U}/^{238}\text{U}$ that can be drawn using the U-series equations demonstrating that $^{230}\text{Th}/^{234}\text{U}$ ratios can in fact be >1 and permit a valid age determination.”

Science Direct.

Pontier, Dr. G., 1932. “A propos de la Representation d’une Tete de Mammouth sur une Dalle Cacaire Provenant de la Dordogne” in *Bulletin de la Société Préhistorique Française*, vol. 29(3): 123–125, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1932_num_29_3_5611 (accessed on 17 October 2011).

Lalinde, Dordogne, France. Europe. Paleolithic art. Mammoth head motif(s).

ARP, Persee.

Poplin, F., 1984. “Sur le Profile Dorso-Lombaire des Bisons dans la Nature et dans l’Art Paleolithique” in *La Contribution de la Zoologie et de l’Ethologie a Interpretation de l’Art des Peuples Chasseurs Prehistoriques, Actes du 3e Colloque International de la Societe Suisse des Sciences Humaines*, Sigriswill, 1979. H.-G. Bandi, W. Huber, M.-R. Sauter and B. Sitter, eds., 217–242, Editions Universitaires, Fribourg, Germany. ISBN-10: 2827102714 ISBN-13: 978-2827102716.

Europe. Paleolithic art. Bison motif(s). Comparing the animal in nature to its naturalistic depiction. Style.

Biblio, APGODQ.

Poplin, F., 1988. “Une Canine de Sanglier de la Grotte de Marcenac” in *Prehistoire Quercynoise*, vol. 3: 105–106.

Marcenac, Quercy, Lot, France. Europe. Paleolithic art. Canine motif(s).

APGODQ.

Poplin, Francois, 1987. “Symétries dans l’Art Préhistorique et l’Expression Actuelle. Le Cas du ou des deux Bouquetins” in *Études et Travaux/Hommage de la SPF à André Leroi-Gourhan Bulletin de la Société Préhistorique Française*, vol. 84(10–12): 420–421, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1987_hos_84_10_9853 (accessed on 9 October 2011).

France. Europe. Paleolithic art. Ibex motif(s).

Persee.

Poplin, F., 1988. “Une Canine de Sanglier de la Grotte de Marcenac” in *Prehistoire Quercynoise*, vol. 3: 105–106.

Marcenac, Quercy, Lot, France. Europe. Paleolithic art. Canine motif(s).

APGODQ.

Porcar, Juan B., Obermaier, Hugo and Breuil, Henri, 1936. *Las Pinturas Rupestres de la Cueva Remigia, Castellon*, 95 pgs, Madrid.

Cueva Remigia, Castellon, Spain. Europe. Paleolithic cave painting.

Biblio, Internet.

Porrr, M., 2010. "Palaeolithic Art as Cultural Memory: A Case Study of the Aurignacian Art of Southwest Germany" in *Cambridge Archaeological Journal*, vol. 20(1): 87–108, McDonald Institute for Archaeological Research, Cambridge, England. ISSN: 0959-7743.

Southwest Germany. Europe. Paleolithic art. Aurignacian. Cultural memory.

Biblio.

Porrr, Martin, 2010 (November). "The Hohle Fels 'Venus': Some Remarks on Animals, Humans, and Metaphorical Relationships in Early Upper Palaeolithic Art" in *Rock Art Research*, vol. 27(2): 147–159, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Hohle Fels Cave, Germany. Europe. Hohle Fels Venus. Upper Paleolithic art. Aurignacian. Figurine. Mobiliary (portable) art.

Abstract: 'The recent find of a female statuette in Aurignacian contexts in Hohle Fels Cave, southwest Germany, has important implications for the understanding of the development of European Palaeolithic art and its ideological and practical contexts. Here, it is argued that this figurine provides support for the continuity of metaphorical relationships that connected the characteristics of humans and animals over thousands of years during the early Upper Palaeolithic of Europe. These relationships were expressed during the Aurignacian period (c. 40 000 - 32 000 BP) mainly through figurative animal representations that were materially and socially attached to individual persons. Subsequently (c. 29000–18000 BP), this discourse was transformed in the course of socio-economic changes in subsistence and settlement patterns and with the development of larger and more permanent settlement structures. The new find of the Hohle Fels 'Venus' allows an understanding of these processes of change and continuity in greater detail, and has implications for future studies in this direction'

LMRAA, Refdoc.fr.

Porter, Samantha T., Huber, Nadine, Hoyer, Christian and Floss, Harald, 2016. "Portable and Low-Cost Solutions to the Imaging of Paleolithic Art Objects: A Comparison of Photogrammetry and Reflectance Transformation Imaging" in *Journal of Archaeological Science: Reports*, vol. 10: 859–863, Elsevier, ISSN: 2352-409X.

<http://dx.doi.org/10.1016/j.jasrep.2016.07.013> (accessed on 27 January 2017).

Solutré (Burgundy), France. Europe. Documentation. Digital recording techniques. Photogrammetry and Reflectance Transformation Imaging. Paleolithic art. Mobiliary (portable) art.

Abstract: "Recent advances in technology have opened up a wide range of new documentary techniques to archaeologists and others working in the field of cultural heritage. Reflectance Transformation Imaging (RTI) and three-dimensional (3D) modeling using close-range photogrammetry are two photo-based methods that are becoming increasingly common. They have the benefits of being both relatively inexpensive and portable, meaning these methods can be applied under a wide variety of conditions by workers at nearly all levels of funding. This paper discusses the results that were achieved by applying these techniques to a mobiliary art object from the Paleolithic site of Solutré (Burgundy, France) featuring fine engravings. We were able to successfully enhance the visibility of modifications made to the case study object using both RTI and close range photogrammetry. We conclude that these methods can be seen as complimentary, and that the resulting products may be used for several purposes including the creation of relevés, stylistic analysis, and the dissemination of digital object representations for both scholarly publication and public engagement."

Worldcat.org.

Powers, R. and Stringer, C.B., 1975. "Paleolithic Cave Art Fauna" in *Studies in Speleology*, vol. 2(7/8): 265–298.

Europe. Paleolithic cave art. Animal, fauna motif(s).

IIA.

Pozzi, Enrico, 2004. *Les Magdaleniens. Art, Civilisations, Modes de Vie, Environnements L'Homme des Origines*, 368 pgs, Editions Jerome Millon, Grenoble, Switzerland.

France. Europe. Magdalenian. Paleolithic art. Mobiliary (portable) art.

LMRAA.

Pradel, L., 1975. “Les Mains Incompletes de Gargas, Tibiran et Maltravieso” in *Quartar*, vol. 26: 159–166, Bonn, Germany.

Gargas, Tibiran, France. Maltravieso, Spain. Europe. Paleolithic art. Incomplete hand (deformation, mutilation) motif(s).

IIA.

Praslov, N.D., 1985. “L’Art du Paleolithique Superieur a l’Est de l’Europe” in *L’Anthropologie*, vol. 89: 181–192, Masson, Paris, France. ISSN: 0003-5521.

Eastern Europe. Paleolithic art

IIA.

Prat, F., 1986. “Le Cheval dans l’Art Paleolithique et les Donnees de la Paleontologie” in *Arqueologia*, vol. 14: 27–33, Grupo de Estudos Arqueológicos do Porto, Porto, Portugal.

Europe. Paleolithic art. Paleontology. Horse motif(s).

IIA.

Princigalli, Ebe Chiara, 2012. “Arte Parietale a Grotta San Martino (Toritto. Bari) Parietal Art at Grotta San Martino (Toritto, Bari)” in *L’Arte Preistorica in Italia*. vol. 1. Atti della XLII Riunione Scientifica dell’IIPP. Trento, Riva del Garda, Val Camonica, 9–13 October 2007 Preistoria Alpina, vol. 46(1): 101–104, ISSN: 03993-0157.

Grotta San Martino, Toritto, Bari, Italy. Europe. Paleolithic art.

Internet.

Prudhommeau, G., 1956. “Le Dynamisme Animal sur les Monuments Figures du Paléolithique Supérieur” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (6): 81–90, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Upper Paleolithic.

Internet.

Prudhommeau, G., 1957. “La Naissance du Graphisme” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (7): 72–78, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Upper Paleolithic.

Internet.

Prudhommeau, G., 1958. “Les Problèmes de la Représentation du Mouvement sur les Monuments Figures Paléolithiques” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (8): 125–140, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Paleolithic art. Representations of movement.

Internet.

Prudhommeau, G., 1959. “Étude d’Une Caverne Ornée” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (9): 109–130, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Paleolithic art.

Internet.

Prudhommeau, G., 1960. “Les Représentations Humaines dans la Préhistoire. Naissance du Graphisme. Les Figurations Préhistoriques” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (10): 155–156, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Paleolithic art. Human motif(s).

Internet.

Prudhommeau, G., 1963. “La Naissance du Graphisme” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (13): 113–127, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Upper Paleolithic.

Internet.

Prudhommeau, G., 1963. “Étude Générale des Figurations Préhistoriques” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (13): 128–134, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Upper Paleolithic.

Internet.

Prudhommeau, G., 1964. “La Naissance du Graphisme” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (14): 90–91, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Upper Paleolithic.

Internet.

Prudhommeau, G., 1967. “La Naissance du Graphisme” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (17): 68–70, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Upper Paleolithic.

Internet.

Prudhommeau, G., 1983. “La Représentation du Mouvement sur les Monuments Figures du Paléolithique Supérieur” in *Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies*, (33): 9–17, Societe Etudes et de Recherches Prehistoriques des Eyzies, Les Eyzies, France. ISSN: 0249-7638.

Europe. Paleolithic art. Representation of movement.

Internet.

Pruvost, M. et al., 2011. “Genotypes of Predomestic Horses Match Phenotypes Paintied in Paleolithic Works of Cave Art” in *Proceedings of the National Academy of Sciences of the United States of America*, vol. 108(46): 18626–18630, National Academy of Sciences of the United States of America.

<http://www.pnas.org/content/108/46/18626.full> (accessed on 16 September 2017).

Europe. Paleolithic art. Horse motif(s). Genotype. Phenotype. Ancient DNA.

Abstract: “Archaeologists often argue whether Paleolithic works of art, cave paintings in particular, constitute reflections of the natural environment of humans at the time. They also debate the extent to which these paintings actually contain creative artistic expression, reflect the phenotypic variation of the surrounding environment, or focus on rare phenotypes. The famous paintings “The Dappled Horses of Pech-Merle,” depicting spotted horses on the walls of a cave in Pech-Merle, France, date back ~25,000 y, but the coat pattern portrayed in these paintings is remarkably similar to a pattern known as “leopard” in modern horses. We have genotyped nine coat-color loci in 31 predomestic horses from Siberia, Eastern and Western Europe, and the Iberian Peninsula. Eighteen horses had bay coat color, seven were black, and six shared an allele associated with the leopard complex spotting (LP), representing the only spotted phenotype that has been discovered in wild, predomestic horses thus far. LP was detected in four Pleistocene and two Copper Age samples from Western and Eastern Europe, respectively. In contrast, this phenotype was absent from predomestic Siberian horses. Thus, all horse color phenotypes that seem to be distinguishable in cave paintings have now been found to exist in prehistoric horse populations, suggesting that cave paintings of this species represent remarkably realistic depictions of the animals shown. This finding lends support to hypotheses arguing that cave paintings might have contained less of a symbolic or transcendental connotation than often assumed.”

IIA.

Purdy, B.A., 2012. "The Mammoth Engraving from Vero Beach, Florida: Ancient or Recent?" in *The Florida Archaeologist*, vol. 65(4): 205–217.

Vero Beach, Florida, southeast United States. North America. Pleistocene (Paleolithic) art. Mobiliary (portable) art. Mammoth motif(s). Engraving on bone.

RASNWW.

Purdy, B.A. et al., 2011. "Earliest Art in the Americas: Incised Image of a Proboscidean on a Mineralized Extinct Animal Bone from Vero Beach, Florida" in *Journal of Archaeological Science*, vol. 38: 2908–2913, ISSN: 0305-4403.

doi:10.1016/j.jas.2011.05.022 (accessed on 13 June 2016).

Vero Beach, Florida, southeast United States. North America. Pleistocene (Paleolithic) art. Mammoth, mastodon motif(s). Mobiliary (portable) art. Incised bone.

Abstract: "A fragmented fossil bone incised with the figure of a proboscidean was recently found at Vero Beach, Florida near the location where Late Pleistocene fauna and human bones were recovered from 1913 to 1916. This engraving may represent the oldest and only existing example of Terminal Pleistocene art depicting a proboscidean in the Americas. Because of the uniqueness, rarity, and potential antiquity of this specimen, caution demanded that a variety of tests be used in an attempt to verify its authenticity. The mineralized bone was identified as mammoth, mastodon, or giant sloth. Rare earth element analysis was consistent with the fossil bone being ancient and originating at or near the Old Vero site (8-IR-9). Forensic analysis suggests the markings on the bone are not recent. Optical microscopy results show no discontinuity in coloration between the carved grooves and the surrounding material indicating that both surfaces aged simultaneously. Scanning electron microscopy (SEM) revealed that the edges of the inscription are worn and show no signs of being incised recently or that the grooves were made with metal tools. In addition, the backscattered SEM images suggest there is no discontinuity in the distribution of light and heavy elements between the scribed region and the surrounding bone indicating that both surfaces aged in the same environment. This is very different from an intentional mark made on the bone for comparison. Energy dispersive x-ray spectroscopy (EDXS) shows that the surface contains significant amounts of calcium, phosphorus, oxygen, and carbon typical of a mineralized bone surface. Examination of a cast and mold of the incised bone by Reflectance Transformation Imaging (RTI) also provided no evidence that the engraving was made recently. All of these results are consistent with the mammoth engraving being authentic."

RASNWW, Sciencedirect.com.

Putá, Barbora and Soukup, Vaclav, 2015. "Artistic Techniques in the Upper Paleolithic Age" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbora Putá and Soukup Vaclav, eds., 139–144, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Europe. Paleolithic art. Artistic techniques.

LMRAA.

Putá, Barbora and Soukup, Vaclav, 2015. "The Seven Wonders of Prehistoric Culture: Western Europe" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbora Putá and Soukup Vaclav, eds., 145–169, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Western Europe. Paleolithic art. Mobiliary (portable) art. Parietal art.

LMRAA.

Putá, Barbora and Soukup, Vaclav, 2015. "The Seven Wonders of Prehistoric Culture: Central Europe" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbora Putá and Soukup Vaclav, eds., 170–180, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Central Europe. Paleolithic art. Mobiliary (portable) art.

LMRAA.

Putá, Barbora and Soukup, Vaclav, 2015. "The Seven Wonders of Prehistoric Culture: Eastern Europe" in *The Genesis of Creativity and the Origins of the Human Mind*, Barbora Putá and Soukup Vaclav, eds., 181–186, Charles University in Prague, Karolinum Press, Czech Republic. ISBN: 978-80-246-2677-2.

Central Europe. Paleolithic art. Mobiliary (portable) art. Rock art.

LMRAA.

Půtová, Barbora, 2013. "From Protoart to Upper Palaeolithic Art" in *Art as a Source of History, Pre-Proceedings of the XXV Valcamonica Symposium 2013*, Capo di Ponte, 20–26 September 2013, 1, Edizioni del Centro, Capo di Ponte, Italy. ISBN: 978-88-86621-39-7.

<http://www.ccsip.it/web/SITOVCS2013/programma%20e%20pdf%20vari/PDF%20x%20sito%20web/Půtová.pdf> (accessed on 5 July 2015).

Europe. Proto-art. Paleolithic art. Origins of art. Abstract, only.

Abstract: "Upper Paleolithic art may prove that in the final stage of anthropogenesis humans stepped over the utilitarian threshold of "reality culture" and started to create "value culture". Reality culture includes the so-called primary elements of culture that help a society to survive and use natural resources, energy, materials and food efficiently in the context of their ecosystem. Value culture, which includes the so-called secondary elements of culture, is the result of human creativity which was reflected in the creation of artefacts that had no longer had a utilitarian function, which is why, with the benefit of hindsight, we consider them art. The reasons for the rise of art as an independent symbolic system could be many. We cannot rule out the possibility that the genesis of non-utilitarian value culture is related to the ability of our predecessors to interpret dreams symbolically or think about death. However, the symbolic message encoded in an Upper Paleolithic artefact might have been intended only for the author himself, facilitating him to enter transcendental, imaginary worlds. The nascence of art and symbolic creativity is usually considered to date back to the Upper Paleolithic. However, some evidence of artistic creation can be found in the Middle or even Early Paleolithic. I consider it is useful to refer to these examples of nascent nonutilitarian objects as proto-art. I use the term proto-art for a hypothetical early stage of Upper Paleolithic art that included non-utilitarian elements through which archaic hominids went beyond the mere satisfaction of their everyday needs."

Internet.

Putova, Barbora, ed. and Soukup, Vaclav, ed., 2015. *The Genesis of Creativity and the Origin of the Human Mind*, 350 pgs, Karolinum Press, Charles University, Prague. ISBN: 9788024626772.

Europe. Upper Paleolithic art. Origins of art. Creativity.

Abstract: "What is it about human beings that makes us creative, able to imagine and enact new possibilities for life and new solutions to problems in a way that no other animal can? The authors included in The Genesis of Creativity and the Origin of the Human Mind explore this question, in essays and studies from a range of specializations and backgrounds. Experts on culture, art, and evolution come together to describe, analyse, and interpret the origins of artistic creativity and the anatomical and neurological structures that contribute to it. Essays focus on the origins of art in the Upper Palaeolithic as well as on manifestations of artistic creativity in pre-literary societies and tribal cultures that have been preserved to the present day. The interdisciplinary approach to the topic accentuates the wide array of possible methodologies and interpretations of artistic manifestations under particular historic and cultural contexts."

Internet.

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Grotte de Nerja, Spain. Europe. Paleolithic art. Dating.

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France. Europe. Paleolithic art. Direct dating. Radiocarbon 14C. Chronology.
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Altamira, Santillana del Mar, Spain. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Abstract: "A study was carried out over a period of more than two years of the seasonal variation shown by the different variables that determine the microclimatic and chromatic characteristics of the Altamira Cave, Spain, under natural conditions, i.e., in the absence of visitors to the cave. The Altamira Cave contains 16,000-year-old prehistoric paintings and as such is a priceless legacy from the distant past. Temperatures of the air, floors and roofs, air humidity, and CO2 concentrations of the different chambers of the cave were measured. Flow rate and chemical composition of the waters flowing into the paintings chamber were also analyzed. A chromatic characterization of the paintings, determining the psychrometric coordinates of the color, lightness, chroma, and hue, was made. This study has not only enabled presentation of the state of conservation of the famous polychrome roof of the Paintings Chamber, but has also supplied a reference point for later studies. Future experiments could be made with various controlled regimes of visitors to the cave in order to establish suitable criteria for the best possible preservation of cave paintings."

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Europe. Paleolithic art. Hand imprint motif(s).

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Abstract: "In some cases there is evidence for astronomical depictions among the rock art of the Franco-Cantabrian Upper Paleolithic (40-12 ka BP). Phenological almanacs, some kind of lunar time reckoning, certain asterisms, and manifestations of cosmovisions are probably present."

Worldcat.org.

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Ríos Cares-Deva, Spain. Europe. Paleolithic art.

Dialnet.

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Grotte de Llonín (Peñamellera Alta, Asturias, Spain. Europe. Paleolithic art.

RASNW3, DialNet.

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Persee.

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Persee.

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SOUTHERN FRANCE. EUROPE. PALEOLITHIC CAVE ART. HUNTING MAGIC. SYMPATHETIC MAGIC.

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France. Spain. Europe. Paleolithic art.

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Europe. Paleolithic art. Style.

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LMRAA.

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Belgium. Europe. Movable (portable) art. Paleolithic art. Museology. Rock art studies.

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World. Paleoart. Origins of art. Figuration. Archaeology. Religion. Pleistocene. Paleolithic.

LMRAA.

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World. Upper Paleolithic. Middle Stone Age. Neanderthal. Modern human. Material culture. Spirituality. Religion. Ritual. Symbol making.

LMRAA.

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LMRAA.

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France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Micromorphology.

LMRAA.

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Europe. Psychoanalysis. Neuroscience. Linguistics. Paleolithic art.

Abstract: “The visual art of Paleolithic caves presents fantastic zoomorphic figures, beside the realistic ones, and aniconic shapes that show no equal in our perception of sensible reality. According to D. Lewis-Williams and Th. Dowson (The Signs of All Times, 1988) geometric signs wouldn’t refer to the progressive schematizing of naturalistic elements, but – at least in some cases – they’d be the “graphic rendering” of light impressions in the human eye, provoked by altered states during shamanic practices. The fantastic images from the trance would emerge when one attempts to make sense of these mental projections. If we translate this impersonal “one” into the words of psychoanalysis, we run into the das

Es which, through strategies of “condensation” and “transfer”, works out an emotional language escaping the syntactic grid of classical logic. A language both verbal and iconographic. But how does its particular syntax work? May neuroscience, psychoanalysis and linguistics give a contribution to these questions?”

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France. Europe. Paleolithic. Music. Sound making. Acoustics.

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Europe. Paleolithic art. Archaeoacoustics. “Sound” motif(s).

Abstract: “Thunder myths around the world contain thunder god descriptions matching rock art motifs found in reverberating locations. Thunderbirds are found on echoing cliffs of the Americas, and reverberating shelters of the Southwest contain wide-eyed Tlaloc figures, the Mesoamerica’s rain/thunder god. Australia has the Lightning Brothers. In Europe, hoof beats from mythical horses and goats of Odin and Thor reverberated through the skies, and the Bull God’s voice (bull-roarer sound) is the roar of thunder; greater than 90% of European cave art depicts ungulates, typically thundering stampedes in portions of caves reverberating the loudest. An acoustical connection with rock art storm imagery is explored.”

Dialnet.

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Europe. Paleolithic art. Sound.

Biblio, LMRAA.

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Paleolithic. Sound.

Biblio, LMRAA.

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Europe. Acoustics. Paleolithic cave art.

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Paleolithic art.

ARP.

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Southern Africa. San (Bushman) rock art. Upper Paleolithic rock art. Limitations of Shamanistic interpretations. LMRAA.

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Cap-Blanc, Marquay, Dordogne, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

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<http://www.atelier-etno.it/e-journal-expression/> (accessed on 3 April 2016).

Apollo 11, Nuob River, Huns Mountains, Southern Namibia. Southern Africa. Pleistocene (Paleolithic) art. Mobiliary (portable) art. Figurative motif(s).

Internet.

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Apollo 11 Cave, Karas Region, Southern Namibia. Southern Africa. Pleistocene (Paleolithic). Mobiliary (portable) art.

Biblio.

Rigal, Gwenn, 2016. *Le Temps Sacré des Cavernes: De Chauvet à Lascaux, les Hypothèses de la Science Collection Biophilia*, (10): 379 pgs, Editions Corti, Paris, France. ISBN-10: 2714311792 ISBN-13: 978-2714311795.

Chauvet, Lascaux, France. Europe. Paleolithic art. History of research. In French.

Abstract: "Ce livre est une synthèse claire et accessible de l'ensemble des hypothèses formulées au fil du temps par la communauté scientifique pour tenter de répondre à la question de la signification de l'art des cavernes. Il vient combler un manque dans la littérature consacrée à ce sujet: d'ordinaire, le survol théorique se révèle trop rapide; à moins que l'auteur, théoricien lui-même, ne privilégie ses propres hypothèses au détriment des autres. Rien de tel ici. Fruit de plusieurs années de travail, "Le Temps sacré des cavernes" accorde une attention égale à chaque théorie, exposant au besoin les points de friction entre spécialistes. La première partie présente l'artiste. En se basant sur les publications les plus récentes, l'auteur établit un portrait précis de Cro-Magnon, évoquant tour à tour ses ancêtres, ses contemporains, son apparence, son régime alimentaire, son équipement, ses structures sociales et son mode de relation à l'environnement (humains, animaux, éléments). Les traces qu'il a laissées en termes de pensée symbolique et de spiritualité introduisent la seconde partie. Exclusivement consacrée aux interprétations, cette dernière se fonde sur un travail d'analyse critique aussi exhaustif que possible: art pour l'art, zoocénose, rites d'initiation, culte de l'ours, magies d'envoûtement, de fertilité, de destruction et d'apaisement, code de chasse préhistorique, enseignement de la chasse par rabattage, chamanisme, totémisme, dualisme primordial, zodiaque préhistorique, enfin mythes liés à la Genèse et à la fertilité. Le lecteur, ainsi éclairé, pourra se forger son intime conviction."

Biblio, Internet, LMRAA.

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France. Europe. Paleolithic cave art. Climate. Setting.

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Arlanpe, Lemoa, northern Iberian Peninsula. Spain. Europe. Paleolithic art. Magdalenian. Schematic feminine representation similar to those of the Gönnersdorf-Lalinde style. Venus, female motif(s).

Abstract: "In 2011, an engraved limestone block was found in the cave of Arlanpe (Lemoa, northern Iberian Peninsula). One of the figures represented on it was identified as a schematic feminine representation similar to those of the Gönnersdorf-Lalinde style. The stratigraphical position of the block is not totally clear owing to severe disturbance in the Upper Pleistocene deposits located near the entrance sector of the cave. Nevertheless, the most probable stratigraphical correlation is with Level I, which has been dated to the beginning of the Middle Magdalenian. This finding extends the distribution range of this kind of representation to the northern Iberian Peninsula, where, up to now, only two other, less clear, Gönnersdorf-Lalinde style representations have been found. It also extends its chronological range, pushing it back to the beginning of the Middle Magdalenian. In this paper, we present the archaeological context of the engraved block, followed by a detailed description of technological and stylistic features. These data will be used to discuss the implication of this discovery for an understanding of the origins, expansion and diffusion of this kind of feminine representation across Europe."

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 CUEVA DE AMBRISIO, ALMERIA, SPAIN. EUROPE. PALEOLITHIC. PETROGLYPH. HORSE, BIRD
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DOMINGO GARCIA, SEGOVIA, NORTHERN MESETA, SPAIN. EUROPE. PALEOLITHIC. OPEN AIR PETROGLYPH. HORSE, BOVID, MOTIF(S). INCISED LINE.

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Church Hole, Creswell Crags, England, Britain, British Isles. Europe. Paleolithic art.

Abstract: "A series of undoubtedly Palaeolithic engraved figures have been recorded for the first time in the United Kingdom in Church Hole Cave, Creswell Crags. The first recorded images were thought initially to be two birds and a large ibex. This paper presents the preliminary results of the first systematic survey of the caves for engravings which identified a total of 16 figures. On closer examination with correct lighting the ibex was seen to be a stag, accompanied by a bison and another herbivore. The presence of the birds was confirmed and at least one other bovid and several other images, including possible vulvas, were identified."

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Abstract: "In the solutrean site of La Cueva de Ambrosio (Vélez-Blanco, Almería, Spain) several engraved and painted figures dated on the Upper Palaeolithic, have been found during the field works of 1992 and 1994. In The panel I we have identified an excellent representation of a horse, a bird, one bovidae and another protome of a horse. Below this surface there are many red ochre wall paintings covered by a calcitic speleo-theme and for the time being we are unable to give any interpretation for it. In the second panel we have discovered more tone splendid red painted horse, two more engraved horses and a little head of one other black painted horse. There are many engraved lines and pictural rests that must be studied in the future. The exceptionality of this discovery is that we can interrelate perfectly these rock art paintings with the archaeological levels clearly defined chronologically and culturally (ca. 20 000 BP), Middle Solutrean and Upper Solutrean from the same site."

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Las Caldas (Asturias), La Garma Galería Inferior (Cantabria), Spain and Isturitz (Pyrénées-Atlantiques), France. Europe. Paleolithic. Mobiliary (portable) art. Magdalenian. Operative chain analysis.

Abstract: "Este trabajo presenta los resultados de la investigación llevada a cabo sobre el arte mobiliar del Magdaleniense Medio de los yacimientos de Las Caldas (Asturias), La Garma Galería Inferior (Cantabria) e Isturitz (Pyrénées-Atlantiques). Las representaciones figurativas y no figurativas de estos yacimientos han sido estudiadas desde el punto de vista de la reconstitución de las cadenas operativas del grabado a través del análisis microscópico de los trazos, con el fin de profundizar en el conocimiento de los sistemas técnicos del arte magdaleniense. Los resultados obtenidos permiten ahondar en ciertas cuestiones como la movilidad y el papel del arte durante el Magdaleniense Medio."

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Atlantic facade. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

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Pyrenees. Cantabria. France. Spain. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art. Master and apprentice. Microscopic analysis. Correspondence Factor Analysis. Technical skill.

Abstract: “This paper presents the results of the statistical analysis of 280 pieces of Cantabrian and Pyrenean Middle Magdalenian portable art. Particular technical traces left on the medium by the act of engraving were identified through microscopic analysis and used to build a quantitative estimation of the overall technical aptitude of the engraver. Some traces considered as accidents or errors in the tracing were counted negatively, whereas others reflecting control of the tool and mastership in the use of various techniques were counted positively. A multivariate analysis based on this quantitative index, along with criteria including the type of medium was carried out using Correspondence Factor Analysis and completed with relevant statistical tests. The analysis clearly distinguishes three groups of pieces: those with a negative index, those that present a low positive index resulting from a balance between positive and negative traces, and those with a highly positive index. These different categories of pieces may be tentatively assigned to different levels of experience in tool control and engraving techniques. The mean value of the technical index seems to be correlated with the type of medium and differs significantly in the various sites studied in the corpus. These data allow us to pose some hypotheses concerning the transmission of knowledge in Magdalenian societies, such as differential access to raw materials according to the engraver’s experience, and different functionality of sites based on their production of decorated objects.”

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Cueva de Hornos de la Peña, Cantabria, Spain. Europe. Paleolithic art. Dating.

Abstract: “La cueva de Hornos de la Peña forma parte de la primera serie de cavidades descubiertas a inicios del s. XX en la región cantábrica y que fueron compendiadas en la obra clásica «Les Cavernes de la Région Cantabrique» (1911). Tal y como sucede con otros sitios estudiados en dicho trabajo, la cavidad no ha sido objeto hasta la fecha de un reestudio exhaustivo más allá de algunas aproximaciones puntuales que no han sustituido a la publicación original. Recientemente, una revisión parcial de las representaciones de la cueva, que aplica las últimas metodologías de estudio del arte parietal, ha permitido a los autores identificar tres ciervas trilineales grabadas completas en el vestíbulo de la cavidad que anteriormente habían sido interpretadas como trazos no figurativos, así como una cuarta situada en el interior. Mediante el presente artículo se pone en relieve la importancia del hallazgo, y sus implicaciones tanto para el conocimiento de la actividad gráfica de la cavidad como para la región cantábrica. Resulta especialmente relevante el caso de la cierva grabada en la parte profunda de la cueva, primera de estas características, que reafirma la vinculación de los esquemas formales de los conjuntos exteriores con algunas representaciones situadas en las zonas interiores de las cuevas.”

Dialnet, RASNWW.

Rivero, O. and Garate, D., 2014. “L’Art Mobilier Gravettien sur Support Lithique de la Grotte d’Isturitz (Saint-Martin-d’Arberoue, Pyrénées-Atlantiques, France): Une Collection Redécouverte / Gravettian Portable Art on Lithic Support from Isturitz Cave (Saint-Martin-d’Arberoue, Pyrénées-Atlantiques, France): A Rediscovered Collection” in *Paléo, Revue d’Archéologie Préhistorique*, vol. 25: 103–120, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

<https://paleo.revues.org/2827> (accessed on 14 May 2016).

Grotte d’Isturitz, Saint-Martin-d’Arberoue, Pyrénées-Atlantiques, France, Europe. Paleolithic art. Gravettian. Mobiliary (portable) art.

Abstract: “The archaeological site of the cave of Isturitz (Pyrénées-Atlantiques) is especially known by the quantity and the importance of its Magdalenian portable art. But the decorated supports from the Solutrean, Gravettian and Magdalenian levels are largely ignored, particularly those from Saint-Périer excavations which offered a rather significant number of decorated objects. This work is a part of the result of the revision carried out on the collections preserved at the Museum of National Archaeology, resulting from the excavations from R. and S. de Saint-Périer and E. Passemard. This revision enabled us to renew the documentation of premagdalenian portable art of Isturitz, by revealing many figurative and nonfigurative representations, whose formal characteristics are very homogeneous and directly related to the Gravettian parietal figurations of caves like Cussac, Gargas, Cosquer or Roucadour. Only animal figures are treated in this paper. The data rassembled allows to linking the portable artistic production of

Isturitz with formal models which are developed throughout France during Gravettian, without reaching, in the actual position of our knowledge, the Iberian Peninsula."

Biblio, Internet.

Riviere, Emile, 1895. "Sur la Grotte de la Mouthe" in *Association Francaise pour l'Avancement des Sciences*, 313.

LA MOUTHE, FRANCE. EUROPE. PALEOLITHIC CAVE ART.

FHCCA.

Riviere, Emile, 1897. "La Grotte de la Mouthe" in *Association Francaise pour l'Avancement des Sciences*, 669-687.

LA MOUTHE, FRANCE. EUROPE. PALEOLITHIC CAVE ART. 4 FIGURES.

FHCCA.

Riviere, Emile, 1897. "La Grotte de la Mouthe" in *Bulletin de la Societe Anthropologie*, 12 pgs.

La Mouthe, France. Europe. Paleolithic cave art.

FHCCA.

Riviere, Emile, 1899. "La Lampe de Gres de la Grotte de la Mouthe" in *Bulletin de la Societe Anthropologie*, 12 pgs.

La Mouthe, France. Europe. Paleolithic cave art. 2 figures.

FHCCA.

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LA MOUTHE, FRANCE. EUROPE. PALEOLITHIC CAVE ART. 5 FIGURES.

FHCCA

Riviere, Emile, 1909. "Note sur l'Ordre Chronologique Veritable des Six Premieres Decouvertes de Grottes a Peintures et a Gravures" in *Bulletin de la Société Préhistorique Française*, vol. 6(7): 376-380, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1909_num_6_7_7945 (accessed on 21 October 2011).

France. Europe. Paleolithic art. Chronology.

ARP.

Robert-Lamblin, J., 2005. "La Symbolique de la Grotte Chauvet-Pont-d'Arc sous le Regard de L'Anthropologie" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, vol. 102(1): 199-208, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13352 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting.

Abstract: "From a contemporary point of view, the "art" displayed in the Chauvet Cave presents a series of enigmas, which anthropology may help to elucidate by studying the recurrent symbolic patterns that relate to different objects or signs in circumpolar societies sharing the same way of life as the Aurignacian human groups. This scientific approach seems particularly effective when it comes to interpreting the significance of several pieces of evidence found at the site of Chauvet-Pont-d'Arc: the bear, whose presence is striking as much by its parietal representations as by the physical tracks left in the cave by the animal, the pictorial opposition between the bear and lion and, finally, the feminine figures in the depths of the cave. These various elements seem to evoke significant cultural themes common to most of the hunter-gatherer societies of the Boreal region, and which reveal their specific conception of cosmic organization."

Biblio, Persee.

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France. Cantabria, Spain. Europe. Paleolithic art. Abstract sign motif(s).

RASNW4, Internet.

Robert, Eric, 2007. "L'Utilisation des Reliefs Pariétaux dans la Réalisation des Signes au Paléolithique Supérieur" in *L'Anthropologie*, vol. 111(4): 467–500, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tokey=%23TOC%237226%232007%23998889995%23672687%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=5333cc00608b73ed754412692cbd6756 (accessed on 18 August 2011).

France. Spain. Europe. Paleolithic art. Rock feature incorporation.

Abstract: "For a long time, the images of the Upper Paleolithic were represented in a way that emphasized their aesthetic qualities and ignored the specific characteristics of their natural supports. It is more damageable as the architecture of the decorated caves plays a real part, at different levels, in the elaboration of the parietal devices. As omnipresent elements of these devices, the signs play a determining part in this architecture. Analysing the links between the signs and their direct supports brings to light the various ways in which parietal devices can be used and also the integration and research for the volumes and frame. A study led inside the caves on a sample of 692 signs, distributed in the franco-cantabric paleolithic space, makes apparent the variety of the graphic choices left to the artists standing in front of the wall."

Internet, RSNW4.

Robert, E., 2009. "L'Exploitation de l'Architecture Naturelle des Grottes au Paleolithique Superieur Europeen: L'Exemple des Signes" in *Bulletin de la Societe Prehistorique Ariège-Pyrenees*, vol. 64: 29–38, Societe Prehistorique Ariège-Pyrenees, Tarascon, France. ISBN: 02459523.

Europe. Paleolithic art. Sign motif(s). Setting: Rock feature incorporation. Architecture.

IIA.

Robert, Eric, 2010–2011. "Signes, Parois, Espaces. Modalités d'expression dans le Paléolithique Supérieur Ouest-Européen" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 330–331, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art.

Dialnet.

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Western Europe. Paleolithic art.

Biblio, LMRAA, Academia.edu.

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Europe. Paleolithic art. Individual expression.

Robert, Eric, 2014. "Expression Individuelle, Expression Collective: Confrontation des Motifs du Paleolithique Superieur" in *Sobre Rocas y Huesos: Las Sociedades Prehistóricas y sus Manifestaciones Plásticas*, María Ángeles Medina-Alcaide, Antonio Romero, Rosa Ruiz-Márquez, y José Luis Sanchidrián, (Coords.), 96–115, Fundación Cueva de Nerja y Universidad de Cordoba, Córdoba, Spain. ISBN: 978-84-617-2993-7.

Europe. Paleolithic art. Individual expression. Collective expression.

Abstract: "Los signos en la gama de diseños gráficos, juegan un papel esencial, no sólo por el número. El papel de algunos de ellos se ha presentado, como elemento trazador de los grupos, casi emblemáticos de una región o territorio. Simbolizan a través de su repetición y distribución dimensión colectiva de la expresión gráfica de las sociedades paleolíticas. Contra ellos, son el número disponible de variedades formales, más o menos elaborado, desde la búsqueda de la construcción original, por lo general rara o única: lo expuesto, el significado y la naturaleza de extrañar, sobre todo el lugar que ocupan en relación con los signos complejos territoriales, o de estado dentro de los dispositivos parietales. ¿Son siempre ellos representativos de la expresión de las personas, especialmente en los diagramas gráficos altamente codificadas? Para la heterogeneidad de su morfología, arrestamos a estos motivos ajenos al análisis formal, la detención de su procesamiento de gráficos, es decir, las opciones técnicas y su organigrama en las paredes y en la cueva, y su distribución cultural y territorial a lo largo del Paleolítico Superior. El producto de este estudio puede arrojar una luz diferente sobre un aspecto novedoso de la creación gráfica de las sociedades paleolíticas."

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Robert, Eric, 2017. "The Role of the Cave in the Expression of Prehistoric Societies" in *Quaternary International*, vol. 432(Part B): 59–65, International Union for Quaternary Research, ISSN: 1040-6182.

<https://doi.org/10.1016/j.quaint.2015.11.083> (accessed on 2 May 2017).

Europe. Paleolithic art. Links between the images and their supports - cave wall.

Abstract: "One of the major characteristics of prehistoric arts is that they belong to a very specific spatial context, be it open air, rocks, shelters or caves. The presence of these images in these particular places is a mark of their identity and of the heritage left by these ancient societies and their beliefs, ever since the first cultural manifestations of the Upper Palaeolithic in Europe. The specific choice of a wall or of a particular background, of a location in the cave can thus be just as significant as the image that one chooses to represent or the way in which they choose to represent it. This is why the present research intends to study the links between the images and their supports, through a family which has already shown a particular affinity with the space: the family of signs. The example of the signs highlights the fundamental role of the supports in the construction of images and the important and sometimes radical influence of the cave on their graphic identity. They illustrate thus "ways of expression" of the prehistoric men, expression of their developed and complex reasoning."

Science Direct.

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Blanchard (Saint-Marcel, Indre), France. Europe. Paleolithic art. Documentation. Photographic techniques. Photogrammetry.

Internet.

Robert, Eric, Petrognani, Stephane and Lesvignes, Emilie, 2016. “Applications of Digital Photography in the Study of Paleolithic Cave Art” in *Journal of Archaeological Science: Reports*, vol. 10: 847–858, Elsevier, ISSN: 2352-409X.

<http://dx.doi.org/10.1016/j.jasrep.2016.07.026> (accessed on 27 January 2017).

Blanchard (Indre), Les Gorges (Jura), Rouffignac and especially Les Bernoux (Dordogne), France. Europe. Documentation. Digital recording techniques. Photogrammetry, macrophotography and decorrelation stretch (colorimetric treatment). Paleolithic art.

Abstract: “Developments in digital methods of rock-art study in Western Europe have considerably diversified and enriched this field of research in the last 25 years. This is especially the case for microanalyses of artistic materials (datings, pigment characterization, etc.), and also for the study of the images themselves, their topography, their positioning and their contexts. 3D analyses, software with colorimetric filters, and macro-microscopic imaging represent examples of promising new tools for the study of rock art. The object of this article is to show some of these tools’ applications in the context of decorated caves through specific cases taken from the study of several caves in France: Blanchard (Indre), Les Gorges (Jura), Rouffignac and especially Les Bernoux (Dordogne). The contributions of several applied techniques highlight the importance of their use in combination. This includes first of all photography, and multiple scientific applications of digital photographs such as photogrammetry, macrophotography and decorrelation stretch (colorimetric treatment). This article provides a synthesis of different results, in order to show the potential of these methods, especially for their use in combination. We emphasize in particular the contribution of decorrelation stretch, used to enhance the reading of color and pigments.”

Worldcat.org.

Robert, E., Petrognani, S., Lesvignes, E., Cailhol, D., Lucas, C. and Boche, E., 2014. “Bernoux Cave (Dordogne, France): A Symptomatic Model of the Rock Art of the Beginning of the Upper Palaeolithic?” in *Cien Anos de Arte Rupestre Paleolitico. Centenario del Descubrimiento de la Cueva de La Pena de Candamo (1914–2014)*, M.S. Corchon and M. Menendez, dirs., 73–86, Ediciones Universidad, Salamanca, Spain. ISBN: 978-84-9012-480-2.

Bernoux Cave, Dordogne, France. Europe. Paleolithic art.

Abstract: “Bernoux cave, on Bourdeilles municipality, opens at the foot of a small rocky steep slope of about fifteen meters in height, and lines the major bed of the Dronne river on its right bank. The lack of contextual elements or clear diagnoses, specifically among archaeological material from the first excavation, a detailed analysis with thematic and stylistic approaches. It may require confirm and clarify the chronological attribution of the Bernoux cave among the early Upper Palaeolithic period. Accordingly, engaged a study based on specific identification coupled with a stylistic analysis, to better appreciate the nature of this rock art. With today 23 graphic entities, the Bernoux cave offers different kind of thematic and stylistic informations. New paintings and engravings, as well as new readings of the already known figures, constitute a corpus of six indisputable animal figures, four still indeterminate and several signs. This constitute a rather rich group for a “little” cave. The contribution of figures studies is indisputable, especially in front of the poor and little diagnostic archaeological context, and shows the importance to develop new dynamics of the parietal studies.”

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Robert, Eric, Pierrot-Deselligny, Marc, Vigears, Daniel, Plassard, Jean, Martin-Beaumont, Nicolas, Plassard, Frederic and Egels, Yves, 2014. “La Photogrammetrie a Haute Resolution en Grotte Ornee: Numerisation des Gravures de Rouffignac (Dordogne, France) et de Blanchard (Indre, France)” in *Les Arts de la Préhistoire: Micro-Analyses, Mises en Contextes et Conservation. Actes du Colloque « Micro-Analyses et Datations de l’ Art Préhistorique dans son Contexte Archéologique »*, MADAPCA - Paris, 16–18 Novembre 2011 *Paléo, Revue d’Archéologie Préhistorique, Numero Especial*, vol. 25(Extra 2014): 85–92, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

Rouffignac (Dordogne) and Blanchard (Indre), France. Europe. Paleolithic art. Documentation. Photographic techniques. Photogrammetry.

Internet.

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Bedeilhac, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Spear-thrower. Atlatl. Bird, fawn motif(s). Magdalenian.

UVAP.

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Pyrenees, France. Europe. Paleolithic art. Magdalenian.

UVAP.

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https://www.academia.edu/33873387/Neuro-ethnological_Messages_from_Rock_Pictures (accessed on 14 July 2017).

La Vache, Ariège, France. Europe. Paleolithic art. Mobiliary (portable) art. Engraved eagle bone. Horse motif(s). *Academia.edu*.

Robson-Brown, K.A., Chalmers, A., Saigol, T., Greenland, C. and d’Errico, F., 2001. “An Automated Laser Scan Survey of the Upper Palaeolithic Rock Shelter of Cap Blanc” in *Journal of Archaeological Science* 28(3): 283–289, ISSN: 0305-4403.

Cap Blanc, France. Europe. Paleolithic art. Documentation. Recording methodology. Laser Scanning technique.

Abstract: “The detailed survey of surfaces, such as are found in caves, buildings, or excavation sections, is an important aspect of archaeological data collection and investigation. Where subtle irregularities of the contours of the surface have a significance to the interpretation of an archaeological feature, and where contact with the surface is not recommended, standard surveying techniques may not provide the resolution or accuracy hoped for. This study uses an automated laser scanner and modeling software to produce an accurate three-dimensional model of a carved rock surface from the Upper Paleolithic site of Cap Blanc in southwest France. This noninvasive procedure provides a means of documenting and visualizing a complex carving and therefore contributes to the interpretation and archiving of the site. © 2001, with permission from Elsevier <http://www.sciencedirect.com/science/journal/03054403>.”

Biblio, AATA.

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Grotte du Placard (Charente, France). Europe. Paleolithic art. Mobiliary (portable) art. Incised bone.

Persee.

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Grotte de Taforalt, Morocco. North Africa. Paleolithic art. Mobiliary (portable) art. Engraved pebble coated w/red ochre. Bisexual motif(s).

LMRAA, BARAS.

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Europe. Paleolithic art.

Abstract: "El estudio del arte paleolítico2 implica, de una parte, el análisis de los distintos soportes, materias y técnicas empleadas en su ejecución, así como un examen detallado y estadístico de los temas figurados y, cuando existan, sus composiciones; de otra, el conocimiento de su ubicación geográfica y su distribución espacial, así como el establecimiento de ciertas constantes, sean temáticas o estilísticas, o convenciones regionales que puedan ser relacionadas; para esto último, la datación de las distintas obras estudiadas, de forma que el registro material analizado pueda ser adscrito a un determinado complejo tecnológico de aquellos que protagonizan el período objeto de estudio o bien de aquellos otros que pudieran demostrar continuidades y pervivencias del arte paleolítico más allá del tardiglaciario. Describir los procesos de análisis y documentación, así como aquellas teorías que han abordado la problemática interpretativa de este arte constituye el objeto del presente trabajo."

Dialnet.

Rodriguez Asensio, José Adolfo and Barrera Logares, José Manuel, 2000. "Centro de Interpretacion del Arte Paleolitico de la Caverna de la Pena de Candamo (Asturias)" in *Revista de Arqueologia*, vol. 21(235): 18–23, Zugarto Ediciones, Madrid, Spain. ISSN: 0212-0062.

Caverna de la Pena de Candamo, Asturias, Spain. Europe. Paleolithic art. Aurignacian.

RASNW3, Dialnet.

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Caverna de La Pena de Candamo, Asturias, Spain. Europe. Paleolithic art. Aurignacian.

Biblio, RASNWV.

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Caverna de la Pena de Candamo, Asturias, Spain. Europe. Paleolithic art. Bovine motif(s).

Abstract: "Presentamos en esta nota el descubrimiento y lectura de dos nuevas figuras de arte paleolítico aprovechando la forma natural que ha sido manipulada en algunas zonas, de manera que el artista paleolítico con breves grabados y raspados consiguió definir la silueta de dos bóvidos en el Mogote estalagmítico de la cueva de la Peña de Candamo."

RASNWV.

Rodríguez Asensio, José Adolfo and Barrera Logares, José Manuel, 2015. "Grabadores y Colgantes de los Niveles Solutrenses de la Cueva de La Lluera I" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 671–684, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Cueva de La Lluera I, Spain. Europe. Paleolithic art. Solutrean.

Abstract: "Archaeological excavations in the cave of La Lluera I have made a stratigraphy in which different times of flooding and human occupation are appreciated. After geological, sedimentological and archaeological studies of the rescue de materials we have proposed a sequence beginning in the middle Solutrean to continue during the upper Solutrean period of greatest archaeological wealth and during which time the parietal cave art was done."

Academia.edu, LMRAA (CDRom).

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ALTAMIRA, SPAIN. EUROPE. PALEOLITHIC CAVE ART. 1 PLATE.
FHCCA.

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doi:10.1111/j.1475-4754.2011.00638.x

Llonín Cave, Asturias, Spain. Europe. Paleolithic art. Documentation. Digital. Recording methodology.

Abstract: “This paper presents a visualization system based on metric data to manage and disseminate archaeological information on the Internet. We describe the integration of two different types of sensors: laser scanning and close-range photogrammetry. How we created an automatic and hierarchical approach based on processing and matching the images coming from a digital camera and a terrestrial laser scanner is also shown. This development has created a visualization system combining spherical photographs and georeferences for graphical and numerical data acquired by the sensors. The case study where we have applied this method is the Palaeolithic rock art of the Llonín Cave (Asturias, Spain), which has been declared a World Heritage Site by UNESCO and has restricted public access. Our results demonstrate that this tool integrates data, metadata, services and information, which simplifies the location, identification, selection and management of archaeological information.”

Citeulike, ATTA.

Roebroeks, W., et al. eds., 2000. *Hunters of the Golden Age. The Mid Upper Palaeolithic of Eurasia 30,000–20,000 B.P.*, University of Lieden, Lieden.

Eurasia. Paleolithic art.

RASNW3.

Rogers, Thomas, 1981. “Paleolithic Cave Art in the Wye Valley” in *Current Anthropology*, vol. 22(5): 601–602, Wenner-Gren Foundation for Anthropological Research, ISSN: 00113204, 15375382.

WYE VALLEY, WALES, Britain, British Isles. EUROPE. PALEOLITHIC ROCK ART. SETTING: NATURAL ROCK FORMATIONS.

CRARA, *Biblio.*

Romero, Antonio, Cristo, Araceli, Medina, María Ángeles and Sanchidrián Torti, José Luis, 2012. “Datación del Contexto Arqueológico y Frecuentación Pleistocena en la Cueva de Nerja (Málaga, España)” in *L’Art Pleistocène dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariege*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, vol. LXV–LXVI, Book: 196–197, CD: 1105–1122, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Cueva de Nerja, Málaga, Spain. Europe. Dating. Pleistocene (Paleolithic) rock art. Archaeological context.

Abstract: “Presentamos una serie de vestigios prehistóricos, procedentes de las galerías profundas de Cueva de Nerja y relacionados con el arte rupestre, que determinan parte del contexto arqueológico y matizan el nivel de frecuentación durante el Pleistoceno Superior. Los datos obtenidos a través de radiometría abarcan una amplia horquilla cronológica, vinculada a los tecno-complejos Gravetiense, Solutrense y Magdaleniense residentes en otras salas de la cavidad.”

Biblio, LMRAA.

Romero, G., 1986. “El Caballo en el Arte Rupestre Paleolítico” in *Estudio de Arte Paleolítico*, 67–132, Ministerio de Cultura, Dirección General de Bellas Artes, Archivos y Bibliotecas, ISBN: 84-505-5052-1.

Europe. Paleolithic art. Horse motif(s).

Dialnet.

Rosenfeld, Andree, 1977. “Profile Figures: Schematisation of the Human Figure in Magdalenian Culture of Europe” in *Form in Indigenous Art: Schematisation in the Art of Aboriginal Australia and*

Prehistoric Europe, Peter J. Ucko, ed., 90–109, Australian Institute of Aboriginal Studies, Canberra, Australia.

FRANCE. GERMANY. EUROPE. HUMAN FEMALE PROFILE FIGURE MOTIF(S). PALEOLITHIC CAVE ART. INCLUDING PORTABLE ART: PLAQUES and FIGURINES.

LMRAA.

Rosengren, Mats, 2012. *Cave Art. Perception and Knowledge*, 184 pgs, Palgrave Macmillan, Basingstoke. ISBN-10: 1137271965 ISBN-13: 978-1137271969.

France. Spain. Europe. Paleolithic art. History of research. Rock art studies.

Abstract: "In the late 19th century in northern Spain and southern France prehistoric mural paintings and engravings were discovered. Cave Art, Perception and Knowledge inquires into epistemic questions related to images, depicting and perception that this rich and much debated material has given rise to. Focusing respectively on the historical and scientific circumstances and controversies and on the epistemic and perceptual problems and questions the discovery of these paintings and engravings gave rise to, the book traces the outline of the doxa of cave art studies. It criticizes the different ways of trying to make sense of the cave art. Furthermore it suggests, with the help of both Cornelius Castoriadis's concept of technique and Ernst Cassirer's notion of symbolic form, a yet untried way out of the hermeneutical impasse where the interpretation of the paleolithic pictures finds itself today."

Internet, RASNWW.

Roudil, J.-L., 1984. "L'Art Parietal Languedocien. Problemes de Conservation" in *L'Anthropologie*, vol. 88: 499–502, Masson, Paris, France. ISSN: 0003-5521.

Languedoc, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

UVAP.

Rousseau, Michel, 1973. "Darwin et les Chevaux Peints Paléolithiques d'Ekain" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, vol. 28: 49–55, Societe Prehistorique de l'Ariege, Toulouse, France.

Ekain, Basque Country, Spain. Europe. Paleolithic art. Horse motif(s). Charles Darwin.

LMRAA.

Rousseau, Michel, 1974. "Recentes Determinations et Refutations de 'Felin dans l'Art Paleolithique'" in *Saugetierkundliche Mitteilungen*, vol. 2: 97–103.

Europe. Paleolithic art. Felin motif(s).

IIA.

Rousseau, M., 1984. "Les Pelages dans l'Iconographie Paleolithique" in *La Contribution de la Zoologie et de l'Ethologie a Interpretation de l'Art des Peuples Chasseurs Prehistoriques*, Actes du 3e Colloque International de la Societe Suisse des Sciences Humaines, Sigriswill, 1979. H.-G. Bandi, W. Huber, M.-R. Sauter and B. Sitter, eds., 161–197, Editions Universitaires, Fribourg, Germany. ISBN-10: 2827102714 ISBN-13: 978-2827102716.

Europe. Paleolithic art.

Biblio.

Rousseau, M., 1984. "Torsions Conventionnelles et Flexions Naturelles dans l'art Animalier Paleolithique et au-Dela" in *La Contribution de la Zoologie et de l'Ethologie a Interpretation de l'Art des Peuples Chasseurs Prehistoriques*, Actes du 3e Colloque International de la Societe Suisse des Sciences Humaines, Sigriswill, 1979. H.-G. Bandi, W. Huber, M.-R. Sauter and B. Sitter, eds., 243–249, Editions Universitaires, Fribourg, Germany. ISBN-10: 2827102714; ISBN-13: 978-2827102716.

Europe. Paleolithic art. Style. Animal motif(s).

Biblio.

Rousseau, Michel, 1996. “Dans l’Art Paléolithique: “L’Homme Tué” de la Grotte Cosquer et d’Ailleurs, les Hommes Blessés” in *Bulletin de la Société Préhistorique Française*, vol. 93(2): 204–207, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1996_num_93_2_10140
(accessed on 5 October 2011).

Cosquer Cave, France. Europe. Paleolithic art. Wounded man, killed man, weapon motif(s).

Abstract: “Cosquer gave his name to the underwater cave he discovered, and published an album about its palaeolithic wall paintings (Cosquer, 1992). Another, very scientific, book is that of Jean Clottes and Jean Courtin (1994). It also includes discoveries made between the two publications, e.g. “the killed man”, a most important subject (p. 155-16 1). An illustrated study is proposed here of human victims in palaeolithic art: first, that of Cosquer cave, then of others elsewhere, wounded by animals or human weapons; finally, the presumed aims of these pictures are examined.”

Persee.

Roussot, Alain, 1965. “Les Découvertes d’Art Parietal en Périgord” in *Centenaire de la Préhistoire en Périgord (1864–1964) Bulletin de la Société Historique et Archéologique du Périgord*, vol. 91: 99–125, Fanlac, Périgueux, France.

Périgord, France. Europe. Paleolithic art.

IIA.

Roussot, Alain, 1972. “Contribution a l’Etude de la Frise Parietale du Cap Blanc” in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias, 14 al 20 de Septiembre 1970*, 87–116, Union Internationale des Sciences Préhistoriques et Protohistoriques, Madrid, Spain.

Cap Blanc, Marquay, Dordogne, France. Europe. Paleolithic cave art.

LMRAA.

Roussot, Alain, 1984. “Abri du Cap Blanc” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 157–163, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri du Cap Blanc, Grande Beune, France. Europe. Paleolithic cave art. Sculpted animal, horse, bison motif(s).
Reliefs.

Biblio, LMRAA.

Roussot, Alain, 1984. “Les Premiers Bas Reliefs de l’Humanite” in *Les Premiers Artistes Derniers Chasseurs de la Préhistoire*. Lascaux, Altamira, Lex Eyzies, Niaux, Rouffignac Les Dossiers Histoire et Archeologie, (87): 73–76, Editions Faton, Dijon, France.

Europe. Paleolithic art. Bas Relief. Solutrian. Magdalenian.

LMRAA.

Roussot, Alain, 1984. “Abri de Laussel” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 167–169, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri de Laussel, Grande Beune, France. Europe. Paleolithic cave art. Sculpted Venus holds a “horn” in her right hand motif(s).

UVAP, LMRAA.

Roussot, Alain, 1984. “Grotte de Bernifal” in *L’Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 170–174, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Bernifal, Petite Beune, France. Europe. Paleolithic cave art. Ass (equid), mammoth, bison, tectiform sign motif(s).

UVAP, LMRAA.

Roussot, Alain, 1984. "Abri du Redoulet" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 73, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri du Redoulet, Dordogne, France. Europe. Paleolithic cave art.
LMRAA.

Roussot, Alain, 1984. "Grotte Archambeau" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 73, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Archambeau, Dordogne, France. Europe. Paleolithic cave art.
LMRAA.

Roussot, Alain, 1984. "Grotte de Cournazac" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 123–125, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Cournazac, Font-de-Gaume valley, France. Europe. Paleolithic cave art.
LMRAA.

Roussot, Alain, 1984. "Grotte de Font-de-Gaume" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 129–134, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Font-de-Gaume, Eyzies, Beune, France. Europe. Paleolithic cave art.
LMRAA.

Roussot, Alain, 1984. "Abri Lartet" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 135, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Lartet, allon de Gorge d'Enfer, France. Europe. Paleolithic cave art.
Biblio, LMRAA.

Roussot, Alain, 1984. "Abri de Laugerie-Basse" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 136–137, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri de Laugerie-Basse, Vezere, Tayac, Gorge d'Enfer, France. Europe. Paleolithic cave art.
LMRAA.

Roussot, Alain, 1984. "Grotte Nancy" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 148–150, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Nancy, Vallon du Goulet, Petite Beune, France. Europe. Paleolithic cave art.
LMRAA.

Roussot, Alain, 1984. "Abri du Poisson" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 154–156, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri du Poisson, Gorge d'Enfer, Vezere, France. Europe. Paleolithic cave art. Sculpted fish, salmon motif(s).
LMRAA.

Roussot, Alain, 1984. "La Grotte du Bison. Grotte du Meyrals" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 175–177, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

La Grotte du Bison. Grotte du Meyrals, Petite Beune, moulin de Vielmouly, France. Europe. Paleolithic cave art. Mammoth, negative hand print motif(s).

LMRAA.

Roussot, Alain, 1984. "Abri Reverdit" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 222–224, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri Reverdit, vallon des Roches, Vezere, France. Europe. Paleolithic cave art. Sculpted bison motif(s).

LMRAA.

Roussot, Alain, 1984. "Grotte de Pair-non-Pair" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 256–262, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Pair-non-Pair, massif de Asteries, Moron, Dordogne, France. Europe. Paleolithic cave art. Animal, deer, megaceros, rhinoceros, mammoth, ibex motif(s).

LMRAA.

Roussot, A., 1984. "Approche Statistique du Bestiaire Figuré dans l'Art Pariétal" in *L'Anthropologie*, vol. 88: 485–498, Masson, Paris, France. ISSN: 0003-5521.

France. Europe. Paleolithic art. Animal motif(s).

UVAP, Biblio.

Roussot, A., 1984. "Grotte du Jubile" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 72, Ministere de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte du Jubile, Dordogne, France. Europe. Paleolithic cave art.

LMRAA.

Roussot, A., 1984. "Peintures, Gravures et Sculptures de l'Abri du Poisson aux Eyzies. Quelques Nouvelles Observations" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 39: 11–26, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Abri du Poisson aux Eyzies, France. Europe. Paleolithic art. Sculpture.

IIA.

Roussot, A., 1989. "Inventaire et Analyse du Bestiaire Paleolithique" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 163–166*, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Cavernes du Volp: Enlene, Les Trois-Freres, Le Tuc-D'Audoubert, France. Europe. Prehistoric art. Paleolithic art. Animal (bestiary) motif(s). With discussion by G. Delluc and J.-M. Bouvier.

LMRAA.

Roussot, Alain, 1990. "Breuil et Lascaux" in *Lascaux Premier Chef d'Oeuvre de l'Humanite Les Dossiers d'Archeologie*, (152): 62–63, Editions Faton, Dijon, France. ISSN: 1141-7137.

Lascaux, Montignac, Dordogne, Perigord, France. Europe. Paleolithic art. History of research. Abbe Henri Breuil.

LMRAA.

Roussot, Alain, 1990. "La Découverte de l'Art Mobilier. Le Rôle de Lartet et Christy" in *Une Histoire de la Préhistoire en Aquitaine Paléo, Revue d'Archéologie Préhistorique*, vol. 1(H-S): 32–33, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1990_hos_1_1_1414 (accessed on 13 November 2011).

France. Europe. Paleolithic art. Mobiliary (portable) art. History of research. Lartet et Christy.
Persee.

Roussot, Alain, 1990. "Les Premières Découvertes d'Art Pariétal" in *Une Histoire de la Préhistoire en Aquitaine Paléo, Revue d'Archéologie Préhistorique*, vol. 1(H-S): 34–35, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.
http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1990_hos_1_1_1415 (accessed on 13 November 2011).

France. Europe. Paleolithic art. History of research.
Persee.

Roussot, Alain, 1990. "Art Mobilier et Art Pariétal du Périgord et de la Gironde: Comparaison Stylistique" in *L'Art des Objets au Paleolithique*, 1. L'Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, ed., 189–202, Ministère de la Culture, Foix, France. ISBN: 2-11-085550-9.

Perigord, Gironde. Europe. Paleolithic art. Mobiliary (portable) art. Style comparison. Aurignacian. Perigordian. Solutrean. Magdalenian.
Biblio, LMRAA.

Roussot, Alain, 1994. *L'Art Préhistorique Sud-Ouest Editions*, (3): 127 pgs, Sud-Ouest Université, Bordeaux, France.

Europe. Paleolithic art.
Biblio.

Roussot, Alain, 1995 (December–January). "L'Art Mobilier d'Arancou" in *L'Art Préhistorique Les Dossiers de Archéologie*, (209): 92–98, Editions Faton, Dijon, France. ISSN: 1141-7137.

Arancou, France, Europe. Paleolithic art. Mobiliary (portable) art.
LMRAA.

Roussot, Alain, 2013. *L'Art Préhistorique Repères d'Histoire*, 128 pgs, Sd Ouest, ISBN-10: 2817702980; ISBN-13: 978-2817702988.

France. Europe. Paleolithic art.

Abstract: "Les mains rouges et noires de la grotte de Cosquer, les puissants aurochs de Lascaux, les mammoths de Rouffignac fascinent l'homme moderne, ému par la beauté et le mystère de ces oeuvres multimillénaires, lointains messages des chasseurs de rennes, de chevaux et de bouquetins. Pourquoi cet art dont les premières manifestations, datant de plus de 30 000 ans à la grotte Chauvet, rivalisent par leur maîtrise avec les grandes fresques magdaléniennes de Lascaux, les sculptures du Cap Blanc ou les modelages du Tuc d'Audoubert ? Pourquoi les hommes ont-ils réalisé ces oeuvres, tantôt à la vue de tous, tantôt au plus profond de sanctuaires souterrains ? Que dire aussi de l'art des petits objets, statuettes, propulseurs sculptés...? Telles sont les questions abordées dans cet ouvrage qui se veut accessible à tous. Plus de 60 dessins en noir et blanc illustrent les propos de l'auteur."

UVAP, Internet.

Roussot, Alain and Fritz, Carole, 1999. "L'Art Mobilier" in *Gallia Préhistoire*, vol. 41: 54–97, Centre National de la Recherche Scientifique (CNRS Editions), Paris, France. eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/issue/galip_0016-4127_1999_num_41_1 (accessed on 25 October 2011).

Arancou, France. Europe. Paleolithic art. mobiliary (portable) rock art. Engraved bone.
Persee.

Roussot, Alain, Frost, Robin and Daubisse, Paulette, 1984. "Une Nouvelle Lecture des Gravures Enigmatiques de Font-de-Gaume" in *Bulletin de la Société Préhistorique Française*, vol. 81(6): 188–192, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1984_num_81_6_8630#
(accessed on 9 October 2011).

Font-de-Gaume, France. Europe. Paleolithic art.

Persee.

Roussot, Alain and Roussot-Larroque, Julia, 1973. "Gravure Pariétale dans la Grotte de Mitrot à Lugasson (Gironde)" in *Gallia Préhistoire*, vol. 16(2): 327–331, Centre National de la Recherche Scientifique (CNRS Editions), eISSN: 2109-9642.

http://www.persee.fr/web/revues/home/prescript/article/galip_0016-4127_1973_num_16_2_1448 (accessed on 26 October 2011).

Grotte de Mitrot à Lugasson, Gironde, France. Europe. Paleolithic art.

Persee.

Rouzaud, F., 1984. "Grotte de Pradières" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 376–377, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte de Pradières, Ariège, France. Europe. Paleolithic cave art. Red dot motif(s).

LMRAA.

Rouzaud, François, 1993. "L'Environnement Physique des Grottes Ornées" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 23–25, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Landscape: setting.

Abstract: " L'art pariétal est la plus belle manifestation de l'homme préhistorique. cette étude réunit les dernières données sur cet art, menée par le Groupe de reflexion sur l'Art pariétal paléolithique. "

Biblio, LMRAA.

Rouzaud, François, 1993. "Topographie Interne: Relevé Topographique" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 39–48, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Cave topography.

Biblio, LMRAA.

Rouzaud, François, 1993. "Applications de la Stéréophotographie" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 355–357, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Documentation. Stereo-photography.

Biblio, LMRAA.

Rouzaud, Francois, Bisio, Antoine, Lautier, Jean and Soulier, Michel, 1989. "Grotte de la Magdeleine-des-Albis, a Penne (Tarn)" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 44: 21–69, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Grotte de la Magdeleine-des-Albis, Penne, Tarn, France. Europe. Paleolithic art. Female, horse motif(s). Gender. Sculpted.

Internet.

Rouzaud, F. and Jamet, H., 1993. "Des "Chasseurs de Caribou" a la Decouverte des Grottes Ornees Paleolithiques" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 48: 23–30, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Europe. Paleolithic art.

Biblio.

Rouzaud, F. and Jaubert, J., 1992. "Dégradation des Bisons Paleolithiques de la Grotte Mayriere a Bruniquet (Tarn-et-Garonne)" in *Bulletin de la Société Préhistorique Française*, vol. 89: 71–72, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Grotte Mayriere a Bruniquet, Tarn-et-Garonne, France, Europe. Paleolithic art. Bison motif(s).
UVAP.

Rouzaud, F., Soulier, M. and Lignereux, Y., 1995. "La Grotte de Bruniquet" in *Spelunca*, vol. 60: 27–34.

Bruniquet, France. Europe. Paleolithic art.
UVAP.

Rouzaud, F. and Wahl, L., 1989. "La Topographie Archeologique Souterraine" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 121–130, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

Europe. Prehistoric art. Paleolithic art. Setting: topography. Cave.
LMRAA.

Royo Guillén, José Ignacio and Gómez Lecumberri, Fabiola, 1988. "El Conjunto de Abrigos con Arte Rupestre de Mequinzena (Zaragoza)" in *Bolskan*, vol. 5: 175–200, Instituto de Estudios Altoaragoneses, Huesca, Spain. ISSN: 0214-4999.

<http://dialnet.unirioja.es/servlet/articulo?codigo=124984> (accessed on 14 December 2011).

Mequinzena, Zaragoza, Spain. Europe. Paleolithic art. Linear motif(s). Finger fluting.
Dialnet, BARAMP.

Rozoy, C. and Rozoy, J.-G., 2003. "Roc-La-Tour I, le Site de Esprits. L'Art du Magdalénien VI a Montherme (Ardennes)" in *L'Anthropologie*, vol. 107: 501–531, Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tokey=%23TOC%237226%232003%23998929995%23463438%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=febb7159ed87c9225f5482b0a5086789 (accessed on 19 August 2011).

Roc-La-Tour, Montherme, Ardennes, France. Europe. Paleolithic art.

Abstract: "For 100 or 200 years during the late Bölling this site in the Ardenne, with its fine outlook, was the summer camp for a small group (10–15 persons) from the Paris Basin. No bone has been preserved (acid soil). Each of the four levels corresponds to at least five to 10 visits. The visitors were attracted to the site by the viewpoint, the dry ground and the presence of ochre and schist. Thousands of plaques and plaquettes were used and broken up before and after engraving. There are more engraved pieces than burins and borers: the visitors must have engraved every day. The engravings include five palimpsests, 32 tangled groups of incisions (« tangles ») and 75 fragmentary images of animals and human beings, with the same menagerie as in the South-West of France; a large majority of the figurative subjects are shown only partially, or merely roughly sketched; there are several human beings and one vulva. The 410 abstract signs can be classified into 14 categories, mostly different from those found in the South-West, and there are 215 groups of parallel lines. These engraved, smoothed or shaped plaquettes, together with 123 deposits of ochre, all contrast with the lack of similar finds on sites in the Paris Basin which are, however, 10 times richer as far as tools are concerned. There was an evolutionary course in the engravings (figures and signs): inception, development, acme and the start of a decline. This site complements those in the Paris Basin and the Ardenne left by the same persons; it is an integral, inseparable part of the remains of the same group of human beings."

RASNW3, Internet, Refdoc.fr.

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and A.-C. Welte, eds. *Etudes et Recherches Archeologiques de l'Universite de Liege*, ERAUL 107, Éditions Eraul, Universite de Liege, Liege, Belgium.

Roc-la-Tour I, France. Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

Internet

Rozoy, Jean-Georges, 1990. "Les Plaquettes Gravees Magdaleniennes de Roc-La-Tour I" in *L'Art des Objets au Paleolithique, 1. L'Art Mobilier et son Contexte*, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 261–277, Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9.

Roc-la-Tour I (Franco-Belgium border), France. Europe. Paleolithic art. Mobiliary (portable) art. Plaquettes. Horse motif(s).

LMRAA.

Rozoy, Jean-Georges and Rozo, Colette, 2007. "Gravures et Abstraction: Les Gravures non Figuratives de Roc-la-Tour I, le Schiste Gravé des Beaux-Sarts et les Progrès de l'Abstraction durant la Préhistoire et l'Histoire" in *L'Anthropologie*, vol. 111(4): 655–686, Masson, Paris, France. ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_toctkey=%23TOC%237226%232007%23998889995%23672687%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=5333cc00608b73ed754412692cbd6756 (accessed on 18 August 2011).

Roc-la-Tour I, Beaux-Sarts, south-west France. Europe. Paleolithic art. Mobiliary (portable) art. Non figurative motif(s). Signs.

Abstract: "Beyond the 75 animal and human pictures, the 491 Magdalenian engraved plaquettes bear 410 abstract signs, in 14 different types, among which eight were unknown up to now in South-Western France, (more than 130 cases). Some examples of all those signs are shown. Besides there are 213 groups of parallel lines. At "Les Beaux-Sarts", less than 2 m from the hut described in 2003, another human excavation (maybe a tomb?) delivered a schist plaquette with 94 parallel lines carved on its surface, the lines appear as three groups of 14, 7 (or 8?) and 24 (or 28?) lines and one group of 17 (or 18?) oblique lines, with various secondary lines. Five thousand years before the cerebral center of precise calculation was at the beginning of its formation, this piece, out of the bases of which calculation might be subdivided, cannot be considered as the evidence that they were able to count. The author analyses the affective mental possibilities proved by those elements and puts them apart from the rational progress in the abstraction possibilities of the human brain, which occurred later all through ten thousand years."

Internet.

Rudolph, Carol Patterson, 1996 (March). "Coa Valley Report: A Summary of "The Theory and Assumptions in the Dating of the Foz Coa Petroglyphs", by Alan Watchman" in *National Pictographic Society Newsletter*, 1–4, National Pictographic Society, Winslow, Washington.

COA VALLEY, PORTUGAL. EUROPE. OPEN AIR PALEOLITHIC vs. HOLOCENE ROCK ART. DIRECT DATING vs. STYLISTIC ANALYSIS.

LMRAA.

Ruiz Idarraga, R., 2003. *Metodologia del Analisis del Arte Paleolitico. El Estilo del Autor y el Estilo del Grupo*, 164 pgs, Diputacion Forai de Bizkaia, Kobe, Bilbao, Spain.

Ventalaperra Cave and Arenaza Azilia, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Style analysis.

Ruiz Idarraga, Rosa, 2010. *Arte Mueble en Bizkaia: Una Mirada al Arte Decorativo de la Edad de Piedra Los Cuadernos del Arkeologi*, vol. 1, Bizkaikoa—Arkeologi Museoa, Dipitacion Foral de Bizkaia, Bilbao, Spain. ISBN-10: 8477524513 ISBN-13: 978-8477524519.

Bizkaia (Vizcaya Province), Basque Country, Spain. Europe. Mobiliary (portable) art. Paleolithic art.

RASNW4, Internet.

Ruiz Redondo, Aitor, 2010. "Una Nueva Revisión del Panel de las Manos de la Cueva de El Castillo (Puente Viesgo, Cantabria)" in *Munibe*, vol. 61: 17–27, Sociedad de Ciencias de Aranzadi, San Sebastian, Spain. ISSN: 1132-2217/ISSN: (Internet): 2172-4555.

Cueva de El Castillo (Puente Viesgo, Cantabria, Spain. Europe. Paleolithic art. Hand motif(s).

Internet.

Ruiz Redondo, Aitor, 2011. "Convenciones Gráficas en el Arte Parietal del Paleolítico Cantábrico: La Perspectiva de las Figuras Zoomorfas" in *Trabajos de Prehistoria*, vol. 68(2): 259–274, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Cantabria, Spain. Europe. Zoomorph motif(s). Paleolithic art. Perspective.

Abstract: "The question of the perspective shown by Paleolithic animal representations has interested researchers since the early twentieth century. Traditionally it has been used to support a phenomenon of linear evolution towards the attainment of expertise in graphic representation. In recent decades, this evolutionary model has been in crisis, questioning what was previously known about the perspective. To address this issue, we have analyzed quantitatively, practically and individually some zoomorphic characteristics of 11 Cantabrian rock art localities. The results argue for the existence of different groups of Palaeolithic rock art sites in the Cantabrian area. Moreover, we propose that the different graphic behaviors of these groups are directly related to the existence of a different chronology for each of them. "

Refdoc.fr.

Ruiz Redondo, Aitor, 2014. *Entre el Cantábrico y los Pirineos: El Conjunto de Altxerri en el Contexto de la Actividad Gráfica Magdaleniense Phd Thesis*, 539 pgs, Universidad de Cantabria.

<http://repositorio.unican.es/xmlui/handle/10902/5378> (accessed on 26 July 2015).

Altxerri, Gipuzkoa, Cantabria, Spain. Europe. Paleolithic art. Magdalenian.

Abstract: "In the first part of this dissertation, is introduced the analysis of Altxerri parietal ensemble (Gipuzkoa, Spain), one of the most important from Late Magdalenian (14,500-11,500 BP) in the Iberian Peninsula. The analysis includes thematic, technical, stylistical and spatial characteristics of the graphic remains of the cave. In the second half, some key points in an understanding of graphic activity in the Late Magdalenian in Cantabrian Spain are analysed. As a corpus, a representative sample of the ensembles dated in this period it is selected: in total 9 ensembles and 499 graphic units. In the analysis of these other parietal ensembles, the same methodology employed to analyse Altxerri it is used and the same characteristics are studied. In summary, in the course of this dissertation a large rock art assemblage (Altxerri) is analysed and act as the starting point for an approach to the characteristics of graphic activity in its same period in Cantabrian Region."

Dialnet, RASNWW.

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<http://dx.doi.org/10.1016/j.anthro.2016.10.002> (accessed on 5 February 2017).

Cantabria, Spain. Europe. Paleolithic art. Magdalenian. Regional graphic expressions.

Abstract: "Between 2010 and 2014, an assemblage of Cantabrian Recent Magdalenian rock art sites was studied. The sample, representative of Palaeolithic art of this period in the region, included a total of 9 parietal ensembles and almost 500 graphic units. The results of this research led to the discovery of a several unpublished figures and reinterpretations of an even larger number of graphic units. Most importantly they formed a body of data large enough to produce statistically significant information. This can be used to define guidelines about the symbolic behavior of the populations that inhabited the Cantabrian Region at that period. In this paper, the main results are summarized, and a brief discussion about the implications of these data in the social and cultural context of Late Pleistocene populations in Southwestern Europe is presented. The conclusions reveal the existence of a rich graphic activity, reflection of complex societies, with large exchange and social networks, including cultural elements within a common realm of ideas, which covered many hundreds and even thousands of kilometers at the end of the Pleistocene."

Science Direct.

Ruiz-Redondo, Aitor and González Sainz, César, 2012. *Cueva de Altxerri. Estudio de Arte Rupestre Arkeoikuska 2011*, 315–319, Kultura Saila, Departamento de Cultura, Servicio Central de Publicaciones del Gobierno Vasco, ISSN: 0213-8921.

http://www.euskadi.eus/contenidos/recurso_tecnico/descarga_publicaciones/es_descarga/adjuntos/ARKEOIKUSKA%202011%20completo.pdf (accessed on 12 June 2016).

Cueva de Altxerri, Basque Country, Spain. Europe. Paleolithic art.

Abstract: "In 2011, a new study of the Palaeolithic graphic series located in Altxerri Cave was conducted. The work carried out had a threefold objective. Firstly, the aim was to make initial contact with the parietal device, in order to reflect on its internal organisation. The second objective was to prospect the walls of the cave in order to find hitherto undiscovered figures. And finally, the aim was to initiate an individual assessment of the motifs, compositions and graphic groups."

Internet, RASNWV, Academia.edu.

Ruiz-Redondo, A., González-Sainz, C. and Garate-Maidagan, D., 2017. "Back to the Past: Symbolism and Archaeology in Altxerri B (Gipuzkoa, Northern Spain)" in *Quaternary International*, vol. 432(Part B): 66–76, International Union for Quaternary Research, ISSN: 1040-6182.

<https://doi.org/10.1016/j.quaint.2015.07.013> (accessed on 2 May 2017).

Altxerri B, Gipuzkoa, Northern Spain. Europe. Paleolithic art. Archaeological context. Aurignacian.

Abstract: "In a previous publication on Altxerri B Cave, we explained a chronological hypothesis which proposed that the graphic activity in the site dates to an early Aurignacian phase. This paper presents a complete study of the parietal ensemble, including descriptions of the graphic motifs and other anthropic evidence that has been documented. The number of figures identified in the only panel documented in previous studies has been increased considerably, while several previously unpublished panels in other parts of the cave are described. The iconographic and stylistic characteristics of the rock art, far from contradicting our first conclusions about the chronology, support these and link the art in Altxerri B with other European Early Upper Palaeolithic graphic ensembles."

Science Direct.

Ruiz Trujillo, Antonio, Gomar Barea, Ana Maria and Diaz Cardenas, Francisco, 2013. "Síntesis del Arte Rupestre Paleolítico en Cavidades Poco Profundas del Campo de Gibraltar (Cadiz)" in *Mensajes desde el Pasado. Manifestaciones Gráficas de las Sociedades Prehistóricas*, María Angeles Medina-Alcaide y Antonio J. Romero, coords. *Pre-Actes, Colloque International "El Arte de las Sociedades Prehistóricas: III Encuentro Internacional de Doctorandos y Postdoctorandos"*, Nerja, 5–8 Décembre 2013, 51–58, Fundación de Servicios Cueva de Nerja, ISBN: 978-84-616-6941-7.

Campo de Gibraltar, Cadiz. Spain. Europe. Paleolithic art.

Academia.edu.

Ruiz Trujillo, Antonio, Gomar Barea, Ana Maria and Lazarich, Maria, 2014. "Síntesis de las Manifestaciones Gráficas Paleolíticas en Cavidades Poco Profundas del Campo de Gibraltar (Cadiz)" in *Sobre Rocas y Huesos: Las Sociedades Prehistóricas y sus Manifestaciones Plásticas*, María Ángeles Medina-Alcaide, Antonio Romero, Rosa Ruiz-Márquez, y José Luis Sanchidrián, (Coords.), 152–170, Fundación Cueva de Nerja y Universidad de Córdoba, Córdoba, Spain. ISBN: 978-84-617-2993-7.

Campo de Gibraltar, Cadiz, Spain. Europe. Paleolithic art.

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Rumeau, Y., 2006. "Gargas (Aventignan), Hautes - Pyrenees). Des Mains Enigmatiques" in *L'Age des Grottes Midi-Pyrenees Patrimoine*, vol. 7: 40–44.

"Gargas, Aventignan, Hautes - Pyrenees, France. Europe. Paleolithic art. Hand motif(s).

IIA.

Rumeau, Yoan, 2006. "Célébration du Centenaire de la Découverte de l'Art Pariétal de la Grotte de Gargas (1906–2006)" in *Revue de Comminges*, vol. 122(3): 468–473, Société des Etudes du Comminges, ISSN: 0035-1059.

Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art.
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Rumeau, Yoan, 2007. "Une Histoire de Gargas" in *La Grotte de Gargas. Un Siecle de Decouvertes*, P. Foucher, C. San Juan-Foucher, and Y. Rumeau, eds., 12–27, Edition Communauté de Communes du Canton de Saint-Laurent-de-Neste, Saint-Laurent-de-Neste, France. ISBN: 978-2-9528694-0-9.

Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Gravettian. Hand, animal, sign motif(s). Paleolithic art. History of research.
LMRAA.

Ruspoli, Mario, 1986. *Lascaux: Un Nouveau Regard*, 207 pgs, Bordas, Paris, France.

Lascaux, Dordogne, Perigord, France. Europe. Paleolithic art.
Biblio, Internet.

Ruspoli, Mario, 1986. *The Cave of Lascaux: The Final Photographs*, 208 pgs, Thames and Hudson.

Lascaux, Dordogne, France. Europe. Paleolithic cave paintings.
Melvyl (UCD Shields: Call No: N5310.5 F8 R98 1987 c.1:).

Ruspoli, Mario, 1987. *The Cave of Lascaux: A Final Photographic Record*, 208 pgs, Harry N. Abrams, Inc., New York.

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LMRAA.

Russell, Pamela, 1989. "Who and Why in Palaeolithic Art?" in *Oxford Journal of Archaeology*, vol. 8(3): 237–249, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1468-0092.1989.tb00204.x/abstract> (accessed on 23 August 2011).
Europe. Paleolithic art. Gender.

Abstract: "No consideration has ever been given to the possibility that women may have had a part in the execution of European Upper Palaeolithic art; however, an examination of the history of research in this field suggests that preconceptions, prejudice, and the acceptance of unproved theories have perhaps been responsible for the view that it was a male-only activity. Some of its so-called 'religious' aspects are reconsidered, and re-explained from a female perspective in the light of an experimental attempt to reproduce Palaeolithic plaques with superimpositions. The results of this experiment suggest that Palaeolithic art may well have been multipurpose, at least some being illustrative and part of a general visual communication system — perhaps a forerunner of written communication. It seems probable that all members of society, especially women, were involved."

Internet.

Russell, P.M., 1991. "Men Only? The Myths about European Paleolithic Artists" in *The Archaeology of Gender. Proceedings of the 22nd Chacmool Conference*, Dale Walde and Noreen D. Willows, eds., 346–351, Archaeological Association of the University of Calgary, Calgary, Canada. ISBN: 0889531404.

Europe. Paleolithic art. Authorship. Gender.
IIA.

Russell, P.M., 1993. "The Paleolithic Mother-Goddess: Fact or Fiction?" *Women in Archaeology: A Feminist Critique*, Hillary du Cros and Laura-Jane Smith, eds. Occasional Papers in Prehistory, vol. 23: 93–97, Australian National University, Canberra, Australia.

Europe. Paleolithic art. Mother Goddess.
IIA.

Russell, Pamela, 1993. "Forme et Imagination: l'Image Féminine dans l'Europe Paléolithique" in *Paléo, Revue d'Archéologie Préhistorique*, vol. 5: 375–388, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

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France. Europe. Paleolithic art. Female, woman motif(s). Magdalenian.

Abstract: "By putting the Palaeolithic female figures back in the general context of the Western Art history, the author wants to show that the woman representation largely depended on the social environment and constantly evolved through time. Therefore there can not be any oneway interpretation of the Palaeolithic specimens which were too systematical seen as fertility symbols."

Persee.

Russell, Pamela Margaret, 1999. "Learning from Curves: The Female Figure in Palaeolithic Europe" in *News 95—International Rock Art Conference Proceedings*, unpaginated, Centro Studi e Museo d'Arte Prehistorica, Pinerolo, Italy.

Europe. Paleolithic art. Female figure, "Venus" motif(s). Fertility and other explanations. Cultural representation of the female form.

LMRAA.

Russell, Pamela, 2006 (May). "Learning from Curves: The Female Figure in Palaeolithic Europe" in *Rock Art Research*, vol. 23(1): 41–49, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

Europe. Paleolithic art. Female figure motif(s). Gender. Representations and interpretations of body shape. Fertility. Pregnancy. Procreation.

LMRAA.

Sacchi, D., 1984. "Grotte Gazel" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 314–316, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Grotte Gazel, Ceize, nord de Carcassonne, France. Europe. Paleolithic cave art.

UVAP, LMRAA.

Sacchi, Dominique, 1984. *L'Art Paléolithique de la France Méditerranéenne*, Musée des Beaux-Arts, Carcassonne, 31 October–30 November 1984, 51 pgs, Musée des Beaux-Arts, Carcassonne, France.

Mediterranean, France. Europe. Paleolithic art. Museum exhibition catalog. Preface by Andre Leroi-Gourhan.

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Languedoc and Roussillon, France. Europe. Paleolithic art.

UVAP.

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Grotte, Bastera, Campôme, eastern Pyrenees, France. Europe. Paleolithic art.

Biblio, Internet.

Sacchi, Dominique, 1988. "Un Temon de l'Art Paleolithique de Plein Air en Roussillon: Le Rocher Grave de Fornols-Haut" in *Actes du 7e Colloque International d'Archeologie de Puigecerdà*, 6–8 Juin 1986, 311–314.

Fornols-Haut, Roussillon, France. Europe. Paleolithic art. Open air art.

Biblio.

Sacchi, Dominique, 1990. “Bases Objectives de la Chronologie de l’Art Mobilier Paleolithique dans les Pyrenees Septentrionales” in *L’Art des Objets au Paleolithique*, 1. L’Art Mobilier et son Contexte, Actes du Colloque de Foix-Le Mas d’Azil, 16–21 November 1987, Jean Clottes, dir., 13–28, Ministere de la Culture, Foix, France. ISBN: 2-11-085550-9.

Northern Pyrenees, France. Europe. Paleolithic art. Mobiliary (portable) art. Chronology. Aurignacian. Gravettian. Solutrean. Magdalenian.

LMRAA.

Sacchi, Dominique, 1993. “Le Livre” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 375–376, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Publication. Education.

Biblio, LMRAA.

Sacchi, Dominique, 1993. “Exposition et Audiovisuel” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 377–378, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Exposition. Audiovisual. Education.

Biblio, LMRAA.

Sacchi, Dominique, 1993. “A Rock with Paleolithic Engravings in the French Pyrenees” in *International Newsletter on Rock Art*, (4): 14–15, Comite International d’Art Rupestre, Foix, France. ISSN: 1022-3282.

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FORNOLS-HAUT, FRENCH PYRENEES, FRANCE. EUROPE. OPEN AIR PALEOLITHIC PETROGLYPH SITE.

LMRAA (PHOTO COPY).

Sacchi, Dominique, 1993. “Les Caprinés, Antilopinés, Rupricaprinés” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 123–136, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Goat, antelope, mountain goat figure motif(s).

Biblio, LMRAA.

Sacchi, Dominique, 1993. “Les Suidés” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 161–163, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Swine (pig, hog) figure motif(s).

Biblio, LMRAA.

Sacchi, Dominique, 1993. “Les Critères d’Authenticité et de Datation de l’Art Parietal Paléolithique” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 311–314, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Criteria for authentication and dating.

Biblio, LMRAA.

Sacchi, Dominique, 1993. “Les Empreintes au Vernis Métallographique” in *L’Art Parietal Paleolithique. Techniques et Methodes d’Etude*, 363–364, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.

Europe. Paleolithic cave art. Footprint.

Biblio, LMRAA.

Sacchi, D., ed., 2002. *L’Art Paleolithique a l’Air Libre. Le Paysage Modifie par l’image. Tautavel—Campome*, 7–9 October 1999, GAEP and GEOPRE, Carcassonne.

Europe. Paleolithic art in the open air.

RASNW3.

Sacchi, D., 2002. “L’Art Paleolithique de Plein Air dans le Sud de la France et la Peninsule Iberique: Un Nouveau Domaine de la Recherche” in *Bulletin de l’Ecole Antiquie de Nimes*, vol. 25: 29–37, Ecole Antiquie de Nimes.

Southern France. Iberian Peninsula, Portugal. Europe. Paleolithic art in the open air.

RASNW3.

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Europe. Magdalenian. Paleolithic art.

Biblio.

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Aldene and Chauvet-Pont-d’Arc, France. Europe. Paleolithic. Aurignacien. Thematic and stylistic comparisions. IIA.

Sacchi, Dominique, 2008. “Un Theme de l’Iconogrphie Madaleniene: Le Bouquetin Dardant la Langue” in *Espacio, Tiempo y Forma, Serie I, Nueva Epoca. Prehistoria y Arqueologia*, vol. 1: 93–104, Universidad Nacional de Educación a Distancia (España). Facultad de Geografía e Historia (UNED), ISSN: 1131-7698.

<http://revistas.uned.es/index.php/ETFI/article/view/1933/1809> (accessed on 6 May 2016).

France. Spain. Portugal. Europe. Paleolithic art. Magdalenian. Ixex with tongue hanging out motif(s).

Abstract: “Some palaeolithic descriptions of the ibex (Capra ibex and Capra pyrenaica) reflect a behavioural posture known by the term of tongue-flicking in ethological vocabulary. Without aspiring to an exhaustive list, the author describes here several examples from the magdalenian corpus of France, Spain and Portugal.”

RASNW4, Internet.

Sacchi, Dominique, Abelanet, Abbé Jean, Brule, Jean-Luc, Massiac, Yvan, Rubiella, Claudine and Vilette, Philippe, 1986–1987. “Le Rocher Gravé de Fornols-Haut à Campome, Pyrénées-Orientales, France: Etude Préliminaire” in *I Congreso Internacional de Arte Rupestre, Caspe, Zaragoza, 1986–1987 Bajo Aragón, Prehistoria*, vol. 7–8: 279–293, Grupo Cultural Caspolino, ISSN: 0210-6132.

Fornols-Haut à Campome, Pyrénées-Orientales, France. Europe. Paleolithic art. Open air sites.

Abstract: “El descubrimiento reciente, sobre un afloramiento rocoso de la vertiente nor-oriental de los Pirineos, de grabados de animales naturalistas, muestra de manera pertinente la existencia de un arte rupestre paleolítico al aire libre en Europa Occidental.”

Dialnet, LMRAA, Biblio.

Sacchi, D. et al., 1988. “Les Gravures Rupestres de Fornols-Haut, Pyrenees—Orientales” in *L’Anthropologie*, vol. 92: 87–100, Masson, Paris, France. ISSN: 0003-5521.

Fornols-Haut, eastern Pyrenees, France. Europe. Paleolithic art.

IIA.

Sacco, François, 2009. “Origine de la Forme, Formes de l’Origine” in *L’Anthropologie*, vol. 113(3–4): 528–534, Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tokey=%23TOC%237226%232009%23998869996%231577140%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=ab6ad939818311ac8284ef9c6a995b5f (accessed on 17 August 2011).

World. Paleolithic art. Psychoanalytic perspective.

Abstract: "Why attempt to draw a parallel between two very different approaches, that of the prehistorian and that of the psychoanalyst? These two approaches share, nevertheless, the same objective: that of uncovering and assembling, by means of careful displacements, elements that are scattered, in order that images may emerge – or, better still, in order to make them intelligible. In terms of structure, both approaches, as Leroi-Gourhan had already observed, are reconstructive. That said, the object of psychoanalytic work is not an object of observation but an object of psychic representation. Between the two, there emerges a gap which constitutes an inexhaustible space for meaning, in which what the psychoanalyst has to say cannot be said by anyone else. Why set such a process in motion? Why unearth what is buried – residues, relics, symptoms? Quite simply, in order to bring them into the light of the knowledge that structures our future."

Internet.

Sahni, Ashol, 1992. "Preliminary Report on Ultrastructure of Struthio Eggshells from Upper Paleolithic Sites of India" in *Rock Art in the Old World*, Michel Lorblanchet, ed. IGNCA Rock Art Series, 1, 203–206, Indira Gandhi National Center for the Arts, New Delhi, India. ISBN:8185503001 9788185503004.

INDIA. PORTABLE ART. UPPER PALEOLITHIC. OSTRICH (STRUTHIO) EGGSHELL.

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Saint Mathurin, Suzanne de, 1958. "Rouffignac, ses Textes, ses Plans" in *Bulletin de la Société Préhistorique Française*, vol. 55: 588–592, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

Rouffignac, France. Europe. Paleolithic art.

IIA

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France. Europe. Magdalénien. Paleolithic art. Bas-reliefs. Mobiliary (portable) art.

IIA.

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Angles-sur-l'Anglin, Vienne, France. Europe. Magdalénien. Paleolithic art. Reliefs.

Biblio.

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Abri du Roc-aus-Sorciers, Poitou-Charentes, Vienne, Angles-sur-l'Anglin, France. Europe. Paleolithic cave art. Horse, bison, female abdomen, human, vulva, (Venus), ibex motif(s).

LMRAA.

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Angles-sur-l'Anglin, Vienne, France. Europe. Magdalénien. Paleolithic art. Venus motif(s). Mobiliary (portable) art.

IIA.

Saint Mathurin, Suzanne de, 1984. "Le Abri du Roc-aus-Sorciers" in *L'Art des Cavernes. Atlas des Grottes Ornees Paleolithiques Francaises*, A. Leroi-Gourhan, ed., 583–587, Ministère de la Culture: Imprimerie Nationale, Paris, France. ISBN-10: 2110808179 ISBN-13: 978-2110808172.

Abri du Roc-aus-Sorciers, Poitou-Charentes, Vienne, Angles-sur-l'Anglin, France. Europe. Paleolithic cave art. Horse, bison, female abdomen, human, vulva, (Venus), ibex motif(s).

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http://www.persee.fr/doc/crai_0065-0536_1949_num_93_2_78388 (accessed on 18 August 2017).

Angles-sur-Anglin, France. Europe. Paleolithic art. Rock feature: sculpture, bas-relief fragments.

ARP.

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Angles-sur-Anglin, France. Europe. Paleolithic art. Rock feature: sculpture.

ARP.

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Angles-sur-Anglin, France. Europe. Paleolithic art. Venus motif(s).

ARP.

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Roc au Sorcier, Angles-sur-Anglin, France. Europe. Paleolithic art. Includes 3 photos.

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Isturitz, France. Europe. Paleolithic art. Mobiliary (portable) art.

LMRAA.

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Grotte d'Isturitz, France. Europe. Paleolithic art.

UVAP, Biblio.

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LMRAA.

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Isturitz, France. Europe. Paleolithic art. Anthropomorphic motif(s).

ARP.

Saint-Perier, Comte R. de, 1935. “Quelques Oeuvres d’Art de la Grotte d’Isturitz” in *Bulletin de la Société Préhistorique Française*, vol. 32(1): 64–77, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

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Isturitz, France. Europe. Paleolithic art.

ARP, Persee.

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Perigord, France. Europe. Paleolithic art. Mobiliary (portable) art.

IIA.

Saint-Perier, Renee de and Breuil, Henri, 1927. *Les Poissons, les Batraciens et les Reptiles dans l’Art Quaternaire Archives de l’Institut de Paléontologie Humaine. Mémoire n° 2.*, 171 pgs, Masson, Paris, France.

Europe. Paleolithic art. Fish, amphibian, reptile motif(s).

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Salazar Cañarte, Sergio and Ruiz-Redondo, Aitor, 2015. “Sobre lo ‘Sagrado’ y lo ‘Cotidiano’: Análisis Comparativo de la Temática Figurativa del Magdaleniense Reciente Cantábrico” in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 745–750, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

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Cieza, Murcia, Spain. Europe. Paleolithic art.

Biblio, BARRM, Internet.

Salmerón Juan, Joaquín, Lomba Maurandi, Joaquín and Cano Gomáriz, María, 1997. “Avance al Estudio del Arte Rupestre Paleolítico en Murcia: Las Cuevas de Jorge, Las Cabras y el Arco (Cieza, Murcia)” in *Actas del XXIII Congreso Nacional de Arqueología: Elche*, 1995, vol. 1: 201–216, Ayuntamiento de Elche, ISBN: 84-89479-12-7.

Las Cuevas de Jorge, Las Cabras and el Arco, Cieza, Murcia, Spain. Europe. Paleolithic art.

Dialnet, Biblio.

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Murcia, Spain. Europe. Paleolithic art.

BARRM.

Salomon, Helene, 2013–2015. “Avant Chauvet: De l’Art d’Exploiter des Roches Colorantes” in *Bulletin de l’Association Scientifique Liegeoise pour la Recherche Archeologique*, vol. 28: 75–94, Institut du Patrimoine de la Region Wallonne.

Grotte Chauvet, Pont-d’Arc, Ardeche, France. Europe. Paleolithic art. Pigments.

Academia.edu.

San Juan, Cristina, 1990. “Colorantes et Art Mobilier” in *L’Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d’Azil, 16–21 November 1987, Jean Clottes, dir., 223–225, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

Europe. Paleolithic art. Mobiliary (portable) art. Pigment.

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San-Juan, Cristina, 1990. “Les Matières Colorantes dans les Collections du Musée National de Préhistoire des Eyzies” in *Paléo, Revue d’Archéologie Préhistorique*, vol. 2: 229–242, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1990_num_2_1_1001 (accessed on 13 November 2011).

Musée National de Préhistoire des Eyzies, Dordogne, France. Europe. Paleolithic art. Pigments. Pigment preparation. Pigment analysis.

Abstract: “This article shortly presents a study and a listing of more than 2000 raw and used coloring blocks, as well as about forty mullers, crushers and “palettes”, originating in ancient excavations from several settlements in Dordogne and kept in the reserves of le Musée National de Préhistoire des Eyzies. The purpose of this study aims not only for the recuperation of technological information, but also a global approach about the question of palaeolithic colourings and pigments in the light of recent studies of physico-chemical determination.”

Internet.

San Juan-Foucher, Cristina, 2005–2006. “Industrie Osseuse Décorée du Gravettien des Pyrénées” in *Homenaje a Jesus Altuna Munibe* vol. 57(3): 95–111, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555.

<http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503095111AA.pdf> (accessed on 27 November 2011).

Europe. Paleolithic art. Gravettian. Mobiliary (portable) art. Engraved bone.

Abstract: “Nous allons faire état ici de l’étude d’une série de pièces d’industrie osseuse, provenant de plusieurs gisements gravettiens pyrénéens, dont le décor gravé à base d’incisions fines parallèles, parfois groupées ou superposées en motif quadrillé, pourrait être considéré comme un élément caractéristique, une sorte de “marqueur” culturel. Certaines de ces pièces sont inédites, d’autres publiées dans les années 1950-1960, mais elles n’ont pas été jusqu’à présent comparées entre elles et aucune publication ne signale leur évidente ressemblance typo-technologique. Au-delà de cette première approche, nous abordons la question de leur parenté fonctionnelle et/ou symbolique, et nous essayons de leur trouver un contexte chrono-stratigraphique fiable dans le cadre des travaux du Projet Collectif de Recherche Le Complexe Gravettien-Solutrén des Pyrénées.”

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Gargas, Commune d’Aventignan, Hautes-Pyrenees, France. Europe. Gravettian. Hand, animal, sign motif(s). Paleolithic art. Pigment analysis.

LMRAA.

San Juan-Foucher, Cristina and Foucher, Pascal, 2007. “Un Site d’Habitat au cours des Millenaires” in *La Grotte de Gargas. Un Siecle de Decouvertes*, P. Foucher, C. San Juan-Foucher, and Y. Rumeau, eds., 95–105, Edition Communaute de Communes du Canton de Saint-Laurent-de-Neste, Saint-Laurent-de-Neste, France. ISBN: 978-2-9528694-0-9.

Gargas, Commune d’Aventignan, Hautes-Pyrenees, France. Europe. Gravettian. Hand, animal, sign motif(s). Paleolithic art. Archaeological context.

LMRAA.

San Miguel Llamosas, C., 1991. “El conjunto de Arte Rupestre Paleolítico de la Cueva de Linar (Alfoz de Lloredo, Cantabria)” in *Cronica del XX Congreso Nacional de Arqueologia*, Santander (1989), 95–103, Zaragoza, Spain.

Cueva de Linar, Alfoz de Lloredo, Cantabria, Spain. Europe. Paleolithic rock art.

Biblio.

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Cueva del Arco y Pondra, Valle de Carranza-Ramales, Cantabria, Spain. Europe. Paleolithic rock art.

Biblio, Internet.

San Miguel Llamosas, Carmen and Muñoz Fernández, Emilio, 2000. “Estudio del Arte Rupestre Paleolítico de la Cueva del Linar: La Busta, Alfoz de Lloredo” in *Actuaciones Arqueológicas en Cantabria 1984–1999*, Roberto Ontañón Peredo, coord., 121–124, Consejería de Cultura, Turismo y Deporte, Gobierno de Cantabria, ISBN: 84-87616-48-8.

Cueva del Linar:, La Busta, Alfoz de Lloredo, Spain. Europe. Paleolithic art.

Dialnet.

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La Estación, Cantabria, Spain. Europe. Paleolithic art.

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Cudón, Cantabria, Spain. Europe. Paleolithic art.

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San Miguel Llamosas, Carmen and Muñoz Fernández, Emilio, 2010. “Peña del Perro” in *Las Cuevas con Arte Paleolitico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 289–290, Asociacion Cantabra para la Defensa del Patrimonio Subteraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Peña del Perro, Cantabria, Spain. Europe. Paleolithic art.

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El Milano, Mula, Murcia, Spain. Europe. Paleolithic art.

See pages 103–132.

Biblio, Internet.

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Villar del Humo, Spain. Europe. Paleolithic art. Animal (fauna) motif(s).

Dialnet.

Sanchidrian Torti, José Luis, 1980–1981. “Nueva Pintura Paleolítica en la Cueva de Nerja” in *Mainake*, vol. 2–3: 20–29, Centro de Ediciones de la Diputación de Málaga (CEDMA), ISSN: 0212-078X.

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Cueva de Nerja, Spain. Europe. Paleolithic art. Radiocarbon dating.

Dialnet.

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http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1865/1919 (accessed on 3 December 2011).

Cueva de Nerja, Malaga, Spain. Europe. Paleolithic art. Feminine. Gender.

Abstract: “La representaciones parietales que a continuación tratamos, son conocidas desde el descubrimiento de las pinturas de la Cueva de Nerja. El haber permanecido tantos años en el anonimato bibliográfico, puede responder a la acaparamiento del interés por parte de las pinturas paleolíticas zoomorfas, que no los signos, más espectaculares y abundantes, o tal vez al hecho de carecer la cavidad de un estudio de sus manifestaciones artísticas a fondo y completo.”

Internet, BARAMP.

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Cueva de Maltravieso, Caceres, Spain. Europe. Paleolithic art.

IIA.

Sanchidrián Torti, José Luis, 1991–1992. “Códigos Gráficos en algunos Santuarios Solutrenses de Andalucía” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 44–45: 17–33, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/3316/3341 (accessed on 5 December 2011).

Andalucía, Spain. Europe. Paleolithic art. Solutrean.

Abstract: “Del total de santuarios paleolíticos localizados en la actualidad en Andalucía, existe un lote de cavidades inscritas en del denominado Grupo animal axial-signos, caracterizado por un extraordinario desarrollo del componente ideomórfico frente a un escueto elenco faunístico. En varias de estas composiciones los signos presentan ciertas ordenaciones que dan lugar a mensajes codificados, los cuales intentamos explicar a través de los modelos de Navarro y Pileta-E.”

Dialnet.

Sanchidrián Torti, José Luis, 1994. “Arte Paleolítico de la Zona Meridional de la Península Ibérica” in *Ejemplar Dedicado a: Arte Paleolítico Complutum*, vol. 5: 165–196, Universidad Complutense: Departamento de Prehistoria, ISSN: 1131-6993.

<http://dialnet.unirioja.es/servlet/articulo?codigo=164325> (accessed on 1 December 2011).

Andalucía, Iberian Peninsula, Spain. Europe. Paleolithic art. Chronology. Site distribution. Content analysis.

Abstract: “The Southern part of the Iberian Peninsula has become an important area of Upper Palaeolithic discoveries in the last decades, both because of the number of its cultural material findings and its artistic places. This article aims to present a general view on the current state of research on pleistocene figurative art of the known sites. Based on certain chronological facts (i.e. formal comparative analysis with the Parpalló stratigraphic columns, the chromatic layers in the Pileta Cave plus the techno-stylistic features), we isolate the different artistic horizons and establish the diachronical sequence of twenty “sanctuaries”. We then describe the main constructive and morphological features of the fauna. Likewise, we describe the global technical aspects indicating the times of execution spent in the composition of the shapes. Having outlined the topics we have dealt with, we look at the functional and spatial parameters from both a micro and macro point of view. We have insisted on the combination of signs which are conveyed in a group of Solutrean sanctuaries, emphasizing the existence of regularised graphical codes that make use of similar structural rules within the topo-iconographical devices. This will allow us to determine the current areas, regions and cultural networks.”

Dialnet.

Sanchidrián Torti, J. L., 1994. *Arte Rupestre de la Cueva de Nerja Trabajos sobre la Cueva de Nerja*, (4): 332 pgs, Patronato de la Cueva de Nerja, ISBN-10: 8492026804 ISBN-13: 978-8492026807.

Cueva de Nerja, Spain. Europe. Paleolithic art.

Biblio, Internet.

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Cueva de Pileta, Spain. Europe. Paleolithic art. Chronology.

Biblio.

Sanchidrián Torti, José Luis, 2000. “Panorama Actual del Arte Paleolítico en Andalucía” in *Paleolítico da Península Iberica. 3º Congresso de Arqueologia Peninsular: UTAD, Vila Real, Portugal, Setembro de 1999*, Vitor Oliveira Jorge, coord. *Paleolítico da Península Iberica*, vol. 2: 541–554, ADECAP, Oporto, Portugal. ISBN: 972-97613-3-7.

Andalucía, Spain. Europe. Paleolithic art.

RASNW3, BARAMP, Biblio.

Sanchidrián Torti, José Luis, 2000. “El Sud També Existeix: Visió de l’Art Parietal Paleolític a Andalusia” in *Cota Zero*, vol. 16: 24–34, Eumo Editorial, ISSN: 0213-4640.

Andalusia, Spain. Europe. Paleolithic art.

Dialnet.

Sanchidrián Torti, J.L., 2001. *Manual de Arte Prehistorico*, Ariel Prehistoria, Barcelona, Spain.

https://www.academia.edu/33117667/Manual_de_Arte_Prehistorico_Jose_Luis_Sanchidrián (accessed on 25 May 2017).

Spain. Europe. Paleolithic art.

RASNW3, Academia.edu (2009 ed.)

Sanchidrián Torti, José Luis, 2006. “Nouvelles Découvertes d’Art Paléolithique dans le Sud et l’Est de l’Espagne” in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 61: 61–70, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

South and east of Spain. Europe. Paleolithic art.

Abstract: “Early twentieth century, the South of the Iberian Peninsula has emerged as a major focus for the quantity and quality of its rock art sites. In this paper, we propose to provide a concise overview of new developments in discoveries and publications.”

Dialnet, Refdoc.fr, RASNW4.

Sanchidrián Torti, J. L., Marquez Alcantara, A.M. and Fullola i Pericot, J.M., eds., 2005. *IV Simposio de Prehistoria. Cueva de Nerja. La Cuenca Mediterranea Durante el Paleolitico Superior*, 38,000–10,000 Anos, Sanchidrián Torti, J. L., Marquez Alcantara, A.M. and Fullola i Pericot, J.M., eds. “Reunión de la VIII Comisión del Paleolítico Superior, U.I.S.P.P.”, 495 pgs, Fundacion Cueva de Nerja, Malaga, Spain. ISBN: 8492026855 9788492026852.

Cueva de Nerja, Malaga, Spain. Europe. Paleolithic art. Symposium papers.

RASNW4, Internet.

Sanchidrián, Jose Luis and Mas Cornella, Martí, 1995. “Discusiones en torno al Considerado Arte Paleolítico del Campo de Gibraltar (Cádiz)” in *Actas del II Congreso Internacional “El Estrecho de Gibraltar”. Ceuta, Noviembre de 1990. I: Crónica y Prehistoria—Universidad Nacional de Educación a Distancia.- Madrid*, Eduardo Ripoll Perello y Manuel F. Ladero Quesada, eds., 73–86, Universidad Nacional de Educación a Distancia, Facultad de Geografía e Historia, Centro Asociado de la UNED en Ceuta – Ayuntamiento de Ceuta, Cueta, Spain. ISBN: 84-362-2294-6.

Campo de Gibraltar, Cádiz, Spain. Europe. Paleolithic art.

Internet.

Sanchidrián Torti, Jose Luis and Muñoz Vivas, Victoria Eugenia, 1990. “Cuestiones sobre las Manifestaciones Parietales Post-Paleolíticas en la Cueva de La Pileta (Benaoján, Málaga)” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 43: 151–163, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1964/2020 (accessed on 5 December 2011).

Cueva de La Pileta, Benaoján, Málaga, Spain. Europe. Post-Paleolithic art. Element (motif) analysis.

Abstract: “La Cueva de La Pileta se encuentra situada en el término municipal de Benaoján, en plena Serranía de Ronda. Localizada a unos 750 m. sobre el nivel del mar, en la Sierra de Libar. Las investigaciones iniciales fueron llevadas a cabo por un grupo de especialistas compuesto por H. Breuil, H. Obermaier y W. Verner, teniendo como resultado la publicación de una monografía sobre el yacimiento editada en Monaco en el año 1915.”

Internet, BARAMP.

Sanchidrián, José L., Valladas, Hélène, Medina-Alcaide, Ma Ángeles, Pons-Branchu, Edwige and Quiles, Anita, 2017. “New Perspectives for 14C Dating of Parietal Markings Using CaCO₃ Thin Layers: An Example in Nerja Cave (Spain)” in *Journal of Archaeological Science: Reports*, vol. 12: 74–80, Elsevier, ISSN:2352-409X.

<http://dx.doi.org/10.1016/j.jasrep.2017.01.028> (accessed on 28 January 2017).

Nerja Cave, Spain. Europe. Direct dating. CaCO₃ thin layers carbonate depositis, carbon, 14C radiocarbon dating. Paleolithic art.

Abstract: “For the first time direct 14C dating was undertaken on two black parietal marks in Nerja cave (Malaga province, Southern Spain). Analyses were conducted on charcoal splinters (conifer wood) from the marks but also on the carbonate deposits underlying and overlying one of them. The satisfactory correlation between the ages of the black marks and those of the carbonate deposits validates the use of 14C to date these two materials in Nerja and other decorated caves. The ages of the two marks fall in the same time range, between 20,000 and 18,000 years cal BP, evidencing human presence during the Early Magdalenian period in the upper galleries of Nerja cave.”

Worldcat.org.

Sanguino González, Juan, González Luque, Carlos, Gómez de la Laguna, Antonio José and Montes Barquín, Ramón, 1998. "Cueva de El Pendo. Nuevas Manifestaciones Rupestres Paleolíticas" in *Revista de Arqueología*, vol. 19(201): 10–15, Zugarto Ediciones, Madrid, Spain. ISSN: 0212-0062.

El Pendo, Spain. Europe. Paleolithic art.

RASNW2, Dialnet.

Sanoit, Jacques de, Chambellan, Dominica and Plassard, Frederic, 2005. "Caractérisation in situ du Pigment Noir de Quelques Oeuvres Pariétales de la Grotte de Rouffignac à l'Aide d'un Système Portable d'Analyse par Fluorescence X (XRF)" in *ArcheoSciences*, Presses Universitaires de Rennes, ISSN: 1960-1360.

Rouffignac, Dordogne, France. Europe. Black pigment. Pigment analysis. Portable XRF system. Paleolithic art. Magdalenian.

Abstract: "Cave Rouffignac (Dordogne) is a site that contains Paleolithic art, among other things, an important heritage of works carried parietal black line (mammoth, bison and woolly rhinoceros, horses, goats...). Although no direct dating has been made so far, the graphic works of this cave are usually attached to the Magdalenian. For the first time, the non-destructive testing in situ of the black pigment may have been effected by the use of a portable X-ray fluorescence analysis (X-Ray Fluorescence). The installation used is mainly composed of a small generator X (Bullet™ 40 kV, Moxtek), a detector (SDD silicon drift detector, Röntec 1102) and cooled by the Peltier effect of an optical pointing device, all being connected to a portable data acquisition spectrometric. The experimental spectra obtained on the borders of three rhino, horse flint, the frieze ten mammoths and some animals showed a Grand Ceiling systematic presence of manganese in all the figures. This hypothesis has already been advanced by Graziosi in 1956 in the journal "Nature" following the destructive analysis of a sample taken from one of the horses of the Great Ceiling. A Monte Carlo modeling has allowed a first quantitative approach to the analysis of pigment black line drawings. We are able to say that the manganese ore used is not from a single source for design traits contain manganese, barium and iron in varying proportions. No figure study has been carried out exclusively by coal, which seriously complicates the detection of a sample used for radiocarbon dating. Additional analyzes in situ non-destructive type PIXE (Particles Induced X-ray Emission) using α radiation of 210 Po as excitation source should be considered to decrease the detection limit of atomic number (Z) between 11 and 16 in the superficial layers of black pigment, where the XRF method is inefficient."

Refdoc.fr.

Sansoni, Umberto, Gavaldo, Silvana and Capardoni, Marco, 2006. "A Shaft of Light on the Study of Parietal Art: Discoveries at Gouy" in *International Newsletter on Rock Art*, (46): 14–23, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Gouy, Seine-Maritime, France. Europe. Paleolithic art. Photo enhancement by fluorescent lighting.

LMRAA.

Santamaria Santamaria, Silvia, Montes Barquín, Ramon, Morlote Exposito, Jose Manuel and Munoz Fernandez, Emilio, 2010. "Arte Rupestre Paleolítico en la Cueva de Cordoveganes I (Puertas de Vidiago, Concefo de Llanes, Asturias)" in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 66: 57–78, Universidad de Salamanca, ISSN: 0514-7336.

Cueva de Cordoveganes I, Puertas de Vidiago, Concefo de Llanes, Asturias, Spain. Europe. Paleolithic art.

Dialnet.

Santamaria Santamaria, Silvia, Morlote Exposito, Jose Manuel, Munoz Fernandez, Emilio and Montes Barquín, Ramon, 2009. "Discovery of Paleolithic Rock Art in Cueva de Cordoveganes I (Puertas de Vidiago, Llanes, Asturias, Spain)" in *International Newsletter on Rock Art*, (55): 7–12, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/images/Doc_centre/PDF/INORA/inora-55.pdf (accessed on 22 April 2017).

Cueva de Cordoveganes I, Puertas de Vidiago, Llanes, Asturias, Spain. Europe. Paleolithic art. Geometric signs, deer (hind), dot motif(s) in red pigment and charcoal.

LMRAA, RASNW4.

Santiago Vilchez, J. M., 1990. “Avance al Estudio del Arte Parietal Paleolítico de la Cueva de la Motilla (Cádiz)” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 43: 65–76, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1924/1980 (accessed on 5 December 2011).

Cueva de la Motilla, Cádiz, Spain. Europe. Paleolithic art. Animal motif(s).

Abstract: “Se halla el cerro de La Motilla en los relieves orientales de la provincia de Cádiz, en su límite con la de Málaga con la que comparte una vasta red subterránea de cinco kilómetros de desarrollo en varios niveles, algunos de los cuales aún permanecen activos. A su estudio venimos prestando atención desde 1974 (Santiago 1976, 1980a, 1980b) y en uno de cuyos pisos superiores, hoy fósil, conocido como Cueva de la Motilla, pusimos de manifiesto en su vestíbulo, ya en 1975, la presencia de enterramientos del Neolítico final, de niveles de habitat e inhumaciones calcolíticas y testimonios de ocupaciones esporádicas tardías de menor interés (Santiago 1983).”

Internet.

Santos, André Tomás, 2012. “Reflexoes sobre a Arte Paleolitica do Coa: A Proposito da Superacao de uma Persistente Dicotomia Conceptual” in *I.ª Mesa-Redonda Artes Rupestres da Pré-História e da Proto-História: Paradigmas e Metodologias de Registo Trabalhos de Arqueologia*, vol. 54: 39–67, Inst. Português de Arqueologia, Lisbon, Portugal.

https://www.academia.edu/3224199/Reflexoes_sobre_a_arte_paleolitica_do_Coa_a_proposito_da_superacao_de_uma_persistente_dicotomia_conceptual (accessed on 10 May 2014).

Vale do Coa, Portugal. Europe. Paleolithic art.

Abstract: “In this text we discuss the relevance of the opposition sacred/profane in the studies of the Palaeolithic rock art of the Côa valley. In this discussion it is of the most importance to understand how the palaeolithic communities that lived in the region used the rock art. Therefore, we present two interpretative proposals regarding the organization of rock art during the Pre-Magdalenian phase and during the early/middle Magdalenian phase of the Côa valley.”

Academia.edu, Biblio.

Santos, André Tomás, Sanches, Maria de Jesus and Teixeira, Joana Castro, 2015. “The Upper Palaeolithic Rock Art of Portugal in its Iberian Context” in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 123–134, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Portugal. Iberia. Europe. Paleolithic art.

Internet.

Santos, S. de los and Zornoza, B., 1975. “Nuevas Aportaciones al Estudio de la Pintura Rupestre Levantina en la Zona de Nerpio (Albacete)” in *Crónica del XIII Congreso Arqueológico Nacional*, 1973, Huelva, 203–218, Universidad de Zaragoza, Seminario de Arqueología, Zaragoza, Spain. ISBN: 84-400-8890-6.

Nerpio, Albacete, Spain. Europe. Paleolithic art.

Dialnet, BARAMP.

Sarradet, Max, 1972. “La Conservation des Oeuvres d’Art Parietales en Milieu Souterrain” in *Santander Symposium Symposium Internacional de Arte Rupestre, Santander—Asturias*, 14 al 20 de Septiembre 1970, 559–578, Union Internationale des Sciences Prehistoriques et Protohistoriques, Madrid, Spain.

Lascaux, Font-de-Guame, Rouffignac, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

LMRAA, ICOMOS.

Sarradet, Max, 1975. *L’Art Préhistorique du Périgord: Répertoire des Grottes et Abris du Périgord Présentant des Décors Pariétaux ou Ayant Fourni des Oeuvres d’Art Préhistoriques Studi Camuni*, vol. 6: 80 pgs, Edizioni del Centro Camuno di Studi Preistorici, Capo di Ponte, Brescia, Italy.

Vezeze Valley, Perigord, France. Europe. Paleolithic cave paintings.

Abstract: "Il Périgord occupa un posto di primo piano per le scoperte di arte paleolitica dell'area franco-cantabrica, importante sia per la qualità dei capolavori, sia per la densità delle grotte ornate e degli oggetti mobiliari decorati. L'autore, che fu Direttore delle Antichità del Périgord, illustra lo stato delle ricerche all'epoca in cui il volume è stato pubblicato. Da allora, grazie a nuove scoperte, la ricerca ha progredito anche concettualmente. L'opera è una testimonianza storica dello stato della ricerca all'epoca in cui fu scritta."

Melvyl (NRLF/UCB: Call No: B 3 279 657), ICOMOS, CEDC.

Sarró Moreno, María Isabel and García Diez, Marcos, 2005. "Arte Rupestre Paleolítico y Conservación. Reflexiones sobre un Legado a Gestionar, Disfrutar y Mantener" in *Cuadernos de Arte Rupestre*, vol. 2: 215–220, Centro de Interpretacion de Arte Rupestre de Moratalla, Murcia, Spain. ISSN: 1699-0889.

http://www.cuadernosdearterupestre.es/index.php/cuadernos_rupestre/article/view/54 (accessed on 26 January 2014).

Spain. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Abstract: "El arte rupestre es un Bien de Interés Cultural y una de las manifestaciones prehistóricas que mayor interés y atracción suscitan entre los investigadores y el público en general. Su carácter excepcional ha llevado a investigadores y a la administración a preocuparse por su mantenimiento y conservación futura. Como un elemento más del ecosistema se encuentra afectado por procesos naturales, pero ha sido y sobre todo es el hombre el que mayor grado de impacto y afección ha provocado y provoca. En este sentido se reflexiona sobre la responsabilidad que tienen investigadores, administraciones y público en general para que este Patrimonio se mantenga y no se acelere su "ciclo natural de vida"."

Internet.

Sassier, Aymeric, 1958. "Répartition des Gravures, Modelages et Sculptures sur Argile des Grottes Pyrénéennes (Gargas, Montespan, le Tuc d'Audoubert, Bedeilhac, Niaux)" in *Pallas Travaux de l'Institut d'Art de l'Université de Toulouse I*, vol. 7(4): 69–75, Université de Toulouse. Faculté des Lettres et Sciences Humaines, Toulouse, France.

http://www.persee.fr/doc/palla_0031-0387_1958_num_7_4_952 (accessed on 3 July 2017).

Gargas, Montespan, Tuc d'Audoubert, Bedeilhac, Niaux, Pyrenees, France. Europe. Paleolithic art. Clay sculpture.

Persee.

Saulignac, Herve and Fangier, Georges, 2012. "Postface, La Grotte Chauvet - Pont-d'Arc—Un Trésor de l'Humanité" in *Karst, Paysages et Préhistoire, Journées 2012 de l'Association Française de Karstologie dans le Sud-Ardèche*, vol. 13: 191–194, Collection Edytem, Chambéry, France. ISBN: 978-2-7351-1123-7.

Grotte Chauvet, Pont d'Arc, Ardeche, France. Europe. Cultural resource management. Conservation and preservation. Paleolithic art. World Heritage.

Internet.

Saura Ramos, Pedro A. et al., 1999. *The Cave of Altamira*, 180 pgs, Harry Abrams, New York, New York.

Altamira, Santander, Spain. Europe. Paleolithic cave paintings.

Melvyl (UCB Anthropol: Call No: GN772.22.S7 S2813 1999:), LMRAA.

Saura Ramos, Pedro A., Múzquiz Pérez-Seoane, Matilde, Millán Hurtado, Begoña and de Balbín Behrmann, Rodrigo, 2007. *Arte Paleolítico de Asturias: Ocho Santuarios Subterráneos*, 259 pgs, Cajastur, ISBN: 8479253126, 9788479253127.

Asturias, Spain. Europe. Paleolithic art.

Biblio, Internet.

Sautuola, Marcelino S. de, 1880. *Breves Apuntes Sobre Algunos Objectos Prehistoricos de la Provincia de Santander*, 27 pgs, Imprenta y Litografía de Telesforo Martínez, Santander, Spain. Altamira, Santander Province, Spain. Europe. Paleolithic cave art. 4 plates. History of research. Marcelino S. de Sautuola.
FHCCA, Biblio.

Sauvet, G., 1988. "La Communication Graphique Paleolithique (de l'Analyse Quantitative d'un Corpus de Donnees a son Interpretation Semiologique)" in *L'Anthropologie*, vol. 92(1): 3–16, Masson, Paris, France. ISSN: 0003-5521.
Europe. Paleolithic art. Semiotics.
Biblio.

Sauvet, Georges, 1990. "Les Signes dans l'Art Mobilier" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 83–98, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.
France. Europe. Paleolithic art. Mobiliary (portable) art. Sign. line, point, ellipse, lozange, spindle motif(s). Aggregation. Rhythm. Organization of space. Symmetry. Abstraction. Schematisation.
LMRAA.

Sauvet, Georges, 1993. "Les Signes Pariétaux" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 219–234, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.
Europe. Paleolithic cave art. Sign motif(s). Typologie, classification.
Biblio, LMRAA.

Sauvet, Georges, 1993. "La Composition et l'Espace Orné" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 297–309, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.
Europe. Paleolithic cave art. Composition. Decorated space.
Biblio, LMRAA.

Sauvet, Georges, 1993. "Le Moulage" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 359–362, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.
Europe. Paleolithic cave art. Mold (casting).
Biblio, LMRAA.

Sauvet, Georges, 1993. "Introduction: Le Probleme de la Determination" in *L'Art Parietal Paleolithique. Techniques et Methodes d'Etude*, 83–86, Editions du CTHS, Paris, France. ISBN: 2-7355-0286-4.
Europe. Paleolithic cave art. Motif inventory. Difficulties in recognizing and defining the image.
Biblio, LMRAA.

Sauvet, G., 2004. "L'Art Mobilier non Classique de la Grotte Magdalénienne de Bedeihac (Ariege)" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001)*, M. Lejeune and A.-C. Welte, eds. Actes du Colloque UISPP, Liège 2001, vol. 107: 167–176, Éditions Erault, Université de Liège, Liège, Belgium.
Bedeihac, Ariege, France. Europe. Paleolithic art.
RASNW3.

Sauvet, G., 2005. "Art et Societe dans le Magdalénien Pyreneen" in *Service Regional de l'Archeologie, Bilan Sceintifique 2001, Midi-Pyrenees*, 177–179.
Pyrenees, France. Europe. Paleolithic cave art.
RASNW3.

Sauvet, Georges, 2005–2006. “La Latéralisation des Figures Animales dans les Arts Rupestres: un Exemple de Toposensitivité” in *Homenaje a Jesus Altuna Munibe*, vol. 57(3): 79–93, Sociedad de Ciencias Naturales Aranzadi, San Sebastian, Spain. ISSN: 1132-2217 ISSN: (Internet): 2172-4555. <http://www.aranzadi-zientziak.org/fileadmin/docs/Munibe/200503079093AA.pdf> (accessed on 27 November 2011).

Europe. Paleolithic art. Animal motif(s). Lateralization. Spatial organization.

Abstract: “Dans les arts rupestres du monde entier, les animaux sont presque toujours représentés de profil. Un examen détaillé montre que, contrairement à la tendance à l’orientation sénestre qui semble « naturelle » pour les psychologues, le choix préférentiel des artistes préhistoriques est souvent en faveur du profil droit, parfois avec une écrasante majorité. Deux régions voisines montrent parfois des tendances totalement opposées. Ces choix majoritaires sont donc très probablement d’origine culturelle et, à ce titre, ils méritent toute l’attention des préhistoriens. Dans le cas particulier de l’art pariétal paléolithique d’Europe occidentale, la plupart des espèces animales sont majoritairement orientées à gauche, à l’exception notable du cheval. Il semble que les orientations relatives des animaux assemblés en panneaux participent au sens du message et relèvent d’une propriété sémiotique décrite par U. Eco sous le nom de toposensitivité.”

Internet.

Sauvet, Georges, 2007 (November–December). “La Grotte Ornée Magdalénienne de Bédeilhac (Ariège)” in *Les Grottes Ornées en France Les Dossiers de Archéologie*, (324): 54–61, Editions Faton, Dijon, France. ISSN: 1141-7137.

Bédeilhac, Ariège, Pyrenees, France, Europe. Paleolithic art. Magdalenian.

Abstract: “La grotte de Bédeilhac fut découverte en 1906, la même année que Niaux, mais son importance archéologique ne fut reconnue que très progressivement. En effet, dans cette immense caverne, d’une longueur de 750 m, avec des salles gigantesques et de nombreuses galeries latérales, les découvertes se sont succédé tout au long du XXe siècle. Aujourd’hui, Bédeilhac figure parmi les sites magdaléniens majeurs des Pyrénées.”

internet, Refdoc.fr, RASNW4.

Sauvet, Georges, 2014. “Du Bon Usage des Comparaisons dans l’Art Rupestre: Le Cas Des Signes” in *Sobre Rocas y Huesos: Las Sociedades Prehistóricas y sus Manifestaciones Plásticas*, María Ángeles Medina-Alcaide, Antonio Romero, Rosa Ruiz-Márquez, y José Luis Sanchidrián, (Coords.), 14–25, Fundación Cueva de Nerja y Universidad de Cordoba, Córdoba, Spain. ISBN: 978-84-617-2993-7.

Europe. Paleolithic art. Sign motif(s).

Academia.edu.

Sauvet, Georges, 2015. “Una Nueva Figura Roja en la Cueva de El Buxu (Cangas de Onís, Asturias)” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 75: 165–172, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/zephyrus201575165172 (accessed on 23 February 2016).

Cueva de El Buxu, Cangas de Onís, Asturias, Spain. Europe. Paleolithic art. Zoomorph motif(s).

Abstract: “Esta nota tiene por objeto dar a conocer el descubrimiento fortuito de una figura zoomorfa roja en la cueva de El Buxu (Asturias). Se trata de la silueta de un cuadrúpedo con una pata por par interrumpida al nivel del corvejón, realizada por medio de un trazo grueso con tendencia al modelado parcial. Debido a la mala conservación, es difícil precisar la especie representada, que puede ser un cérvido o más probablemente un uro. A falta de un estudio completo que permitirá sin duda precisar la especie del animal y sus características estilísticas, presentamos unas fotografías y un simple croquis de lectura para dar una primera visión de la figura. El estilo antiguo de esta representación figurativa añade interés a los vestigios de pigmento rojo conocidos en la cueva asturiana en el contexto de las cuevas ante-magdalenenses de la Región Cantábrica.”

Dialnet, Worldcat.org.

Sauvet, G., 2016. "L'Art Rupestre, une Fenetre Ouverte sur l'Eternite" in *L'Origine des Representations. Regards Croises sur l'Art Prehistorique*, F. Sacco and E. Robert, dirs., 202–213, Editions du Ithaque, Paris, France. ISBN 978-2-916120-68-3.

Europe. Prehistoric art. Origins of art.

Biblio, Internet.

Sauvet, Georges, 2016. "Paleolithic Culture Behind the Veil of Chronology" in *Journal of Archaeological Science: Reports*, vol. 10: 931–936, Elsevier, ISSN: 2352-409X.

<http://dx.doi.org/10.1016/j.jasrep.2016.03.030> (accessed on 28 January 2017).

Europe. Paleolithic art. Direct dating. Radiocarbon-14 dating. Uranium-series dating.

Abstract: "Though different techniques such as ^{14}C and U/Th series disequilibrium have been used to date Paleolithic art, most of them are associated with methodological problems that are linked to causes of error that are not taken into account or are underestimated. Once these difficulties are acknowledged, the next step in an archeological investigation entails new methodological questions. How is it possible to found archeological reasoning and to build anthropological models for prehistoric societies in the absence of a precise chronometer? In this paper, I discuss how the precise situation of events in their contemporary backdrop is crucial when we intend to examine the reciprocal influences of human groups with their neighbors in the constitution of cultural networks. Difficulties are particularly acute for the Early Upper Paleolithic and the Aurignacian because our time assessment is particularly weak for this period. This results in a loose time estimation, which leads us to consider events that took place during several millennia as if they were simultaneous. The period between the arrival of Anatomically Modern Humans in Europe and the extinction of Neanderthals is particularly problematic because it is exactly during this time that representational art appeared and became a major cultural trait in Paleolithic societies until the end of the last glaciation. Examples are taken from the Swabian Jura, Eastern Europe (Kostenki, Sungir) and Southern Europe (Isturitz, Chauvet) to illustrate the dangers of premature interpretations behind the veil of a loose chronology."

Worldcat.org, ScienceDirect.

Sauvet, Georges, Bourrillon, Raphaëlle, Conkey, Margaret et al., 2017. "Answer to "Comment on Uranium-Thorium Dating Method and Palaeolithic rock Art" by Sauvet et al. (2015, in press) by Pons-Branchu E. et al." in *Quaternary International*, vol. 432(Part B): 96–97, International Union for Quaternary Research, ISSN: 1040-6182.

<https://doi.org/10.1016/j.quaint.2015.10.016> (Accessed on 5/2/2017).

Europe. World. Paleolithic art. Uranium–Thorium Dating. Direct dating.

Science Direct.

Sauvet, Georges, Bourrillon, Raphaëlle, Conkey, Margaret, Fritz, Carole, Garate-Maidagan, Diego, Rivero Vila, Olivia, Tosello, Gilles, and Randall, White. 2015. "Uranium-Thorium Dating Method and Palaeolithic Rock Art" in *Quaternary International*, vol. 432(Part B): 86–92, International Union for Quaternary Research, ISSN: 1040-6182. doi:10.1016/j.quaint.2015.03.053 (accessed on 22 February 2016).

Paleolithic art. Direct dating. Uranium-thorium method.

Abstract: "Dramatic progress was seen in ^{14}C -dating with the introduction of accelerator mass spectroscopy (AMS) which made possible the direct dating of prehistoric artworks painted or drawn with charcoal. However, in the case of engravings and red paintings, only indirect methods can be used that allow us to date deposits that have covered the works over time (TL, U/Th, oxalates, etc.). The uranium/thorium dating method gives reliable and relatively precise results in the case of massive speleothems, because the sampling is carried out at the heart of the material where the hypothesis of a closed system (that is, no exchange with the outside environment) is justified in most cases. Unfortunately, the situation is quite different in the case of thin layers of calcite that overlie Palaeolithic cave drawings. The conditions under which calcite forms depend largely on the hydrologic activity, which has greatly varied over the course of the Upper Palaeolithic and Holocene. In many cases, we can see that the growth of speleothems stopped during much of the Upper Palaeolithic. Consequently the ages obtained are minimum ages (terminus ante quem) which are frequently much younger than the real ages of the underlying artworks. Moreover, a much more serious but rarely considered source of error contradicts the assumption of a closed system. In thin layers of carbonate deposits and in damp media, the uranium incorporated into the calcite during its crystallization may be

partially eliminated because of its solubility in water. Uranium leaching causes an artificial increase of the age that may reach considerable proportions (e.g., a negative hand in a cave in Borneo was dated to 27,000 years by U/Th whereas its ¹⁴C age was only 8–10,000 cal BP; Plagnes et al., 2003). Due to these two contradictory sources of error, the dates given by the U/Th method may prove to be younger or older, with deviations that are much larger than the standard deviations given by laboratories. As a result it is nearly impossible and very dangerous to base archaeological reasoning on U/Th ages of Palaeolithic artworks, so long as the dates are not confirmed by an independent method, dating the carbonates in the same samples by ¹⁴C being the best means of detecting anomalies. The application of the U/Th method for the dating of prehistoric rock art is still experimental. Technical improvements (for less damageable sampling) and fundamental research on the causes of errors are needed.”

Worldcat.org, ScienceDirect.

Sauvet, G., Bourrillon, R., Conkey, M.W., Fritz, C., Garate-Maidagan, D., Rivero Vila, O., Tosello, G. and White, R., 2017. “Uranium-Thorium Dating Method and Paleolithic Rock Art” in *Quaternary International* 432(Part B): 80–92, International Union for Quaternary Research, ISSN: 1040-6182.

Europe. Uranium-Thorium dating. Direct dating. Paleolithic art.

Biblio.

Sauvet, Georges, Fritz, Carole and Tosello, Gilles, 2008. “Emergence et Expansion de l’Art Aurignacien” in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 63: 33–46, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Aurignacian.

DialNet.

Sauvet, Georges and Fritz, Carole, eds., 2008. *Actes du Colloque International de Toulouse. Art Rupestre et Communication. Espaces Symboliques, Teritoires Culturels. Préhistoire, Art et Sociétés Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 63: 195 pgs, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISBN: 02459523.

Europe. Paleolithic art. Conference papers.

RASNW4, Internet.

Sauvet, G., Layton, R. and Lenssen-Erz, T., 2012. “De l’Iconographie d’un Art Rupestre a son Interpretation Anthropologique” in *L’Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, vol. LXV–LXVI, Book: 304-305, CD: 1763–1776, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

https://www.academia.edu/12555642/De_l'iconographie_dun_art_rupestre_%C3%A0_son_interpr%C3%A9tation_anthropologique (accessed on 26 April 2017).

Europe. Anthropological interpretation. Paleolithic rock art. Frequency. Distribution.

Abstract: “We examine the hypothesis according to which the iconographic structure of Rock Art differs significantly, in terms of frequencies of the animal motifs and distribution among sites, as a function of the socio-economic organization and of the type of beliefs. African, Australian and European data coming from hunter-gatherer and pastoralist societies will be used. The situation of Palaeolithic Rock Art in Western Europe will be particularly discussed as well as the possibility of correlating the structure of Rock Art with a totemic organization or with shamanic practices.”

Biblio, LMRAA.

Sauvet, Georges, Layton, Robert, Lenssen-Erz, Tilman, López-Montalvo, Esther, Taçon, Paul S.C. and Włodarczyk, André, 2010–2011. “From the Iconography of Rock Art to its Anthropological Interpretation” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 304–305, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Africa. Australia. Paleolithic art. Anthropological interpretation. Totemic organization. Shamanism.

Abstract: "L'hypothèse selon laquelle la structure iconographique des arts rupestres diffère profondément, en termes de fréquences des motifs animaliers et de leur distribution dans les sites, en fonction de l'organisation socio-économique et du type de croyances est examinée à l'aide de données africaines, australiennes et européennes issues de sociétés préhistoriques de chasseurs-cueilleurs et d'éleveurs. La place de l'art pariétal paléolithique d'Europe occidentale est particulièrement discutée, ainsi que la possibilité de discriminer de cette manière une organisation totémique ou des pratiques chamaniques."

Dialnet.

Sauvet, Georges, Layton, Robert, Lenssen-Erz, Tilman, Tacon, Paul S.C. and Wlodarczyk, Andre, 2006. "La Structure Iconographique d'un Art Rupestre est-elle une Clef pour son Interprétation?" in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 59: 97–110, Universidad de Salamanca, ISSN: 0514-7336.

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Europe. Paleolithic art. Iconography.

Internet.

Sauvet, Georges and Rivero Vila, Olivia, 2016. "D'Un Support a l'Autre: l'Art Parietal a la Lumiere de l'Art Mobilier/From a Medium to Another: The Parietal Art in the Light of Portable Art" in *Paléo, Revue Préhistorique, Numero Especial*, 133–148, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

France. Europe. Mobiliary (portable) art. Parietal art. Paleolithic art.

Internet.

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Europe. Paleolithic art. Semiotics.

Biblio.

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Europe. Paleolithic art.

Biblio.

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Europe. Paleolithic art.

RASNW2, Biblio.

Sauvet, Georges and Wlodarczyk, André, 1999. "Towards a Formal Grammar of the European Palaeolithic Cave Art" in *News 95—International Rock Art Conference Proceedings*, unpaginated, Centro Studi e Museo d'Arte Prehistorica, Pinerolo, Italy.

Europe. Paleolithic cave art. Element analysis. "The consistency of the applied structural constraints shows that the inter-thematic associations were governed by semantic choices which remained relatively stable during Upper Palaeolithic in western Europe. A social organisation based on independent, but closely related groups may explain both the stability of the structural principles shown by this work and the regional and chronological diversity of Palaeolithic cave art."

LMRAA.

Sauvet, Georges and Wlodarczyk, André, 2000–2001. "L'Art Parietal, Miroir des Societes Paleolithiques" in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 53–54: 217–240, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/viewFile/4983/5020 (accessed on 5 December 2011).

France. Spain. Europe. Paleolithic art.

Abstract: "This paper pleads in favour of the study of parietal art as a means to investigate the human geography of palaeolithic hunter-gatherers in Europe and the evolution of their alliance networks. Taking the example of the figurative component of Rock Art and a large corpus of 3981 figures from 154 French and Spanish sites, the paper shows that the associations of animal species obey simple and coherent rules that are easy to express with a formal model. The analysis of 12 synchronic and diachronic subsets demonstrates that the links between regions are moving (as exemplified by Cantabria which shows close contact with the rest of the Iberian Peninsula during Solutrean and scarce relation with South-West of France, whereas it is the contrary during Middle and Upper Magdalenian). However, the observed regional variations seem to operate within a unique religious thought, the structure of which remained relatively stable. A second stage of this research aims at a much finer description of the structure of palaeolithic parietal art, taking into account the formal diversity of each image and its topological relations to the others. A huge database compatible with the techniques of Knowledge Discovery in Databases is under construction. Preliminary results show how this kind of information may lead to a better understanding of the history of hunter-gatherers groups during Upper Palaeolithic, because the stylistic originality of each group should be sought in the graphic elaboration of complex panels."

RASNW3, Dialnet

Sauvet, Suzanne and Sauvet, Georges, 1978. "Por una Interpretación Semiológica del Arte Rupestre Cuaternario. Análisis de un Corpus de Datos" in *Cuadernos de Prehistoria y Arqueología Castellonenses*, vol. 5: 31–48, Diputació de Castelló: Servei d'Investigacions Arqueològiques i Prehistòriques, ISSN: 0212-1824.

<http://dialnet.unirioja.es/servlet/articulo?codigo=1970674> (accessed on 25 January 2012).

Europe. Paleolithic art. Semiotics.

Dialnet.

Scardovelli, Matteo Wladimiro, 2010–2011. "Le Double et la Vision. Quel est le Niveau Cognitif Nécessaire pour Associer un Dessin à son Référent?" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66, 286–287, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Perception. Cognition. Pleistocene (Paleolithic) art.

Abstract: "L'art" du Pléistocène peut nous donner des informations utiles sur les capacités cognitives de ses exécuteurs. En examinant seulement les oeuvres dites "réalistes", il est alors intéressant d'investiguer les processus à l'oeuvre dans l'acte de la vision. On sait que les objets construits à travers l'acte de la vision ne sont pas des "données naturelles", mais le résultat de complexes élaborations cognitives. Quel est donc le seuil cognitif qui permet de mettre en relation, par exemple, la figure d'un cheval avec un cheval réel?"

Dialnet.

Scardovelli, Matteo Wladimiro, 2015. "Interacting Animals in Cave Art: How Animal Figures Relate to Each Other in Paleolithic European Art" in *XIX International Rock Art Conference IFRAO 2015. Symbols in the Landscape: Rock Art and Its Context*, H. Collado, J. J. García Arranz, eds. Arkeos, Perspectivas em Dialogo, vol. 37: 1477–1492, Centro Europeu de Investigaçao da Pré-História do Alto Ribatejo (CEIPHAR), Tomar, Portugal. ISSN: 0873-593X.

Europe. Paleolithic art. Interacting animal motif(s).

Abstract: "The interest concerning how animal species interact with each other in prehistoric rock art dates back to at least the time of Leroi-Gourhan. Since then, animal interactions have been studied following a certain number of paradigms, going from the semiotic perspective (Leroi-Gourhan) to a shamanic point of view (Lewis-Williams). Other scholars (among which, Lorblanchet) focused more on naturalism. According to this perspective, animals are depicted imitating "real" animal interactions in nature (or, at least, the idea of prehistoric men had about these interactions). We should always remember that the naturalistic paradigm (like any other paradigm) is not exclusive: naturalism can coexist with many other layers of interpretation, such as symbolism, aesthetics, totemic approach, and so on. I decided to analyze animal interaction in European cave art following the naturalistic paradigm and using a statistical

methodology (a kind of analysis partly inspired by the works of Georges Sauvet). At my disposal I have a database (elaborated in SPSS software) with more than 2000 animal images belonging to 29 European caves (among which only 6 major ones, i.e. with more than 40 animal figures). Besides other variables, I analyzed these images according to 22 different possibilities of “interaction” – some of which are reciprocal (such as “following” or “facing”), and others which are asymmetrical (as “containing” VS “contained” or “behind” VS “in front of”). In the paper I combine data concerning Relations, the different Species involved in those relations and the Distance by the entrance of the cave. This permits me to group some of the values belonging to these three variable, thus simplifying the presentation of the hole analyzes, and finally getting to some interesting results. In the end of the paper I sketch the hypothesis that the Species can be grouped in 4 major groups. Each of them is more frequent in a certain section of the cave, and the species belonging to each group are engaged in some kind of relation to the detriment of the other kinds.”

Academia.edu, LMRAA (CDRom).

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FRANCE. EUROPE. PALEOLITHIC CAVE PAINTING. ACOUSTICS.

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Schaafsma, Polly, 2013. “Lines of Confusion: the Bluff “Mammoths”” in *Ancient Hands Around the World, International Federation of Rock Art Organizations 2013 Proceedings*, Peggy Whitehead and Mavis Greer, eds. American Indian Rock Art (Albuquerque), vol. 40: 173–188, American Rock Art Research Association, Glendale, Arizona. ISBN: 978-0-9888730-1-8.

Sand Island, San Juan River, Bluff, Utah. Southwest. Four Corners. United States. North America. Paleolithic art. Mammoth motif(s). Critical analysis. Glen Canyon Linear Style. Archaic. Ancestral Puebloan (Anasazi). Ute.

Abstract: “It is not difficult, with minimal effort, to visually grasp the outlines of mammoth-like contours pecked into the cliff above the San Juan River near Bluff, Utah, and recently it has been concluded that these lines represent the first and so far only Pleistocene fauna represented in North American rock art. The defining lines, notably ancient, are, nevertheless, ambiguous. This paper addresses several cautionary red flags, including not only the Rorschach nature of this “desired” interpretation, but noting also that the petroglyphs in question are in a geologically dynamic and therefore unstable location. Taking this into consideration, the vertical stratigraphy in regard to the very extensive Archaic rock art on this cliff face higher than the so-called mammoths may cast doubt against the “mammoth lines” at the base of the cliff as being the most ancient. I propose that the images are the result of composite renderings through time, beginning in the Archaic. But because it is impossible to achieve agreement on the basis of the petroglyphs themselves, a geological solution as to the age of the cliff and the relatively fragile nature of the Navajo sandstone on which they occur needs to be addressed.”

LMRAA, ALL.

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United States. North America. Comment of Bednarik, R.G., 2015, 32(1):3-18, “Pleistocene Fauna Depictions in American Palaeoart”. Pareidolic identification. Perception. On the other hand, I take issue with the assertions that “‘identifications’ of rock art imagery are always questionable.” Non-scientific, fanciful claims and interpretations. Pleistocene (Paleolithic).

LMRAA.

Schabereiter-Gutner, C. et al., 2003. “Acidobacteria in Palaeolithic Painting Caves” in *Molecular Biology and Cultural Heritage*, C. Saiz-Jimenez, ed., 15–21, Balkema, Lisse, The Netherlands.

Europe. Microbiology. Paleolithic art.

RASNW3.

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Niaux, Ariège, France. Europe. Paleolithic art. Ibex motif(s).
UVAP.

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Europe. Paleolithic art. Style. Animal, horse motif(s). Anatomical observations.
Biblio.

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France. Europe. Piette Collection of mobiliary (portable) art. Paleolithic art.
RASNW4, Internet.

Schwab, Catherine, 2016. "L'Art Mobilier au Musee d'Archologie Nationale: Presentatation et Contextualisation/The Portable Art in the National Archaeology Museum: Presentation and Contextualization" in *Paléo, Revue Préhistorique, Numero Especial*, 67–86, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

France. Europe. Mobiliary (portable) art. Museum collection. Paleolithic art.
Internet.

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Italy. Europe. Paleolithic art.

Abstract: "Palaeolithic cave art in Italy is present in various sites located in the peninsula and in the Mediterranean islands. The iconography encompass different types of signs carved and painted on rock surfaces, usually inside dark caves and not in the open air. The signs represent naturalistic figures and geometric or abstract forms. In this paper a hermeneutic hypothesis is proposed, starting from the consideration that the signs at present visible are the residuum of a more complex phenomenon, a "total social fact" (Mauss) proper to the Prehistoric world, comprising noticeably prayers, gestures, discourse, dances, sounds and music - realities of course which leave no fossil traces! In particular the ceremonies organically linked to rock 'art' cannot be seen to-day but thanks to hermeneutical horizons it is possible to plausibly (in homage to the Plato's Cave) high light and throw into relief the silhouettes figuring on the stage of Prehistoric Man."

Dialnet.

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Italy. Europe. Paleolithic art. Signs. Symbols.

Biblio, LMRAA.

Seglie, Dario, 2013. "Pleistocene Cave Art in Italy" in *International Journal of Anthropology*, vol. 28(4): 1–15, European Anthropological Association, ISSN: 0393-9383.

Italy. Europe. Pleistocene (Paleolithic) cave art.

Biblio.

Seglie, Dario, 2015. "Prehistoric Pleistocene Cave Art in Italy" in *Rock Art: Recent Researches and New Perspectives: Festschrift to Padma Shri. Dr. Yashodhar Mathpal*, G. Ajit Kumar, ed., vol. 1: 34–46, New Bharatiya Book Corporation, New Delhi, India. ISBN: 8183152635, 9788183152631.

Italy. Europe. Pleistocene (Paleolithic) cave art.

Internet.

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Italy. Europe Paleolithic cave art. Post-paleolithic rock art.

Biblio.

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http://www.prehistoire.org/shop_515-31673-4271-474/tome-111-1-p-39-52-pascal-semonsut--il-venait-d-inventer-la-beaute-la-representation-de-l-art-prehistorique-dans-l-enseignement-et-la-fiction-du-second-xxe-siecle-francais.html (accessed on 20 April 2014).

France. Europe. Paleolithic art. Art history.

Abstract: "By the beginning of the second half of the 20th century, nobody had disputed for at least fifty years the fact that prehistoric art existed. It could thus legitimately be represented in education and in fiction. Textbooks, like novels, comic strips or the cinema, could fearlessly grasp a subject now accepted by scientists and known to all. They could do it; do they all do it? What image(s) do they give? Those are the questions that this paper proposes to tackle. Pleistocene art is not treated in the same manner by all the media. It is practically ignored by the comic strip, rarely treated by the film industry; only education and, especially, literature, grant it a place. Both the latter make it possible to understand what prehistoric art is, and what it represents in the eyes of the French living in the second half of the 20th century. Of all the art forms, parietal art — paintings and engravings — is by far the most represented in textbooks and novels. It is prehistoric art par excellence. It is true that it is a form providing the most evidence of its existence. Moreover, it is evidence whose intelligibility is only equalled by its irrefutability. Novelists and textbook authors know very well that they take no risks with this art: their readers will follow them and understand them extremely well. There is however more to it than that. If painting is so frequently present in the representation of prehistory, it is because it arouses admiration. It cannot be the subject of an insipid, strictly descriptive, speech. Emotion, a communicative emotion, has to intervene. Paintings and sculptures can be chosen by novelists and textbook authors for other reasons. Describing a drawing on a wall or a man-made statue is easy for these authors. There is no need to invent. It suffices for them to visit caves and museums or, even more easily, to open any work devoted to the subject and to substitute their words for the ancient image. By doing so, they know that they do not take any risk in comparison with science and cannot thus be criticized or taxed with anachronism by prehistorians. They do nothing but lay down on paper what prehistoric populations engraved on ivory or drew on the rock. However, in the description of parietal paintings novelists can find a satisfaction other than that of being worthy spokesmen of prehistorians. They can supplant them, giving explanations where scientists must remain silent, in particular with regard to painted hands. Prehistoric art, as it is presented in literature and especially by schools throughout the second half of the 20th century, is above all an animal art. Novelists and textbook authors thus follow the prehistorians accurately, as they follow them in the choice of the animals represented. Whatever the decade, the animals most represented in novels and textbooks are thus, more or less, those proposed by prehistorians: bison, horse and mammoth. Species considered by the scientists as negligible in the prehistoric bestiary meet the same fate in schools and in literature. There is thus perfect adequacy, in this field, between research and the representation of prehistory. Parietal art fascinates, by its beauty, its perfection which still surprises insofar as it is considered as dating from a time when humanity was 'in gestation'. But while it has fascinated practically since its discovery, it intrigues just as much. The same nagging question has been repeated ever since Boucher de Perthes: why? Education and literature astonish by their prudence. Both only venture very seldom to formulate assumptions on the significance of parietal art. Nonetheless, a minority of textbooks and novels try to explain why men painted in the centre of the earth. The dominant explanation consists of associating art with magic for hunting. However, this theory has been widely dropped at least since the 1960s. How can such didactic and romantic perseverance be explained, when it does not rest on any scientific basis? As far as education is concerned,

'magic' art is a concept that is easy to explain and easy to understand: prehistoric populations drew animals to be able to kill them when hunting. It must be recognized that, although obsolete, such a concept is extremely practical for teachers: they are sure to be understood. As for novelists, it is easy to understand that they prefer, rather than Leroi-Gourhan's statistics, the rites and incantations Breuil attributed to paintings, incomparably more alive, more evocative, in a word more entertaining. There is a last reason, common to both media. Painting animals the better to kill them is a form of revenge of man over animal. Through the magic of art the animal, as much feared as coveted, became a thing for prehistoric man. By bringing about the reification of animals, art ensured Cro-Magnon's domination over them. The world of prehistory, as it exists in textbooks or novels of the second half of the 20th century, is a world of beauty. Of course, that is scientific reality, but the insistence of textbooks and literature, among other media, allows other explanations to be glimpsed. In a world of dangers, in a world where very often Man is the worst enemy of Man, he is able to produce beauty. We must maintain confidence, trust in Man: he can be something other than a danger for his fellow men. Education and fiction sense vaguely that they must make room for the earliest art because, in a world of doubt, of concern, even, very often, of despair, it invites us to rediscover who we are through what we were, to rediscover our profound humanity. It invites us, quite simply, to keep faith in ourselves."

Internet.

Semonsut, Pascal, 2016. "L'Eleve, la Préhistoire et la Vézère. L'Art Mobilier et la Vézère Préhistoriques dans l'Enseignement du Second XXe Siècle Français/The Student, Prehistory and Vézère. The Portable Art and Prehistoric Vézère in the Education System of the French Second Twentieth Century" in *Paléo, Revue Préhistorique, Numéro Spécial*, 87–98, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

France. Europe. Mobiliary (portable) art. Education. Paleolithic art.

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Pestillac, Montcabrier, Lot, France. Europe. Paleolithic art.

RASNW2, Internet.

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Pestillac, Lot, France. Europe. Paleolithic art.

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Abstract: "The study of Pestillac cave was engaged in 1999 by the achievement of a precise topography, which permitted to localise the dozens of identified engravings. A detailed study of each figure has then been conducted. The presence of several stylised female figures of Lalinde-Gömmersdorf type may date the artistic representations to the far end of the Magdalenian. They are quite tall and all are very different one from each other. The 6 or 7 engraved animals, common in the Palaeolithic art (except a bird), are rather unsophisticated but the horse is reminiscent of the same period. On the contrary, the presence of potential claviformes would indicate a decoration phase dating up to the middle Magdalenian. Maybe the future test-excavations will permit to better understand the chronology of the cave."

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Abstract: "Since the discovery, in 1998, of Palaeolithic engravings in the cave of Pestillac (Lot department), research were carried out on the parietal representations. The presence of a decorated cave on the commune of Montcabrier is not surprising, taking into account the significant number of upper Palaeolithic sites in the neighbourhoods. On the 39 engravings listed in the cavity, 14 are detailed in this article and, among them, 7 animals, 6 schematic female figures of the Lalinde-Gönnersdorf type, and 1 panel of signs. The animal figures often were represented partially and comprise little details, even if some could be covered by calcite. The schematic female figures, large when compared to those known in other sites, are all different ones from the others. As for the panel of signs, interpretation remains difficult, because of the bad condition of the rock face. "

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Alto de Penajorso, Cantabria, Spain. Europe. Paleolithic art.

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Internet, Biblio.

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UVAP, Biblio.

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RASNW4.

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Grotte de Labastide, Hautes-Pyrénées, Ariège, Pyrénées, France, Europe. Paleolithic art.

Abstract: "Situé dans les Hautes-Pyrénées, l'ensemble géologique des Grottes de Labastide se compose de trois grottes: la Grotte des Chevaux, la seule ornée mais fermée au public; la Grotte de la Perte où a été aménagée une esplanade panoramique; et la Grotte Blanche, vierge de toute occupation humaine. Des œuvres pariétales furent découvertes dans la Grotte des Chevaux dans les années 1930, mais ce n'est que récemment que de nouvelles découvertes et de nouvelles interprétations ont été réalisées."

Internet, Refdoc.fr, RASNW4.

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Paleolithic art. Authorship. Craftsmanship. Apprenticeship.

Abstract: “In Palaeolithic research, art is often seen to address meaning and identity whilst craft (usually stone tools) responds to function and planning. We argue, however, that specialists can benefit by dropping this distinction. Using examples from ethnography and experiment we shall show that craft was also rich with meaning in the Pleistocene. There are parallels in the way materials are handled and transformed, the way individuals learn techniques and pass them on, in which expertise is supported at a community level, and in the symbolic and linguistic cultural elements that underpin these activities.”

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Kostenki, Khokholsky District of Voronezh Oblast, Russia, located on western middle bank of the Don River. Eastern Europe. Paleolithic.

Dialnet.

Sire, M.-A., 2004. “Lascaux a la Recherche d’Un Nouvel Equilibre.” in *Le Festin Revue des Patrimoines, des Paysages et de la Creation en Aquitaine*, vol. 48: 104–107.

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RASNW3.

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Abri Castanet, Commune de Segeac, Dordogne, France. Europe. Paleolithic art. Aurignacian. Laser scanning. CREAP.

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vol. 5: 35–38, Laboratoire d'Anthropologie et de Préhistoire des Pays de la Méditerranée Occidentale, Université de Provence, Aix-en-Provence, France. ISSN: 1167-492X.
Grotte des Trois Frères, Ariège, France. Europe. Paleolithic art. Sorcerer motif(s).
Internet.

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Australia. Europe. Aboriginal rock art. Paleolithic art.
Biblio.

Smith, D.C., Bouchard, M. and Lorblanchet, M., 1999. "An Initial Raman Microscopic Investigation of Prehistoric Rock Art in Caves of the Quercy District, S.W. France" in *Journal of Raman Spectroscopy*, vol. 30(4): 347–354, ISSN: 0377-0486.

Quercy District, southwest France. Europe. Paleolithic cave art. Raman microscopic investigation.

Abstract: "Raman microscopy, with its unique versatility and special advantages of no sample preparation and nondestructive analysis of both inorganic and organic materials, is now well established as the best technique for studying pigments and their fillers in ancient or recent paintings. This technique was applied for the first time to prehistoric rock art. Microsampling was carried out on red and black parts of Paleolithic paintings in the three caves Les Fieux, Les Merveilles, and Pergouset in limestone of the Quercy district, Lot department, France. The initial results are: 1) the identification of "normal" hematite pigment in red microsamples from each cave; 2) the discovery of an additional, but rare, orange-red phase (A), which seems to be a disordered form of goethite; 3) the confirmation of amorphous carbon in some black microsamples; and 4) the recognition of Mn oxide/hydroxide in some other black microsamples. Hence, Raman microscopy is sufficiently powerful for distinguishing different red and different black pigments without the use of additional complementary techniques. Hence, it is now reasonable to envisage analysis with optical fibers and a remote sensor inside the caves in order to avoid damaging prehistoric rock art by microsampling."

Abstractors: Author Abstract and Ian N.M. Wainwright. AATA Nos.:2008-48716 and 42-4035

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Europe. Comment on: Oscar Moro Abadía, "Rock Art Stories: Standard Narratives and Their Alternatives", *RAR*, 30(2):139-173. Rock art studies. History of research. Art history. Paleolithic art. Interpretation. Narrative. Eurocentrism. Cultural Colonialism. Linearity. Progressiveness.

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Europe. Ice Age. Paleolithic art. Magdalenian. Ethnology. Psychology. Interpretation Motivation. Shamanism.

Abstract: "The drawings of animals and strange symbols that people of the Ice Age of 15,000 years ago placed in caves and rock shelters in Western Europe continue to intrigue us. What mysteries did the caves hold that induced people to traverse their hazards, discomforts, and darkness for the opportunity to engrave and paint pictures on the walls? This book shows how the psychological concepts and shamanistic beliefs of hunter-gatherers match a number of characteristics of the drawings. Over 150 illustrations from the caves indicate the patterns that support the argument for links between animals and humans. The author brings us closer to understanding the nature of life and its most profound meanings for our forerunners of so many thousands of years ago."

Biblio, Internet.

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Cantabria, Spain. Europe. Paleolithic art.
RASNW3.

Smith, Peter, 2010. "Cofresnedo" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 267–270, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Cofresnedo, Cantabria, Spain. Europe. Paleolithic art.
Academia.edu.

Smith, Peter, 2010. "El Risco" in *Las Cuevas con Arte Paleolítico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 275–278, Asociacion Cantabra para la Defensa del Patrimonio Subterráneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

El Risco, Cantabria, Spain. Europe. Paleolithic art.
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Snow, D.R., 2006. "Sexual Dimorphism in Upper Paleolithic Hand Stencils" in *Antiquity*, vol. 80(308): 390–404, Antiquity Publications, ISSN: 0003-598X, 1745-1744.

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Europe. Sexual dimorphism. Hand stencil motif(s). Paleolithic art.

Abstract: "Sexual roles in deep prehistory are among the most intriguing puzzles still to solve. Here the author shows how men and women can be distinguished by scientific measurement in the prints and stencils of the human hand that occur widely in Upper Palaeolithic art. Six hand stencils from four French caves are attributed to four adult females, an adult male, and a sub-adult male. Here we take a step closer to showing that both sexes are engaged in cave art and whatever dreams and rituals it implies."

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Europe. Paleolithic art. Handprint motif(s). Sexual dimorphism.

Abstract: "Preliminary research on hand stencils found in the Upper Paleolithic cave sites of France and Spain showed that sexual dimorphism in human hands is expressed strongly enough to allow empirical determination of the sexes of the individuals who made some of them. Further research increased the sample of measurable cases from 6 to 32, a large enough sample to show that persons who made hand stencils in the caves were predominantly females. This finding rebuts the traditional assumption that human hand stencils in European parietal art were made by male artists, either adults or subadults. Findings further suggest that the sexual dimorphism of hands was more pronounced during the Upper Paleolithic than it is in modern Europeans. Attempts to apply the same algorithms to a sample of North American Indian handprints confirms the view that different populations require separate analyses."

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Soares de Figueiredo, Sofia, Nobre da Silva, Luis, Cristo-Ropero, Araceli, Gaspar, Rita and Carrondo, Joana, 2013. "Metodologia de Remontaje en las Placas Grabadas Paleolíticas del Yacimiento de Medal (Mogadouro, Tras-os-Montes, Portugal)" in *Mensajes desde el Pasado. Manifestaciones Gráficas de las Sociedades Prehistóricas*, Maria Angeles Medina-Alcaide y Antonio J. Romero, coords. *Pre-Actes, Colloque International "El Arte de las Sociedades Prehistóricas: III Encuentro Internacional de Doctorandos y Postdoctorandos"*, Nerja, 5–8 Décembre 2013, 153–156, Fundacion de Servicios Cueva de Nerja, ISBN: 978-84-616-6941-7.

Medal (Mogadouro, Tras-os-Montes, Portugal). Europe. Paleolithic art.
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Soares de Figueiredo, Sofia, Xavier, Pedro, Neves, Dario, Maciel, Jose, Nobre, Luis and Dominguez Garcia, Isabel, 2016. "Illustrating the Sabor Valley (Tras-os-Montes, Portugal): Rock Art and Its Long-Term Diachrony Since the Upper Palaeolithic Until the Iron Age" in

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Sabor Valley, Tras-os-Montes, Portugal. Europe. Paleolithic to Iron Age. Diachrony (development and evolution of a language through time).

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Sobriño Lorenzo-Rusa, Ramón, 1957. “Notas de Pintura Rupestre Solutrense” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 8: 93–102, Universidad de Salamanca, ISSN: 0514-7336.

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Parpalló, Gandía, Spain. Europe. Paleolithic art. Solutrean.

Abstract: “Desde hace algún tiempo venimos sosteniendo, junto con otros prehistoriadores, la necesidad de revisar las fases establecidas para el desarrollo del arte rupestre cuaternario y su cronología. El sistema preconizado por Breuil tiene la necesaria flexibilidad para permitir las rectificaciones que el tiempo necesariamente irá imponiendo a raíz de la investigación moderna. De ahí que nuestras notas o reflexiones sean más que críticas que tiendan a desvalorizar el sistema actualmente admitido, simples rectificaciones orientadas en los nuevos puntos de vista, producto de los descubrimientos más recientes. En este sentido hemos de hacer patente la importancia que la cueva del Parpalló (Gandía), con una estratigrafía clara y definida y con una serie de hallazgos de arte mobiliario perfectamente datados, tiene para el estudio del arte rupestre hispanofrancés, del Paleolítico superior.”

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Europe. Paleolithic art. André Leroi-Gourhan. Bibliography.

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Soffer, Olga, 1997. “The Mutability of Upper Paleolithic Art in Central and Eastern Europe: Patterning and Significance” in *Beyond Art. Pleistocene Image and Symbol Memoirs of the California Academy of Sciences*, (23): 239–261, California Academy of Sciences, San Francisco, California.

MORAVIA. EUROPEAN RUSSIA. CENTRAL AND EASTERN EUROPE. UPPER PALEOLITHIC ART. PORTABLE ART. FUNERARY ART. FEMALE FIGURINES. PAINTED MAMMAL BONES. GEOMETRIC (PATTERNED) MOTIF(S).

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Soffer, Olga, 2010. “Defining Modernity, Establishing Rubicons, Imagining the Other - and the Neanderthal Enigma” in *An Enquiring Mind: Studies in Honor of Alexander Marshack*, Paul Bahn, ed. *American School of Prehistoric Research Monograph Series*, 287–313, Oxbow Books, Oxford, England. ISBN: 9781842173831.

Paleolithic. Modernity. Neanderthal.

LMRAA.

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EUROPE. WORLD. PALEOLITHIC ART. IMAGERY VERSUS ART. ARCHAEOLOGICAL CONTEXT.

LMRAA.

Soledad Corchan Rodríguez, Maria, 1990. "Iconografía de las Representaciones Antropomorfas Paleolíticas: A Propósito de la "Venus" Magdaleniense de las Caldas (Asturias)" in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 43: 17–37, Universidad de Salamanca, ISSN: 0514-7336. http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1914/1970 (accessed on 5 December 2011).

Caldas, Asturias, Spain. Europe. Paleolithic art. Venus, female motif (s). Mobiliary (portable) art. Gender.

Abstract: "En un primer nivel de análisis, temático-formal, la investigación nos señala la existencia en el Arte paleolítico de tres grandes categorías de representaciones humanas, cada una de ellas con una problemática específica, y que de manera significativa se encuentran tanto sobre soportes parietales como mobiliarios. La primera de ellas la integran las representaciones humanas naturalistas, masculinas y femeninas, plasmadas en relieve en las zonas iluminadas por la luz natural o en el exterior, en paredes o techos de cuevas y abrigos, fechándose en el Perigordienne (Laussel) y Magdaleniense inicial (La Magdeleine, Angles sur l'Anglin)."

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Bacinete, Sierra del Niño, Los Barrios, Cádiz., Spain. Europe. Female human motif(s). Paleolithic art. Venus figurines.

Computer digital enhancement.

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Kapova Cave, Ural Mountains, Russia. Eurasia. Paleolithic art.

Abstract: "Kapova cave is a well-known decorated cave in the South Ural mountains. Studying this site has been on for 50 years. We prepare a publication that will sum up that study. In our work we use some new methods, which we believe can be very useful for rock art research."

Dialnet.

Solodeynikov, A.K., 2011. "Cataloging the Kapova Cave Rock Art" in "Rock Art in the Modern Society. On the 290th Anniversary of the Discovery of Tomskaya Pisanitsa. Proceedings of the International Conference Occasional Publication of the Siberian Association of Prehistoric Art Researchers, vol. VIII, vol. 2: 168–175, Kuzbassvuzizdat, Kemerovo.

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Internet.

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Kapova Cave, Bashkortotstan, southern Ural Mountains, Russia. Europe. Paleolithic art.

Biblio, LMRAA.

Sonawane, V.H., 1997 (December). "Upper Palaeolithic Art of India: A Fresh Look" in *Purakala*, Giriraj Kumar, ed., vol. 8(1–2): 5–15, Rock Art Society of India, Dayalbagh, Agra, India. India. Upper paleolithic art.

Biblio, LMRAA.

Sonawane, V.H., 2013. "Rock Art in Indian Prehistory" in *Global Rock Art*, 186–197, Indira Gandhi National Centre for the Arts (IGNCA) and Aryan Books, Dehli, India. ISBN-10: 8173054029, ISBN-13: 978-8173054020.

India. South Asia. Upper Paleolithic. Mesolithic.

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Sonneville-Bordes, D. de, 1986. "Le Bestiaire Paleolithique en Perigord. Chronologie et Signification" in *L'Anthropologie*, vol. 90: 613–656, Masson, Paris, France. ISSN: 0003-5521.

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UVAP.

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France. Europe. PALEOLITHIC CAVE PAINTINGS. BOVINE, BISON, DEER and HORSE MOTIFS.

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Soubeyran, Françoise, 1993. "La Vie Quotidienne des Rennes Entrevue dans l'Art Madalenien" in *Bulletin de la Societe Historique et Archeologique du Perigord*, vol. 120: 229–264, Societe Historique et Archeologique du Perigord, Perigueux, France. ISSN: 1141-135X.

FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. REINDEER MOTIF(S).

LMRAA.

Soubeyran, Françoise, 1994. "Un Reportage en Direct: Le Fefiel au Bison" in *Bulletin de la Societe Historique et Archeologique du Perigord*, vol. 121: 3–23, Societe Historique et Archeologique du Perigord, Perigueux, France. ISSN: 1141-135X.

FRANCE. EUROPE. PALEOLITHIC CAVE PAINTINGS. BISON MOTIFS.

LMRAA.

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http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1995_num_7_1_1221 (accessed on 18 November 2011).

Lascaux, Dordogne, France. Europe. Paleolithic art. Magdalenian. Scene. Interpretation.

Abstract: "Who is hiding in the well of Lascaux? Without pretending to make the truth come out of the well of Lascaux for nobody knows the meaning of the figures that are painted there, one may venture to wonder what they represent. What is the attitude of the injured bison? What is the nature of the animal which, a bit rashly, has been called a rhinoceros? What species might it rather belong to? Let those animals suggest themselves some answers that are unexpected."

Persee.

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Rouffignac, Perigord, France. Europe. Paleolithic art. History of research.

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Europe. Bison motif(s). Two species of Bison depicted in paleolithic art.

*Abstract: “The two living species of bison (European and American) are among the few terrestrial megafauna to have survived the late Pleistocene extinctions. Despite the extensive bovid fossil record in Eurasia, the evolutionary history of the European bison (or wisent, *Bison bonasus*) before the Holocene (<11.7 thousand years ago (kya)) remains a mystery. We use complete ancient mitochondrial genomes and genome-wide nuclear DNA surveys to reveal that the wisent is the product of hybridization between the extinct steppe bison (*Bison priscus*) and ancestors of modern cattle (*aurochs*, *Bos primigenius*) before 120 kya, and contains up to 10% aurochs genomic ancestry. Although undetected within the fossil record, ancestors of the wisent have alternated ecological dominance with steppe bison in association with major environmental shifts since at least 55 kya. Early cave artists recorded distinct morphological forms consistent with these replacement events, around the Last Glacial Maximum (LGM, ~21–18 kya).”*

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Europe. Paleolithic art. Movement.

IIA.

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Niaux, Ariège, Haute Pyrenees, France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Constraints on access to researchers.

LMRAA.

Spiegeleire, M.A. de, 1985. “Figurations Paleolithiques et Realite Anatomique de Mammouth (*Mammuthus Primigenius*): Essai d’Interpretation” in *Bulletin de la Societe Royale Belge d’ Anthropologie et de Prehistoire, Societe Royale Belge d’ Anthropologie et de Prehistoire*, Brussels, Belgium.

Europe. Paleolithic art. Mammoth motif(s). Realism. Anatomy.

IIA.

Stapert, Dick, 2007. “Finger Flutings by Palaeolithic Children in Rouffignac Cave: Comments on a Paper by Sharpe & Van Gelder” in *Antiquity, Project Gallery* 81(312): n.p., Antiquity Publications. Rouffignac Cave, France. Europe. Finger fluting motif(s). Children. See Sharpe and Van Gelder, “Evidence for cave marking by Palaeolithic children”, *Antiquity* 80: 937–47.” Paleolithic.

Abstract: “Sharpe & Van Gelder (2006) present evidence that the numerous finger flutings in Rouffignac Cave were made by very young children, 2–5 years old. In this comment, the data are analysed statistically and it is concluded that the majority of the flutings were made by just a few children. Of the 50 measured flutings, 46 (92 per cent) were probably

created by only two children. One of these was a girl 2–3 years of age. The other was either a boy aged 2–3 years or a girl aged 5–6 years. The four remaining flutings were made by 2 to 4 older children, 6–13 years old.”

Internet.

Stevens, A., 1975. “Animals in Palaeolithic Cave Art: Leroi-Gourhan’s Hypothesis” in, vol. 49(193): 54–57, Cambridge University Press.

<https://www.cambridge.org/core/journals/antiquity/article/animals-in-palaeolithic-cave-art-leroi-gourhan-s-hypothesis/5D4B8F8422630A2B772B6EA5E425E6BD> (accessed on 18 September 2017).

Europe. Paleolithic art. Animal motif(s). Leroi Gourhan.

IIA.

Stoliar, A.D., 1977. “On the Sociohistorical Decoding of Upper Paleolithic Female Signs” in *Soviet Anthropology and Archaeology*, vol. 16(2): 36–77, Taylor & Francis Online.

<http://www.tandfonline.com/doi/abs/10.2753/AAE1061-1959160236?journalCode=maae19> (accessed on 18 September 2017).

Europe. Paleolithic art. Female sign motif(s). Gender.

Abstract: “The contribution of Soviet research (the work of P. P. Efimenko, S. N. Zamiatnin, A. P. Okladnikov, Z. A. Abramova, A. A. Formozov, and others) to the study of human subject matter in Paleolithic art, chiefly embodied in depiction of women, is well known and generally recognized. Abramova’s monograph (1), which is the most thorough and fullest analytical report up to now on all the literature on this range of questions, draws the significant conclusions to be derived from those studies. Basing ourselves on this valuable investigation, and referring the reader to it for comprehensive information on most of the assemblages cited below, we shall examine certain aspects of the historical decoding of female symbols in the Paleolithic as evidence of the consciousness of that society.”

Biblio, TFO.

Stoliar, A.D., 1981. “On the Archaeological Aspect of the Problem of the Genesis of Animalistic Art in the Eurasian Paleolithic” in *Soviet Anthropology and Archaeology*, vol. 20: 72–108.

Europe. Paleolithic art. Female sign motif(s). Gender.

IIA.

Storemyr, P., Kelany, A. and Huyge, D., 2012. “Emergency in Wadi Abu Subeira. Wadi Abu Subeira, Egypt: Palaeolithic Rock Art on the Verge of Destruction” in *Cahiers Caribéens d’Égyptologie (CCdE)*, vol. 16: 139–143.

Wadi Abu Subeira, Egypt. North Africa. Paleolithic art. Cultural resource management. Conservation and preservation.

SHB.

Storemyr, Per, Kelany, Adel, Negm, Mohamed Ahmed and Tohami, Adel, 2008. “More ‘Lascaux Along the Nile’? Possible Late Palaeolithic Rock Art in Wadi Abu Subeira, Upper Egypt” in *Sahara. Prehistory and History of the Sahara*, vol. 19: 155–158, Pyramid w/Centro Studi Luigi Negro, Milan, Italy. ISSN: 1120-5679.

Wadi Abu Subeira, Upper Nile River, Egypt, North Africa. Paleolithic art. Bovid, fish, hippopotamus motif(s). Naturalistic style. Rock feature incorporation.

LMRAA, RASNW4, SHB.

Straffon, Larissa M., 2011 (July–August). “The Descent of Art: The Evolution of Visual Art as Communication via Material Culture” in *Image. Zeitschrift für Interdisziplinäre Bildwissenschaft*, vol. 14: n.p.

<http://www.gib.uni-tuebingen.de/image/ausgaben?function=fnArticle&showArticle=197> (accessed on 16 May 2014).

Europe. World. Pleistocene. Paleolithic art. Origins of art.

Abstract: “This paper starts out by offering an analysis of three highly topical and influential evolutionary approaches for the origins of art: The first goes back to Darwin and suggests that art, like the peacock’s tail, was shaped by sexual

selection to attract the opposite sex. The second proposal suggests that the main adaptive function of art is to attract and share attention, thereby promoting social cohesion and increasing the overall fitness of the group. The third model advances that throughout evolution, visual art has helped organize mental structure and enhanced cognitive abilities – e.g. memory and learning. By contrasting these models against evidence of artistic behaviour from the archaeological record of the Upper Pleistocene – 127–10,000 years before present, and especially from 100–30,000 BP, it becomes evident that none of them can fully account for the emergence and development of visual art as it is reflected in the archaeology. Based on that analysis the present work argues that: 1) Many important issues regarding the evolution of visual art in particular have not been attended by existing models, for which an account that is compatible the archaeological record is still lacking. 2) It might be fruitful to pursue an alternative evolutionary scenario for visual art, in which this trait is conceived of as a communication signal in the form of stylistic variation in material culture. 3) An evolutionary model based on communication, material culture, and style can generate preliminary predictions for the emergence and development of visual art in the Pleistocene, some of which will be outlined.”

Academia.edu, Internet.

Strasser, Thomas F. Murray, Sarah C., van der Geer, Alexandra, Kolb, Christina and Ruprecht, Louis A., 2018. “Paleolithic Cave Art from Crete, Greece” in *Journal of Archaeological Science: Reports* 18: 100–108, Elsevier, ISSN: 2352-409X.

Asphendou Cave, Crete, Greece. Europe. Paleolithic cave art. Extinct endemic deer (*Candiacervus*) motif(s).

Abstract: “The earliest figurative art known from Greece is dated to the Neolithic period (ca. 8,5 to 5 thousand years ago). A recent study of the petroglyphs at Asphendou Cave on the island of Crete, however, suggests that such art has a much longer history in the Aegean basin. First published over forty years ago, the debate concerning the petroglyphs’ age has lain dormant for decades. In light of technological advances in digital imaging and recent archaeological and palaeontological discoveries on the island we re-assess the dating of the petroglyphs and prove that some were made in the Late Pleistocene, or Upper Palaeolithic. Comparison of the iconography to fossil data demonstrates that an extinct endemic deer (*Candiacervus*) is represented at Asphendou Cave. This is the earliest figurative art yet discovered in Greece.”

ScienceDirect.

Straus, Lawrence Guy, 1982. “Observations on Upper Paleolithic Art, Old Problems and New Directions” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 34–35: 71–80, Universidad de Salamanca, ISSN: 0514-7336.

http://campus.usal.es/~revistas_trabajo/index.php/0514-7336/article/view/1839/1894 (accessed on 3 December 2011).

Europe. Paleolithic art. Rock art studies.

Abstract: “The following are the observations and reflections of an archeologist specialized in the prehistory of the later Upper Paleolithic –not those of an «expert» in rupestral or mobile art– although the author has excavated and analyzed collections of fauna and artifacts from sites which contain both forms of artistic representation. In visits to about 80 caves with Paleolithic art over the last 11 years, I have profited from the experience and wisdom of numerous expert cave guides –notably Sr. Felipe Puente of Santander– and academic specialists in the field. I hope my remarks will be taken as reasonable suggestions for further thought and research.”

Internet.

Straus, L.G., 1987. “The Paleolithic Cave Art of Vasco-Cantabrian Spain” in *Oxford Journal of Archaeology*, vol. 6(2): 149–163, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

Vasco-Cantabria, Spain. Europe. Paleolithic art.

Biblio.

Straus, Lawrence G., 1987. “The Paleolithic Cave Art of Vasco-Cantabrian Spain” in *Oxford Journal of Archaeology*, vol. 6(2): 149–163, Blackwell Publishing, Ltd., Online ISSN: 1468-0092.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1468-0092.1987.tb00150.x/abstract> (accessed on 23 August 2011).

Cantabria, Spain. Southwest France. Europe. Paleolithic art.

Abstract: “This article explores the relationship between cave art and Upper Paleolithic archeology in northern Spain (and extreme southwestern France). Among the 83 known art sanctuaries, only three can probably be terminus ante quem

dated to the early Upper Paleolithic (c. 35,000-20,000 BP). Other types of evidence (virtual absence of ornaments and mobile art objects before the Solutrean, stylistic similarities between works of late Upper Paleolithic mobile art and parietal art, overwhelming association of Solutrean and/or Magdalenian cultural deposits with art sanctuaries) clearly suggest that most of the cave art was done in the period between c. 20,000–10,000 BP. Cave art sanctuaries are distributed in non-random fashion. The clusters of sanctuaries usually correspond with dense clusters of habitation sites. The clusters are separated by substantial geographical gaps. These chronological and geographical facts coincide with contemporaneous subsistence intensification, all of which tends to support the hypothesis of increased territorialism in the late Last Glacial."

Internet.

Straus, Lawrence Guys, 1998 (November). "Anything Goes, or Why I Personally Avoid Too Much Speculation on Paleolithic Rock Art or "Meaning"" in *Rock Art Research*, vol. 15(2): 127–128, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

RESPONSE TO JOHN FELIKS, RAR 15(2): 109–124. PALEOLITHIC. NEOLITHIC. FOSSILS.

LMRAA.

Straus, Lawrence Guy, 2003 (November). "Crusade! Comments on R.G. Bednarik's 'The Earliest Evidence of Palaeoart' " in *Rock Art Research*, vol. 20(2): 119–120, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Movable (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.

LMRAA.

Straus, Lawrence G. González Morales, Manuel, Marín-Arroyo, Ana B. and Fontes, Lisa M., 2015. "Magdalenian Settlement-Subsistence Systems in Cantabrian Spain: Contributions from El Mirón Cave" in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 111–122, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

El Mirón Cave, Cantabria, Spain. Europe. Paleolithic art. Settlement. Subsistence.

Internet.

Sueres, M., 1991. "Les Mains de Gargas. Approche Experimentale et Statistique du Probleme des Mutilations" in *Travaux de l'Institut d'Art de l'Université de Toulouse*, vol. 33: 9–200, Université de Toulouse. Faculté des Lettres et Sciences Humaines, Toulouse, France.

Gargas, France. Europe. Paleolithic art. Hand, mutilation motif(s).

IIA.

Surre, Yves, 1992. "L'Anamorphose dans l'Art Pariétal: Mythe ou Réalité?" in *Bulletin de la Société Préhistorique Ariège-Pyrénées*, vol. 47: 95–104, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Lascaux, Dordogne, France. Europe. Paleolithic art. Interpretation.

Daphne.

Surre, Yves, 1997. "'Formalisme" et Anomalies Dimensionnelles dans la Figuration Parietale Paleolithique" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 52: 105–128, Société Préhistorique de l'Ariège, Tarascon-sur-Ariège, France.

France. Europe. Paleolithic cave art. Representation. Formalism.

Internet.

Svoboda, Jiri A., 2004. "Gravettian Art and the Site of Pavlov (Moravia)" in *XXI Valcamonica Symposium, Arte Preistorica e Tribale*, 8–14 September 2004, Darfo Boario Terme. Nuove Scoperte, Nuove Interpretazioni, Nuove Metodi di Ricerca/New Discoveries, New Interpretations, New

Research Methods. Papers / Comunicazioni, 438, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Pavlov, Moravia. Europe. Paleolithic art. Gravettian. Abstract, only.

LMRAA.

Svoboda, Jiri, 2007. "Chapter 5: Upper Palaeolithic Anthropomorph Images of Northern Eurasia" in *Image and Imagination: A Global Prehistory of Figurative Representation*, L. Morley and C. Renfrew, eds. McDonald Institute Monographs, 57–68, The McDonald Institute for Archaeological Research, ISBN-10: 190293748 ISBN-13: 978-1902937489.

Northern Eurasia. Anthropomorph motif(s). Paleolithic art. Mobiliary (portable) art.

IIA, LMRAA.

Taborin, Yvette, 1987. *L'Art Préhistorique*, 43 pgs, Hemmerle, Paris, France.

France. Europe. Pamphlet. Paleolithic art.

LMRAA.

Taborin, Y., 1988. "Placard, (Grotte du), Vilhonneur, Charente" in *Dictionnaire de la Préhistoire*, A. Leroi-Gourhan, ed., 839–840, Presses Universitaires de France, Paris, France. ISBN 10: 2130414591 ISBN 13: 9782130414599.

Grotte du Placard, Vilhonneur, Charente, France. Europe. Paleolithic art.

UVAP.

Taborin, Yvette, 1990. "Le Decor des Objets de Parure" in *L'Art des Objets au Paléolithique*, vol. 2, Les Voies de la Recherche, Actes du Colloque de Foix-Le Mas d'Azil, 16–21 November 1987, Jean Clottes, dir., 19–35, Ministère de la Culture, Paris, France. ISBN: 2-11-085550-9.

France. Europe. Paleolithic art. Mobiliary (portable) art. Objects of adornment. Themes. Motifs.

LMRAA.

Taborin, Y., 2000 (April). "Les Interpretations de l'Art Paléolithique" in *Archeologia*, (336): 52–61, Editions Faton, ISSN: 0570-6270.

Europe. Paleolithic art. Interpretation.

RASNW2, Biblio.

Taborin, Yvette, 2001. "De l'Art Magdalénien Figuratif à Étiolles (Essonne, Bassin Parisien)" in *Bulletin de la Société Préhistorique Française*, vol. 98(1): 125–128, Société Préhistorique Française, eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2001_num_98_1_12446 (accessed on 5 October 2011).

Étiolles, Essonne, Bassin Parisien, France. Europe Paleolithic art. Figurative. Magdalenian.

Biblio, Persee.

Taçon, Paul S.C., Hidalgo Tan, Noel, O'Connor, Sue, Ji Xueping et al., 2015. "The Global Implications of the Early Surviving Rock Art of Greater Southeast Asia" in *Antiquity*, vol. 88(342): 1050–1064, Antiquity Publications, Ltd., ISSN: 0003-598X, 1745-1744.

<http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=9508560&fulltextType=RA&fileId=S0003598X00115315> (accessed on 20 August 2015).

Southeast Asia. Pleistocene (Paleolithic). Hand stencil, animal motif(s). Setting: rockshelters. Uranium-series dating.

Abstract: "The rock art of Southeast Asia has been less thoroughly studied than that of Europe or Australia, and it has generally been considered to be more recent in origin. New dating evidence from Mainland and Island Southeast Asia, however, demonstrates that the earliest motifs (hand stencils and naturalistic animals) are of late Pleistocene age and as early as those of Europe. The similar form of the earliest painted motifs in Europe, Africa and Southeast Asia

suggests that they are the product of a shared underlying behaviour, but the difference in context (rockshelters) indicates that experiences in deep caves cannot have been their inspiration.”

Internet, Biblio, RASNWW.

Tanganyika Travel Committee, 1950. *Tanganyika Rock Paintings. A Guide and Record Reproduced from, Tanganyika Notes and Records*, (29), Tanganyika Travel Committee, Dar-Es-Salaam, Tanganyika. Along the GREAT NORTH ROAD between DODOMA and ARUSHA, KONDOA DISTRICT of the CENTRAL PROVINCE, TANGANYIKA. AFRICA. “While it is not written for the expert it does provide precise information of the locality of the paintings and tells those interested how to get to them.” STYLES, TECHNIQUES CHRONOLOGY, INTERPRETATION, DOCUMENTATION, PRESERVATION, SITE INVENTORY. PALEOLITHIC, MESOLITHIC, BUSHMAN. PLATES, FIGURES, (1) MAP. LMRAA.

Tansem, Karin, 2016. “Rock Art of Alta / Arte Rupestre de Alta” in *Cuadernos de Arte Rupestre*, vol. 7:59-75, Centro de Interpretacion de Arte Rupestre de Moratalla, Murcia, Spain. ISSN: 1699-0889.

http://cuadernosdearterupestre.es/servlet/s.SI?navegacion=n&sit=&r=ReP-30747-DETALLE_REPORTAJE_SABUELO (accessed on 27 April 2017).

Altafjorden, Finnmark, Norway. Scandinavia. Northern Europe. Cultural resource management. Conservation and preservation. World Heritage. Paleolithic art.

Abstract: “The World Heritage Rock Art in Alta is a rich cultural monument consisting of rock carvings and rock paintings on numerous panels localized in the inner parts of Altafjorden in Finnmark, Norway. The art was made between 7000 and 2000 BP, and within this long timespan, both continuity and changes are evident.”

Academia.edu.

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Termo-Pialat, France. Europe. Paleolithic art. Animal motif(s). Includes 2 plates.

ARP.

Tartari, Manuela, 2007. “La Condensazione” in *XXII Valcamonica Symposium 2007: Rock Art in the Framework of the Cultural Heritage of Humankind*, Papers/l’Arte Rupestre nel Quadro del Patrimonio Culturale dell’Umanità, Pre Atti, 18–24 Maggio 2007, Centro Congressi, Darfo Boario Terme, E. Anati, ed., 486-492, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

<http://www.ccsip.it/web/INFOCCSP/VCS%20storico/vcs2007pdf/tartari.pdf> (accessed on 9 May 2017).

Europe. Paleolithic art. Psychology. Subconscious mind.

Abstract: “This work explores the boarders of two concepts borrowed by psychology from archaeology and anthropology but used for various meanings, which are sometime contradictory and always based on the evolutionary model. Today this model has undergone important modifications, which need attention with regard to the consequences that the use of these terms has in the field of humanities. For example, palaeolithic visual art is the production of archaic minds which are closer to the subconscious than contemporary minds. Explanations about human motivations in making rock art should therefore be revised on the basis of new evolutionary models.”

Internet.

Tauveron, Michel and Aumassip, Ginette, 2002. “Y a-t-il un Art Paleolithique au Sahara?” in *L’Art Paleolithique a l’Air Libre. Le Paysage Modifie par l’Image, Tautavel—Campome*, 7–9 October 1999, D. Sacchi, ed., 235–246, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Y-A-T-II, Sahara Desert. North Africa. Paleolithic art. Open air rock art sites.

Internet.

Tauxe, D., 1999. "Participation Figurative et Abstraite du Point dans L'Iconographie Parietale de Lascaux (Dordogne, France)" in *L'Anthropologie*, vol. 103: 121–128, Masson, Paris, France. ISSN: 0003-5521.

Lascaux, Dordogne, France. Europe. Paleolithic art. Abstract sign motif(s).

Abstract: "Abstract Lascaux component consists of more than 400 signs. The global inventory of these events highlights thirty abstract signs, constructed from the basic shape of the point. The objective of this study is to identify the outline of the use of signs punctuated Lascaux, from the natural segmentation of underground space. Thematic links for this category of signs were studied, and the analysis shows formulas often diverse, type by type, as repetitive. We finally see that the point involved not only in the construction of signs, but it was used as anatomical detail for animal representations."

RASNW3, Refdoc.fr.

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Perigord, France. Europe. Paleolithic art. Magdalenian.

RASNW4.

Tauxe, D., 2009. "Analyse Comparative des Themes Abstraits des Deux Grottes Majeures du Debut de la Cuture Magdalénienne, il y a 17 a 18000 Ans: Lascaux et Gabilou" in *Bulletin de la Societe Historique et Archeologique du Perigord*, vol. 136: 169–184.

Lascaux and Gabilou, Perigord, France. Europe. Paleolithic art. Magdalenian. Abstract sign motif(s).

RASNW4.

Tendron, Georges, 1949. "Contribution de la Luminescence et de la Photographie à l'Etude des Gravures Préhistoriques" in *Bulletin de la Société Préhistorique Française*, vol. 46(3–4): 109–112, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_1949_num_46_3_2507 (accessed on 16 October 2011).

France. Europe. Paleolithic art. Documentation. Recording methodology. Photography.

Persee.

Testart, Alain, 2016. *Art et Religion de Chauvet a Lascaux Bibliothèque des Histoires*, 373 pgs, Gallimard, Paris, France. ISBN-10: 2072693640; ISBN-13: 978-2072693649.

Chauvet, Lascaux, France. Europe. Paleolithic art. Origins of art and religion. Mobiliary (portable) art.

Abstract: "Dans cet ouvrage posthume inédit, l'anthropologue Alain Testart pose son regard sur le dispositif iconographique des grottes ornées du paléolithique supérieur, en particulier celles de Lascaux (- 18 000) et Chauvet (- 37 000). Analysant aussi bien la distribution spatiale des oeuvres, les représentations animales et l'abondance des signes abstraits, il en propose une interprétation inédite jointe à une nouvelle théorie des signes. Selon lui, cet art obéit à un canon qui semble renvoyer à un mode de pensée mythique similaire à celui qui s'exprime dans le totémisme. L'iconographie des grottes évoquerait ainsi une humanité hybride, mal dégagée du monde animal. L'homme y est certes figuré, mais de façon dissimulée. C'est au travers des animaux et de leur classification en espèces que l'art pariétal nous révèle, explique Alain Testart, une classification des hommes. L'omniprésence des signes de la féminité apposés sur les images d'animaux donne à penser que la reproduction du monde était en outre une préoccupation centrale de la religion des Paléolithiques. Miroir de l'état mythique des origines, la grotte renfermerait dès lors les étapes d'une cosmogonie."

Biblio, Internet, LMRAA, IIA.

Texier, Pierre Jean and Porraz, Guillaume, 2010–2011. "Les Gravures sur Bouteilles en Oeuf d'Australie du Middle Stone Age de l'Abri Diepkloof (Afrique du Sud): Une Tradition Graphique Vieille de 60 000 Ans" in *Symposium 8. L'Art Mobilier Pléistocène Préhistoire, Art et*

Sociétés: Bulletin de la Société Préhistorique de l'Ariège, vol. 65–66: 236–237, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Diepkloof rock shelter, South Africa. Paleolithic. Mobiliary (portable) art. Engravings on Ostrich egg bottles.

Abstract: "Diepkloof rock shelter est un grand abri sous roche s'ouvrant dans une butte témoin de quartzite située à 200 km environ au nord de Cape Town (Western Cape). Il domine le cours de la rivière Verlorenvlei à 14 km de son embouchure sur la ligne de rivage actuelle. Les fouilles en cours depuis 1999 dans cet abri de 250 m² ont peu à peu mis au jour l'une des archéoséquences Middle Stone Age les plus complètes d'Afrique australe. Une coupe de plus de 3 mètres de puissance y montre pour la première fois en continuité une série d'occupations Pre-Stillbay, Stillbay, Howiesons Poort et Post-Howiesons Poort s'échelonnant de -130 ka à -45 ka. Si les fragments d'oeuf d'autruche sont présents tout au long de la séquence, des fragments d'oeufs d'autruche gravés n'ont été mis au jour que dans une série de niveaux contigus de la moitié supérieure du complexe Howiesons Poort. À l'heure actuelle plus de 370 fragments d'oeufs gravés provenant pour l'essentiel de deux niveaux ont été recueillis dans une sous-séquence d'une quinzaine de niveaux. Ces gravures témoignent d'un registre relativement limité de motifs réalisés selon des règles géométriques simples. L'utilisation d'oeufs décorés comme bouteille à l'instar de ce qui était pratiqué dans les groupes !Kung historiques est suggérée par la présence de quelques fragments, gravés ou non, provenant clairement de la bordure d'une perforation. Le riche ensemble de fragments d'oeufs d'autruche gravés de Diepkloof est daté d'environ 60 000 ans par Thermoluminescence et OSL. Cette collection illustre de façon spectaculaire la plus ancienne tradition graphique actuellement connue."

Dialnet.

Teyssandier, Nicolas and Bon, François, 2008. "L'Emergence de l'Aurignacien et son Rôle dans le Développement de la Pensée Symbolique" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 63: 7–16, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic art. Aurignacien. Symbolic thought.

DialNet.

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France. Spain. Europe. Paleolithic art. Museum exhibition catalog of Abbe Breuil drawings.

LMRAA.

Thery-Parisot, I. and Thiebault, S., 2005. "Le Pin (*Pinus Sylvestris*): Preference d'un Taxon ou Contrainte de l'Environnement? Etude des Charbons de Bois de la Grotte Chauvet" in *La Grotte Chauvet à Vallon-Pont-d'Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, vol. 102(1): 69–75, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13338 (accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Charcoal analysis.

*Abstract: "The many samples of charcoal taken during the various study campaigns have allowed the identification of *Pinus sp sylvestris/nigra* (scotch pine or black pine). Whatever the context (fuel in hearths, torch-wipes, paints), all the charcoal used comes from the same variety. Our knowledge of the contemporary vegetation attests to the presence of other ligneous taxa; the exclusive presence of pine must thus be considered as resulting from the preferential use of this species, the motives for which are discussed."*

Biblio, Persee.

Thevin, Andre and Antoine, Robert C., 1961. "Cheval Gravé sur Silex de Frétigney, Canton de Fresne-Saint-Mamès (Hte-Saône)" in *Bulletin de la Société Préhistorique Française*, vol. 58(1): 111–113, Société Préhistorique Française, Paris, France. eISSN: 1760-7361.

http://www.persee.fr/doc/bspf_0249-7638_1961_num_58_1_3737 (accessed on 22 March 2016).

Frétagne, Canton de Fresne-Saint-Mamès, Hte-Saône, France. Europe. Paleolithic art. Mobiliary (portable) art. Horse motif. Flint.

Abstract: "In 1991 a huge chamber with numerous paintings and engravings was discovered by a professional deep-sea diver after a long (175 m) passage that sloped up from a narrow (1.30 m high) entrance situated 37 m under present sea-level. The art was preserved because the chamber happened to be high up enough not to have been flooded, but large numbers of paintings and engravings were most probably destroyed in the passage and in the lower part of the chamber. Many other caves along that coast disappeared under the sea after the end of the Pleistocene with the rise of the water, but it is the first time ever that rock art was discovered under such circumstances. The first question to address was that of the art's authenticity. On-the-spot observations and various analyses (pollen, charcoal, 14C dating) leave no room for any doubt. A 18,440 bp date (± 440 , Ly- 5558) was obtained from charcoal lying on the ground. The 17 samples of charcoal determined belonged to *Pinus silvestris* and *Pinus nigra*, whereas the Pine of Alep, the only species now represented in the area, was absent. Two preliminary pollen analyses pointed to a Wiirm landscape, with very few trees, among which *Betula*. At least half the paintings are covered with patches of bright white calcite, of a type which, according to geologists, takes a very long time in depositing. Most of the engravings are distinctly weathered and patina- ted. However, the art's authenticity was challenged by a few, from the photographs published in the newspapers. Their arguments are discussed in this study. So far, 44 animals (21 engraved, 23 painted) and 26 negative hands, most of them with incomplete fingers, have been found. Horses are dominant (14), followed by bisons and ibex in equal numbers (7), then by chamois (5); there also are 1 red deer, 1 feline, 3 penguins, 2 seals and 2 possible megaceros, as well as 2 indeterminate quadrupeds. Many signs, among which long barbed lines superimposed on various animals, were observed. In addition, the walls of the chamber are covered with innumerable fine engravings and finger tracings that have not so far been studied. The present count of animals, hands and signs is therefore highly provisional. The superimpositions point to two possible periods, the earlier with the negative hands and the finger tracings, the later with the painted and engraved animals and the fine engravings. From the conventions used, the second period is probably contemporary with Ebbou (Ardèche), or the Late Solutrean of Parpalló (Spain), maybe a bit later as some details have their counterpart in Lascaux. This art should be situated within a period estimated between 17,000 and 20,000 bp. Even though the cave art cannot yet be studied as it should and it will be years before it is, the importance of this discovery is obvious: it is located in the Provence where no Paleolithic rock art had ever been found before; the art exhibits various characteristics that may bear witness to outside influences or may be original and have spread from there (Lascaux; Ebbou and other "mediterranean" caves; Gargas for the hands); finally, as is often the case with major art caves, it shows some distinct original features (for example, the sea animals, some signs, etc.)."

ALOD, ICOMOS, Persee, ABMARB.

Thompson, Jason R., 2015 (March). "Wither Palaeo-Indian Rock Art?" in *Rock Art Research*, vol. 32(1): 20–21, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426. United States. North America. Comment of Bednarik, R.G., 2015, 32(1): 3–18, "Pleistocene Fauna Depictions in American Palaeoart". Discusses factors that may contribute to the seeming lack of depictions of paleolithic art in the Americas. Pleistocene (paleolithic).

LMRAA.

Thurman, Judith, 2008 (June 23). "Letter from Southern France. First Impressions. What does the World's Oldest Art Say About Us?" in *The New Yorker*, vol. 84(18): 58–67, Conde Nast Publications, New York, New York.

Chauvet, Ardeche, France. Europe. Paleolithic art. Magazine prose describing the art and the author's visit to the region. Includes reviews of "The Cave Painters", 2006, Gregory Curtis and "The Nature of Paleolithic Art", 2005, R.Dale Guthrie.

LMRAA.

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Spain. Europe. Paleolithic art.

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Torres Cossío, Eduardo, 2010. “Los Marranos” in *Las Cuevas con Arte Paleolitico en Cantabria*, Belen Malpelo Garcia and Ignacio Castanedo Tapia, coords., 59–62, Asociacion Cantabra para la Defensa del Patrimonio Subterraneo (A.C.D.P.S.), Santander, Spain. ISBN: 84-607-5177-5.

Los Marranos, Cantabria, Spain. Europe. Paleolithic art.

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Porquerizo, Cantabria, Spain. Europe. Paleolithic art.

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Europe. Paleolithic art. Mobiliary (portable) art. Site inventory.

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Tosello, G., 2003. “Les Schistes Graves du Site Magdalenien du Rocher de La Caille” in *Le Rocher de la Caille. Un Site Magdalenien de Plein Air au Saut-du-Perron*, H. Deloge and L. Deloge, eds. Memoires de la Societe Prehistorique Francaise, vol. 31: 183–222, Societe Prehistorique Francaise.

Rocher de la Caille, Saut-du-Perron, France. Europe. Paleolithic art. mobiliary (portable art): engraved schist.

RASNW3.

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Castillo, Cantabria, Spain. Europe. Paleolithic art.

DialNet, RASNW4.

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Grotte Chauvet, Pont-d’Arc, Ardeche, France. Europe. Paleolithic art. Horse motif(s).

UVAP.

Tosello, G. and Fritz, C., 2005. “Les Dessins Noirs de la Grotte Chauvet-Pont-d’Arc: Essai sur leur Originalite dans le Site et leur Place dans l’Art Aurignacien” in *La Grotte Chauvet à Vallon-Pont-d’Arc: Un Bilan des Recherches Pluridisciplinaires Actes de la Séance de la Société Préhistorique Française*, 11 et 12 October 2003, Lyon Bulletin de la Société Préhistorique Française, vol. 102(1): 159–171, Société Préhistorique Française, Paris, France. eISSN: 1760-7361 ISBN: 2-913745-21-0.

http://www.persee.fr/web/revues/home/prescript/article/bspf_0249-7638_2005_num_102_1_13348
(accessed on 5 October 2011).

Chauvet Cave, Vallon-Pont-d'Arc, Ardeche France. Europe. Paleolithic cave painting. Aurignacian. Black designs.

Abstract: "The black drawings in the Chauvet Cave are responsible for its fame. The monumental compositions have impressed both the general public and experts. The Sector of the Horses, situated over 190 metres from the present entrance, is one of the rare groups of black figures which was rapidly accessible for study. This area, covering some fifteen metres of wall, presents a resume of the bestiary which is encountered in the second section of the cave (horses, rhinoceros, lions, of course, but also rarer species such as Aurochs, Reindeer, Cervidae, Bison and Ibex). Study of the five panels composing this rich and complex sector has progressed sufficiently for us to propose a first assessment, specifying the execution techniques used and outlining a catalogue of forms; finally, we will attempt to set them in a wider cultural context in order to try to understand to what an extent these drawings have altered our conception of Aurignacian art."

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Perigord, France. Europe. Southern Africa. Paleolithic art. Abbe Henri Breuil.

IIA.

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Tuc d'Audoubert, France. Europe. Bison motif(s). Paleolithic art. Magdalenian.

LMRAA.

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Tuc d'Audoubert, France. Europe. Bison motif(s). Paleolithic art. Magdalenian.

LMRAA.

Tosello, Gilles, Fritz, Carole and Sauvet, Georges, 2005. "Découverte d'une Nouvelle Figure dans la Grotte Supérieure de Gargas (Hautes-Pyrénées)" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 60: 45–51, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1954-5045.

Gargas, Commune d' Aventignan, Hautes-Pyrenees, France. Europe. Paleolithic art. Bison motif(s).

DialNet, Biblio, RASNW4.

Tratebas, Alice B., 2010–2011. "Late Pleistocene Petroglyph Traditions on the North American Plains" in *Symposium 3: L'Art Pléistocène des Amériques Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 108–109, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Great Plains, United States, North America. Late Pleistocene (Paleolithic) art. Experimental varnish dating methods.

Abstract: “Three well defined petroglyph traditions are present on the northwestern North American Plains in the Late Pleistocene. Two traditions focus on pecked animal images and likely belong to related but geographically separated cultural entities. The third tradition, which may predate them by several thousand years, has abraded, incised, and pecked glyphs. The images include animals, bear paws, vulvas, and abraded grooves. The strong divergence between the third tradition and the pecked animal traditions suggests major cultural differences at the level of language families—essentially they likely reflect different cultural lineages. The antiquity of the petroglyphs was explored using experimental varnish dating methods. The most reliable method, varnish microlaminations, shows clearly that all three traditions were present at the end of the Pleistocene.”

Dialnet.

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Great Plains. United States. North America. Pleistocene (Paleolithic) rock art.

Biblio, LMRAA.

Tusa, Sebastiano, di Maida, Gianpiero, Pastoors, Andreas, Piezonka, Henny, Weniger, Gerd-Christian and Terberger, Thomas, 2013. *The Grotta di Cala dei Genovesi—New studies on the Ice Age Cave Art on Sicily* *Præhistorische Zeitschrift*, vol. 88(1–2): 1–22.

doi:10.1515/pz-2013-0001 (accessed on 1 September 2014).

Grotta di Cala dei Genovesi, Sicily, Italy. Europe. Upper Paleolithic art. Animal, bovid, auroch, equid, cervid motif(s). Documentation. 3D scanning.

Abstract: “The Grotta di Cala dei Genovesi on the island of Levanzo off Sicily’s western coast contains one of the most important records of Late Glacial rock art in the Mediterranean region. The animal and human engravings stem from the Late Epigravettian period and are characterized by a naturalistic style, stylistic parallels can be found on the island of Sicily and in southern Italy. More than fifty years after the original documentation, a field campaign by an Italian-German team was carried out in June 2012 as a first step to investigate the Palaeolithic engravings with modern methods and to modify and complement it wherenecessary. The systematic approach and the use of 3D scanning technology make the documentation of rock art more detailed, objective and efficient. Consequently the new study has succeeded in identifying various animals with much more detail and also in detecting several new, previously unknown figures. With the identification of four new bovid images the aurochs is now the most prominent animal in the pictorial composition of the cave (13 x), followed by equids (12 x) and cervids (8 x). This dominance of bovids is thought to have a meaning beyond the environmental context: the aurochs was the largest and strongest animal of the Late Glacial to early Holocene on Sicily and represented a dangerous prey at that time. Strong animals had a prominent role in Upper Palaeolithic cave art, and it is probably not a coincidence that in the Grotta di Cala dei Genovesi the aurochs seems to be represented only by depictions of adult individuals, while three of the eight cervid images can be identified as young animals.”

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Twisselmann, Francois, 1951. *Les Représentations de l’Homme et des Animaux Quaternaires Découvertes en Belgique* Institut Royal des Sciences Naturelles de Belgique. Mémoires. no. 113, 28 pgs, Institut Royal des Sciences Naturelles de Belgique, Brussels, Belgium.

Belgium. Europe. Paleolithic art. Animal motif(s).

IIA.

Tymula, S., 1995. “Figures Composites de l’Art Paléolithique Européen” in *Paléo, Revue d’Archéologie Préhistorique*, vol. 7: 211–248, Musée National de Préhistoire, Société des Amis du Musée National de Préhistoire et de la Recherche Archéologique (SAMRA), Les Eyzies de Tayac, France. eISSN: 2101-0420.

http://www.persee.fr/web/revues/home/prescript/article/pal_1145-3370_1995_num_7_1_1216 (accessed on 18 November 2011).

Europe. Paleolithic art. Human - animal composite figure motif(s).

Abstract: "The paleolithic parietal and mobile iconography has two forms of representations which can be differentiated by their particular type implying simultaneously the Human being and the Animal. It deals with "animalised humans" and "composite beings" as they are designated by A Leroi-Gourhan (1965, p. 67). These elaborated forms exist at the different periods of the parietal and mobile of the European Upper Paleolithic graphic expression, but the everlastingness of this transcultural imaginary art is almost exclusively present in western countries. The exact place significance of these representations within the paleolithic artistic production has been, for half a century, the topic of numerous debates expression the difficulty prehistorians face to evaluate the limit and the differences between the "animalised human" or the humanized animal and the "composite being". Through a detailed description and analysis of representations, the author has tried to gather datas underlining recurrent graphic particularities. They have justified the existence of two distinct types of formal conventions. This comparative study aims to understand and highlight the semantic significance of these two categories of graphic representations."

RASNW2, Persee.

Tymula, S., 1998. "La Frise Sculptee Solutreenne du Roc-de-Sers (Charente): Nouvelles Donnees d'Art Parietal" in *L'Anthropologie*, vol. 102(2): 143–165, Masson, Paris, France. ISSN: 0003-5521.

Roc de Sers, Charente, France. Europe. Paleolithic art. Sculpted frieze.

RASNW2.

Tymula, Sophie, 1999. "Le Roc-de-Sers (Charente). Recontextualisation Spatio-Temporelle du Dispositif Parietal Sculpte: Synthese des Resultats" in *Bulletin Prehistoire du Sud-Ouest*, vol. 6(2), Association Prehistoire du Sud-Ouest, Carcassonne, France.

Roc-de-Sers, Charente, France. Europe. Paleolithic art. Upper Solutrean.

Abstract: "Sixty years after their discovery, the study of sculptured Roc-de-Sers's fragments and the revision of the ancient archeological statements relating to their chronostratigraphical context, lead the author to consider the existence of a complex parietal organization and to revise the thesis of an "art sur bloc". Relying to the observations collected on the most tangible witnesses of this site establishment technological-economic unit, the technological, morphological and stylistic analysis of that exemplary rock art appliance engraved representations has led to discern a stylistic conventions assemblage, which is proving to form a pertinent reference frame for the Upper-Solutrean art determination. On the light of these result it has been possible to reinsert the Roc-de-Sers rock art appliance in the French-Iberian Solutrean contextual frame. Trough the spatial-temporal recontextualization of the rock engraved art appliance of the Solutrean establishment site of Roc-de-Sers (Charente), the author attempts like that to point out the stakes of that combined research approach, a basic one for the Paleolithic art characterization."

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Roc de Sers, Charente, France. Europe. Paleolithic art. Sculpted frieze.

Biblio, RASNW3.

Tymula, Sophie, 2002. "Procedes et Innovations Techniques de la Sculpture Parietale Solutreenne du Roc-de-Sers (Charente)" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image, Tautavel—Campome*, 7–9 Octobre 1999, D. Sacchi, ed., 127–138, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Roc-de-Sers, Charente, France. Europe. Paleolithic art. Sculpture. Techniques. Solutrean.

Internet, LMRAA.

Ubick, Suzanne and Thackeray, Francis, 2016. "An Emponian Interpretation of the Chauvet "Venus-Bison-Lion" Collage" in *International Newsletter on Rock Art*, (75): 26–28, Comite International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

Chauvet Cave, Pont d'Arc, Ardeche, France. Europe. Paleolithic art. Venus, bison, lion (feline) motif(s). Meaning. Interpretation. Ambiguity.

LMRAA.

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AUSTRALIA. EUROPE. ABORIGINAL ROCK ART. PALEOLITHIC CAVE ART. COLLECTION OF 38 PAPERS PRESENTED TO THE 1974 CONFERENCE ORGANISED BY THE AUSTRALIAN INSTITUTE OF ABORIGINAL STUDIES.

LMRAA, BIBLIO, AHCBS.

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Europe. Paleolithic art. Rock art studies. History of research.

Abstract: "Critique du principe d'une séquence évolutive discernable dans le temps posé par Breuil et Leroi Gourhan. Défense de l'hypothèse d'une interaction entre différentes formes d'art (pariétal, corporel, sur le sol.). La forme possible du " premier " motif iconique. Les styles comme indicateurs de communication, non de stades de maîtrise de la technique ou de la conceptualisation. Etude critique des publications sur l'art de la grotte d'Hornos de la Pena."

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Ucko, Peter J., 1989. "La Subjetividad y el Estudio del Arte Parietal Paleolítico" in *Cien Años Después de Sautuola: Estudios en Homenaje a Marcelino Sanz de Sautuola en el Centenario de su Muerte*, González Morales, Manuel R., ed. *Estudios de Cantabria*, vol. 1: 283–358, Diputación Regional de Cantabria, Consejería de Cultura, Educación y Deporte, Santander, Spain. ISBN: 84-85349-86-5.

Europe. Paleolithic art. Rock art studies. Subjectivity.

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PRANSA, Biblio.

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Paleolithic art. Anthropomorphic (sex, gender) motif(s). How do we distinguish between animal and human representations? What features of anthropomorphic representations are diagnostic of the Paleolithic period?

LMRAA, BIBLIO, PRANSA, Internet.

Uribarri Angulo, J. L., 1973. "El Arte Rupestre de "Ojo Guareña": La Cueva de Kaite" in *Trabajos de Prehistoria*, vol. 30(1): 69–120, Consejo Superior de Investigaciones Científicas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

Cueva de Kaite, Ojo Guareña, Spain. Europe. Dating. Paleolithic art.

Dialnet.

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Spain. Europe. Paleolithic art. Cervid (deer) motif(s). Multiple outline. Superposition.

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Cantabria, France. Europe. Paleolithic art. Magdalenian.

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Cueva de Chaves, Bastaras, Huesca, Spain. Europe. Paleolithic art.

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Aragon, Spain. Europe. Paleolithic art.

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of the gorge, there is a completely flat area where the watercourses slow down, forming meanders and flooding in springtime. The following elements are also represented on the block: tangles of concentric strokes and bundles of lines forming very marked meanders. In short, all of these engravings could be a sketch or a simple map of the area around the cave. It could represent the plan for a coming hunt or perhaps a narrative story of one that had already happened. This paper is provided in the context of recent discussions on early modern human capacities of spatial awareness, planning, and organized hunting.”

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Chauvet Cave, Vallon-Pont-d’Arc, Ardeche, France. Europe. Paleolithic cave painting. AMS radiocarbon 14 dating of charcoal sample: conventional pretreatment.

Abstract: “After a brief presentation of the experimental protocols, this article discusses the results of the 14C dates obtained from charcoal specimens collected on the walls (drawings and torch-wipes) and on the ground of the Chauvet Cave. The dates, which are coherent, can be divided into two periods a few millennia apart: between 33000 and 29000 14C years BP (33 samples including the five parietal representations) and between 27000 and 24500 14 C years BP (13 samples including the four torch-wipes).”

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Europe. Paleolithic art. Direct dating. Charcoal sample: conventional pretreatment with AMS Radiocarbon 14 dating.

Abstract: “This article briefly dating of cave paintings by the method of carbon-14 accelerator mass spectrometry. Then he discusses the dates obtained for the Niaux cave, Clastres Network and other caves with the Cantabrian region. Finally, it addresses the dating Aurignacian and Gravettian representations and concludes on the contribution of carbon-14 in the study of prehistoric rock art.”

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Abstractor: Stewart Greathouse AATA Nos.:1993-27380 and 30-2315.

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LMRAA.

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Europe. Finger flutings motif(s). Pleistocene (Paleolithic). Forensics.

Abstract: “Drawing on ten years of the author and her late research partner, Kevin Sharpe’s, development of methodologies for approaching the study of finger flutings, this paper focuses on the manner in which one can determine distinct individual cave artists through a confluence of rich data sources which examines finger width, profiles, handedness, applications of Manning’s gender studies to determine sex, depth of fluting, height, and the cataloging of idiosyncratic fluting choices. The study of finger flutings sheds light on the individual cave artist, in that one can look to an individual artist’s corpus of work and can contrast recurring themes with an individual’s choices, as well as a larger host of questions based on how and where individuals or members of a group choose to flute. This paper also focuses specifically on recent work involving the development of methods for studying single fingered figurative images by using laboratory work in comparison with field collected data.”

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Rouffignac, Gargas, France. Cantabria, Spain. Europe. Paleolithic art. Finger fluting. Writing

Abstract: “Discussions of Paleolithic Cave Art rarely, if ever, explore the possibilities of evidence of writing and yet finger flutings (lines made by fingers in soft moonmilk or clay on cave walls and ceilings) raise significant questions as to what is writing and what internal structures would need to be evident within fluted panels to constitute writing. In this paper, the author shares findings from the French caves of Rouffignac and Gargas, and nine caves in Cantabrian, Spain. This paper does not pose to claim that finger flutings are necessarily writing, but instead raises the question of

what elements would need to be present for them to be considered writing, and asks what would be the implications if they did.”

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<http://onlinelibrary.wiley.com/doi/10.1111/ojoa.12052/abstract> (accessed on 22 February 2016).

El Castillo, Las Chimeneas, Rouffignac and Gargas, France. Spain. Europe. Finger fluting motif(s). Children. Young adults. Paleolithic art.

Abstract: “Children and young adults are believed to have represented up to 40 per cent of Upper Palaeolithic populations, yet little is known of their engagement in deep caves besides evidence of their hand and footprints. In this study we examine finger flutings, lines drawn with fingers in soft surfaces, in 12 Franco-Cantabrian Upper Palaeolithic caves to look for forensic evidence of unique individuals. We find evidence of children as finger fluters in four caves (El Castillo, Las Chimeneas, Rouffignac and Gargas). We discuss the types, locations and frequency of their flutings, as well as the relationship between their flutings and those made by non-children in the same caves and chambers. The small number of participants calls into question past theories of children’s engagement in ritual and initiation in these particular caves.”

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Europe. Paleolithic art. Authorship.

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<http://onlinelibrary.wiley.com/doi/10.1111/j.1468-0092.2009.00331.x/abstract> (accessed on 21 August 2011).

Rouffignac Cave, Dordogne, France. Europe. Gender. Finger flutes. Upper Paleolithic.

Abstract: “Popular and scholarly literature usually assumes that prehistoric artists were adult men. We show in other publications that young children from the Palaeolithic fluted in Rouffignac Cave, France, and hence the incorrectness at least here of the usual assumption. Our research also shows that females as well as males fluted in Rouffignac. Our methods for demonstrating this are forensic based on physiological research of relative finger lengths of males and females. We examine the profiles of the flutings of seven individuals and show that two are probably male whereas the remaining five are probably female. This type of study leading to where we identify individuals can produce responses to social questions about the fluters both as a group and as individuals.”

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Europe. Upper Paleolithic art. Religion. Christian theology.

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Arch-sur-Cure, Lascaux, and Mas d’Azil, France. Europe. Paleolithic art. Pigment analysis.

Abstract: “A study of the nature and technology of Palaeolithic pigments employed at three French caves is presented. The Palaeolithic caves are the following: Arcy-sur-Cure, ca. 35,000–25,000 years B.P., Lascaux, ca. 14,000 years B.P., and Mas d’Azil, ca. 11,000 years B.P. From Arcy-sur-Cure are a diverse selection of minerals and rocks only some of which are suitable as pigments. At Lascaux a group of pigments were used which display a finer particle-size range and more diverse composition than are found in local deposits. Mixing and milling are shown to be responsible for the differences. The murals of Lascaux are believed to be drawings employing a different technology for the red and black colors. Evidence that the red pigments from Mas d’Azil and surrounding sites are from three different sources is presented. The fine particle size of Palaeolithic pigments has made necessary the characterization of microstructure and composition which has been carried out by optical microscopy, scanning electron microscopy with simultaneous energy dispersive x-ray analysis and x-ray diffraction. Emission spectroscopy, Auger and differential thermal analysis have been employed in supplementary analyses as required. Establishment of a geological reference collection of naturally occurring pigment minerals has been an important requirement for this study. The fine scale microstructures and compositions of palaeolithic pigments have been compared with those of geological and other archaeological samples in order to determine the nature and extent of processing employed. The reference collection is quite extensive and includes minerals collected in a 15-km. radius of these three cave sites, minerals and pigments from other sites in the southwest of France, and from museum collections. At Lascaux, investigation of colorants in various stages of processing, together with analysis of pigment fragments from the ceiling, have yielded detailed evidence about the preparation and use of pigments, including observations on the methods of grinding and mixing. Heat treatment was not found to have been employed in the preparation of pigments. Investigation of the use of such methods of purification as sedimentation or levitation are inconclusive, as it is not possible to differentiate natural from man-induced processing. Replication studies of pigment application to limestone have been compared with application to paper in order to explain relationships between composition, microstructure, and color.”

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<http://paleo.revues.org/index1058.html> (accessed on 19 November 2011).

La Madeleine, Fouilles Peyrony, France, Europe. Paleolithic art. Personal ornaments. Shell beads.

Abstract: “Taphonomic, technological and morphometric analysis of the ornaments associated to the La Madeleine child burial, Dordogne region, is used to reconstruct bead manufacturing techniques, arrangements and use wear. Dentalium shells were snapped or sawed to produce similar tubular beads which are 6-7 mm long by 1.8 mm wide. Dentalium breakage patterns and use wear suggest that these beads were embroidered on the child cloths and worn during his/her life. Some needles found at the site have a width compatible with this work. The size of the Dentalium and other shell (*Turritella*, *Neritina*, *Cyclope*, *Glycymeris*) ornaments, significantly smaller than that of the shells of the same species found at contemporary sites, indicates that these ornaments were especially made for the child and suggests that this age class was considered as a distinct social group in late Upper Palaeolithic societies. The large number of ornaments and the substantial investment of time needed for their production may reflect more than parental care and could rather be attributed to the child’s integration into an hereditary ranking system. In spite of the relatively recent ¹⁴C AMS date obtained for this skeleton (10,190 ± 100 BP), the associated grave goods are similar to those found at late Magdalenian sites, suggesting an attribution to this technocomplex.”

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World. Paleolithic art. Symboling behavior in early humans. Cumulative Adaptive evolution. Sensory exploitation.

Abstract: “Iconic representations (i.e., figurative imagery and realistic art) only started to appear consistently some 45,000 years ago, although humans have been anatomically modern since 200,000–160,000 years ago. What explains this? Some authors have suggested a neurocognitive change took place, leading to a creative explosion, although this has been contested. Here, we examine the hypothesis that demographic changes caused cultural “cumulative adaptive evolution” and as such the emergence of modern symbolic behavior. This approach usefully explains the evolution of utilitarian skills and tools, and the creation of symbols to identify groups. However, it does not equally effectively explain the evolution of behaviors that may not be directly adaptive, such as the production of iconic representations like figurines and rock art. In order to shed light on their emergence, we propose to combine the above-mentioned cultural hypothesis with the concept of sensory exploitation. The concept essentially states that behavioral traits (in this case iconic art production) which exploit pre-existing sensory sensitivities will evolve if not hindered by costs (i.e., natural selection). In this view, iconic art traditions are evolved by piggybacking on cumulative adaptive evolution.

Since it is to date uncertain whether art has served any adaptive function in human evolution, parsimony demands paying more attention to the primary and afunctional mechanism of sensory exploitation as opposed to mechanisms of models based exclusively on secondary benefits (such as Miller's, for instance, in which art is proposed to evolve as a sexual display of fitness)."

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Western Srednedneprovsky, East Srednedneprovsky, Central Srednedneprovsky, Nizhnedneprovsky, Dnestrovsky Severskodonetsky and Crimea, Ukraine. Europe. Paleolithic art. Style distribution.

Abstract: "The article describes 78 sites with objects of Late Paleolithic art in the territory of Ukraine. The regularities of their spatial distribution are revealing. The sites with Late Paleolithic art are Western Srednedneprovsky, East Srednedneprovsky, Central Srednedneprovsky, Nizhnedneprovsky, Dnestrovsky Severskodonetsky and Crimea. The sites were distributed following art style provinces: Western, Northern and South-Eastern. While co ordinating the art styles, the natural landscape zones and economic-cultural types of Upper Paleolithic hunters in Ukraine are suggested."

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Europe. Paleolithic art. Interpretation.

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Niaux, Ariege, Haute Pyrenees, France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. With discussion by F. Soleilhavoup and D. Vialou.

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Europe. Paleolithic art. Architecture.

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World. Art history. Paleolithic art.

Abstract: “The pictures made in the rocky or bony materials began their human invasion of the symbolic universe, just 100 000 years ago then more intensively since 30 000 years. The images, expression and communication in the same time, are organized representations in graphic systems which produce the meaning of the relations between the men and with the world. The ability to symbolise was probably the agent of the cerebral and social evolution since the first manifestations of the genus Homo. The image conducted him to the modernity, i.e. to give, in a symbolic way, the meaning for the beings and to the things.”

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Europe. Paleolithic art. Cultural landscape. Territory.

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Tarascon-sur-Ariege, France. Europe. Paleolithic art.
UVAP, Internet.

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Europe. Paleolithic art.
IIA.

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UVAP.

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Italy. Europe. Paleolithic art. Mobiliary (portable) art.

Abstract: "In art furniture [mobiliary art], especially in the small group of female sculptures naturalistic style (the Venus), from areas between the extreme west (Liguria) and extreme Southeast (Salento), we can see, for each piece, characters inividualité and originality, although a common pattern. The same character can be found in furniture [mobiliary art] products similar to Western and Central Europe, while Eastern Europe (Russia) have iterative series with characters and standardized. Securities in the engravings on topics zoomorphic, we note that the products in phases chronologically earliest Upper Paleolithic (Gravettian Epigravettian Old and Evolved), 14,000 and 12,000 BP, there are undeniable similarities with the realistic style of the Franco-Cantabrian art. In the successive artistic phase in the Final Epigravettian, Allerød until the end of the Würm (12 000–10 000 BP) occurs in the south of our peninsula, enrichment remarkable engravings of complex non-figurative themes (geometric, abstract), and original features of the Mediterranean area, and a few simple drawings and zoomorphic rigid profiles and summarily executed. Prevailing in the rock art drawing much naturalistic zoomorphic a realistic style very similar, although less developed than Franco-Cantabrian. It is assumed."

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Altamira cave, Santander, Spain. Europe. Conflict archaeology. Cultural resource management. Conservation and preservation. Visitor guest book.

Abstract: “This article addresses the dark and barely known side of one of the most iconic symbols of Spanish heritage: the Palaeolithic cave of Altamira (region of Cantabria). The cave is a benchmark of European rock art and was declared a World Heritage Site by UNESCO in 1985. Access to the cave’s guestbook (inaugurated on 18 August 1928 with King Alfonso XIII’s signature) has granted us the opportunity to deconstruct the hegemonic discourse therein, and to approach a time, the Spanish Civil War (1936–1939), which had been left almost without discussion in historical literature on the archaeological site. Conflict Archaeology can cast light on this unknown reality and raise controversial and contentious issues about the Altamira cave and its role as a wartime cultural asset during the war.”

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Altamira, Spain. Europe. Paleolithic cave art. Cultural resource management. Conservation and preservation. Physical—chemical factors. Temperature. Biochemical analysis. Humidity. Environmental control. Pollution.

ICOMOS.

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Cueva de Altamira, Santander, Spain. Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Pigments.

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Cova de les Cendres, Teulada, Alicante, Spain. Europe. Paleolithic art. Mobiliary (portable) art. Engraved bone.

Abstract: “The finding of a carved bone with a female deer in the Cova de les Cendres (Teulada, Alicante) confirms that the artistic sequence in Mediterranean Spain goes as far as the last stages of the Upper Paleolithic, according to their own

industrial evolution, and allows us to restate the topic of the relations between the art of the Later Upper Magdalenian and those of the Earlier Epipaleolithic."

Dialnet, Biblio.

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Parpalló, Mediterranean Spain. Europe. Paleolithic art. Chronology.

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Valencia, Spain. Europe. Paleolithic art.

Biblio, Internet.

Villaverde Bonilla, Valentín, 2002. "Contribution de la Sequence du Parpalló (Espagne) a la Seriation Chronostylistique de l'Art Rupestre Paleolithique de la Peninsule Iberique" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image, Tautavel—Campome*, 7–9 October 1999, D. Sacchi, ed., 40–73, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Parpalló, Spain. Europe. Paleolithic. Open air art sites, Chronology.

Internet, Biblio, LMRAA.

Villaverde Bonilla, Valentín, 2005. "Arte Paleolítico de la Región Mediterránea de la Península Ibérica: de la Cueva de la Pileta a la Cova de les Meravelles" in *Actas del Congreso de Arte Rupestre en la España Mediterránea: Alicante*, 25–28 de Octubre de 2004, MauroSevero Hernández Pérez, Jorge A. Soler Díaz, coords., 17–43, Caja de Ahorros del Mediterráneo: Instituto Alicantino Juan Gil-Albert, Alicante, Spain. ISBN: 84-7784-483-6.

Cueva de la Pileta a la Cova de les Meravelles, Iberian Peninsula, Spain. Europe. Paleolithic art.

Dialnet, LMRAA, Biblio.

Villaverde, Valentín, 2005. "Art Paleolithique de la Mediterranee Espagnole: Arguments Contre son Rattachement a Une "Province Artistique Mediterranee"" in *Comportements des Hommes du Paleolithique Moyen et Superieur en Europe: Territoires et Milieux*, D. Vialou, J. Renault-Miskowsky and M. Pathou-Mathis, eds., Etudes et Recherches Archeologiques de l'Universite de Liege, (ERAUL) 111, Actes du Colloque du G.D.R., 1945 du CNRS, Paris, 8–10 January 2003, Liege, 163–176, Universite de Liege, Liege, Belgium.

Mediterranean, Spain. Europe. Paleolithic art.

Biblio.

Villaverde Bonilla, Valentín, 2009. “Arte Paleolítico Vertiente Mediterránea Ibérica: Novedades y Tendencias de la Investigación” in *El Arte Rupestre del Arco Mediterráneo de la Península Ibérica. 10 años en la Lista del Patrimonio Mundial de la UNESCO: Actas IV Congreso (Valencia, 3, 4 y 5 de diciembre de 2008)*, José Antonio López Mira (coord.), Rafael Martínez Valle (coord.), Consuelo Matamoros de Villa (coord.), 9–22, Generalitat Valenciana, ISBN: 978-84-482-5304-2.

Castellon, Iberian Peninsula, Spain. Europe. Paleolithic art.

Dialnet, LMRAA.

Villaverde, Valentín, 2015. “Palaeolithic Art in the Iberian Mediterranean Region. Characteristics and Territorial Variation” in *Prehistoric Art as Prehistoric Culture, Studies in Honour of Professor Rodrigo de Balbín-Behrmann*, Primitiva Bueno-Ramírez and Paul G. Bahn, eds., 145–156, Archaeopress, Oxford, England. ISBN: 9781784912222. Epublication ISBN: 9781784912239.

Spain, southern Iberian Mediterranean. Europe. Paleolithic art. Regional variation.

Internet.

Villaverde, Valentín, Cardona, Juan, Martínez-Valle, Rafael, Pallecchi, Pasquino, Giachi, Gianna, Higham, Thomas and Brock, Fiona, 2009. “L’Art Pariétal de la Grotte Les Meravelles. Vers une Caractérisation de l’Art Paléolithique Pré-Magdalénien du Versant Méditerranéen de la Péninsule Ibérique” in *L’Anthropologie*, vol. 113(5, Part 1): 762–793, Masson, ISSN: 0003-5521.

http://www.sciencedirect.com/science?_ob=PublicationURL&_tockey=%23TOC%237226%232009%23998869994.7998%231577141%23FLA%23&_cdi=7226&_pubType=J&_auth=y&_acct=C000228598&_version=1&_urlVersion=0&_userid=10&md5=e5de5e969a20ce2e4c9c725bdb7b8c43 (accessed on 17 August 2011).

Grotte Les Meravelles, Benifallet, Iberian Peninsula, France. Europe. Paleolithic art.

Abstract: “The recent discoveries of rock art in the caves of Parpalló and Meravelles confirm the presence of pre-Magdalenian rock art in the central zone of the Mediterranean facade of the Iberian Peninsula. The stylistic comparison of these rock art sites with the plaquettes of the Parpalló allows determining their chronology. This one is confirmed by the position of the rock art engraving of Parpalló in relation with the archaeological levels and by the dating by thermoluminescence of stalagmitic concretions that recover the engravings of Meravelles. The analysis of the graphic procedures implemented, as well as the comparison with the art of neighbour regions (Andalusia, Cantabrian region and Southeast of France) allow distinguishing two phases in the regional pre-Magdalenian art. We specified the characteristic of every phase and we evaluated the regionalization process that one perceives on the Mediterranean region as early as the first Gravettian art is documented.”

Internet, Refdoc.fr, RASNW4.

Villaverde Bonilla, Valentín, Guillem Calatayud, Pere Miquel and Martínez Valle, Rafael, 2006.

“El Horizonte Grafico Centelles y su Posicion en la Secuencia del Arte Levantino del Maestrazgo” in *Zephyrus: Revista de Prehistoria y Arqueología*, vol. 59: 181–198, Universidad de Salamanca, ISSN: 0514-7336.

<http://dialnet.unirioja.es/servlet/articulo?codigo=2318959> (accessed on 25 August 2006).

Masetrazgo, Levantine, Spain. Europe. Paleolithic art. Gender.

Abstract: “The main goal of this paper is the description and appraisal of female and male depictions of the Centelles stylistic horizon, paying special attention to those scenes in which they are integrated and also in their scenic relation with animal depictions. The Centelles rock art shelter is a main focus of attention, especially for defining the formal and compositional variability of this stylistic horizon. In this sense, the elements that allow its situation in the graphic sequence of Valltorta-Gassulla Valley are valued, while stylistic parallels with similar rock art shelters of Maestrazgo area are established. Finally, we discuss the chronology of Centelles stylistic horizon considering a territorial perspective.”

Biblio, Internet.

Vinaccia, G., 1926. “Les Signes d’Obscure Signification dans l’Art Paleolithique” in *L’Anthropologie*, 41–46, Masson, Paris, France. ISSN: 0003-5521.

France. Europe. Paleolithic art. Abstract (geometric) sign motif(s).
ARP.

Viñas i Vallverdú, Ramon, Rubio, Albert and Ruiz, Juan F., 2010–2011. “La Técnica Paleolítica del Trazo Fino y Estriado entre los Orígenes del Estilo Levantino de la Península Ibérica. Evidencias para una Reflexión” in *Symposium 1: L’Art Pléistocène dans le Europe Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 46–47, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Iberian Peninsula, Spain. Europe. Paleolithic art technique found in Levantine art. Fine and striated stroke. Animal motif(s).

Abstract: “El reciente hallazgo de una serie de conjuntos rupestres en abrigos al aire libre, con representaciones de animales grabados de rasgos naturalistas y esquemáticos, nos obliga a reflexionar sobre la pervivencia de esta técnica y sus implicaciones en el origen del estilo levantino. Estas figuras fueron realizadas con la técnica paleolítica del trazo fino y estriado. En su forma, técnica y temática se las ha asociado con el denominado estilo finipaleolítico y levantino de la Península Ibérica.”

Dialnet.

Vinas, R., Rubio, A. and Ruiz, J.F., 2012. “La Técnica Paleolítica del Trazo Fino y Estriado entre los Orígenes del Estilo Levantino de la Península Ibérica. Evidencias para una Reflexión” in *L’Art Pleistocène dans le Monde/Actes du Congrès IFRAO, Tarascon-sur-Ariège*, September 2010, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrénées, vol. LXV–LXVI, Book: 46–47, CD: 165–178, Société Préhistorique Ariège-Pyrénées, Tarascon-sur-Ariège, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Spain. Europe. Paleolithic art. Levantine art. Finely striated line motif(s).

Biblio, LMRAA.

Vogel, Wolfgang, 1981. “Hohlenmalerei der Eiszeit” in *Adoranten. Bulletin 1981 For*, 20–21, Scandinavian Society for Prehistoric Art, Tanumshede, Sweden. ISSN: 0349-8808.

Europe. Paleolithic cave art.

LMRAA.

Volkova, Yulia, 2010–2011. “Recherches Ethographiques et Analyse de l’Art Mobilier du Paléolithique Supérieur” in *Symposium 8. L’Art Mobilier Pléistocène Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l’Ariège*, vol. 65–66: 264–265, Société Préhistorique de l’Ariège, Tarascon, France. ISSN: 1954-5045.

Europe. Paleolithic. Mobiliary (portable) art.

Dialnet.

Volkova, Yulia, 2011. “Portable Art in Eurasia during the Upper Paleolithic” in *Proceedings of the XXIV Valcamonica Symposium, Art and Communication in Pre-Literate Societies/Arte e Comunicazione nelle Società pre Letterate, Capo di Ponte*, 2011, 471–475, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. ISBN: 978-88-16-41126-5.

<http://www.ccsip.it/web/INFOCOSP/VCS%20storico/vcs2011pdf/volkova.pdf> (accessed on 19 July 2015).

Eurasia. Mobiliary (portable) art. Paleolithic art.

Abstract: “There are a lot of analogies between the Upper Palaeolithic portable art from different sites of Western and Eastern Europe, including Central part of Russia in archaeological papers. Siberian portable images (sites Mal’ta, Buret’, Krasnyj Yar, Tolbaga, Majna, Shestakovo etc.) also have some similar iconographical features to the ones from Europe, but they differ from them technologically and in some other ways. Bearing it in mind it would be interesting to turn to the possibility of existence of the universal “figurative invariants” in the Upper Palaeolithic groups.”

Internet, LMRAA.

Volkova, Yu S., 2012. "On Analogies in the Upper Palaeolithic Portable Art in Europe and Northern Asia" in *Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 67: 109–119, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.
<http://gallica.bnf.fr/ark:/12148/bpt6k96307616/f7.image> (accessed on 23 July 2017).
 Europe. Northern Asia. Paleolithic art. Mobiliary (portable) art. Inter-region comparison.
 Dialnet.

von Petzinger, Genevieve, 2005. *Making the Abstract Concrete: The Place of Geometric Signs in French Upper Paleolithic Parietal Art*, Master's Thesis, 166 pgs, University of Victoria.
<http://docplayer.net/6710448-Making-the-abstract-concrete-the-place-of-geometric-signs-in-french-upper-paleolithic-parietal-art-by.html> (accessed on 13 February 2016).

France. Europe. Paleolithic art. Geometric sign motif(s). Chronology. Distribution.

Abstract: "In Paleolithic cave art, geometric signs tend to outnumber figurative images and yet, they remain relatively understudied. To address this gap in our knowledge, I compiled a digital catalogue of all known geometric signs found in parietal art in France, and then trended the results looking for patterns of continuity and change over time and space. I focused on parietal art, as I could be certain of its provenance, and picked France as my region due to its abundance of decorated sites and its natural boundaries of water and mountain ranges. The database is searchable by a variety of criteria such as sign category, method of production, date range, site type, geographical coordinates and region. It is now being converted into an online resource. To provide a visual dimension, it includes a selection of linked photographs and reproductions of the different signs. In this thesis, I detail the chronological and regional patterning in sign type and frequency and the implications of these patterns for understanding where, when and why the making of these signs was meaningful to the Pleistocene peoples who created them."

Worldcat.org.

von Petzinger, Genevieve, 2016. *The First Signs: Unlocking the Mysteries of the World's Oldest Symbols*, 320 pgs, Atria Books, New York, New York. ISBN-10: 1476785503; ISBN-13: 978-1476785509.

France. Spain. Europe. Geometric signs. Paleolithic art.

Abstract: "If you love mysteries, you'll love this book. Genevieve von Petzinger acts as guide and sleuth in this fascinating, accessible, and fast-paced exploration of Ice Age artists and the evocative cave paintings they left behind" (Virginia Morell, author of Animal Wise and Ancestral Passions). In an adventure worthy of Indiana Jones, archeologist von Petzinger explores the little-known geometric cave art of our ancient ancestors—perhaps the first form of human written communication and a key to unlocking some of the mysteries of our ancient past. These "remarkable" (Jean Auel, author of the bestselling Earth's Children series) findings "may represent one of the most extraordinary scientific insights of our time" (Wade Davis, author of The Serpent and the Rainbow). Join von Petzinger as she travels throughout Europe and attempts to crack the code of these strange symbols, which persisted virtually unchanged for some 30,000 years. Clearly meaningful to their creators, these geometric signs are one of the first indicators of our human ancestors' intelligence and capacity for symbolic meaning and language—glimpses across millennia of an ancient consciousness linked to our own. Part travel journal, part popular science, and part personal narrative, this groundbreaking investigation explores what makes us human, how we evolved as a series, and how this cave art laid the foundation for so much of the technology that we enjoy today."

Internet, LMRAA.

von Petzinger, G. and Nowell, A., 2011. "A Question of Style: Reconsidering the Stylistic Approach to Dating Paleolithic Parietal Art in France" in *Antiquity*, vol. 85: 1165–1183, Antiquity Publications, Portland Press. ISSN: 0003-598X, 1745-1744.

<http://www.thefreelibrary.com/A+question+of+style%3A+reconsidering+the+stylistic+approach+to+datin+g..-a0276633780> (accessed on 6 September 2013).

France. England, Britain, British Isles. Europe. Paleolithic art. Stylistic dating. Chronometric (direct) dating.

Abstract: "It is estimated that no more than five per cent of European caves containing Palaeolithic parietal art have direct chronometric dates (Pettitt & Pike 2007). This situation is due to a number of factors including cost, the required presence of carbon (charcoal) in the paintings and, until recently, the destructive sample size required for radiocarbon dating. At present there are no reliable alternative direct chronometric methods (see Pettitt & Pike 2007). The situation is further complicated by the fact that seemingly contemporaneous images can be separated by hundreds if not thousands of years (Clottes et al. 1990; Davidson 1997: 148) and, therefore, multiple dates may be required to

identify independent episodes of image making. As a result, while AMS dating requiring smaller sizes and more precise and accurate calibration curves is now available (Reimer et al. 2010), the discipline still relies mainly on stylistic dating to temporally order Palaeolithic decorated caves (Bahn & Vertut 1997: 73). These stylistic schemes, principally those formulated by Breuil (1952) and Leroi-Gourhan (1962), have enormously influenced the way we understand the origins and development of parietal art. These researchers based their schemes on the presence of stratified, in situ portable art that could be linked stylistically to parietal art in the same cave. Parietal art in other caves that could in turn be associated stylistically with these caves was then used to produce an overall chronological framework within which to study Palaeolithic art (Gonzalez & Behrmann 2007; Pettitt & Pike 2007). While there are many differences between their approaches (e.g., Breuil saw two cycles, with the second building on the first, whereas Leroi-Gourhan saw a single progression), both scholars emphasised the gradual origin and linear progression of the art. Within this scheme, animals developed from simple, archaic forms into complex, detailed, accurate figures, and non-figurative signs evolved from simple, naturalistic markings into abstract, stylised expressions (Leroi-Gourhan et al. 1995: 439, 441, 456, 491; Bahn & Vertut 1997: 70; Clottes 1998: 125; Lewis-Williams 2002: 812). Later discoveries were fitted into these chronologies, which solidified over time. In a very real sense, this stylistic framework has come to dictate what we expect to see in the archaeological record. Using the dating record for French parietal art, this paper will examine the chronometric foundations of stylistic dating."

Biblio.

von Petzinger, Genevieve and Newell, April, 2014. "A Place in Time: Situating Chauvet Within the Long Chronology of Symbolic Behavioral Development" in *Journal of Human Evolution*, vol. 74: 37–54.

https://www.academia.edu/8158490/A_place_in_time_Situating_Chauvet_within_the_long_chronology_of_symbolic_behavioral_development (accessed on 18 September 2014).

Grotte Chauvet, Ardeche, France. Europe. Paleolithic art. Aurignacien. Chronology.

Abstract: "Since the discovery of the Grotte Chauvet (Ardeche, France) in the mid-1990s, there has been a debate regarding the accuracy of assigning this site to the Aurignacian period. The main argument stems from a perceived lack of agreement between the radiocarbon age of the imagery (32,000 years BP [before present]) and its stylistic complexity and technical sophistication, which some believe are more typical of the later Upper Paleolithic. In this paper we first review the evidence for symbolic behavior among modern humans during the Aurignacian in order to explore the question of whether Chauvet's images are anachronistic. Then, using a database of non-figurative signs found in Paleolithic parietal art, we undertake a detailed comparison between Chauvet's corpus of signs and those found in other French Upper Paleolithic caves. While we conclude that there is substantial evidence to support an Aurignacian date for Grotte Chauvet, we also suggest that it may be time to revisit some of the cultural boundaries that are currently in use in Paleolithic archaeology."

Academia.edu, Biblio.

Vouve, J., 1989. "De la Degradation des Monuments Rupestres Ornes (Alteragenes Externes) et de leur Protection Legale et Appliquee" in *L'Art Parietal Paleolithique. Etude et Conservation. Colloque International, Perigueux—Le Thot*, 19–22 November 1984 Actes des Colloques de la Direction du Patrimoine, 199–202, Ministere de la Culture de la Communication des Grands Travaux et du Bicentenaire, Sous-Direction de l'Archeologie, Centre National de Prehistoire Mission des Relations Exterieures.

France. Europe. Prehistoric art. Paleolithic art. Cultural resource management. Conservation and preservation. Legal protection. With discussion by G. Delluc.

Abstract: "In France as elsewhere in the world, it has been observed that rock art monuments have undergone degradation at a more or less rapid pace due to the most varied and often unexpected causes. To remedy this situation, France must pursue the exemplary practical and legal safeguard policies that were started in Lascaux in the 1960s. To do so, laws in favor of the protection of monuments, in the wide sense, and of archaeological excavations, must either be passed or existing laws must be adapted to prevent harmful acts against prehistoric works of art, be they situated in a subterranean, subaerial, or aerial natural environment. This text surveys the main steps and instruments linked to this proposal."

LMRAA, AATA.

Vouve, Jean, Brunet, Jacques and Malaurent, Philippe, 1997 (September). "Extensive Preparatory Research for the Environmental Protection of Decorated Caves: Case of Combarelles Site (Les Eyzies, France)" in *Pictogram*, vol. 9(2): 28–40, South African Rock Art Research Association, Okahandja, Namibia.

COMBARELLES, LES EYZIES, FRANCE. EUROPE. CULTURAL RESOURCE MANAGEMENT. CONSERVATION AND PRESERVATION. PROTECTION OF CAVE ART VIA EXCHANGE OF INTERNAL AND EXTERNAL AIR. WATER INFILTRATION. ASSESSING AND MANAGING THREATS FROM HUMAN ACTIVITIES IN THE VICINITY OF THE CAVE. (Article is given in french as well as english). PALEOLITHIC CAVE ART.

LMRAA.

Vouve, Jean, Brunet, Jacques and Malaurent, Philippe, 2000. "Essai sur les Perspectives d'Analyse Insolite du Champ Graphique Parietal a Travers l'Effet "Mirror" de l'Eau Identifiee dans la Grotte Chauvet" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 55: 5–10, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

Chauvet Cave, Ardeche, France. Europe. Mirror effect.

Internet.

Vouve, J., Brunet, J., Vidal, P. and Marsal, J., 1982. *Lascaux En Perigord Noir: Environnement, Art Parietal Et Conservation*, 87 pgs, P. Fanlac, Perigueux, France. ISBN-10: 2865770311 ISBN-13: 9782865770311.

Lascaux, Dordogne, Perigord, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Internet.

Vouve, Jean, Malaurent, Philippe and Brunet, Jacques, 1994. "Interactivité Paléothermique, Thermique et Modalités de Bonne Conservation Naturelle de l'Art Rupestre" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique de l'Ariège*, vol. 49: 225–230, Société Préhistorique de l'Ariège, Tarascon-sur-Ariège, France. ISSN: 0245-9523.

Lascaux, Dordogne, France. Europe. Cultural resource management. Conservation and preservation. Microclimate. Paleolithic art.

Abstract: "Introduction of data from pollen and faunal studies which reflect the climate of the Magdalenian, together with data on the thermal diffusion (diffusivity) of rocks permits reconstruction and evaluation of the "paleovalues" of the air and rock temperature in the Lascaux Cave for a specific millennium. The climatic trends reconstructed for other millennia reveal a slow evolution of temperatures in confined areas. This argument explains the exceptional state of preservation of the prehistoric decoration of Lascaux at the time of its discovery in 1940."

AATA.

Wachtel, Edward, 1993. "The First Picture Show: Cinematic Aspects of Cave Art" in *Leonardo*, vol. 26(2): 135–140.

<https://muse.jhu.edu/article/606950/pdf> (accessed on 18 September 2017).

Europe. Paleolithic cave art. Movement. Cinematic. Magdalenian.

Abstract: "When our Magdalenian ancestors painted and etched the walls of caves in southern France and northern Spain, they were, the author proposes, making images that were essentially cinematic. Their creations have generally been presented as still images—etchings, drawings, paintings—predecessors to photography. However, the tools and techniques they used, including brushes and blowguns, the irregular cave surfaces and lamps fueled by animal fat, conspired to create works and viewing conditions that made images that appeared to move, changed color, dissolved, cut, appeared and disappeared. In short, they made cinematic images—precursors to film and television."

IIA.

Walderhaug Saetersdal, Eva, Forsberg, Lars, Smith, Benjamin and Chippindale, Christopher, 2002 (Mar). "After Hallstrom: New Directions in the Study of Northern Rock-Art" in *Antiquity*, vol. 76(291): 25–27, Antiquity Publications, Cambridge, England. ISSN: 0003-598X, 1745-1744.

Scandinavia. Russia. Northern Europe. Paleolithic.

INFOTRAC, Refdoc.fr.

Waller, Steven J., 2003 (May). "Commentary on D. Hodgson's 'Imperatives'" in *Rock Art Research* 20(1): 13–14, Australian Rock Art Research Association, Melbourne, Australia. ISSN 0813-0426.

RAR comment on "The Biological Foundations of Upper Palaeolithic Art: Stimulus, Percept and Representational Imperatives", Derek, Hodgson, 2003, Vol. 20(1): 3–22. Paleolithic.

LMRAA.

Ward, Graeme K., 2010–2011. "Pleistocene Rock Painting in Australia. Dating Early Australian Pictograms" in *Symposium 5: L'Art Pléistocène en Australie Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège*, vol. 65–66: 170–171, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Australia. Pleistocene (Paleolithic) painted rock art. Dating.

Abstract: "There is extensive, if little publicized, evidence of ancient cultural representations in rock shelters and open sites throughout Australia. While dating of this imagery remains problematic in many instances, there is growing evidence that a significant proportion survives from the Pleistocene period. Bednarik has reviewed the history of research and evaluated recent evidence of Australian rock art of the Pleistocene, especially petroglyphs. It is pertinent to consider this research with particular emphasis on painted representation."

Dialnet.

Ward, G., 2012. "Pleistocene Rock Painting in Australia" in *L'Art Pleistocene dans le Monde / Actes du Congrès IFRAO, Tarascon-sur-Ariege, Sept. 2010*, Jean Clottes, ed. Bulletin de la Société Préhistorique Ariège-Pyrenees, vol. LXV–LXVI, Book: 170–171, CD: 975–989, Société Préhistorique Ariège-Pyrenees, Tarascon-sur-Ariege, France. ISBN: 0245-9523 ISBN: 987-2-9531148-3-6.

Australia. Pleistocene (Paleolithic) rock painting.

Biblio, LMRAA.

Ward, Keith, 2009. "Innovation in Material and Spiritual Culture: Exploring Conjectured Relationships" in *Becoming Human: Innovation in Prehistoric Material and Spiritual Culture*, 253–268, Cambridge University Press, Cambridge, England. ISBN-10 0521734665, ISBN-13 978-0-521-73466-0.

Europe. Upper Paleolithic art. Origins of religion. Material and spiritual culture.

LMRAA.

Watchman, Alan, 1995 (November). "Recent Petroglyphs, Foz Coa, Portugal" in *Rock Art Research*, vol. 12(2): 104–108, Australian Rock Art Research Association, Melbourne, Australia. ISSN: 0813-0426.

COA VALLEY, PORTUGAL. EUROPE. DIRECT DATING BY RADIOCARBON DATING ORGANIC MICROORGANISMS TRAPPED IN THE BASE OF THIN ROCK SURFACE SILICA SKINS. PALEOLITHIC ROCK ART. (See Joao Zilhao, 1995, Paper presented to the International Rock Art Conference, Turino, Italy for a vigorous refutation). Materials associated with petroglyphs: oxalates, charcoal, AMS radiocarbon dating.

LMRAA, EPA, MWRBRAD, Biblio.

Watchman, Alan, 1997. "Paleolithic Marks: Archaeometric Perspectives" in *Beyond Art. Pleistocene Image and Symbol Memoirs of the California Academy of Sciences*, (23): 19–36, California Academy of Sciences, San Francisco, California.

EUROPE. AUSTRALIA. WORLD. RESEARCH METHODOLOGY: ARCHAOMETRY. PALEOLITHIC IMAGERY. DIRECT DATING OF PAINTINGS (PIGMENTS) THAT DO NOT CONTAIN ORGANIC BINDERS. SUBJECTIVITY OF STYLISTIC CHRONOLOGY.

LMRAA.

Watchman, Alan, 1999. "AMS Radiocarbon Dating of Accretions Directly Associated with Foz Côa Petroglyphs, Portugal" in *News 95—International Rock Art Conference Proceedings*, unpaginated, Centro Studi e Museo d'Arte Prehistorica, Pinerolo, Italy.

Foz Côa Petroglyphs, Portugal. Europe.

Abstract: "The theory and assumptions of the accelerator mass spectrometry (AMS) radiocarbon dating of micro-organisms fossilised in silica skin accretions associated with petroglyphs are explained. Application of this dating method combined with field observations and detailed microscopic and geochemical analyses has produced age estimates ranging from 100 to 1700 years before present (BP) for petroglyph production at Foz Côa, Portugal. These results contradict previous opinions about the age of the petroglyphs that were based solely on stylistic comparisons with alleged Upper Paleolithic petroglyphs elsewhere in Europe."

LMRAA.

Watson, Ben, 2003. *Cognitive Development and Symbolism in the Pre-Upper Palaeolithic*, Bachelors Honors Thesis, Centre for Classics and Archaeology, University of Melbourne, Melbourne, Australia.

Paleolithic art.

Internet.

Watson, Ben, 2009. *Universal Visions: Neuroscience and Recurrent Characteristics of World Paleart*, Phd Thesis, 479 pgs, Centre for Classics and Archaeology, University of Melbourne, Melbourne, Australia.

https://www.academia.edu/433062/Watson_B._2009._Universal_Visions_neuroscience_and_recurrent_characteristics_of_world_palaeoart (accessed on 11 May 2014).

World. Neuroscience. Perception. Paleart. Pleistocene. Paleolithic. Holocene.

Abstract: "Palaeart includes a diverse range of art-like manifestations, predominantly comprising rock art and portable art objects, dating from the Pleistocene right through to the Holocene. A fascinating aspect of palaeart is that striking commonalities or parallels may be observed worldwide. These parallels include a range of recurrent abstract-geometric motifs and patterns, figurative subjects and themes. Similarities in the ways in which this content is executed may also be found. Despite various attempts, these commonalities have not yet been adequately explained. Positioned within a structuralist framework, this thesis considers recent breakthroughs in neuroscience as a means of understanding them. Specifically, it examines the role of human perceptual-neurophysiological universals in governing palaeart production, and argues for a basis of artistic parallels in aspects of the evolved neurobiology shared by all normal humans. The rock art of hunter-gatherer societies constitutes more than 90% of known prehistoric art, and the scope of the study is limited to palaeart attributed to pre-European contact, pre-literate hunter-gatherer societies. The temporal scope of the study varies with the evidence discussed. The approach taken is partly informed by recent studies that have used neuroimaging techniques such as functional magnetic resonance imaging (fMRI) to reveal brain activation patterns associated with the perception of different types of visual stimuli. It is further informed by a wide range of additional neuroscientific and perceptual experimentation data relevant to palaeart imagery. The value of considering human universals as a means of answering the questions how and why the same forms recur in palaeart around the world is addressed. The approach provides a sound alternative to simplistic interpretations such as cultural diffusion based solely on visual resemblances between the arts of widely separated regions. The examination of palaeart in light of neuroscientific data has major implications, ultimately revealing underlying reasons for the production of certain types of imagery. Abstract-geometric motifs and patterns, animals and parts of animals, and the human body and its parts are all shown to have special roles in visual information processing. It is found that shared aspects of the human nervous system influence conscious and unconscious preferences and decisions made in the process of creating graphic imagery, and that this has given rise to cross-cultural similarities in palaeart. Recurrent forms in palaeart are shown to be precisely those visual stimuli that are particularly powerful triggers of neural activity and correspond with prominent areas of the visual brain. These forms of visual imagery stimulate inherent neural mechanisms that have developed during human evolution specifically for the analysis of biologically significant aspects of the visual world. Palaeart can thus be regarded as a kind of neuro-perceptual mirror demonstrating attributes and principles characteristic of human beings."

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Historiques, 85–87, Ministère de la Culture, Direction du Patrimoine, Centre des Monuments Nationaux (CNRS), Paris, France. ISSN: 1168-4534.

Gargas, Aventignan, Hautes Pyrenees, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

Internet.

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Mas-d’Azil, Ariège, France. Europe. Paleolithic art. Cultural resource management. Conservation and preservation.

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Germany. Europe. Paleolithic art.

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Hunsrück, Germany. Europe. Paleolithic art.

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Europe. Paleolithic art. Mobiliary (portable) art. Animal and animal, and human and animal conflation motif(s). Therianthrope.

Abstract: “L’art paléolithique donne de la réalité une vision exacte, recomposée ou imaginaire au travers des filtres sensoriels, émotionnels, conceptuels de ses auteurs. Dans cette note, sont présentés les assemblages d’animaux (associés, composites, modifiés) et d’humains dans l’art mobilier d’Europe au Paléolithique supérieur, sans exclure des comparaisons avec l’art pariétal. Ces manifestations, réalistes ou non, sont à la fois des indicateurs sociologiques et des symboles mythologiques plus ou moins cryptés. Leur fréquence et leur répartition géographique, conjuguées à la typologie précise du graphisme et à l’exploration des associations de sujets, peuvent révéler des systèmes qui ont servi de cadre ou de limite à ces formes d’expression.”

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Internet.

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Grotte du Courbet, Tarn, France. Europe. Paleolithic art. Female motif(s).

Internet.

Welté, Anne-Catherine and Lambert, Georges-Noël, 2004. "L'Art Mobilier du Magdalénien Supérieur des Sites de la Vallée de l'Aveyron et d'Europe centrale: Relations et/ou Convergences?" in *L'Art du Paléolithique Supérieur. Actes des Colloques 8.2 et 8.3, XIVe Congrès de l'UISPP, Liège (2–8 September 2001)*, M. Lejeune and A.-C. Welte, eds. Etudes et Recherches Archeologiques de l'Université de Liège, ERAUL 107, Éditions Eraul, Université de Liège, Liège, Belgium.

Vallée de l'Aveyron, France, Europe. Central Europe. Paleolithic art. Mobiliary (portable) art. Magdalenian.

Internet

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Paleolithic art. Conflated animal/animal and animal/human motif(s). Myth.

Biblio, LMRAA.

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Daphne.

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Grotte de la Vache, Alliat, Ariège, France. Europe. Paleolithic art. Magdalenian. Mobiliary (portable) art.

Abstract: "Well dated, and precisely situated in the Salle Monique of the Cave of La Vache at Alliat (Ariège), this object, complete, from the R. Robert Collection, is an exceptional work of art. His decoration opens up a wide range for research and establishes the question of its interpretation."

Persee.

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Europe. Upper Paleolithic art. Aurignacian. Mobiliary (portable) art.

Biblio.

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EUROPE. UPPER PALEOLITHIC. ROCK ART STUDIES: NOMENCLATURE: REPRESENTATIONS (IMAGERY) VERSUS ART. TECHNOLOGY, TOOLS, TECHNIQUES. “...detailed observation and experimentation aimed at understanding the chaîne opératoire underlying the construction of material representations can lead to new insights into the social, economic and ideational contexts of the representations themselves.” AURIGNACIAN. PERSONAL ORNAMENTS. BEADS. PENDANTS. FIGURINES.

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Grimaldi, France. Europe. Paleolithic art. Statuettes. Female anthropomorphic figurines. Mobiliary (portable) art.

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<https://doi.org/10.1016/j.quaint.2017.02.001> (accessed on 5 February 2017).

Abri Cellier, Vézère Valley, France. Europe. Paleolithic art. Aurignacian.

Abstract: “The rich record of Aurignacian graphic arts from sites in the Vézère Valley of SW France holds a key place in our understanding of systems of representation in the European Early Upper Paleolithic. One of the main sites yielding representational objects is Abri Cellier, which has long been on the short-list of major art-bearing sites attributed to the European Aurignacian. Collie’s 1927 excavations yielded 15 engraved and/or pierced limestone blocks that have served as a key point of reference for the study of Aurignacian art in SW France. As part of a broader re-excavation of key Aurignacian sites in the Vézère Valley, we returned to Abri Cellier in 2014, with detailed archives in hand, in the hopes of finding intact deposits that would allow a better understanding of the archaeological sequence at the site and its relationship to other Aurignacian sites in the so-called “classic zone.” While disappointingly little is left of the site, the 2014 season allowed the addition of 16 new engraved, painted or pierced blocks to the 15 already known from the

1927 excavations. We present here a brief history of excavations at the site, a stratigraphic analysis, an overview of archaeological materials recovered, a series of 14C ultrafiltration dates, a brief discussion of the peculiar characteristics of Aurignacian block art in SW France, a detailed analysis of the engraved surfaces of the blocks discovered in 1927 and in 2014 and finally a comparison of the newly-revised Cellier block assemblage with those from other Aurignacian sites in the Vézère.”

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https://www.academia.edu/1614648/WHITE_R._MENSAN_R._BOURRILLON_R._CRETIN_C._HIGHAM_T._CLARK_E._SISK_M._TARTAR_E._GARDERE_P._GOLDBERG_P._PELEGRIN_J._VALLADAS_H._T_SINERAT-LABORDE_N._SANOIT_de_J._CHAMBELLAN_D._CHIOTTI_L._2012._Context_and_dating_of_Aurignacian_vulvar_representations_from_Abri_Castanet_France (accessed on 18 April 2014).

Abri Castanet, France. Europe. Paleolithic. Aurignacian. Vulva motif(s). Gender. Dating. Context.

Abstract: “We report here on the 2007 discovery, in perfect archaeological context, of a part of the engraved and ocre stained under surface of the collapsed rockshelter ceiling from Abri Castanet, Dordogne, France. The decorated surface of the 1.5-t roof-collapse block was in direct contact with the exposed archaeological surface onto which it fell. Because there was no sedimentation between the engraved surface and the archaeological layer upon which it collapsed, it is clear that the Early Aurignacian occupants of the shelter were the authors of the ceiling imagery. This discovery contributes an important dimension to our understanding of the earliest graphic representation in southwestern France, almost all of which was discovered before modern methods of archaeological excavation and analysis. Comparison of the dates for the Castanet ceiling and those directly obtained from the Chauvet paintings reveal that the “vulvar” representations from southwestern France are as old or older than the very different wall images from Chauvet.”

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Whitley, David S., 2009. *Cave Paintings and the Human Spirit. The Origin of Creativity and Belief*, 322 pgs, Prometheus Books, Amherst, New York.

France. Spain. Europe. Paleolithic art. Shamanism. Mental Health. Trance. Madness. Manic depressive. Mood disorder. Artistic genius. Whitley’s analysis of the origin of creativity and religious belief perhaps can be summed up this way, “I believe it is the product of mad geniuses suffering from the mood disorders that, historically (and likely prehistorically), were the defining characteristics of shamanism... We became “modern” humans, from this perspective, not when our full rationality alone emerged, but when our full emotional range—including mental sickness—developed.” Of Whitley’s central thesis, Jean Clottes remarks in his Foreward, “The origin of spirituality is an age-old problem without a solution. Many complex processes probably account for it, and the one Whitley outlines may well be one of them. As for me, I would follow in Edward Tylor’s ancient footsteps and favor the emergence of spirituality from dreams...”

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Southern Africa. Paleolithic art. Direct dating.

Abstract: “Scientists have directly dated Stone Age rock paintings in southern Africa reliably for the first time. Their work reveals that early hunter-gatherer peoples created art at three sites in the region, some 5,700 years ago (A. Bonneau et

al. *Antiquity* 91, 322–333; 2017). And the findings open the door for archaeologists and other researchers to date thousands more rock paintings in this part of Africa — and so piece together the lives and development of ancient people there.”

Internet.

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EUROPE. NORTH AMERICA. WORLD. PREHISTORIC ART. PALEOLITHIC PERIOD; PORTABLE ART, ENGRAVINGS ON BONE. SCULPTURE. PAINTING. NEOLITHIC PERIOD. SEE PLATE 54 for b&w REPRINT OF D.W. DEMING’S “THE PRAYER TO THE GODS OF THE CHASE, TWO CROUCHING LIONS, SCULPTURED FROM SOLID ROCK” - MOUNTAIN LION SHRINE, NEW MEXICO.

LMRAA, ARP.

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United States. North America. South America. Asia. India. Siberia. China. Japan. Mideast. Australia. Africa. Europe. World. Pleistocene (Paleolithic) art. Paleoart. Mobiliary (portable) art. Art origins. Comment on Robert G. Bednarik, 2004, RAR, 20(2): 89–135.
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Préhistoire, Art et Sociétés: Bulletin de la Société Préhistorique de l'Ariège, vol. 65–66: 134–135, Société Préhistorique de l'Ariège, Tarascon, France. ISSN: 1954-5045.

Puna de Atacama, Jujuy, Argentina. South America. Pleistocene (paleolithic). Holocene.

Abstract: "Se presenta nueva evidencia sobre las pinturas rupestres de un alero ocupado por cazadores-recolectores durante el Pleistoceno Final/Holoceno Temprano a Medio. El alero Hornillos 2 está ubicado en la Puna de Atacama (Jujuy, 23°13'47" S, 66°27'22" O) a 4020 msnm. El sitio cuenta con niveles de ocupación desde el 11.650 cal 14C AP al 6990 cal 14C AP. Por primera vez, se documentaron en el área motivos figurativos como camélidos, figuras humanas y aves. El objetivo de este trabajo fue reconstruir el modo de preparar las pinturas identificando las materias primas utilizadas y estableciendo sus probables fuentes. Se analizaron microfragmentos de pintura extraídos de la pared, fragmentos de pigmentos recuperados de los diferentes niveles de ocupación y el pigmento rojo adherido a una mano de moler mediante Difracción de Rayos X (DRX), Espectrometría de Rayos X por dispersión de Energía (EDS), Fluorescencia de Rayos X por Reflexión Total (FRXT), Espectroscopía Infrarroja con Transformada de Fourier (FT-IR) y Cromatografía Gaseosa/Espectrometría de Masa (CG-EM). Por último, se presenta la relación con otros sitios de la región y las similitudes con otros motivos de camélidos procedentes de sitios de los Andes Meridionales. Asimismo, se discute la hipótesis sobre la significación del arte rupestre como un marcador territorial de diferentes grupos locales de cazadores-recolectores."

Dialnet.

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Lussac-les-Chateaux, Vienne, France. Europe. Paleolithic art. Mobiliary (portable) art. Direct dating by Gamma Spectrometry. Flute object.

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Italy. Europe. Paleolithic art. Mobiliary (portable) art. Statuette.

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Zboray, András, 2012. "An Unpublished Shelter with Prehistoric Engravings of a Possible Late Pleistocene Dated in the North-Central Sinai (Egypt)" in *Sahara. Prehistory and History of the Sahara*, vol. 23: 163–166, Pyramid w/Centro Studi Luigi Negro, Milan, Italy. ISSN: 1120-5679.

Sinai, Egypt. North Africa. Pleistocene (Paleolithic) rock art.

Abstract: "In the year 2000 the Egyptian naturalist Gabriel Mikhail was led by local Bedouin to a large shelter containing a number of petroglyphs. The few taken photos showed some remarkable animals engraved in what appeared to be raised relief, in a style totally different from the known petroglyphs of the Eastern and Western Deserts of Egypt. In January 2001 the author was privileged to have been offered the opportunity to visit the site, and to take more detailed photographs of the panels. At the time it was assumed that the site must have been recorded previously. However a review of the rather sketchy literature of the region seems to indicate that the shelter was never published, it remained unknown even to specialists dealing with the prehistory of the Sinai Peninsula."

LMRAA, *Academia.edu*.

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<http://www.ccsip.it/web/INFOCCSP/bcsp/bcsp37-38.pdf> (accessed on 6 August 2016).

North-central Sinai. Mideast. Pleistocene (Paleolithic) rock art.

Abstract: "A recently reported rock shelter with engravings executed in raised relief in Northern Sinai is awakening problems of identification and chronology: the style and patination suggest an age of great antiquity, bearing similarity to some engravings at Kilwa and other sites on the Arabian Peninsula. Some of the anthropomorphic figures may be compared to images from Qurta in the Nile valley, or proven Palaeolithic age."

Biblio, Internet.

Zervos, Christian, 1959. *L'Art de l'Epoque du Renne en France*, 495+ pgs, Éditions Cahiers d'Art, Paris, France.

France. Europe. Paleolithic cave paintings. Includes 614 black and white photographs and 20 leaves of color photographs.

Melvyl (UCSB Arts Lib: Shelving Location Arts: Call No: N5310.Z4:), Biblio, LMRAA.

Zeuner, F.E., 1953. "The Colour of the Wild Cattle of Lascaux" in *Man*, vol. 53: 68–69, Royal Anthropological Institute of Great Britain and Ireland, London, England.

Lascaux, Dordogne, France. Europe. Paleolithic art. Cattle motif(s). Color.

IIA.

Zilhao, Joao, 1995 (December–January). "L'Art Rupestre Paléolithique de Plein air Vallée du Côa (Portugal)" in *L'Art Préhistorique Les Dossiers de Archéologie*, (209): 106–117, Editions Faton, Dijon, France. ISSN: 1141-7137.

Foz Côa, Portugal. Europe. Paleolithic art. Open air art sites.

EPA, Internet, LMRAA.

Zilhao, João, 1995. *The Stylistically Paleolithic Petroglyphs of the Coa Valley are Also of a Paleolithic Age. A Refutation of EDP's 'Direct Dating Project' Paper presented to International Rock Art Congress*, 21 pgs, Torino, Italy.

Coa Valley, Portugal. Europe. PALEOLITHIC, OPEN AIR SITE, PETROGLYPHS. REFUTES THE DIRECT DATING RESULTS OF FOUR BLIND TESTS CONDUCTED BY BEDNARIK, WATCHMAN, PHILLIP, AND DORN. (See also Bednarik, 1995, "The age of the Coa Valley Petroglyphs in Portugal", *Rock Art Research*, 12(2): 86–103).

LMRAA (PHOTO COPY), Biblio.

Zilhao, João, 1995. "Foz Coa Dam Canceled, New Archaeological Park Planned" in *La Pintura*, vol. 22(2): 1–2, American Rock Art Research Association, San Miguel, California.

COA VALLEY, PORTUGAL. EUROPE. CONSERVATION AND PRESERVATION. REPORTS ON THE SUCCESSFUL OUTCOME OF A WORLDWIDE APPEAL TO STOP THE CONSTRUCTION OF A HYDROELECTRIC DAM WITH THE CONSEQUENT INNUNDATION OF PALEOLITHIC PETROGLYPHS. AN ARCHAEOLOGICAL PARK IS PLANNED FOR THE SITE.

LMRAA.

Zilhao, J., 2001. "Le Paleolithique Superieur de Portugal" in *Le Paleolithique Superieur Europeen*, P. Noret, ed., Bilan Quinquennal 1996–2001 Bilan Quinquennal 1996–2001, ERAUL 97, 161–171, Universite de Liege, Liege, Belgium.

Portugal. Europe. Paleolithic art.

RASNW3.

Zilhao, Joao, 2002. "La Mise en Valeur de l'Art Rupestre de la Vallee du Coa, Portugal" in *L'Art Paleolithique a l'Air Libre. Le Paysage Modifie par l'Image, Tautavel—Campome*, 7–9 October 1999, D. Sacchi, ed., 17–22, GAEP and GEOPRE, Carcassonne. ISBN: 2-9518735-0-6.

Coa Valley, Portugal. Europe. Paleolithic art in the open air. Cultural resource management. Conservation and preservation.

Internet, LMRAA.

Zilhao, J., 2003. "Vers une Chronologie Plus Fine du Cycle Ancien de L'Art Paleolithique de la Coa: Quelques Hypotheses de Travail" in *El Art Prehistorico desde los Inicios del Siglo XXI: Primer Symposium Internacional de Arte Prehistorico de Ribadesella*, 2002, R.D. Balbin and P. Buena Ramirez, eds., 75–90, Asociacion Cultural Amigos de Ribadesella, Ribadesella, Portugal. ISBN: 84-921909-8-1.

Coa Valley, Portugal. Europe. Paleolithic art.

Biblio.

Zilhao, J., Aubry, T., and Carvalho, A.F. eds., 2001. *Les Premiers Hommes Modernes de la Peninsule Iberique Actes du Colloque de la Commission VIII de l'UISPP. Vila Nova de Foz Coa*, 22–24 October 1998, IPA, Lisbon, Portugal.

Europe. Paleolithic. Open air art sites.

RASNW3.

Zilhao, Joao, Gonzalez Sainz, Cesar, Moure Romanillo, Alfonso and Ontanon Peredo, Roberto, 2000. "La Zona Arqueologica de La Garma (Cantabria): Investigacion, Conservacion y Uso Social" in *Trabajos de Prehistoria* 57(2): 41–56, Consejo Superior de Investigaciones Cientificas, CSIC: Servicio de Publicaciones, ISSN: 0082-5638.

La Garma, Cantabria, Spain. Europe. Cultural resource management. Conservation and preservation. Paleolithic art. Magdalenian. Mesolithic. Chalcolithic. Bronze Age.

Abstract: "This paper presents a general account of a research project that has been carried on since 1996 for the investigation, preservation and social use of the Archaeological District of La Garma (Cantabria, Spain). Special emphasis is placed on the problems involved in the conservation of the surface archaeological remains and the Palaeolithic rock art of the Galeria Inferior Subsequently, the role of La Garma inside its local socio-economic context is evaluated. Finally, the possibilities and limitations of public use of the La Garma area are also discussed."

Internet.

Zorich, Zach, 2011 (March/April). "Interview. Werner Herzog on the Birth of Art" in *Archaeology* 64(2): 32–39, Archaeological Institute of America, New York, New York.

Chauvet, Ardeche, France. Europe. Filming of "Cave of Forgotten Dreams". Paleolithic art.

ALL.

Zorich, Zach, 2012 (January). "Drawing Paleolithic Romania" in *Archaeology*, vol. 65(1): 14.

http://archive.archaeology.org/1201/trenches/coliboaia_cave_romania_charcoal_drawings.html (accessed on 16 August 2014).

Coliboaia Cave, Romania. Central Europe. Paleolithic art. Radiocarbon dates from charcoal.

Bancroft, internet.

Zorzi, Francesco, 1962. "Pitture Parietali e Oggetti d'Arte Mobiliare del Paleolitico Scoperti nella Grotta Paglicci presso Rignano Garganico" in *Rivista di Scienze Preistoriche*, vol. 17: 123–137, Istituto Italiano di Preistoria e Protostoria, Firenze, Italy. ISSN: 0035-6514.

Paglicci Cove near Rignano Garganico, Italy. Europe. Painted cobbles. Mobiliary (portable) art. Paleolithic art. *Dialnet*.

Zuchner, Christian, 1993. "Remarques Critiques Concernant l'Interpretation des Grottes-Sanctuaires" in *Préhistoire Ariégeoise: Bulletin de la Société Préhistorique Ariège-Pyrénées* 48: 15–21, Société Préhistorique Ariège-Pyrénées, Tarascon, France. ISSN: 1764-1020.

France. Europe. Paleolithic art. History of research. Interpretation.

Internet.

Züchner, Christian, 1995. "Some Comments on the Rock Art of Foz Coa (Portugal)" in *International Newsletter on Rock Art*, (12): 18–19, Comité International d'Art Rupestre, Foix, France. ISSN: 1022-3282.

http://www.icomos.org/centre_documentation/inora/inora12/inora-12.pdf (accessed on 22 April 2017).

COA VALLEY, PORTUGAL. EUROPE. HORSE, BOVID, IBEX, DEER MOTIF(S). PALEOLITHIC. STYLE. DIRECT DATING.

LMRAA (PHOTO COPY), EPA.

Züchner, Christian, 1999. "La Cueva Chauvet, Datada Arqueológicamente" in *32,000 B.P.: Una Odisea en el Tiempo. Reflexiones sobre la Definición Cronología del Arte Parietal Paleolítico*, R. Cacho and N. Galez, eds. *Edades, Revista de Historia*, vol. 6: 167–185, Asociación Universitaria de Jóvenes Historiadores de Cantabria, Santander, Spain. ISSN: 1138-8560.

Chauvet Cave, Ardeche, France. Europe. Paleolithic art. Direct dating. Charcoal sample: conventional pretreatment with AMS radiocarbon dating.

RASNW2, *Dialnet*, MWRBRAD.

Züchner, Christian, 2004. "The Mythology of Magdalenian Hunters" in *XXI Valcamonica Symposium, Arte Preistorica e Tribale, 8–14 Settembre 2004, Darfo Boario Terme. Nuove Scoperte, Nuove Interpretazioni, Nuove Metodi di Ricerca/New Discoveries, New Interpretations, New Research Methods. Papers/Comunicazioni*, 476, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.

Europe. Paleolithic art. Magdalenian. Myth. Religion. Alexander Marshack. Abstract, only.

LMRAA.

Zuchner, C., 2007. "La Grotte Chauvet - un Sanctuaire Aurignacien? Les Consequences pour l'Art Paleolithique" in *Les Chemins de l'Art Aurignacien en Europe. Das Aurignacien und die Anfänge der Kunst in Europa, Colloque International, Internationale Fachtagung*, Aurignac, September 6–18, 2005, H. Floss and N. Rouquerol, eds., 409–420, Editions Musée-Forum d'Aurignac, Aurignac, France.

Chauvet, Ardeche, France. Europe. Paleolithic. Aurignacien.

IIA.

Züchner, Christian, 2008. "Animals as Symbols in Upper Palaeolithic Art" in *Prehistoric Art and Ideology Proceedings of the XV UISPP World Congress (Lisbon, 4–9 September 2006)/Actes du XV Congrès Mondial (Lisbonne, 4–9 Septembre 2006)* vol. 16, Session C27, Emmanuel Anati, ed. *British Archaeological Reports (BAR) International Series*, (S1872), Archaeopress, Publishers of British Archaeological Reports, Oxford, England. ISBN: 9781407303529.

Europe. Paleolithic art. Animal motif(s).

Internet.

Appendix A. Key to Sources Consulted for Rock Art Studies Bibliographic Database

- AATA *Abstracts of International Conservation Literature, Getty Conservation Institute.*
<http://aata.getty.edu/nps/?cid=gci007>
- ABMBAR (Antonio Beltran Martinez) *Bibliografía por Materias, 2. Arte Rupestre, Caesaraugusta, 2008, 79: 238–258*
- Academia.edu *Social network site for sharing academic research*
- Africabib.org *Bibliographic database*
- AHCBS *Australian Heritage Commission Bibliography Series No. 2, Australia's Rock Art, Second Edition, Produced from HERA (Heritage Australia Information System), 1990. Also, Australian Heritage Bibliography (formerly HERA) online at <http://www.ahc.gov.au/infores/HERA/index.html>*
- AHS *Arizona Historical Society Library, Tucson AZ*
- AL@RLG *Anthropological Literature @ RLG (periodical database)*
- ALL *Amy Leska Library*
- ALOD *"Anthropological Literature on Disc, Tozzer Library, Harvard University, President & Fellows of Harvard College (G.K. Hall & Co.), 1994*
- AMAZON *Amazon.com (<http://www.amazon.com>), on-line book search service*
- APGODQ *Art Parietal. Grottes Ornees du Quercy, Michel Lorblanchet, 2010. Bibliography*
- APPBNG *"An Annotated Petroglyph and Pictograph Bibliography of Nevada and the Great Basin", Alvin R. McLane, 1993*
- ARADC *"El Arte Rupestre en el Area del Caribe", Dato Pagan Peredomo, Fundacion Garcia-Arevalo, Inc., Santo Domingo, 1978*
- ARBVC. *Bibliografía sull'Arte Rupestre e sui Contesti e Ritrovamenti Preistorici e Protostorici della Valle Camonica, 2005, Alberto Marretta and Raffaella Poggiani Keller*
- ARDP *Bibliography in, Rainer Hostnig, "Arte Rupestre de Peru", Consejo Nacional de Ciencia y Tecnologia, Lima, 2003*
- ARMOCA *Bibliography in, Marin Kunne and Mathias Strecker, eds., Arte Rupestre de Mexico Oriental y Centro America, 2003*
- ARP *Bibliography in A. Laming-Emperaire, "La Signification de l'Art Rupestre Paleolithique, Editions A. & J. Picard, Paris, 1962*
- BANCROFT *Additions to the Rock Art Studies database offered by users of the database and accessed through the UCB Bancroft Library's website (<http://bancroft.berkeley.edu/collections/rockart.html>)*
- BARAA *Bay Area Rock Art Archive, University of California, Berkeley, Bancroft Library*
- BARAMP *"Bibliografía de Arte Rupestre del Arco Mediterráneo Peninsular (1950–2002)" in Quaderns de Prehistòria i Arqueologia de Castelló, 2001, Francesc Gusi i Jener*

- BARAS *"Bibliografia dell'Arte Rupestre dell'Africa Settentrionale", Laura Guerra, 1991, Studi per l'Ecologia del Quaternario, 13: 105–139.*
- BCSRA *Tim E. H. Jones, May 2004 Bibliography of Canadian Shield Rock Art, Saskatchewan Archaeological Society, Saskatoon, Saskatchewan, unpublished manuscript. Updated April 2017*
- BDL *Bill Drake Library, Nevada City CA*
- Biblio *Citations selected from references cited by various authors*
- BKB *"Rock Carvings and Inscriptions in the Northern Areas of Pakistan, Selected Bibliography", Martin Bemmann and Ditte Koenig, 14 April 1997, Internet posting to the Rock Art Newsgroup (Rock-Art@ASU.edu)*
- BMHDBC *Boletín del Museo del Hombre Dominicano. Bibliografía comentada in <http://www.rupestreweb.info/bibliomuseohrd.html>*
- BNRA *"Bibliography of Northumberland Rock Art", <http://rockart.ncl.ac.uk/bibliography.asp>, accessed on 12 March 2011*
- BPNEP *"Books and Papers on North European Petroglyphs", Originally prepared for a lecture series at the Christian - Albrecht University, Kiel, Germany, 1989/1990, updated on 9 October 1996*
- BPRA *Bibliography of Portuguese Rock Art, 1916–1998. <http://www.utad.geira.pt/irac/ingles/bibliografia/contents/bibliografia.html>*
- BRAM *"Bibliography on Rock Art Management Consideration and Management Plan Reports", Dan McCarthy, 1992, American Rock Art Research Association*
- BRANL *"Bibliography of Rock Art in Natal and Lesotho: 1874–1981, Marilyn A. Cherry, 1982*
- BRRNB *"Bibliografia sobre Registros Rupestres no Nordeste do Brasil", Alice Aguiar, Clio 11, 1996*
- BSAABGS *"Bibliography of the South African Archaeological Bulletin and the Goodwin Series 1–68", Duncan Miller, 1995, University of Cape Town, Department of Archaeology, African Studies Library*
- BSAAP *Bibliography of South American And Antillean Petroglyphs, C.N. Dubelaar, Foundation for Scientific Research Publication No. 5, Aruba, 1991*
- BSABSR *Bill Sonin Annotated Bibliography and Site Reference*
- BSARB *"Bibliografia sobre Arte Rupestre Brasileira", Rosangela Albano, 1982, in Arquivos do Museu de Historia Natural, Vol IV–V, Belo Horizonte / MG / 1979 / 80, Universidade Federal de Minas Gerais.*
- BSARRM *"Bibliografia sobre Arte Rupestre de la Región de Murcia hasta 1996"*
- BSL *Bill Sonin Library (Donated to the Bay Area Rock Art Archive, Bancroft Library, University California, Berkeley)*
- CDA *"Bibliography of Rock Art Site Reports" in Rock Art in Arizona, Homer Theil, 1995, (Center for Desert Archaeology), The State Historical Preservation Office*
- CEDC *Catalogo Edizioni del Centro, Centro Camuna di Studi Preistorici, Capo di Ponte, Italy. <http://www.ccsip.it/Files/catalogo%20edizioni%20del%20centro%202010.pdf> (accessed on 16 May 2012)*

- CIHPA *Cambridge Illustrated History of Prehistoric Art, Paul G. Bahn, 1998, Cambridge University Press*
- Citeulike <http://www.citeulike.org/search>. Citeulike is a free service for managing and discovering scholarly references
- COL *Colorado Historical Society, "Rock Art References: Colorado and Surrounding Regions".*
<http://www.coloradohistory-oahp.org/programareas/paac/classinfo/RockArtBG.pdf>
- CRARA *Canadian Rock Art Research Association*
- CREAP *Centre de Recherche et d'Etudes pour l'Art Préhistorique Bibliography.*
<http://www.creap.fr/bibliographies.htm>
- DAPHNE *Data in Archeology, Prehistory and History on the Net.* <http://www.daphne.cnrs.fr/daphne>
- DELAB *"Bibliography" in Dighton Rock. A Study of the Written Rocks of New England, Edmund Burke Delabarre, 1928, pp. 313–352*
- DBNPS *"An Annotated Rock Art Bibliography, Sources Relevant to National Park Service Areas, compiled by Debra A. Berke*
- DialNet <http://dialnet.unirioja.es/>
- DYB *Bibliography posted to the Rock Art Newsgroup (Rock-Art@ASU.edu), Dirk Hyuge, 8 October 1999*
- EAB *Emmanuel Anati Bibliography, Selected list of Scientific Publications, manuscript*
- EPA *EuroPreArt: European rock art bibliography / online searchable database (<http://europreart.net/>)*
- FHCCA *"Bibliography" in Four Hundred Centuries of Cave Art, Abbe H. Breuil, 1952*
- GetInfo <https://getinfo.de>. German National Library of Science and Technology. GetInfo is the portal for science and technology and provides access to more than 160 million data sets from specialised databases, publishers and library catalogues. (new website is now: <https://www.tib.eu/en/>)
- HLH *Hollis Library Catalog, Harvard University*
- HNRAR *A History of Rock Art Research, David M. Brugge, 2000, Paper presented to the American Rock Art Research Association conference, Phoenix AZ*
- IIA *Bibliography in Paul G. Bahn, Images of the Ice Age, Oxford, 2016*
- IAAL *Israel Antiquities Authority Library online catalog*
- ICOMOS *Arte Ruspestre - Rock Art. Bibliographie, ICOMOS, n.d., spiral bound computer data print out, Paris, approximately 585 citations*
- INFORMIT <http://search.informit.com.au/>. RMIT Publishing's Informit service is the leading source of online full text, multimedia and index databases that deliver the most authoritative research from Australia, New Zealand and the Asia Pacific region.
- INFOTRAC *Magazine and Newspaper database, available at the Oakland Public Library*
- INTERNET *Electronic files downloaded from miscellaneous sources on the Internet*
- JHL *John Harmon Library, Pacifica CA*

- JSTOR *http://www.jstor.org. "Used by millions for research, teaching, and learning. With more than a thousand academic journals and over 1 million images, letters, and other primary sources, JSTOR is one of the world's most trusted sources for academic content."*
- KBORE *"A Bibliography of Petroglyphs / Pictographs in Idaho, Oregon and Washington", Keo Boreson, 1976*
- KLCB *Bibliography, Kevin L. Callahan, November 1996, Unpublished Manuscript*
- KRAI *Kimberley Rock Art Index, <http://www.kimberleyfoundation.org.au/qantas-rock-art-research-index/>*
- LJMM *References, mainly Namibia Rock Art, L. Jacobson, McGregor, 30 January 1998, Museum, Kimberley, South Africa, (personal e-mail)*
- LoC *Library of Congress online catalog*
- LMRAA *Leigh Marymor Rock Art Archive, Berkeley CA*
- Maney *www.Maneyonline.com, online publishing platform*
- MELVYL *University of California, 9 Campus computer catalog*
- Mendeley *<http://www.mendeley.com/features/>*
- MIP *Magazine Index Plus, a computer database, available at the Oakland Public Library*
- MWRBRAD *Marvin W. Rowe, 2012, "Bibliography of Rock Art Dating", Rock Art Research, 29(1): 118–131*
- Musnaz *References submitted via the Museum of Northern Arizona Rock Art Studies Bibliographic Database website*
- NADB *"National Archaeological Database", The Archaeology and Ethnography Program, hosted online by the Center for Advanced Spatial Technologies under cooperative agreement with the National Park Service. Last queried on February 8, 1998. (Useful note: when searching this database on the Internet, use the "expanded" search feature which indicates where many of these manuscripts are stored)*
- NMLAB *New Mexico Laboratory of Anthropology Library, Sante Fe NM*
- PAHBA *Publications de l'abbé Henri Breuil sur l'Afrique, Journal of the Societe Africanistes, 1962, (32)1: 75–90, Champion, P.
http://www.persee.fr/web/revues/home/prescript/article/jafr_0037-9166_1962_num_32_1_1355#*
- PALE *"Publications d'Annette Laming-Emperaire, Journal de la Société des Américanistes, 1980, (67)23–28*
- PAPPM *"Proyecto Atlas de Pictografias y Petrograbados. Mexico", Bibliography. Maria del Pilar Casado Lopez, 1987*
- PCARB *"Proteccion y Conservacion del Arte Rupestre Bibliografia" in Administracion y Conservacion de Sitios de Arte Rupestre, Strecker and Aramayo, eds., 1995, SIARB*
- Persee *<http://www.persee.fr/web/revues/home>*
- PFL *Paul Freeman Library, San Francisco CA (This collection of books has been donated to the Santa Barbara Museum of Natural History Library)*
- PRANSA *"Bibliography" in Prehistoric Rock Art of Northern Saudi Arabia, Majeed Khan, 1993, Ministry of Education, Department of Antiquities and Museums, Kingdom of Saudi Arabia, pp. 199–224*

- PRANZ "Bibliography" in *Prehistoric Rock Art of New Zealand*, Michael Trotter and Beverley McCulloch, 1971, A.H. & A.W. Reed
- Questia <http://www.questia.com/>
- RABDN *Rock Art Bibliography of Durham and Northumberland*, compiled by the Northumberland and Durham Rock Art Project, Keith Elliott, Kate Sharpe and Aron Mazel, updated July 2008, http://archaeologydataservice.ac.uk/catalogue/adsdata/arch-836-1/dissemination/pdf/ERA_Bibliography.pdf (accessed on 1 April 2011)
- RABNPV "Rock Art Bibliography for the Northwestern Plains and Vicinity" in *Archaeology in Montana*, 24(2): 107–142, Linea Sundstrom, 1983
- RAISB "Rock Art of India. A Selective Bibliography, Misra, Shrivastava, and Reham, Serial Publications, New Delhi, 2011
- RANMAB "Rock Art North of the Mexican-American Border, An Annotated Bibliography", George R. Mead, 1968
- RASESAL "Rock Art of South-Eastern South Africa and Lesotho: 1806–1997: An Annotated Bibliography, Karin Herbert, *Natal Museum Journal of Humanities*, 10: 33–149, 1998
- RASNW2 "Rock Art Studies. News of the World 2, 2003, P. Bahn and A Fossati, eds., Oxbow Books, London. Various bibliographies
- RASNW3 "Rock Art Studies. News of the World 3, 2008, P Bahn, N. Franklin and M. Strecker, eds., Oxbow Books, London. Various bibliographies
- RASNW4 "Rock Art Studies. News of the World 4, 2012, P Bahn, N. Franklin and M. Strecker, eds., Oxbow Books, London. Various bibliographies.
- RCSL *Rupestrian Cyberservices Library, Flagstaff AZ* (Robert Mark and Evelyn Newman)
- Refdoc.fr <http://www.refdoc.fr>
- ResearchGate. On-line academic search engine, <https://www.researchgate.net>
- Revoes <http://www.openedition.org/8864>
- RPPSCAb "Rock Paintings and Petroglyphs in South and Central Africa, 1959–1970, Irene Anderson, 1971
- RPPSCAb1 "Rock Paintings and Petroglyphs in South and Central Africa, 1947, B.J. Craig
- RPPSCAb2 "Rock Paintings and Petroglyphs in South and Central Africa, 1947–1958, Ingrid Rosenkranz, 1958
- RSL *Richard Schwartz Library, Berkeley CA*
- RWVB "Vermont Rock Art Bibliography", posted to the Rock Art Newsgroup (Rock-Art@Asu.edu), Rex Weeks, 28 February 2000
- SARS *Symbolisme et Art Rupestre au Sahara*, Jean-Loic Le Quellec, 1993, L'Harmattan. Bibliography
- SCI *Science Citation Index: Web of Science, scientific journal database*
- ScienceDirect On-line academic search engine. <https://www.sciencedirect.com/>

- SciELO *Scientific Electronic Library Online is an online library made up of an Ibero-American network of full-text scientific journal collections, open to all and free of charge.*
http://www.scielo.org.ar/scielo.php/lng_en
- SHB *Stan Hendrickx bibliography on the rock art of Egypt and Sudan. Excel spreadsheet*
- SIARB *Sociedad de Investigacion del Arte Rupestre de Bolivia*
- SWMBRL *Southwest Museum Braun Research Library, Los Angeles CA*
- TFO *Taylor and Francis Online, journal search engine: <http://www.tandfonline.com/openaccess>*
- UCB ANTHRO *University of California, Berkeley, Anthropology Library*
- UCBARF *University of California, Berkeley, Archaeological Research Facility*
- UCB BANCROFT *University of California, Berkeley, Bancroft Library*
- UCB MAIN *University of California, Berkeley, Main Library*
- UCLARAA *UCLA Rock Art Archive*
- UNCOVER *Online computer database of academic journals and periodicals*
- UPL *University of Pennsylvania Library Catalog*
- UVAP *Bibliography appended to Jean Clottes, "Une Vie d' Art Préhistorique," 2016. More than 1000 citations*
- WELLM *Klaus Wellmann, The Artifact, 16(1) and 17(4)*
- WOODR *"Bibliography of Utah Rock Art", Dordre W. Woodruff, 1985*
- Worldcat.org *Literature search engine*

Appendix B. Rock Art Studies Bibliographic Database Frequently Consulted Source Material: Journals, Serials, and Online Search Engines

AATA Online <http://aata.getty.edu/mps/?cid=gci007>
 Academia.edu
 ACASPP Newsletter
 Acta Archaeologica
 Acta Praehistorica
 Adoranten
 Adumatu
 Africabib.org
 Africa Praehistorica
 African Archaeological Review
 African Studies
 Al Basit
 Al Madan
 Al-Qannis: Boletín del Taller de Arqueología de Alcañiz
 Almogaren
 American Anthropologist
 American Antiquity
 American Archaeology Magazine
 American Indian Rock Art
 Ampurias: Revista de Arqueología, Prehistoria y Etnografía
 Anales de Arqueología y Etnología
 Anales de Prehistoria y Arqueología
 Andean Past
 Annales d’Ethiopie
 Annales d’Histoire de l’Art et d’Archéologie
 Annals of the Natal Museum
 Annals of the South African Museum
 Anthropologie
 Anthropos
 Anthropozoologica
 Antike Welt
 Antiquitas
 Antiquités Africaines
 Antiquités Nationales
 Antiquities of Northern Pakistan, Reports and Studies
 Antiquity
 Antiquity, Project Gallery
 Antologias. Serie Arqueología
 Appunti, Revista del Circolo Culturale
 Arabian Archaeology and Epigraphy
 Archaeoastronomy
 Archaeological Survey Association of Southern California Newsletter
 Archaeology
 Archaeology and Physical Anthropology in Oceania; Archeology in Oceania
 Archaeology Ethnology and Anthropology of Eurasia
 Archaeology in Montana
 Archaeology in New Zealand / New Zealand Archaeological Association Newsletter (prior to 1988)
 Archaeology in Northumberland
 Archaeology Ireland
 Archaeology, Ethnography and Anthropology of Eurasia
 Archaeology, Ethnology & Anthropology of Eurasia
 Archaeometry
 Archeo-Nil
 Archeologia
 Archeologia Viva

Archivo de Prehistoria Levantina
Archivo Espanol de Arqueologia
Arizona Highways
Arkeologiske Skrifter
Arkeos, Perspectivas em Dialogo
Arqueologia
Arqueologia Aragonesa
Arqueología Iberoamericana
Arqueologia Mexicana
Arqueología, Paleontología y Etnografía
Arqueologia y Sociedad
ArqueoWeb: Revista sobre Arqueología en Internet
Arquivos do Museu de Historia Natural
Ars Praehistorica
Arte Rupestre: Bulletin du GERSAR
Arts online journal
ASA Journal
Atlatl, The Journal of Saudi Arabian Archaeology
AURA Newsletter
Australian Aboriginal Studies
Australian Archaeology
Australian Ranger Bulletin
Awanyu
Azania: Archaeological Research in Africa
Bajo Aragón, Prehistoria
Ballena Press Anthropological Papers
BARA: Boletín de Arte Rupestre de Aragón
Bastanpazhuhi, Persian Journal of Iranian Studies
Bay Area Rock Art News
B.C. Notizie
Boletín de la Asociacion Espanola de Arte Rupestre
Boletín de la Asociación Española de Amigos de la Arqueología
Boletín de la Sociedad Chilena de Arqueología
Boletín de la Sociedad Venezolana de Ciencias Naturales
Boletín de Lima
Boletín de Sociedad de Investigacion del Arte Rupestre de Bolivia
Boletín del Instituto de Estudios Giennenses
Boletín del Museo Chileno de Arte Precolombino
Boletín Museo del Hombre Dominicano
Boletín Oficial de la Asociación Peruana de Arte Rupestre (APAR)
Bollettino del Centro Camuno di Studi Preistorici
Bolskan
Botswana Notes and Records
Brigantium: Boletín do Museu Arqueolóxico e Histórico da Coruña
British Archaeological Reports (BAR) International Series
Bulletin d'Archeologie Marocaine
Bulletin d'Etudes Prehistoriques et Archeologiques Alpines
Bulletin de l'Association Scientifique Liegeoise pour la Recherche Archeologique
Bulletin de l'Institut Francais d'Afrique Noire (I.F.A.N.)
Bulletin de la Société de Préhistoire du Maroc
Bulletin de la Societe d'Histoire Naturelle de Toulouse
Bulletin de la Societe d'Histoire Naturelle de l'Afrique du Nord
Bulletin de la Société des Études du Lot
Bulletin de la Societe Etudes et de Recherches Prehistoriques des Eyzies
Bulletin de la Societe Historique et Archeologique du Perigord
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