

# One Godz

## Part One

A People's History of the Upper Paleolithic

*Toward a Phylogeny of Art Language & Religion*

# One Godz

is

An Introduction to  
Upper Paleolithic  
Art Language Religion and Politics

Understood Thru  
Circumcision - Bar Mitzvah - Wedding & Memorial  
Rites Rituals and Ceremonies

as performed in  
Grotte Chauvet et Grotte Lascaux

Edited By

**Glen M Golub**

Dead Linguists Society

For Al  
Who told me it was true  
and made me promise to write it down

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# Abbreviations Definitions Terms

## Abbreviations

<b>AGM</b>	Auriginal Greek Mythology
<b>~</b>	Approximately
<b>ALR</b>	Art Language Religion
<b>APC</b>	Arabian Peninsula Culture
<b>BP</b>	Before Present
<b>CGM</b>	Classical Greek Mythology
<b>CLC</b>	Chauvet Lascaux Cave Complex
<b>EPI</b>	European Paleo Indian
<b>IRC</b>	Indus River Culture (Indo)
<b>NAI</b>	Native American Indian
<b>PNA</b>	Paleo North American
<b>UP</b>	Upper Paleolithic

## Cultures

- **Auriginal Greek Myth** - Myth as it appeared in Europe pre-contact with Agriculturalists.
- **Arabian Peninsula Culture** - Art Language and Religion of the people who left Africa by way of Yemen northward.
- **Classic Greek Myth** - Myth as told by Hesiod's Theogony and Homer's Rites of Demeter including any APC references substitutions or omissions reflected by the current Western zodiac
- **Indus River Culture** - Art Language and Religion of the people living south of the Indus River who entered Asia by way of Strait of Hormuz.

## Concepts

- **Art** - A visceral and subjective method of communication relying on shared experience.
- **Cult** - Any spiritual group whose teachings are not derived from the Rape of Persephone and the Rites of Demeter.
- **Language** - A cognitive method of communication requiring a contrived system to be shared.
- **Religion** - A herding behaviour intended to promote spiritual ecstasy and social centering.
- **Shamanism** - Refers to any spiritual group without a central authority.
- **Soft Culture** - Art, Language, Religion, and Politics
- **Strand** - Two or more threads.
- **Thread** - Movement of a concept thru time and or space.
- **Writing** - Any permanent form of one way communication.

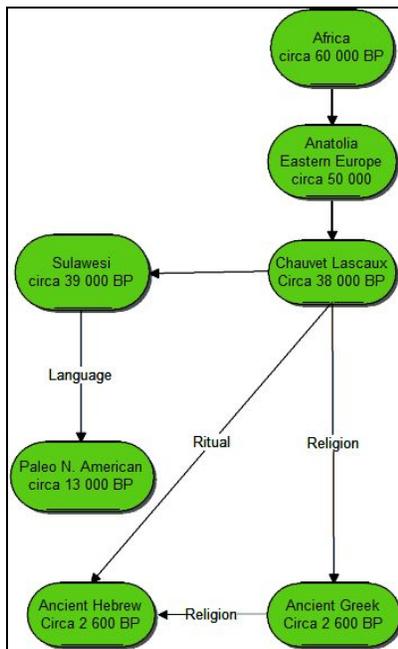
## Abstract -

This paper presents an integrated methodology for approaching rock art with a system of quantifiable criteria that can mitigate subjectivity when attaching symbolic meaning. The PreHolocene is exceptional in that Art Language Religion and Science are used as metaphors of each other. Whereas later periods may see tensions between these fields, during the Upper Paleo, they were dependent on each other and were actually interwoven into sophisticated allegories. It is not intended for application to art forms other than PreHolocene Rock Art.

## Introduction

It should be stated from the outset that in all likelihood nothing I say here is true, certainly any details involving science should be scrutinized. The only thing I stand behind is the way we should think about rock art because they were people. Even if it's not true, it's still a great story.

In a bayesian analysis of Little Red Riding Hood, Jamshid J. Tehrani demonstrated that narrative, imagery, and metaphor follow distribution patterns based on cultural parameters<sup>1</sup>. Here I take advantage of the relationship between Art, Language, and Religion from the Chauvet Lascaux Complex (CLC) to extend Tehrani's conclusion to the Upper Paleolithic by organizing Art from the CLC into phylogenies of Symbolic Sets.



These sets can be integrated and disambiguated to identify many key components of our earliest religions. Components in the form of deities, rituals, liturgy, language, art, astronomy, and narrative serve as metaphors of each other and can be traced individually through history and prehistory just like DNA because they are in effect, the DNA of culture. I refer to these aspects as Soft Culture as opposed to Material Culture.

Using Archaic Greek, Ancient Hebrew, Paleo European and Paleo North American as sample cultures this paper infers evolutionary pathways both progressively and retrogressively for the soft cultural symbols in those sets to the CLC of ~40 000 BP. The temporal and spatial fluidity is possible because the symbolic sets are treated dynamically on both the granular level and the cultural level.

*Fig. - Out Of Africa -*

*If PNA, AGrk, and AHeb share religious elements, then their mutual origin predates*

*Anatolian settlement.*

<sup>1</sup> Tehrani JJ (2013) The Phylogeny of Little Red Riding Hood. PLoS ONE 8(11): e78871. <https://doi.org/10.1371/journal.pone.0078871>

If there is a secret to understanding Upper Paleolithic (UP) cultures, it is that the Art, Language, and Religion are all metaphors of each other and are used interchangeably. This is possible because on the symbolic and dogmatic level all three “Soft Cultural Institutions” were based on the same belief system and used the same pictographic thinking process. Understanding the interplay of these soft cultural institutions through the material culture of the UP may be useful to archeologists trying to engage with the social intangibles of long lost civilizations.

All Rock Art in Temple Caves such as Chauvet or Lascaux was religious or spiritual in nature. Likely because the mere act of creating rock art was a transcendent (possibly ecstatic but *not* likely hallucinogenic<sup>2</sup>) experience. Additionally, where Post Holocene writing is composed of symbols strung together to create increasingly precise concepts, PreHolocene Rock Art is composed of pictograms representing concepts strung together to create highly abstract thinking. The operative word in Rock Art is Art so viewers should always expect a poetic approach, whereas alphabetic writing systems developed to complement verbal language. Studies have shown that Chinese speakers use more of their brain than English speakers as is expected with tonal languages. Likewise, viewers should expect to use more of their brain when reading Rock Art.<sup>3</sup>

Neither writing nor symbols are static, they are dynamic entities that move and morph over time, however, change is not random and even minor fluctuations can represent major social change. Points of convergence are rare in nonverbal communication and do not easily adhere to the soft cultural framework proposed here. Data points are validated by expressing continuity in both temporal directions and geospatial directions. In addition, the probability that two cultures separated by thousands of miles and ten thousand years would create similar theologies with identical structure and symbols tied to the same constellations and celebrated with similar rituals based on the same astronomical events simply strains credibility. So rather than breaking history into boxes and labels, the objective is to connect them as a series of granular events in a larger continuum.

This paper involves research from several fields with asynchronous referential scales. Arts and Archeology, for instance, use regional stylistic periods, geologists use terraforming events, historians use dynastic or some other soft reference point, genetics sometimes uses generations, and some other fields simply use Gregorian. There is not even agreement in terms of BC or BP. I note ironically that footnotes and copyrights are studiously adhered to but time is all relative. For purposes herein I am using Heinrich and Dansgaard-Oeschger Events (HDO) as a common denominator of time periods.

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<sup>2</sup> There is zero evidence of hallucinogenic drugs in Temple Cave environments of the UP. Temple Caves are covered in greater depth in Part Three but any discussion of mind altering drug experiences in Temple Caves is simply pseudo-archeology connecting great Aurignacian art with crappy Post Holocene scrawling. The mere fact that they are both considered rock art and you do not understand them does not imply they are data points connected by hallucinogenic drugs. I recommend trying to write your name under the influence of psilocybin before taking that absurd position.

<sup>3</sup> AZaidel DW. Art and brain: insights from neuropsychology, biology and evolution. *J Anat.* 2009;216(2):177-83.

HDOs are a well defined scale describing warming and cooling events in EurAsia thru most of the PreHolocene. Weather was the primary driver of human behaviour and migration in that period, so measuring ARL against climatic periods seems sensible. (See Appendix 5 for sample correlations and depth)

One Godz is presented in a way that is hoped to engage readers quickly into the beauty of Rock Art. It is a decidedly Art History 101 approach intended for those who would like to understand rock art and the Upper Paleolithic but lack the Arts background. With the Index of Deities and Demons, the UP Primer, and a little knowledge of Hesiod and Homer, we will read several major panels in Chauvet and Lascaux. More detailed explanations of the underlying processes are found in Part 4 for those who enjoy process.

It is my hope that this paper will add new dimensions to the archeological record and to the genetic picture of the Upper Paleolithic. History can be seen in frames through the material record but it can be understood as compositions of individuals making human decisions to create a culture.

(NB - This paper is based almost entirely on rock art research of the Northern Hemisphere.)

## **On Background to Reading Rock Art**

The following topics are provided to help readers understand particular aspects of paleo pondering.

### **Worldview**

On the large scale it is evident that they knew the Earth was round and circles the Sun. They knew that the moon circles the Earth and they mastered the ecliptic plane. Working with geometry and algebra was second nature to them and pictographic literacy to some level was widespread. Evidence from flutes found elsewhere but dating to Chauvet 1 suggest that they had language to transpose and describe ratios, sequences, sounds, and emotions not to mention eternity and void. We should not be surprised if they had a number Zero and fractions.

The Aurignacian view of the world is no different than modern New Yorkers, Londoners, or Parisiennes. Saul Steinberg famously captured the New York urbancentric worldview ending at the Hudson River on the New Yorker cover March 29, 1976. Likewise, the Aurignacian world circled around their major Temple complexes. They covered expansive ranges though and the near synchronous appearance of certain nonverbal forms in France and Indonesia suggests more than convergence. I have seen no material evidence to suggest trade between these two regions during the UP and therefore surmise that formal non-verbal communication existed between these groups long before the appearance of art in either Chauvet or Sulawesi. Genetic links have been noted between these populations (Reichlab et al.) and it is conceivable that each was aware the other existed. But if you lived in the Bronx all your life, all you knew about LA was just hearsay and myth.

Regardless of any travel, they returned at least three times every year for the pilgrimage festivals. For most, the temple complexes also served as centers of learning and scholarship, physical health, trade and social exchange. To the average guy, who spent the better part of his life hunting food in the wild with other guys, the temple represented civilization. It was clearly the religious center and there is substantial evidence it functioned as a center of education as well. Obvious innumerable instances of master artists correcting novices, the depth of astronomical observation and knowledge evident, the math skills required for those observations, and the memory required for all those narratives, all point to a sophisticated social structure with hierarchy and division of labor.

The further one travelled the more savage and uncivilized it became. The diffusion patterns of nonverbal language from Franco-Cantabria to everywhere else suggest a missionary pattern of dispersal where symbol sets mingle until eventually the invasive culture achieves control. Control is marked by replacement in degrees of just a few key signs within the symbol set.

“...Contemporary migration is "a network-driven phenomenon, with newcomers naturally attracted to the places where they have contacts and the buildup of contacts facilitating later moves to the key immigrant centers..."<sup>4</sup>

### Religious View

There are several theological periods evidenced on the walls of Chauvet and Lascaux. They would have been aware of a number of other religious systems as well. The sets in evidence are:

*Fig. - Chronology of Religious Traditions Chauvet*

Occupation	Period BP	Theology	Homeric Period	Language	HDO
Chauvet 1	38 000	Ouranos <sup>5</sup> & Gaia Primordials	Gold	Gesture	H4
Chauvet 2	27 500	Kronos & Rhea Titans	Silver	Gospels	H2
Chauvet 3	17 500	Demeter & Zeus	Bronze	Geometric	H1
Final Chauvet	13 - 10 000	Olympians	Iron	Neo Gospel + Ogham	G0

Religion at this time was cumulative, arguably as a function of Ancestor Worship. In addition, they would have been familiar with belief systems from neighboring cultures including Canid based religions. Their own religion and beliefs were a naturalistic panpsychism (everything has a consciousness) tightly tied to the seasons. Those things they could not explain in nature analytically,

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<sup>4</sup> Waldinger, "Strangers at the Gates," p. 3. International Bulletin Of Missionary Research, Vol. 27, No.4 . 2003

<sup>5</sup> Their first appearance in Chauvet.

they represented with a deity symbolized as an animal. The three big world questions were represented by the sky, the sea, and the earth. Zeus, Neptune, and Hades. Geometrics typically relate broadly to 'things' while Animistics relate broadly to concepts.

The relationship between the three gods is suggestive of an earlier relationship between three tribes that became mythic. Perhaps a founding population of Sea People, that diverged into a Cave People, and a Mountain People or some combination thereof. In any case their relationship is like a blueprint for peaceful coexistence involving respect and integration of myth. I am not familiar with Sea Lore so what follows is almost entirely terrestrial.

For the Auriginal people the historical succession of deities would have been understood as the gods and goddesses of their ancestors and represented their beliefs. Because the gods were propitious philanderers with offspring representing many aspects of life and nature, the system itself was self regulating. As societies developed needs for new gods to reflect changing habits, styles, economies etc religions could adapt with a minor Add Modify or Delete. Because the system consisted of a pantheon, small but significant incremental changes appear without upsetting the entire structure. Even the apex of the pyramid in a hierarchical system can be replaced without upsetting the balance.

Ancestor worship was an integral part of their cosmology as your success in the Afterlife depended largely on your descendents honoring you in death ( no doubt a strong motivation to behave in your lifetime ). To not honor the gods of your ancestors would be to dishonor them so prior generations of gods tended to pile up with each having individual requirements for rites and sacrifices. By 2 600 BP monotheism would have seemed appealing on a number of levels. Many deities were actively worshipped from deep history through the UP. Birdman and Earth Mother (aka Ouranus and Gaia) were probably an ancient story when the first people stumbled into Chauvet. It is hard to imagine they were the first deities created by Man though they remain the earliest recorded.

The spiritual meaning of this myth in the context of Chauvet 3 is explored in the chapter on Origin Myth as the resurrection. As an oral tradition of history being transformed into myth it can be understood as the fatal overthrow of a controlling Patriarchy guided by an ancient Matriarchy. When that might have happened remains an interesting question. Curiously, history repeats itself twice and almost a third time before the advent of permanently recording it. Additional scholarship is needed to determine where and when these dynasties changed and gender roles reversed but the evidence seems to support a pre out of Africa timeline or shortly thereafter.

### Ancestor Worship Paganism Shamanism Monotheism

There are four UP theological structures that bear definition here.

**Ancestor Worship** is based on a notion that ancestors are able to intercede in our daily lives for better or worse and that they are able to petition the gods directly on our behalf if necessary. Their influence in the afterlife is based, in part, on the devotion that we attend to them and the gods they worshipped with ritual and sacrifices.

**Paganism** as described here refers to a belief that all things living and non, physical and conceptual have a soul. All souls are dependent on each other in life and in death. The lives and deaths of souls are ruled by gods who represent the perfect state of some concept. Importantly, Paganism is structured under a central rules based authority (even witches have covens). Among the gods of things Persephone and Zeus were the most important and most widely worshipped. Historically, It has been a widely persecuted religion. In places where it was eradicated the spiritual vacuum was replaced by either: Paganism is the only religious format evidenced in either Chauvet or Lascaux.

**Shamanism** embraces the same beliefs as Paganism but lacks the broad empirical knowledge base and central rules based authority. There is no uniformity of belief, dogmatic practice, or structured rites. It is personalized and authority comes from spiritual proximity to the gods or ancestors. A shamans skill may extend no further than a single task or ritual and the body of knowledge may be based on superstition rather than skilled observation and analysis of the world. There may be archival snippets of deities, demons, or ritual but Shamanism is what remains after Paganism is gone. It does not appear until the Holocene.

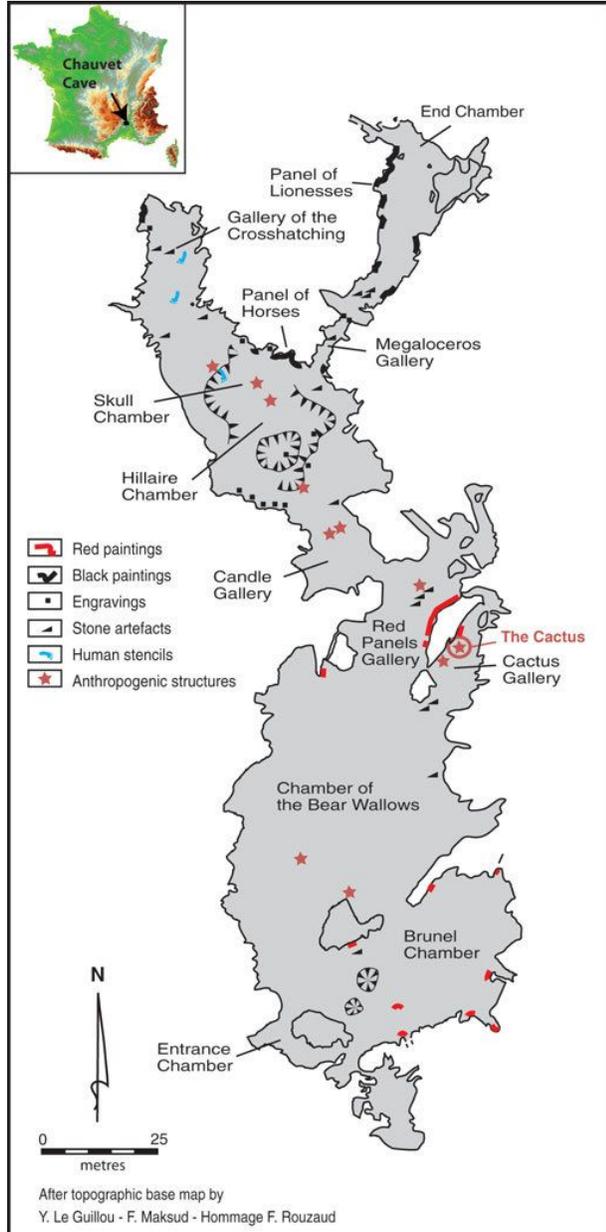
**Anthrodeism** is a belief that humans can attain divinity as a demigod, god, king of the gods. It is a highly centralized, ritualized and authoritarian system. Anthrodeism was the predominant state of culture when written records first appeared. Our entire knowledge of Paganism is based on what people living in an anthrodeistic state thought of it looking back from some distance.

**Monotheism** may have evolved as a workaround to the problem of making appropriate prayers and sacrifices to the hundreds of gods who demanded it. In the Post Holocene the problem was compounded by the many other sects that arose in the isolation behind walls. The difference between monotheistic and pantheistic religions is that monotheism only requires sacrifices and rites to a single god. To those with limited means, monotheism could be a gamechanger.

# The Narrative of Chauvet Chamber by Chamber

Fig. - Liturgical use of space and Proposed ritual chronology

Photo - Y. LeGuillou - F. Maksud - Hommage F. Rouzaud



- |                   |                     |
|-------------------|---------------------|
| 1) End Chamber    | Rape Persephone     |
| 2) Megaceros      | Rape Demeter        |
| 3) Hillaire North | Wraths Demeter      |
| 4) Hillaire South | Persephone Found    |
| 5) Skull Chamber  | Beg Zeus            |
| 6) Candle Gallery | Unknown*            |
| 7) Red Hands      | Hecate Quest        |
| 8) Rouzoud        | Unknown*            |
| 9) Cactus Gallery | Unknown*            |
| 10) Brunel North  | Rites Virgo Ascend  |
| 11) Brunel South  | Rites Virgo Decline |
| 12) Hall of Bulls | The Wedding         |

\*Unknown spaces are assumed to be ritual spaces based on the continued focus of those charged with its ongoing research, Equipe Chauvet. I am only able to speculate.

## Demeter and Rhea

In the CLC we are able to observe the transition from Hunter Gatherer to Domestication and presumably Agriculturalists on the walls. It plays out before our eyes in the roles of Demeter and Rhea. In historical accounts they are variously described as mother and daughter or sisters. Forget everything else you may have read or been told. Demeter can best be thought of as a slow moving *coup d'etat*, though Joseph Campbell described it more like a trade-off, "Accept agriculture, accept the myth." This would have been a difficult choice for men who would have seen it as women's work.

The struggle between the two goddess represents no less than the struggle between Hunter Gatherers and Agriculturalists. A stone age drama involving sex power politics religion and money ensues. On one side a culture based on principles of living in harmony with nature. On the other side, bread and shiny things.

## Linear and Cyclic Time

Most of Human Time has been lunar and cyclic. Hunter Gatherer time was cyclic following twelve constellations across the ecliptic plane in a human fertility cycle that aligned with hunting seasons. When Agriculture scaled up it naturally preserved the lunar cycles so there is no evidence of Linear Time until perhaps the last 2500 years. Agriculture was not unknown in the PreHolocene world but would have been subsistence oriented work for females. The crops would have been chosen for their times of reaping and sowing to align with their own cycles. Fruits would have been one such crop which would have been gleaned in Fall.

There is of course no law of physics which says it is either linear or cyclic or even forward or reverse so it is strictly a difference of worldview. But it does affect the way you interact with the world if you believe you are coming back or never coming back. If you believe your fate depends on the way you are honored by the living after your death, it will affect your behaviour far differently than if you believe all your past bad acts can be wiped out at the last minute.

## The Chauvet Lascaux Complex (CLC) & Cosmopolitan Area

I present the hypothesis that the temple caves comprised a single complex along with one or more funerary memorial caves forming a triumvirate of distributed clerical responsibility and functions. The basis follows:

- Chauvet primarily served as an observatory with Gospels depicted on eight panels accounting for each of the lunar phases. Three additional (more or less artless) ritual spaces have been identified as significant by *Team Chauvet* (though they are probably not aware of it). The twelfth lunar ritual space was located in Lascaux.
- Appropriate rites were performed at each location like Stations of the Cross.
- In contrast the primary panels of Lascaux only account for Rites of Passage.
- Memorial festivals generally begin in the fall with cleansing rituals culminating at the Winter Solstice when Taurus is high. It is during this period that bones would be exhumed, cleaned, and painted red before being reburied. Avoiding winter travel, these were not pilgrimage festivals but ceremonies that would have taken place at local memorial caves.
- During the Aurignacian an annual cycle was divided unevenly into halves. The first half when Virgo is visible. The second half when Taurus is visible.

## On Theories of the Capacity for Language

I understand there is a perception that the capacity for language is unique to Post Holocene Humans, a gift as it were from god placing us above other animals, ever since the Holocene. Academics attempt to posit which of a myriad of adaptations was the key to our singular adaptation, physical or cranial. Arguably, we do not have a unique ability as much as a unique need. Because we

have adapted to so many environments using so many skill sets and created complex civilizations where we are completely isolated from nature; it follows that we needed and evolved a large and varied database of languages, media, and skills just to describe the many niches we occupy. Yet,

*“Somehow, the child reflexively categorizes certain sensory data as linguistic, not a trivial achievement in itself, and then uses the constructed linguistic experience as evidence for a theory that generates an infinite variety of expressions, each of which contains the information about sound, meaning, and structure that is relevant for the myriad varieties of language use.*

**- Chomsky - Approaching UG from Below (2007)**

Charles Sanders Peirce notes that adding the parameter of probability places an upper limit on the number of possible theories. In archaeology this is important in terms of deriving meaning from linguistic experiences. Not all theories of meaning are equal in human communication. We routinely assign probabilistic values to meaning on the fly. In this probabilistic system, context and relevance are the primary parameters to isolate the ridiculous.

*“As any form of communication rock art requires a sender (the person who encodes the information, which in this case will be the artist/s), a message (the information or content to be shared), a channel (the art forms) and a receiver/s (who decode/s the message). For the transmission of information to have maximal effectiveness the interacting agents (sender and receiver/s) need to share a common set of signs, symbols or language. But what happens when there is no common cultural background among the interacting agents? It is likely that the messages would become distorted during the communication process, thus preventing effective communication.”<sup>6</sup>*

I believe it is not simply fair, but incumbent to assume, that chimps, ants, and every other social species have fully complete languages capable of expressing everything in their world worth expressing and all animals have cues that allow them to cooperate with or anticipate danger from many other species. Humans do however seem to have one curious adaptation that makes us unique, we appear to be the only species that learns simply for the sake of learning and compounds existing knowledge to learn

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<sup>6</sup> INÈS, Domingo ; SALLY, May ; et CLAIRE, Smith. *Communicating through rock art: an ethnoarchaeological perspective* In : *Signes et communication dans les civilisations sans paroles* [en ligne]. Paris : Éditions du Comité des travaux historiques et scientifiques, 2016 (généralé le 22 janvier 2019). Disponible sur Internet : <<http://books.openedition.org/cths/1706>>. ISBN : 9782735508709. DOI : 10.4000/books.cths.1706.

more. Brains are valued at least equally to brawn in the oldest known myths and fairy tales as far back as Gaia and Ouranus.

Plotting, conniving, and shared intelligence were the winning weapons in the earliest recorded conflict of "*Titanology*".

Fortunately our ancestors developed languages which were fluid and expandable by means of simple algorithms. They added and subtracted prefixes and suffixes to create nuance while they combined different conceptual roots to create entirely new concepts. The logic and simplicity made the system a cultural scalpel that could Add Delete or Modify concepts with the same degree of precision that was available to them in the physical world. Simplistic language is not an indication of simplistic thinking. Even an atlantid requires complex analytical skills combined with an understanding of physics even if the complex language does not exist to describe it.

## On the Meaning of Meaning

"Sensation is input about the physical world obtained by our sensory receptors, and perception is the process by which the brain selects, organizes, and interprets these sensations. In other words, senses are the **physiological** basis of perception."<sup>7</sup> The sole purpose of the body is to provide food, shelter, and sensation for the brain.

The brain assimilates sensory stimuli into the existing interpretation of reality. The human brain does not like re-imagining reality and will outright reject information that it cannot assimilate. Due to limits on storage space and costs of keeping and maintaining memory, brains actively seek to free up additional memory. Presumably memories are somehow date coded to expire if not used again within a certain amount of time. Sometimes memories fade and eventually it will be just a skeleton of a memory. When they do they fade it is in an ordered piecemeal fashion so that if needed sometime in the future they can be reconstructed using a few key data points.

Otherwise memories accumulate to fill the amount of space allotted for their storage. While we sleep our brains rerun the days events pruning the trivial and rerunning the important stuff. Each time we rerun a memory it creates a new memory of that memory, presumably with a new date code.

The brain is nothing if not organized. At a simplistic level it functions by making associations between sensory stimuli and information it has accumulated.. Pareidolia (imagining shapes) and apophenia (imagining patterns) are what happens when the brain makes overactive associations. It can occur frequently enough to negatively impact daily life in the form of OCD, paranoia, delusions, etc. Within the context of the caves it can be intentionally difficult to separate art from topography.

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<sup>7</sup> <https://courses.lumenlearning.com/wmopen-psychology/chapter/outcome-sensation-and-perception/>

To prevent apophenia or pareidolia, meanings are considered thru a progression and regression analysis to establish a chronological chain of conceptual provenance. Supporting material culture is expected to show continuity and appropriate correlations to the other people of the same periods. Meanings are rules based and applied consistently until rules based changes are applied.

*“Through the ages, art’s primary function has been to inspire, instruct or document. The threads of both narrative and spiritual content have woven their way through art since the dawn of civilization: that of the Neolithic cave paintings of Lascaux; the fecund sculptural fetishes of the Etruscans; the Egyptian tomb reliefs of Tutankhamun, laboriously-executed illuminated Biblical texts, Medieval tapestries, Orthodox Christian iconography and even early Gothic paintings from various regions of Europe, were all created in the service of nobility and the underlying tenets of a particular culture’s shared beliefs. For millennia, art has served to glorify military victories, memorialize royal accomplishments, offer devotional guidance for illiterate and errant religious devotees (as well as to reinforce the message for the faithful) and capture, for all time, the countenances of both the privileged and working classes from centuries long-past.”*

- Richard Friswell - Artes Magazine April 19, 2018 *“Is Art Obligated to Engage the Viewer?”*

The central questions here is whether it is appropriate to consider Greek Myth as the spiritual foundation to the Upper Paleo. I leave that to the reader to decide, I simply feel it should be considered.