COMMENTARY: La Pasiega

How to Read Neanderthal for Sapiens

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Archeo Art History

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Lesson One
Solstice and Equinox Panels of La Pasiega Gallery C
~ A Rosetta Pebble of Neanderthal Cognition ~

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GLOSSARY

**Animata** - Artistic device which has no independent meaning but adds emphasis or clarity, eg. hash marks indicating movement.  *pl.* - Animata has no independent meaning so no singular or plural form.

**Lemma** - An artistic device containing the smallest quanta of information.

**Lemmata** - *pl.* A collection of Lemma forming a complete thought

**Terrama** - A naturally occurring landscape feature incorporated as an artistic device.  
**Terramata** - *pl.* A collection of landscape features which form a complete artistic device or context for an artistic device. (Not to be confused with geota or geomata an arrangement of lithic material.)

**Chronology** - The order in which devices and lemmata are understood.

**Shared Construct** - A social fiction common to both cultures

**Shared Device** - Lemmata common to both cultures in meaning and use

CONVENTIONS & ARTISTIC LICENSES

(L ⇒ R) or (L⇐ R) - Convention to express reading right to left or left to right.

(R ⬤) - Convention to express reading as Lemmata, a single quanta of thought.

[ ] - Enclosed brackets indicate author’s inference or nuance.

Unless indicated otherwise all photos are Credit: Hoffman, et al.2018

**KEYWORDS:** Neanderthal, art, language, religion, cognition

Abstract

This commentary takes advantage of the provenance established by Hoffman, et al.2018 to explore exclusionary symbol sets in Art, Astrology, and Myth within La Pasiega Gallery C in Spain. Using the One Godz paradigm plus the added parameter of U-TH dating this commentary ascribes meaning to two proximate rock art panels, one homo sapien and the other homo neanderthalensis.
Summary
The dating provided by Hoffman invites a comparative analysis between the two panels and the artists. The terms sapien and neanderthal are used here as a matter of convenience not as a finding of archeo-art history. Findings are below, more detailed analysis follows.

1) The sapien panel is actually comprised of two panels which depict the same construct though differently.
   a) The imagery of both sapien panels are easily associated with Virgo rising (the Rites of Spring) using the *Index*.
2) The neanderthal panel depicts Taurus rising, the next consequential celestial event.
3) All three panels are constructed within modern comic book parameters which should now be seen as the oldest form of Mass Communication; no doubt because we humans, perceive the world thru a series of frames moving forward in time.
   a) Consequently, there is considerable overlap in technical terms of layout, spatial relationships, form and flow as dominated by the parameters of the system, e.g. terramata.
4) The chronology of the three panels reflect dramatic increases in technical skill, complexity, and depth as would be expected over time.
5) Some devices are exclusive to neanderthal and have not been observed in art dated later.
   a) Eg Orion’s Throne
6) Some devices are exclusive to sapien (so far, though the study of neanderthal just begins).
   a) Eg Persephone
7) Some devices are used by both neanderthals and sapiens but not Aurignacians.
   a) Eg Orion
8) Most significant is the overlap in representation of several constructs suggesting more than coincidence or casual contact. Exchanges of symbols and icons generally imply genetic exchanges.
   a) Eg Location and symbolic representation of Gemini.
   b) Eg Our own DNA
9) Evidence suggests that neanderthals may have oriented by the constellations of the Galactic Plane where sapiens, of course, follow the constellations of the Ecliptic Plane.

If Past is Prologue

Credit Image: Twitter
There is something compelling when an area of research can be reduced to a simple equation, *E=MC2* arguably the most famous example. Here a small panel, known as The Inscription, sums up the People’s History of the Upper Paleolithic into a single equation. Is this the Neanderthal equivalent of the Panel of Yellow Horses in Chauvet? Assimilation until it wasn’t?

\[
2 \text{ (Friends + Religion)} + 1 \text{ (Dead Deer)} = 1 \text{ (Friend Dead and Buried)}
\]

\[
\text{Aurignacians - 1} \quad \text{Neanderthals - 0}
\]

\[1 \text{ The red line above The Inscription, which forks to the far left, is presumed to be a terramata representation of bull's dorsal line and horns or Hades, as represented by its star map. Perhaps, but true with or without the religious variable.}\]
Age Means Nothing Until it Means Something

How do we define culture? Is culture in the shape of a projectile point? Perhaps, the shape of a tooth or even a brain size? Can we confine it to a set of genes, how many? A few million base pairs perhaps? Science can measure the parameters of species, but to measure culture we generally use the output of cognition, Art, Language, and Religion. Without fangs or claws, our primary adaptation to nature has been civilization. Cooperation and altruistic behaviour are the hallmarks; Art, Language, Religion, Politics, and Technology are the metrics of our success.

Cognition is more than a question of ‘I draw, therefore I am’, yet some have rushed to assume a cognitive equivalence between the two species. Hoffman gives us an opportunity to measure, but to be clear, does not measure sapien or neanderthal cognition. The question of whether the two species were cognitively equal or similar remains open. This study takes advantage of Hoffman and Golub to create some small cultural foundation from which the cognitive fitness of sapiens and neanderthals might be compared. More research is clearly needed because presently it is only possible to say, without qualification, that ‘These People’ are not ‘Those People’. Clearly sapiens could read neanderthal and the reverse seems likely as well, but to call them cognitively indistinguishable is still a leap of enthusiasm. Readers will ultimately decide what these panels mean and where one species ends or another begins.

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Methodology

Throughout history we demonstrate a pattern of building temples over caves, mounds over temples, and churches over mounds. It was hoped that the sapien panel could provide enough context to understand the neanderthal panel. The initial expectation was that the panels would be related like the End Panel and the Hillaire Gallery in Chauvet [the Rape and Ascent of Persephone respectively].

If, for example, this site was used by sapiens to welcome Spring, it may have been used by earlier cultures for the same reason. A panel depicting the Rape of Persephone, or some simile, might be expected in proximity to the sapien panel. Though not quite a Rosetta Stone, place and context as discussed earlier, are foundational within the One Godz paradigm. This study assumed that space in La Pasiega is organized like Chauvet and Lascaux which proved to be correct. Fortunately, all but three devices in the sapien panel were covered in the Index along with the narrative, making the panel easily accessible.

In previous chapters I put forward a hypothesis that Aurignacian religion and belief had evolved from an earlier system. Here we find the roots of that system which, dating from Hoffman, et al.2018 now suggests, may have emerged from a neanderthal belief system. It is still too early in the research to determine whether the divergence occurred as a result of contact and evolution or simply evolution. However, the similarities in the systems seem beyond the probabilities of convergence, in this author’s opinion. There is sufficient overlap between the writing systems3 that I have divided the devices of each panel into four categories, those that are:

- Exclusively sapien
- Exclusively neanderthal
- Shared by both in situ
- Shared by both non situ

Additionally, I have included constructs related to the Mysteries of Eleusis which can be directly inferred from the panels within that analysis. Some shared devices might result from Shannon type parameters of language and belief systems generally.

In applying the One Godz paradigm the underlying assumptions are that the panels are intended to be read as panels. Though part of a larger system, they were created here because they needed to be, and the meaning is religious in nature.

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3 Yes, and I will defend pictographic systems as written language to the death.
Device Identification

Here, the sapien panel is reduced to lemmata and the *One Godz* paradigm is applied using the *Index* and the *AlephBet* to deduce meaning. That context is then applied to the neanderthal panel along with the *One Godz* paradigm. All the devices I have been able to associate with these panels are included. The typology consists of geometric and elemental figurative devices arranged along a horizontal plane. Both panels are read horizontally, though in opposing directions, and both are understood three dimensionally. The neanderthal panel is deceptively simple but no less sophisticated than the sapien panel.

<table>
<thead>
<tr>
<th>Neanderthal Panel (Below)</th>
<th>Sapien Panel (Above)</th>
<th>DVP Panel (Above Right)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9) Pleiades</td>
<td>1) Bundle [See Index]</td>
<td>20) Bird in a Box</td>
</tr>
<tr>
<td>10) Pleiades</td>
<td>3) Womb Exit to Middle Earth</td>
<td>21) Underworld Exit</td>
</tr>
<tr>
<td>11) Earth Horizon [Gaia]</td>
<td>4) Unknown device or pareidolia at bottom of womb exit</td>
<td>22) Persephone</td>
</tr>
<tr>
<td>14) Descension [Terramata Down]</td>
<td>7) Gate to Hades</td>
<td>25) Bundle [See Index]</td>
</tr>
<tr>
<td>15) Yellow Deer [Apollo]</td>
<td>8) Hades</td>
<td></td>
</tr>
<tr>
<td>16) Waning Moon [Artemis]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17) Moon Crown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18) Entrance to Underworld</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19) Sirius</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Photo: Dillon von Petzinger
*Actual photo here - Slide 9*
Sapien Panel Discussion (Read left to right L⇒R)

This panel, being tied to the cycle of Virgo is simple and straightforward. Beginning on the left hand side of the sapien panel where the large red X indicates Hades (8). The space between the two pillars, like a gutter in a comic book, is understood as the time or space that always separates Taurus and Virgo’s eternal romance. On the opposite pillar a vertical red Arch (7) represents the Gate to Hades and the pillars themselves probably had some significance as either the Gate to Hell or the Pillars separating the Earth from the Sky in myth (possibly one in the same).

Sixty dots are arranged into two inverted arcs (6), each row of fifteen represents a Fortnight of Moons. She faces away from him, she is leaving. So behind Horsehead Persephone (5) are the ~four months she spends in the Underworld (8). She is about to pass thru a D-shaped device representing a Womb Portal (3+4) of Mother Earth.

SAPIEN DEVICE and CONSTRUCT SUMMARY

<table>
<thead>
<tr>
<th>Dev#</th>
<th>Neanderthal</th>
<th>Shared</th>
<th>Sapien</th>
<th>Comment</th>
</tr>
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<tbody>
<tr>
<td>8</td>
<td></td>
<td>X</td>
<td>Hades</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Gate</td>
<td>Gate to Hell</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Road</td>
<td>Road to Hell</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Horse Head</td>
<td></td>
<td>Persephone</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Womb Portal</td>
<td></td>
<td>Mother Earth</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Trinket</td>
<td>Possible pareidolia</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>Bundle</td>
<td>Easter Egg or Rebirth</td>
<td></td>
</tr>
</tbody>
</table>

(Yellow highlights indicate devices and constructs that are shared within these panels)

Panel DVP

This panel describes the Ascent and Descent of Persephone (22) shown in a stylistic detail that appears conspicuously anachronistic. Her engraved human form rises in Rococo silhouette from an ochre illustrated hole (21) and is capped by her crescent moon logo which transforms in three clockwise steps to a bird beak formed by a thumb and forefinger (24). The pattern forms an arc above a recess within which a Bundle (25) sinks into the mineralized fog of terramata. Presumably they understood this as connecting back through the rock to begin the cycle anew. This panel essentially repeats the Persephone narrative but with considerably more flourish than the earlier panel.

Rites of Spring

Presumably this site would be relevant to late March or early April when Virgo is ascendent and would be associated with Easter or the Rites of Spring. The entire meaning of the sapien panel could have been, and frequently was, conveyed with a mere X and Horsehead, or equivalent. Everything else is furbelow, poetry, or showing off. It is worth noting the difference in expression and narrative depth between the two panels as a cultural one.

*NB* - Note the resemblance to Marshack’s (1970) lunar calendar.

Aurignacian Hunter Gatherer calendars were divided into thirds dominated by Taurus, Virgo, and Sagitarius for four months each.

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*Comics and Sacred Texts: Reimagining Religion and Graphic Narratives* edited by Assaf Gamzou, Ken Kolins-Fromm
Neanderthal Panel Discussion

For lack of a better way to approach a neanderthal panel for the first time, the One Godz paradigm served as a starting point. A deceptively elemental symmetry and unaffected style gives the entire panel a primitive vibe.

Perhaps it is the way the panel is framed within the photograph but my eye wants to start reading on the bottom left and move clockwise. This turned out to be incorrect, it is read counterclockwise like Aurignacian, right to left.

- The constellation Taurus (far right) is composed of two anthropomorphic figures referred to as Ant Man (10) and Caterpillar Man (9). Ant Man is kneeling oddly, his head is bowed and his hands are clasped in front of him, as tho dead. He is comprised of seven dots representing the seven sisters of the Pleiades. The odd pose and odder dot-to-dot style are used to emulate the Eye of Taurus. Behind him Caterpillar Man, also seven dots, appears to be standing erect. The two lemmata are a stop motion device for rebirth of Taurus, or possibly Kedalion, following Winter then standing tall in late Spring as he rises.

- The Yellow Horse (11) represents the horizon (or Galactic Equator) much like the Aurignacian Mother Earth is sometimes represented as a horse. Yellow represents a deity.

- The seated anthropomorph (13) represents Orion on his Throne (12), the three segments of the Throne is a common Aurignacian device of using squares to represent months (See below - Notes on Orion). Orion is composed entirely of dots representing the Milky Way and the associated Immortality. His Belt is denoted by excess pigmentation on the pelvis (view enlargement).

- Below Orion is a conical terramata (14) which represents down, in keeping with the mythical narrative.

- The Red Dot (19) between Orion and the Moon is presumed to represent Sirius due to its prominence and location.
● The Moon and Yellow Deer (16 and 15) represent Gemini twins, Artemis and Apollo. The leftward counter clockwise motion leads the Moon to a recess in the wall indicating the Underworld. The photograph suggests a color change in the crescents from ochre toward lifeless.

● Discussion of the Moon Crown (17) is conspicuously being left for a future chapter.

● The spatial relationship between the Pleiades, Orion, and Gemini specifies a particular date in time, of course.

**NEANDERTHAL DEVICE and CONSTRUCT SUMMARY**

<table>
<thead>
<tr>
<th>Dev#</th>
<th>Neanderthal</th>
<th>Shared</th>
<th>Dev#</th>
<th>Sapien</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Caterpillar</td>
<td>Pleiades</td>
<td></td>
<td></td>
<td>Shared but presented differently</td>
</tr>
<tr>
<td>10</td>
<td>AntMan</td>
<td>Pleiades</td>
<td></td>
<td></td>
<td>Shared but presented differently</td>
</tr>
<tr>
<td>11</td>
<td>Horizon</td>
<td>Yellow Horse</td>
<td></td>
<td>Horsehead Mother Earth</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Throne</td>
<td>Head Tail Calendar</td>
<td></td>
<td>Not Aurignacian</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Throne</td>
<td></td>
<td></td>
<td>Not Aurignacian</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Sow</td>
<td></td>
<td></td>
<td>Not Aurignacian</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Human</td>
<td></td>
<td></td>
<td>Not Aurignacian</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Orion</td>
<td>Dots</td>
<td></td>
<td></td>
<td>Time or Immortality</td>
</tr>
<tr>
<td>14</td>
<td>Terramata 14</td>
<td>Terramata = Descent</td>
<td></td>
<td>The Shaft at Lascaux</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Yellow Deer</td>
<td>Sun God - Disappearing</td>
<td></td>
<td>Gemini as shown is 2 devices and 1 construct</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Moon</td>
<td>Moon Goddess</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Moon Crown</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>18</td>
<td>Terramata 18</td>
<td>Underworld</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Sirius</td>
<td></td>
<td></td>
<td></td>
<td>Not Aurignacian</td>
</tr>
</tbody>
</table>

(Yellow highlights indicate devices and constructs that are shared within these panels)

**Additional Notations on Time and Orion**

Within the rungs of Orion’s Throne (12), Breuil describes the back end of a blue ribbon sow in the top square and the kissing end in the bottom square. I do not observe any trace of them, however, I do observe a yellow equine dorsal line with a mane (11) extending from the center square to behind the anthropomorphs on the right (9+10). Yellow, as always, indicating deity.

I suggest Breuil, hampered by poor lighting, mistook Orion’s left hand and the yellow dorsal line for the sow and pareidolia took over from there. In his defense, what I see as a yellow dorsal line with a mane in a photo might be nothing but pareidolia as well.
Interestingly, although I do find my pareidolia more plausible than his pareidolia, the single definition as an adumbration of time fits both constructs. For the sows, a beginning and an end. On a 3 dimensional surface they are in opposition twice a year and the same direction twice a year.

Objects divided into squares generally indicate units in Aurignacian, squares typically represent months where dots indicate moons. Squares and rectangles are used to indicate months in these two images from Lascaux.  (Credit both: Lascaux - Grands sites archéologiques - Ministère de la Culture)

This image from Tom Masterson’s gallery (left) graphically illustrates what the neanderthals probably saw. The Milky Way falls into a geologic feature on the horizon. In the midsummer, late June, Orion is featured when the Galactic Plane transits the Ecliptic Plane soon after transiting the Equator at the Summer Solstice. At this time one could celebrate the alignment of Gemini, Taurus, and Orion on the Equator and Milky Way; or, one could celebrate the zenith of Taurus. Masterson’s photo was taken at The Tufa Pinnacles in California but I would suggest that a similar formation in the landscape exists somewhere in the La Pasiega neighborhood. I do not suggest the Throne is ‘a thing’ among astronomers so much as shared pareidolia among artists who stare at the stars.

The strip mine on the other side of the river seems like a good location for the missing half of Las Chimeneas. If you were hanging out at the Meson Giro Bar (center of image) on the night before the Summer Solstice 64,000 years ago you would have seen Orion bathed in the Milky Way falling into the horizon. To the right you would have seen Taurus and to the left Gemini creating the image in Gallery C. (Image Credit Google Maps).
On Cognition

For the handful and a half of people who are interested in neanderthal cognition, this may be significant for several reasons.

These panels illustrate sequential astronomical events of note. The sapien panel depicts Virgo rising in Spring while the neanderthal panel depicts Taurus rising in Summer. Sapiens typically use Taurus and Virgo to illustrate either event, however, here Orion is clearly the focal device of the neanderthal panel with Gemini and Taurus the ecliptic constellations in visually supporting roles. Their spatial relationship indicates a particular date. Elsewhere, of course, Orion is paired with Scorpio to indicate the same change of season.

The omission of Orion in the Aurignacian zodiac and rock art suggests that while sapiens followed the constellations of the Ecliptic Plane, neanderthals followed the constellations of the Galactic Plane. A largely unnoticed detail explains why some cultural pantheons include lions, horses, deer, and bulls while others worship dogs, pigs, eagles, and reptiles. The taxonomies reflected in the culture’s symbol set reflect the astrologic system of the culture, ie. Galactic or Ecliptic. In short, Exclusionary Sets, discussed earlier, are the result of these two zodiac systems (See Table 1 below) and may be thought of as the ‘haplogroups of culture’.

Consequently it appears that neanderthals were not only cognitively aware, but this evidence suggests they understood the universe much as we did and still do. It indicates they had a great deal of creativity, and dare we say, curiosity? They could obviously communicate complexity with abstraction, at least nonverbally. But most critically, they possessed a degree of social knowledge and the structure reflected in their nonverbal language displays many of the same parameters as our own. The overlap suggests more than casual contact but how much more I leave to experts.

‘These’ people are different from ‘Those’ people and here is how:

1. Figurative Human Devices
   1.1. Human figures are used to express celestial objects in neanderthal
   1.2. Human figures do not customarily represent deities within sapien so are not native to their zodiac.
   1.3. The sapien taboo reflects cultural beliefs of humility, shame, and aídos. Human relationship to godz.

2. Calendric Systems
   2.1. Galactic Zodiac includes humans, birds and dogs.
   2.2. Ecliptic Zodiac includes horses and bulls.
   2.3. Appearance of Orion indicates primacy of the Galactic Plane in formulating time.
   2.4. Absence of Orion indicates primacy of the Ecliptic Plane for Aurignacians

3. Contrasting Belief Systems
   3.1. The appearance of exclusionary symbol sets together in this context strongly suggests that the later culture understood the meaning of the earlier culture’s panel, but we can only guess at their thinking when they placed the later panel here.5
   3.2. It should be considered that the sapien system could have descended from the earlier system. (Author’s hypothesis suggested in the Index)

4. Living Systems
   4.1. Both of these belief systems and their respective symbol sets have practitioners of descendent systems alive today because they are based on Living Systems which still respond to environmental and behavioral changes.

5. Universal Systems

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5 Author suggests that human profile Persephone on Panel DVP was one artists way of saying: ‘This is how you show a god in human form’. Artists are far more competitive than athletes, far more. And the more competitive things become, the faster taboos come down.
5.1. Garrick Mallery (and his contemporaries) believed that Gesture Language was universal because it was natural, and it is hard to disagree.

5.2. Figurative and Geometric writing are also natural in their representations. Once the underlying paradigm is established, they become idiomatic.

5.3. Likewise the comic book aesthetic.

**Unresolved Questions**

While we can all agree that knowledge of the stars is a reasonable expectation of any hominid for the last 65,000 years. I am not aware of any astronomical reason why they would divide the sky up the way they did, why twelve parts instead of four or twenty four, for example? Why this animal instead of that animal? If enough people stare at the sky for a long enough period of time, will most people eventually see a bull here and a virgin there? Why did some people base their year and their religions on the stars of the Ecliptic while others based them on the constellations of the Galactic?

We can all agree that replacing the icons and beliefs of previous civilizations with our own is a time honored sapien tradition. Why then is the neanderthal panel still there? The astronomical events depicted are sequential so it seems evident that sapiens could understand the neanderthal and probably incorporated it into their own rituals. Does this mean we are viewing a scene of assimilation rather than population replacement?

Exclusionary sets are used to identify Us and Them.

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**ADDITIONAL SHARED CONSTRUCT SUMMARY**

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<th>Dev#</th>
<th>Neanderthal</th>
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<tr>
<td>18</td>
<td>Tunnel</td>
<td>Terramata = Space Time</td>
<td>Between columns</td>
<td>Either or</td>
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<tr>
<td>16</td>
<td></td>
<td>Frames Indicate Motion</td>
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<td>Device</td>
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<td>9&amp;10</td>
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<td>Frames Indicate Motion</td>
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<td>Device</td>
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<tr>
<td>15,13</td>
<td>Deer Orion</td>
<td>Gaze Control</td>
<td>5</td>
<td>Horsehead</td>
<td>Device</td>
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<tr>
<td>9,10</td>
<td>Pleiades</td>
<td>Gaze Control</td>
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<td>Device</td>
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<td>Hell - Spiritual</td>
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<td>Neanderthal inferred graphic and myth</td>
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*(Yellow highlights indicate devices and constructs that are shared within these panels)*
### Table 1 - Comparative Zodics - Proposed_Ver. 7

<table>
<thead>
<tr>
<th>Current Ecliptic</th>
<th>Aurignacian Ecliptic</th>
<th>Constellations of the Galactic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aries</td>
<td></td>
<td>Orion</td>
</tr>
<tr>
<td>Taurus</td>
<td>Taurus</td>
<td>Taurus</td>
</tr>
<tr>
<td>Gemini</td>
<td>Artemis Apollo</td>
<td>Artemis Apollo</td>
</tr>
<tr>
<td>Cancer</td>
<td>Amphitrite</td>
<td></td>
</tr>
<tr>
<td>Leo</td>
<td>Furies</td>
<td></td>
</tr>
<tr>
<td>Virgo</td>
<td>Persephone</td>
<td>Virgo</td>
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<tr>
<td>Libra</td>
<td>Hecate</td>
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<tr>
<td>Scorpio</td>
<td>Scorpio</td>
<td>Scorpio</td>
</tr>
<tr>
<td>Sagittarius</td>
<td>Giants Cyclopes</td>
<td>Hermes (?)</td>
</tr>
<tr>
<td>Capricorn</td>
<td>Hermes (?)</td>
<td>Altair</td>
</tr>
<tr>
<td>Aquarius</td>
<td>Ri</td>
<td>Cygnus</td>
</tr>
<tr>
<td>Pisces</td>
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</table>

### Table 2 - CGM vs SPC Differential Figure Sets

<table>
<thead>
<tr>
<th>Aurignacian Lascaux Chauvet</th>
<th>Classical Greek</th>
<th>Indus River</th>
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<tbody>
<tr>
<td>Horse</td>
<td>Horse</td>
<td>Canid</td>
</tr>
<tr>
<td>Lion</td>
<td>Lion</td>
<td>Dog Wolf</td>
</tr>
<tr>
<td>Ram</td>
<td>Ram</td>
<td>Bovine</td>
</tr>
<tr>
<td>Stag</td>
<td>Deer</td>
<td>Avis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reptile</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Snake Lizard</td>
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</table>

<table>
<thead>
<tr>
<th>Canid Gobekli Tepe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canid (Dog Wolf)</td>
</tr>
<tr>
<td>Bovine (Pig Boar)</td>
</tr>
<tr>
<td>Avis (Eagle Hawk)</td>
</tr>
<tr>
<td>Reptile (Snake Lizard Turtle)</td>
</tr>
</tbody>
</table>
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