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1 **Symbolic territories in Pre-Magdalenian art ?**

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Abstract

The legacy of specialists in Upper Paleolithic art shows a common point: a more or less clear separation between Magdalenian art and earlier symbolic manifestations. One of principal difficulty is due to little data firmly dated in the chronology for the "ancient" periods, even if recent studies precise chronologicval framework.

There is a variability of the symbolic traditions from the advent of monumental art in Europe, and there are graphic elements crossing regional limits and asking the question of real symbolic territories existence. The different thematic choices also allows to raise territorial kinships between various caves and various regions.

The object of this paper is to define where these rich and varied symbolic records appear, and how graphic traditions are distributed in the Western European Paleolithic area, throughout these 15 000 years. To provide some elements of response to this question, we will draw on the one hand, on the formal approaches in the figures, and on the other - on the thematic range used by Paleolithics.

Keywords: territories, graphic traditions, cave art, portable art, West-Europe, Aurignacian, Gravettian, LGM.

37 Text

38

39 **1. Introduction**

40 The legacy of specialists in Upper Paleolithic art shows a common point, because they all
41 highlight a more or less clear separation between Magdalenian art and earlier symbolic
42 manifestations.

43 While the authors do not always characterize in exactly the same way the iconographic
44 content of the stages of their model, a point of reference is found in the chronological
45 breakdown - that of the Lascaux cave. This site, dating between the end of the Solutrean and
46 early Magdalenian (according to Aujoulat, 2004, Delluc and Delluc, 2003, Leroi-Gourhan,
47 1965...), acts as a reference to embody the main separation between two distinct worlds of
48 form in Franco-Iberian rock art: a pre-Magdalenian and a Magdalenian world.

49

50 The idea of a steady evolution of the graphic productions during the Paleolithic has been
51 widely discussed and even questioned, particularly since the 90s, following the discoveries of
52 Cosquer, Chauvet, Cussac, La Garma, The Great Cave of Arcy ... the richness and diversity of
53 whose productions did not correspond to the framework established until then. But this
54 critical rereading has existed since the 80s. Notably Peter Ucko calls into question the notion
55 of progress in Upper Paleolithic graphic manifestations, on the one hand based on too little
56 data at that time firmly dated in the chronology for the "ancient" periods; and, on the other
57 hand, on the neither coarse nor clumsy character of Aurignacian portable art (Ucko 1987).

58

59 In addition, the author mentions the possible existence of different approaches at an early
60 moment of the chronology, which was particularly highlighted by the decorated caves,
61 discovered from the 90s. This clearly visible diversity, and its degree of significance seem
62 likely to be one of the determining criteria in the evolution of graphic productions during
63 these ancient phases (Petrognani, 2013).

64

65 In term of chronology, this art of the pre-Magdalenian periods is more and more accurately
66 dated, through the studies of sites like Chauvet (Clottes, 2001), Aldene (Ambert et al. 2005),
67 Baume Latrone (Azéma and al. 2012), but also Mayenne-Sciences (Pigeaud, 2004), Margot
68 (Pigeaud et al. 2010), Candamo (Corchon et al. 2011), or Altxerri (Ruiz-Redondo et al. 2015).

69

70 Within the spaces where these rich and varied symbolic records appear, can this new
71 chronological data also help delineate symbolic territories? How are graphic traditions
72 distributed in the Western European Paleolithic area, throughout these 15 000 years?

73

74 To provide some elements of response to this question, we will draw on the one hand, on the
75 formal approaches in the figures, and on the other - on the thematic range used by
76 Paleolithics. For that, we will try to distinguish the common elements of Aurignacian,
77 Gravettian and Solutrean symbolic behaviors across the Franco-Iberian area, from those
78 clearly more original and specific to certain areas or certain time periods.

79

80 **2. The pre-Magdalénien Palaeolithic art: common ground ...**

81

82 How should we consider the pre-Magdalenian cave art? The first difficulty is that of the direct

83 chronological dating. Among the hundred sites which have been proposed for attribution to
84 these periods, only eight sites have dating on figures, and 23 others – datings by context
85 (Petrognani, 2013). Therefore, graphical analysis remains dominant to address the question of
86 these decorated ensembles, notably based on comparisons with the most recently discovered
87 sites under study as well as with new datings which regularly enrich our chronological
88 panorama.

89
90 In terms of geography, decorated sites or collections of portable art are widely distributed
91 with the northern sites of Mayenne-Sciences or Arcy-sur-Cure and the Andalusian sites such
92 as Nerja or La Pileta for the southernmost area.

93 In terms of theme and forms, several symbolic trends are also clearly shown during this
94 period.

95 In terms of shapes, three main features are present throughout the period of "ancient" rock art:
96 the concave stomach line of mammoths, the frontal view of bisons' horns, the horses'
97 muzzles in the shape of a duck's bill. These ways of drawing are already present on the walls
98 of the Chauvet cave, and will characterize many decorated ensembles until the dawn of the
99 Magdalenian.

100

101 Thus horses with "duck's bill" (less than 5% of the corpus) occupy a prominent place in all
102 regions of our study (Figure 1). They are present from the north of France to the south of
103 Spain. The existence of this feature of shape in Parpalló portable art, and on the Bouil-Bleu
104 decorated stone (Airvaux, 2001), shows that graphical rendering transcends the material.

105

106 As for the stomach line of the mammoth, the distribution is necessarily more limited, on the
107 scale of that of the theme itself (Figure 2). In fact, the Mammoth is currently absent from
108 Andalusian sites and occurs only rarely in the center of Spain or in the Cantabrian region.
109 However, the Iberian mammoths of Los Casares, El Arco B, El Castillo and Pindal, all have a
110 concave stomach line, and thus illustrate the importance of this treatment for the mammoth
111 theme. This representation of both horse and mammoth is completely absent from
112 Magdalénian art.

113

114 The theme of the bison is absent in the current stage of research from Andalusia and the
115 center of Spain. There are only few occurrences in the north of France. The most northern
116 example is nevertheless characteristic of a frontal representation of the animal's horns. Like
117 the mammoth's stomach line, the bison, when it is present in a region, systematically refers to
118 a local domination of the frontal perspective in the rendering of its horns. This shape feature
119 will become rare or disappear in the Magdalenian period, Magdalenian artists will favor a
120 naturalist perspective.

121 Through these three treatments of shape, we discern/detect strong graphic elements that have
122 clearly crossed both periods and regions. The fact that these treatments are absent in
123 Magdalenian art, but clearly present in the areas where the themes are depicted, shows a
124 cultural unity of theme and image on which distances, or shape of territories have clearly no
125 impact. No more than the groups movements, environmental changes or technical
126 developments.

127

128 **3. Aurignacian rapprochements**

129 As for the oldest Aurignacian period, the links between Chauvet and the portable art of the
130 Swabian Jura were rapidly highlighted by Jean Clottes (Clottes, 1995).

131
132 Among currently confirmed Swabian figurines (Floss, 2015), the carved animals are mainly
133 mammoths, lions, horses, bison and perhaps rhinos. As for the most recent discoveries, they
134 extend to other less common animals, such as Anatidae (ducks, geese, swans), fish and small
135 mammals. Radiocarbon dating of the Swabian Jura sites (Higham et al., 2012) are entirely
136 consistent and indicate an age for the lower Aurignacian art of around 42,000 years cal BP.
137 Some of the images in the Geißenklösterle cave, for instance, originate from the same period.

138
139 All of this corpus echoes that found in the painted caves that can be attributed to ancient
140 times. The main difficulty is related to the small number of sites that can be attributed with
141 certainty to the Aurignacian. Thanks to recent datings, it is nevertheless possible to associate
142 the caves of Baume-Latrone (Azema et al, 2012) and l'Aldene (Ambert et al, 2005), with the
143 Chauvet cave, the general dating of which has recently been reaffirmed and respecified
144 (Quiles et al, 2016).

145
146 If we consider these three sites near the Rhone valley, we find the main animal themes of the
147 Swabian Jura again: mammoth, lion, bear, rhinoceros, horse, bison. However, their ratios
148 differ: while at Chauvet the tryptic mammoth - lion - rhino quite widely dominates,
149 respectively 75, 72 and 65 images (in fourth place - the horse with 42) (ie 212 of the 436
150 animal images), at La Baume Latrone the mammoth dominates (9 of 15 animals), and at
151 l'Aldene, felines are the most numerous of the small animal corpus (2 and 5 images) (Vialou
152 1979).

153
154 Through its represented themes, Great Cave of Arcy-sur-Cure most probably furthers this old
155 "tradition", as we find similar subjects (Baffier and Girard, 1998), as well as in the Cave of les
156 Gorges, in Jura (David et al., 2014), at the crossroads of the Rhône corridor, the Swabian Jura
157 and the Cure valley. Mammoths, felines, horses, rhinos, bears, megaceros, so many themes
158 and styles like the " duck bill " that illustrate these links. The clear common feature of these
159 sites is a dominant thematic combination, numerically as well as visually, that seems to link
160 not only these decorated ensembles, but also the productions of portable art.

161
162 In the Cave of Bernoux, in Dordogne, we find this same combination of original animal
163 themes which are again dominated by the mammoth. This combination of four themes (horse,
164 mammoth, feline, rhinoceros) is also based on a diversity of shape in the depiction of
165 mammoths, which reminds us of the observation made in Chauvet (Petrognani et al, 2014).

166
167 The Aurignacian art in Dordogne offers, for its part, other more original trends, even if they
168 are not exclusive. Thus, the theme of the ibex in Jovelle, Belcayre, La Croze à Gontran and at
169 the Movius - Pataud shelter, links to the Pair-non-Pair decorated device and its six images of
170 goats. Ibex figures are a majority in the cave, notably ahead of the five horses and three
171 mammoths.

172
173 Images of vulvas are also abundant on the decorated blocks in Dordogne (Figure 4). Recent
174 discoveries on these blocks permit their full and entire integration into the ancient chronology
175 of the Aurignacian (White et al. 2012) and, at the same time, highlight other thematic
176 parallels. Given the repetition of this theme, they clearly constitute a strong marker, and at the

177 same time present a parallel with the Chauvet cave (where the theme is also present), and also
178 with the art of the Swabian Jura.

179

180 The female figurine of Hohle Fels, recently discovered in the oldest Aurignacian level of the
181 site (Conard, 2009), is compatible with the engraved blocks of Castel-Merle valley (White et
182 al., 2012) and confirms that this theme is present from the beginning of the upper Paleolithic
183 period.

184 These examples show us general convergences in the themes present on the scale of the
185 ensemble of Aurignacian culture. But they also highlight elements specific to smaller
186 territories, up to the inside of each site.

187

188 A still greater originality appears in Fumane (Veneto, Italy) - its decorated stones present a
189 previously unseen treatment of form. The radiometric dating of the archaeological layers
190 suggest ages between 35,000 and 32,000 BP. It is difficult to establish real parallels between
191 the art of the Italian Alps site and the Ardèche cave, or even with the portable art of the
192 Swabian Jura, or with the art of the Aurignacian groups of Dordogne. Nicholas Conard
193 mentions different " Aurignacian artistic traditions " for these symbolic concentrations
194 scattered in area (Conard, 2009).

195

196 In contrast, the recent discovery of rhino and horse figures in the Coliboaia Romanian cave
197 (Clottes et al, 2011), where a scientific study is underway, underlines a possible even wider
198 extension of the favored thematic composition evoked at Chauvet, Aldene or Bernoux. This is
199 also the case of the Altxerri B wall device in the Basque Country, where feline and bear are
200 part of the body of images, several remains of which, at the foot of the walls, have been dated
201 between 40,000 and 33,000 cal. BP (Redondo Ruiz et al., 2015)

202

203 It is extremely difficult to summarize the Aurignacian art traditions. While trends mainly
204 emerge through animal themes and some stylistic features, they face a variability of
205 conventions, embodied by sites like Fumane (Figure 5).

206

207 **4. Gravettian and widely shared standards**

208

209 The first decorated ensembles of the Upper Paleolithic period thus represent a form of
210 ambivalence between quite widely shared thematic combinations, illustrating a symbolism
211 established over large areas, and much more original constructions, possible reflections of
212 identities, or local variations given the changes of frequency of certain themes.

213

214 The decorated Gravettian ensembles, particularly in the field of rock art, present a quite well-
215 known and well-dated set (Jaubert, 2008), since at least fifteen sites have either direct dates
216 (on drawings or associated archaeological remains) or blocks decorated in stratigraphy.

217 A form of continuity is present in the Gravettian period, at the level of the favored presence
218 of certain themes, and also certain graphic treatments. So the question is still posed regarding
219 the attribution of caves such as Roucadour in Quercy. Attributed to the earliest phase of
220 Quercy (Lorblanchet, 2010), it shows clear links with Chauvet and sites of the Rhone Valley.
221 The links between these two regions have also been highlighted (Lorblanchet, 2004, Combier,
222 1991). The combined presence of mammoth, feline (what is more, with a muzzle in form of a
223 clover), or even of megaceros, form part of these links (Figure 6).

224

225

226 However, Roucadour also evokes strong affinities with other Quercy caves of the early
227 period, which are themselves attributed to the Gravettian thanks notably to several series of
228 dating. Megaceros are very present in Cougnac (Lorblanchet, 2010), as well as mammoths, as,
229 in particular, in Pech-Merle. But other themes, by their frequency, strengthen those links. This
230 is particularly the case for the signs, groups of wide punctuations, or indented circles.

231

232 These last are also found in Pech Merle and especially Roucadour, where they are engraved in
233 series (44 counted, Lorblanchet 2010). Absent in other ancient sites, they seem therefore to be
234 a reflection of a local identity (Robert, 2015), perhaps extendable in Dordogne towards Roc
235 de Vézac.

236

237 But this local record remains a relative exception. The represented themes appear quite widely
238 shared in the Quercy sites, but not only. This is the case of the wide punctuations, which are
239 found at Pech Merle, Cougnac, Les Merveilles (Lorblanchet, 2010), Le Moulin de Laguenay
240 (Pigeaud and Primaud, 2006; Melard et al., 2010), le Travers de Janoye (Clottes and Lautier
241 1981) (Figure 7) or Combe Nègre (Feruglio et al., 2007). Omnipresent, they also follow the
242 same logic of construction, based on the natural reliefs (Robert, 2007). These signs followed
243 the same logic in Cantabria caves, they are disposed on natural reliefs in El Castillo, La
244 Garma (intermediate gallery) or Candamo (Corchon et al., 2011).

245

246 Negative hands are also widely distributed: frequently present in the decorated gravettian
247 ensembles. The most impressive series is in Gargas, with more than 250 negative hands, but
248 also a hundred animal figures.

249

250 The bestiary of the cave is dominated by the horse/bison pair, which represents nearly 75% of
251 the identified animal figures. This fact, as well as the absence of the rhinoceros and the feline
252 in the cave, led Jean Clottes to speak of a " thematic change (...) in the south of France from
253 the beginning of the Gravettian." The seven representations of mammoths in Gargas qualify
254 this conclusion, even if they do not dominate the body of images as in Pech Merle (twenty-
255 seven occurrences), or in Cougnac (28% of identified animal figures) (Clottes, 1995).

256

257 Beyond its frequency, the regular presence of the mammoth, combined with its graphic
258 depiction (notably the arched stomach) remains one of the factors giving evidence of a form
259 of unification of the Gravettian period. Although rare in the Pyrenees, we find it in la Galerie
260 des Chouettes, in the cave of Les Trois Frères, where the figure fits into a stylistic similarity
261 with Gargas. It is also present much further north, in Mayenne-Sciences, where available C14
262 datings fit in to the heart of the Gravettian period (Pigeaud, 2004 Pigeaud et al., 2003).
263 Finally, even if it's still difficult to date the decorated ensembles, it is one of the recurring
264 themes in the Dordogne caves like La Cavaille or Jovelle, and also in the portable art, as on
265 the recently rediscovered engraved plates of Isturitz (Rivero and Garate, 2014), dominated
266 again by the horse/bison pair (whose stylistic treatment resembles that at Gargas or Cussac).

267

268 While the mammoth supports the idea of a relative thematic continuity with older sites, the
269 negative hands fully underline this phenomenon. Their presence at Chauvet, but also in the

270 Great Cave of Arcy-sur-Cure - in an early phase of the chronology - anticipates their
271 geographic and numerical explosion during the Gravettian period.

272

273 Another theme, related to an Aurignacian tradition, illustrates even more a remarkable pan-
274 European expansion during the Gravettian period: feminine representations. These images,
275 present through the vulva pictures on Dordogne or Chauvet decorated blocks, show a striking
276 change.

277

278 From the walls of the caves in southwestern France to the plains in Ukraine, the Gravettian
279 Venus pervade all the supports: rock art (Laussel), portable art in clay (Dolni Vestonice), in
280 stone (Willendorf) or in ivory (Lespugue). This characteristic treatment of the feminine
281 representations underlines a symbolic unity of the continent between 22000 and 21000 BP,
282 and highlights the close cultural relationship maintained by Gravettian groups over large
283 distances.

284

285 The image of the woman endures in the symbolic discourse of the Gravettians, but it is the
286 animal theme of the Central and Eastern Europe sites, that displays the most spectacular
287 continuity with Aurignacian themes. The Pavlovian and Kostenkian portable art fully
288 illustrates this Aurignaco-gravettian continuum in symbolic bestiary of Eastern Europe.

289 Regarding the endurance of certain rock themes, such as the mammoth or megaceros, a
290 relative continuity appears between Aurignacian "artistic traditions" and Gravettian themes.

291 While we can reject the idea of a rupture between these two moments of the chronology, the
292 omnipresence of negative hands as well as the characteristic depiction of the female image,
293 constitute original elements that differentiate the "symbolic tradition " of the Gravettian
294 groups between 28000 and 22000 BP in Europe, where it seems that the graphic concepts are
295 found on the broader cultural space. So it does not seem possible to identify distinct
296 "symbolic territories", and even less - original provinces, as could be sensed at the beginning
297 of the Upper Paleolithic (Figure 8).

298

299 Only limited original creations or constructions still exist, some of which, repeated over
300 several sites, are perhaps the prefiguration of « local phenomena » which will truly appear
301 around the Last Glacial Maximum.

302

303 **5. The Last Glacial Maximum: emergence of local or regional graphic identities?**

304 Between around 22000 and 17000 BP, Europe experiences an extremely cold and dry period
305 corresponding to the Last Glacial Maximum. The hunter-gatherer groups no longer convey a
306 strong cultural unity across the continent and the Solutrean techno-complex takes its place in
307 a territory relatively restricted to Western Europe.

308

309 As for the artistic productions, they seem to present new graphic forms that show a clear
310 evolution, especially through their geographical spread. On the one hand, there are series of
311 images which evoke the legacy of previous phases, notably the Gravettian, to the point that
312 one speaks in places of "Gravetto-Solutrean" art, especially for the Rhone valley sites
313 (Lorblanchet, 2004, Pigeaud, 2004). It is in fact difficult, in the absence of direct dating, to
314 distinguish which period these sites should be attributed to.

315

316 The sculptured art of Le Roc de Sers (Tymula, 2002), Le Fourneau du Diable and of l'Abri du
317 Poisson ("Fish Rock Shelter") (Delluc, Delluc, 1991), provides an illustration of the art of the
318 Solutrean groups of Southwest France and of its innovations. While the sculpture technique is
319 not new, the repetition of these productions between the Dordogne and Charentes, shows a
320 real originality. We can also imagine these creations expanding to the Pigeonnier and Saint
321 Front caves, near Domme, with their remarkable bas-reliefs on the walls (Delluc, Delluc,
322 1983). The impossibility of dating these decorated ensembles with certainty (no direct dating
323 possible, nor direct association with an archaeological context) does not permit us to verify
324 the expansion of the territory of Solutrean sculpted art to the southern limits of Dordogne.

325

326 In addition, Le Roc de Sers, le Fourneau du Diable and l'Abri du Poisson have some similar
327 iconographic elements including the disproportionate silhouette of certain carved animals and
328 the depiction of anatomical details (Aujoulat 1984).

329

330 Some convergences are sometimes only visual as illustrated by the example of Gabillou and
331 Lascaux. The study of fifty engraved horses at Lascaux and Gabillou, using morphological
332 criteria (Petrognani and Sauvet, 2012), showed that significantly differentiated treatments of
333 form were implemented in the two caves. In particular, the way of depicting the limbs is
334 radically different.

335 However, this does call into question the similarities that have been regularly pointed out, but
336 rather underlines that the two sites are complementary. The very strong visual impact of
337 dynamism of the figures in both caves explains for the most part the given impression of
338 kinship. The presence of the same types of partitioned rectangular signs reinforces this
339 impression.

340

341 With regard to form, the absence of the top of the skull resulting in a gap between the antlers,
342 ears or horns of deer, cattle or goats (Petrognani 2013), is a stylistic treatment related to
343 Franco-Iberian ensembles of a similar chronology. Occurrences of this feature of form in the
344 Solutrean portable art of Parpalló (Villaverde, 1994), in the Andalusian caves of Ardales, in
345 La Pileta (Villaverde, 2005) and Nerja (Sanchidrian, 1994), or even in the Cosquer cave
346 (Clottes et al., 2005), or on the plates of the Rochefort cave (Pigeaud, 2013), show relative
347 consistency centered on a Solutrean chronology. Its presence on the walls of La Pasiega does
348 not break with this chronology, as the Cantabrian cave is, by consensus, partly related to a
349 period directly preceding Magdalenian art (González Sainz, 1999; González Sainz and Balbin
350 Behrmann, 2002). Nevertheless, the specimens at La Pasiega significantly expand a
351 geographic space until now related to the Mediterranean border, and demonstrate that it is
352 very tricky to subordinate a stylistic treatment to a particular region (Figure 9).

353

354 In general, the end of the "ancient" period sees the appearance of repeated complex geometric
355 signs, present in several sites, which raise the question of a possible regional character
356 (Petrognani, Robert, 2010). Beside the quadrangular shapes of Dordogne, one of the most
357 evocative examples are the Placard signs. In this Charente cave, where they are the most
358 numerous (10 signs), they have been dated at a period at least as old as the Solutrean (Clottes
359 et al, 1990, 1991). The presence of signs constructed according to the same model in two
360 Quercy caves, at Pech Merle and Cougnac (Lorblanchet, 2010), highlights the sharing of
361 symbolic values over a relatively large regional scale (170 km as the crow flies) (Figures 9
362 and 10). Extended even beyond, since at least another sign of the same type is identified at
363 Cosquer (Clottes et al., 2005), underlining a limited spread, and thus illustrating a porous
364 nature of territories.

365

366 Other signs, even more numerous, in the Cantabrians, reflect a similar trend towards the
367 emergence of true regional symbols.

368

369 In the Cantabrians, it's quite difficult to identify the presence of a Solutrean art, as the works
370 have little or no direct absolute dating. As for the animal themes, they are characterised by a
371 regional originality: the deer and horses dominate the images with respectively 31.8% and
372 17.9% of animal figures. While the deer is the dominant theme in wall art, it is also present in
373 portable art, including far from the Cantabrian coast, since we can find an engraved plaque of
374 this theme on the Maitreaux site (Indre -et -Loire, France) (Tymula et al., 2013).

375 The originality is even more pronounced in the abstract universe, where the signs,
376 particularly quadrangular signs, constitute an important key to reading. Although their
377 periphery has the same shape, they clearly differ from the Dordogne signs by their internal
378 filling and growths observable on some of them. It is not a question of identical repetition of
379 form, as we will see in other complex types in the Magdalenian, but of almost infinite
380 variations in the rules of composition (Sauvet et al., forthcoming 2016). Several dozen
381 quadrangular signs are represented on the walls of El Castillo, the Pasiega A and C or
382 Altamira (Figure 11). Beyond quadrangular signs alone, an almost systematic use of red
383 pigments is observed.

384

385 Applied in simple lines, large flat areas, or dotted lines, it embodies a symbolic choice of
386 Cantabrian Solutrean groups in the caves of La Pasiega, El Arco, Ponda, El Pendo, or of one
387 part of the Garma. The original red motifs (Robert, 2015) are found in Santian, El Castillo,
388 even in Asturias (Tebellin in particular). This iconographic unit, involving technique,
389 highlights a phenomenon of symbolic regionalization. The very cold climate can explain this
390 phenomenon and points to a reduction of interactions and a relative isolation of Solutrean
391 groups, put forward in studies of bone and lithic techniques.

392

393 In the caves attributed to a Solutrainian period of chronology a phenomenon of regionalisation
394 appears. Red deer dominate in the Cantabres, mammoth – in the Rhône valley, and horses – in
395 Aquitaine. Central and Eastern European portable art shows few Solutrainian indications,
396 Gravetian art endures and is directly followed by Magdalenian art, which marks a « reversal
397 of themes » with now the domination of the horse/bison pair in the statuary.

398 This rupture brought by Magdalenian art appears in all the symbolic regions where Solutrean
399 art was present before and is accompanied by a significant stylistic rupture. Michel
400 Lorblanchet, Jean Combier, and César Gonzalez Sainz observe it respectively in the Lot, the
401 Rhône valley and in the Cantabrian region. This solutrean thematic regionalization seems a
402 forerunner of more complex phenomena which will be established at the heart of the
403 Magdalenian period and of a range of graphic spaces at several levels (Fuentes et al., to
404 appear in the same volume).

405

406 **6. Conclusion**

407 The examination of features of form in the depictions of different animal species has shown
408 us that some of them were symptomatic of pre-Magdalenian art. Certain themes and certain
409 styles characterize all of the "ancient" periods and all of the geographical areas concerned.
410 These areas can be considered as belonging to a pre-Magdalenian "common ground" of form,

411 while others apparently have a shorter lifetime and a more limited regional spread, or even
412 restricted to a single site.

413

414 A symptomatic example of artistic traditions subordinate to a relatively confined geography is
415 the engraved deer of the Nalon valley in Spain. We have seen how the treatment of these
416 Asturias deer stands out from the depiction of this animal in the rest of the ancient corpus.
417 Even if we can not propose a solid chronological framework for this approach, it demonstrates
418 the existence of a concentration of original treatments within limited geographical areas.

419 The presence of a deer with the same features of form at Hornos de la Peña, in the center of
420 Cantabria, shows (similar to the examples highlighted for bird-shaped signs) that a regional
421 stylistic treatment can spread beyond its initial area of concentration. The symbolic territories
422 thus remain open to a spread, although limited, of seemingly distinctive symbols.

423

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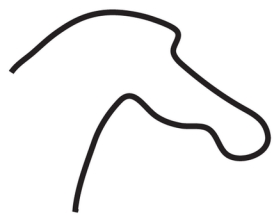
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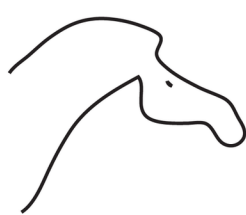
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Ardalès 02



Ardalès 04



Chauvet 01



Chauvet 22



Cosquer 06



Cosquer 14



Cosquer 39



Croze à Gontran 01



Gargas 04



Gargas 08



La Griega 13



Mayenne-Sciences 02



El Moro 05



Pair-non-Pair 01



La Pileta 04



La Pileta 06

Chauvet 13
 Chabot 4
 Deux-Ouvertures 3
 Le Figuier 2
 Cognac 1
 Pech Merle 5
 Roucadour 11
 Arcy-sur-Cure 8
 La Cavaillé 3
 La Grèze 1
 Jovelle 5
 Saint Front 1
 Pair-non-Pair 2
 El Arco B 1
 El Pindal 1
 El Castillo 1



(A)urignacian



(G)ravettian



(S)olutrean



Chauvet	17
Cosquer	10
Lascaux	10
Gabillou	7
Gargas	4
Other sites	32



(A)urignacian



(G)ravettian



(S)olutrean

- 1 La Ferassie
- 2 Castanet
- 3 Blanchard
- 4 Les Bernoux
- 5 Arcy sur Cure
- 6 Vogelherd
- 7 Geisenklöserle
- 8 Holenstein Städel
- 9 La Baume Latrone
- 10 Fumane
- 11 Coliboaia
- 12 L'Aldène
- 13 Chauvet



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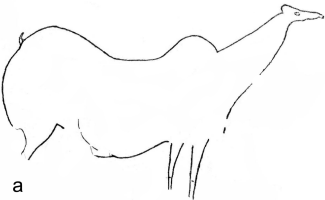
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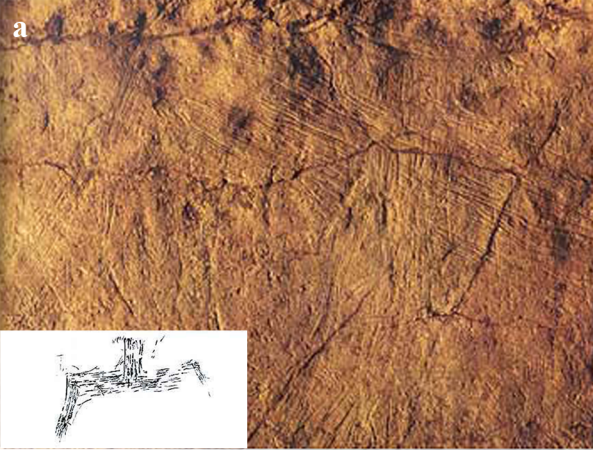


- 1 Kostienki
- 2 Adveevo
- 3 Pavlov
- 4 Dolni Vestonice
- 5 Grimaldi
- 6 Cosquer
- 7 Arcy sur Cure
- 8 Margot
- 9 Gargas
- 10 Tibiran
- 11 Pech Merle
- 12 Roucadour
- 13 Maltravesio
- 14 Fuente del Salin
- 15 El Castillo
- 16 Laussel
- 17 Lespugue
- 18 Willendorf



- 1 La Pileta
- 2 Ardalès
- 3 Nerja
- 4 El Parpallo
- 5 Cosquer
- 6 Cournac
- 7 Marcenac
- 8 El Castillo
- 9 La Pasiega
- 10 Chabot
- 11 Bayol
- 12 Pech Merle
- 13 Le Placard
- 14 Roc-de-Sers
- 15 Fourneau du Diable





« Un tectiforme genre Cougnae peint en rouge foncé » (A. Glory).

