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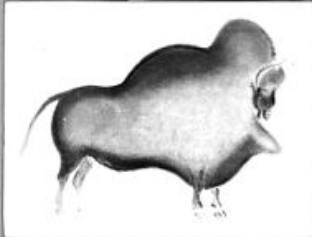
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# CAVE PAINTINGS: ALTAMIRA AND FONT-DE-GAUME



**A BISON**  
Polychrome wall-painting in the cave of Font-de-Gaume, Pyrene (Dordogne)  
(app. 14,000 original size)



**A WILD OX**  
Wall-painting in the cave of Font-de-Gaume, Pyrene (Dordogne)  
Magdalenian  
(app. 14,000 original size)



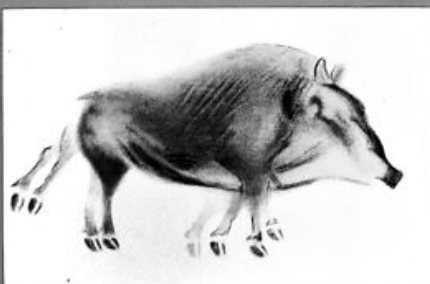
**A REINDEER**  
Polychrome wall-painting in the cave of Font-de-Gaume, Pyrene (Dordogne)  
Magdalenian  
(app. 14,000 original size)



**THE WOOLLY RHINOCEROS**  
Wall-painting, in red ochre with shading and partial representation of hairs in the cave of Font-de-Gaume, Pyrene (Dordogne)  
Probably late Aurignacian  
(app. 14,000 original size)



**A BISON**  
Polychrome painting on the roof of the cave of Altamira, Cantabria (Basque Provinces)  
Magdalenian  
(app. 14,000 original size)



**A WILD OX**  
Polychrome painting on the roof of the cave of Altamira de Cantabria  
(app. 14,000 original size)

During the whole of his cultural development Upper Palaeolithic man was an able engraver and carver of stone, antler, bone and ivory. Some phases witnessed his ability as a sculptor, others his skill as a modeller in clay. At certain stages in the Aurignacian and Magdalenian periods he revealed himself as a painter. He ornamented the walls of caves, most frequently and with remarkable fidelity representing his animal contemporaries.

The regions where Upper Palaeolithic cave mural art can best be studied are the central European basin, particularly in the tributary Vézère valley, and in several areas on both the French and Spanish flanks of the Pyrenees.

The colours used by the ancient artist are insoluble in water. Most of those of a mineral nature were picked up on the surface or in the beds of streams. They were pounded and mixed with animal grease in stone mortars, and applied with brushes, consisting perhaps of the tails of animals. Crapots were used. Shells and bone tubes were used to contain the prepared pigments. Palettes have also been found.

The Upper Palaeolithic cave artists employed artificial light afforded by stone lamps. For illumination he would use animal fat; for stone dried pine would serve admirably.

The representations shown here are reproduced from the works of Mr. André H. Breuil, L. Capitan, E. Cuvillier, and J. Peyron, which have been illustrated from the prehistoric originals with most faithful accuracy by the first-named prehistorian.



**TWO REINDEER**  
Painted in polychrome in the cave of Font-de-Gaume, Pyrene (Dordogne). These are the finest representations of this species in old stone age painting yet known.  
Magdalenian  
(app. 14,000 original size)