

THE MAGDALENIAN PENDANTS OF THE PRAILEAITZ I CAVE (DEBA)

To José María Merino, good friend and well-loved tea-



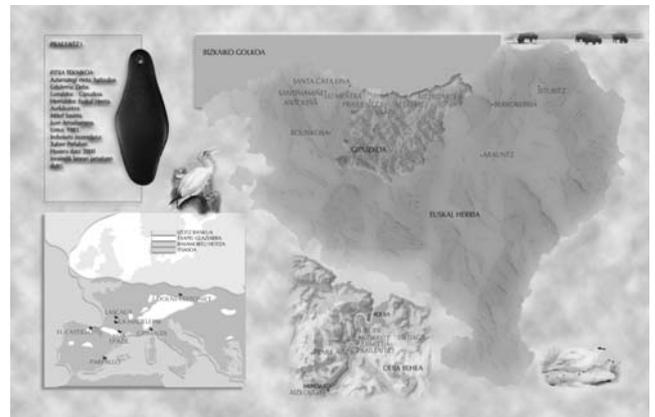
1. First set, consisting of three pendants.
2. Three pendants made from incisors of wild goat (*Capra pyrenaica*).
3. Laying the necklace in the inner room.
4. View of the inner room at Praileaitz I (Deba).
5. Plan of the Praileaitz I Cave.
6. Harpoon, Aitzbitarte IV (Errenteria).
7. Pendant with deep incisions.
8. Jay feather.
9. Reindeer.
10. Ochre pencil.
11. Regular incisions.
12. Richly decorated pendant.
13. Pendant shaped like an atrophied deer's canine.
14. Woodcock feather.
15. Naturally perforated stone.

PRAILEAITZ I TECHNICAL INFORMATION

Type of site: Cave.
Municipality (Townland): Deba.
Territory (Province): Gipuzkoa.
Country: Basque Country.
Discovered by: Mikel Sasieta, Juan Arruabarrena.
Year: 1983.
Dig director: Xabier Peñalver.

Date: 2000- (ongoing).

During certain periods of the Upper Palaeolithic period, when much of the European mainland was covered in ice, many human settlements were located in low-lying areas, sometimes close to the coast. Shown here are some of the most significant sites in Europe and in what is now the Basque Country. They include some of the many cave dwellings of the lower Deba river basin, among them Praileaitz I.



16. Pendant with outline reminiscent of the paleolithic Venus.
17. Northern gannet.
18. Bisons.
19. Location of caves with significant Upper Palaeolithic archaeological levels in the Basque Country.
20. Location of some of the most significant Upper Palaeolithic sites in Europe.
21. The adjoining map shows some of the caves discovered in the lower Deba valley.
22. Ptarmigan.

THE NATURAL SETTING

Throughout human history, there have been many changes in the earth's climate, directly affecting the environment, and particularly plant and animal life. During the Upper Palaeolithic period (35,000-11,500 years before the present), in what is known as the Magdalenian period (between 17,000 and 11,500 years ago), Europe was affected by the last great Ice Age. Under the influence of a cold climate, the landscape was steppe or tundra-like, with few trees—mostly pines and deciduous species—surviving in areas where the climate was more benign.



23. Reindeer.
24. Arctic fox.
25. Branch of Scots pine.
26. Chamois.
27. Rosacea twig.
28. Chough.
29. Wild goat (*Capra pyrenaica*).
30. Mammoth.
31. Juniper twig.
32. Bison.
33. Frozen seashore.
34. Red deer.

The different ecosystems were inhabited by the species best equipped to adapt to such conditions; wild goats, for example, were abundant in more rugged areas, whereas the leveller ground was occupied by deer, reindeer, bison, aurochs, horses, mammoths and other species. There were carnivores too, such as foxes and wolves, and birds such as ptarmigans, golden eagles and barn owls. The rivers were home to trout, salmon and other species of fish, while the coasts abounded with

molluscs, fish and sea birds, as well as sea mammals such as dolphins and whales.

HUMAN BEINGS DURING THE UPPER PALAEOLITHIC

This was the natural environment in which our direct ancestors, *Homo sapiens sapiens*—also known as Cro-Magnon man—dwelt. The archaeological evidence suggests that they lived in

groups and that their sole purpose in life was not just to search for food for their own subsistence. The population of the time was organised in small groups which would plan how best to exploit the local resources (raw materials such as flint, game, fish, fruit, etc.). They settled in caves in the open air, in habitations which varied according to their function and how frequently they were used: dwellings, hunting or fishing areas, sanctuaries and assembly centres. These meeting points, such as the one that existed in Isturitz during the Gravettian and the Middle Magdalenian, were essential for forming close bonds and uniting different groups, reviving and unifying beliefs and conveying information and



knowledge.

35. Structure of an open-air habitation, similar to the one found in Pincevent (France) and an outcrop dwelling, from the Upper Palaeolithic.
36. Spears and harpoons from Palaeolithic levels of the caves of Aitzbitarte IV (Errenteria), Ermittia (Deba) and Urtiaga (Deba).
37. Extracting laminas of stone, using direct and indirect beating.
38. Foliaceous piece similar to a laurel leaf.

- 39. Burin.
- 40. Scraper.
- 41. Stoneworking at the Urtiaga cave (Deba).
- 42. Cro-Magnon men were the protagonists of the entire Upper Palaeolithic period.

ARTISTIC EXPRESSIONS

As well as their day-to-day activities, human beings also began to display a certain interest in more transcendental matters and the first evidence of abstract reasoning and symbolic behaviour may date back to very remote times. It may have been this development which led people to make rhythmic incisions in certain bones, gather unusual objects such as shells and ochre and give interpretations to certain natural shapes in the rock. However, the symbolic dimension became far more marked during the Upper Palaeolithic era, when *Homo sapiens sapiens* reached Europe from Africa.

Artistic manifestations from this period were made on a range of media, including both the walls of caves and sheltered rocks and small portable items. The former are mostly preserved in the shaded or darker areas of the caves, often at some distance from the domestic area or habitation. Because of this apparent distance or concealment, some writers believe that these places were sacred sites where practices or rituals relating to hunting magic, shamanism, etc. were performed.

The latter group, on the other hand, were made on a range of small, and therefore portable, bone-like pieces (horns, antlers, bone or ivory) and stones (flat pieces and pebbles). Sometimes the decorations were made on utensils (spears, harpoons, staffs, etc.), while on other occasions they were created on objects with no apparent practical use for domestic chores or hunting.

The techniques used both in this *art mobilier* and cave or “parietal” art include painting—using different types of colouring (ochre for red, manganese and coal for black)—and engraving, with carved lines of varying depth. The most frequently represented themes include different species of animal (horses, bison, wild goats, etc.), signs (longitudinal incisions, rhombuses, ovals, arrow-sha-



ped or serrated motifs, etc.) and occasionally representations of humans or of different parts of the body (hands, vulvas etc.).

- 43. Horses. Ekain Cave (Gipuzkoa).
- 44. Bison. Altamira Cave (Cantabria).
- 45. The Losange Venus, (Grimaldi, Liguria), 25,000 years old.
- 46. Atlatl (or spear thrower) carved from reindeer’s antler, depicting a leaping horse. Montastruc (Tarn-et-Garonne), 14,000-13,000 years old.
- 47. Horse’s head drilled in hyoid bone from c. 14,000 years before the present. Isturitz (Basse-Navarre).
- 48. Bison carved on a reindeer’s antler, 14,000 years old. La Madeleine Cave (Dordogne).
- 49. Aurochs. Lascaux cave (Dordogne).
- 50. Carved gannet bone, 12,000 years old. Torre Cave (Gipuzkoa).

THE CAVE AT PRAILEAITZ I (DEBA).

Fifteen thousand years ago, when the European mainland was enduring the rigours of the last great Ice Age, the low-lying valley of the River Deba was inhabited by groups of Cro-Magnon men. Here, they lived in many of the cavities in the limestone rock, where they took advantage of the low altitude and more benign climate of these areas.

At the time the numerous rocky crags of the area were inhabited by wild goats, while deer and reindeer roamed the lower zones and the entire region abounded in ptarmigans. At the bottom of the narrow valley, the river wound its way towards the coast (ten kilometres further away than it is now) between alder and other riverside species. Due to the low temperatures, the region was not covered



- 51. Meanders in the River Deba.
- 52. Salmon.
- 53. Red deer
- 54. Entrance to the Praileaitz I cave (Deba).

Against this backdrop, several caves in the valley were occupied by human groups. Today we know them as Urtiaga, Ermittia, Langatxo, Iruroin and Praileaitz. Others, somewhat further away, such as the Ekain Cave in the adjoining valley of the Urola, were also inhabited for long periods. However, the people did not only live in caves and natural shelters; during the same period, they also built cabins, with roofs of branches and hides, heated by small fires. Around these they would meet to exchange their individual and collective experiences and convey beliefs about different natural phenomena as well as recounting tales of their hunting trips.

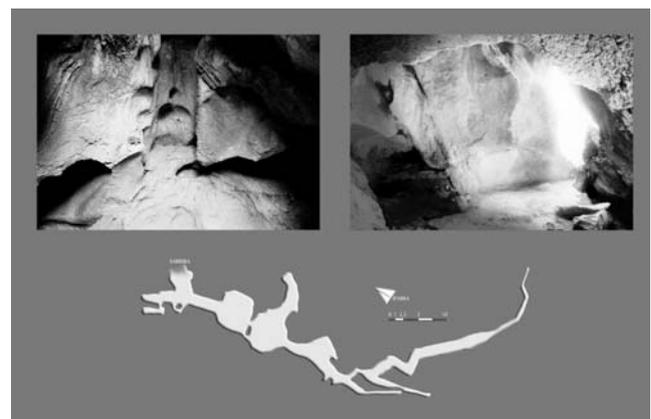
Each of these human establishments fulfilled a complementary function: some were more or less stable dwelling places, others were occupied for shorter periods or on rarer occasions when they were needed for exploiting specific local resources. Some were used as temporary settlements for specialised hunting or for gathering plants (fruits, tubers and leaves, etc.); others served as suitable sites for fishing or gathering molluscs; and some were used for obtaining raw materials and preparing utensils. In all of them, the people would carry out a range of tasks, making tools,

in dense vegetation, and only a few conifers—

mostly pines and junipers—and occasional de-

ciduous trees, such as oaks, birches and willows,

grew in more sheltered spots.



eating part of their catch, and after nightfall, seeking warmth around the fire.

But of all those twinkling points of welcoming light which would have been visible throughout the valley on those cold Magdalenian nights, there is one which is of particular interest to us. By the

gleam from the fire, one would have been able to make out a sinuous, suggestively-shaped entrance in the light-coloured limestone; an opening, indeed, that was reminiscent of the female sexual organ.

The Praileaitz I cave stands fifty metres up in the steep right-hand bank of the Deba. It seems to hang over the gentle meanders of the river, its triangular NW-facing entrance rising to a maximum height of six metres, two and half metres wide at its base.

Inside, a conical vestibule, around thirty-four square metres in area and somewhat over ten metres in height, is illuminated by the light from outside. Over the passing millennia the flowing water has carved twisting reliefs in its walls and ceilings.

Beyond it, a narrow passageway, scarcely a metre high, runs southward. Following this passage, we make our way through the gloom into a snug circular room with gentle walls, about seven metres in diameter, surmounted by a vaulted ceiling no more than two metres high in the central area.

55. Formations in the vestibule at Praileaitz I.

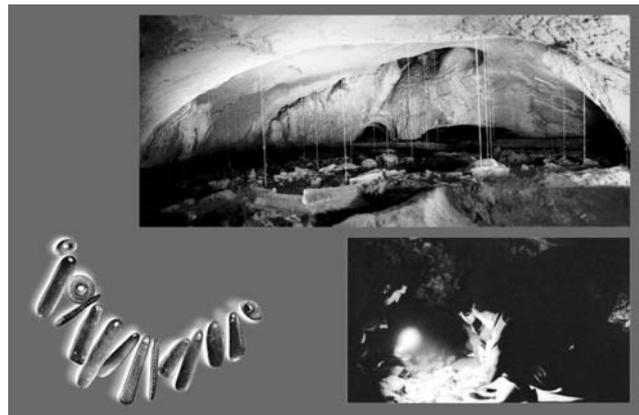
56. Entrance and vestibule of the cave.

57. Plan of the Praileaitz I cave.

Standing on the clean yellow clay in this dimly-lit space, we can see the bright outdoor light silhouetting the entranceway, creating fanciful reliefs in the walls of the vestibule.

Further in, another room, also circular, disappears into the darkness. It is now covered by a thick stalagmitic layer. Behind it, narrow galleries push onward into the mountain.

While groups of hunter-gatherers occupied the neighbouring caves, carving stones, working bones and feeding off wild goat, venison, fruits and roots, it is likely this space was occupied by some important figure invested with special qualities that were acknowledged by his or her contemporaries. He or she fitted out the floor of the vestibule with small, perfectly fitting limestone



rocks, dug a hearth into the clay, and beside it placed a large block with a concave surface to use as a seat, braced with another large stone wedged underneath to provide greater stability. Meat for eating was stored a short distance away. Some bones, stripped of meat, were thrown on the fire.

Barely a handful of tools, flint chips and some bones have been found on the paved floor that made the dwelling more comfortable. It is a far cry from the great wealth of utensils, remnants of carving work and shards found in the neighbouring caves of Ermittia and Urriaga.

On the ground close to the entrance to the gallery leading to the inner rooms, a few ochre pencils with clear signs of having been used were found lying among the small stones.

Standing out amidst this unusual paucity of materials and waste matter are several groups of pendants, scattered in the vestibule and in a small space behind the seat and next to the gallery that leads to the darker and deeper areas.

The inner room is even more unusual – almost magical.

It is as if the circular space had been swept clean to remove any bones and utensils, and everything apart from the clay on the floor and a few stones had vanished.

In the middle of this space, over twenty remarkable pendants in black stone, mostly decorated, form a series of necklaces. One in particular consists of fourteen pieces, positioned in an orderly

fashion at regular distances from each other.

58. Overview of the inner room where two of the necklaces and a number of broken pieces have been discovered. In the foreground, the vaulted tunnel leading to the room.

59. Necklace from Praileaitz I.

60. The fourteen constituent parts of the necklace gradually emerge.

In all, there are twenty-three pendants grouped in five sets, and another six which are broken close to the perforation hole. Three of them are located on one side of the inner room.

Except for three decorated wild goat incisors, one bearing marks of red ochre, all the pieces are made of black stone. Many are elongated. They were probably selectively gathered in the nearby



River Deba, perhaps not only for their aesthetic appeal but also because of the symbolism their shapes and outlines suggested.

They may also have been chosen for their gentle texture, so typical of rounded pebbles, and the shine they took on when dampened by water or sweat.

The gatherer decorated most of the stones, insistently carving transverse incisions on several surfaces and edges. As they gradually emerge from the clay, however, we can see that each one bears different rhythmic patterns, groups of incisions and gaps. We do not know what they were used for or what they stood for. Were they simply decorative? Might they have had some ostentatious or hierarchical value? Or are they perhaps the only remaining testimonies of some ritual activity?

RITUAL ACTIVITIES

One feature that is common to all known primitive societies is the extensive development of beliefs relating to the beings that inhabit nature and the phenomena that occur in it. In some societies there are figures (shamans, medicine-men, sorcerers, etc.) who have the power to interpret and in some way control the different signs relating to the earth; They also transmit and revive the world of myths and beliefs while guiding the destiny of groups and individuals. However, any ethnographic parallel should be approached with great caution. As J.M. Barandiaran said, "the facts are all too capable of docilely lining up as soon as they are illuminated from one side. Similarity of forms is tempting and may lead us to erroneous conclusions".

61. Like a number of primitive peoples living around the world today, the people of the Praileaitz I cave used not only necklaces and ochre, but also bright-coloured feathers of different birds, seeds and fruits.

Feathers of green woodpecker, redwing, mallard, woodcock, jay and magpie, acorn, mistletoe seed and rosaceae seed.

62. The occupant of the Praileaitz I cave would have used the light from a lamp or torch to carry



out activities in the inner room whose nature we can only guess at now. He or she left behind 20 stone pendants, 14 of which form a large necklace.

63. Ochre pencils found in the Praileaitz I cave.

Probably from the very earliest Palaeolithic period, humans found ways of altering their appearance, using different substances and colourings. They first realised thousands of years ago that with the right preparation and use, certain natural elements could provide a range of colours. Red ochre, also known as red hematite, is found in abundant quantities in nature and has outstanding properties for daubing. Fragments of this material are some-times found with grooved surfaces, suggesting that the powder was scratched off. As ethnographic parallels from everyday life show, it was in wide-spread use: for tanning hides, for body painting and for tattoos. Because its colour is traditionally associated with blood, health and life, it is also found in funereal contexts,

THE PROCESS OF MANUFACTURING PENDANTS

Whoever occupied the Praileaitz I cave spent many long hours carefully walking the river banks, including the Deba, in search of pebbles of very specific characteristics (suggestive outlines, elongated shapes, dark or black colours, etc.). He or she would then bore a hole in one end. The area to be drilled first had to be readied, sometimes by rubbing the stone down and pricking it to help position

64. Pebble brought to the Praileaitz I cave, of similar characteristics to some of the pendants, but without any manmade alterations. Life size.

65. Modern-day Przewalski horses, very similar to those that lived in the environs of the Praileaitz I cave during the Magdalenian period.

66. Stone tools similar to these from the Urutiaga cave would have been used to make the pendants. Different phases in making one of the pendants.

67. Different phases in making one of the pendants.

68. Different kinds of decorative motif from the pendants at Praileaitz I.

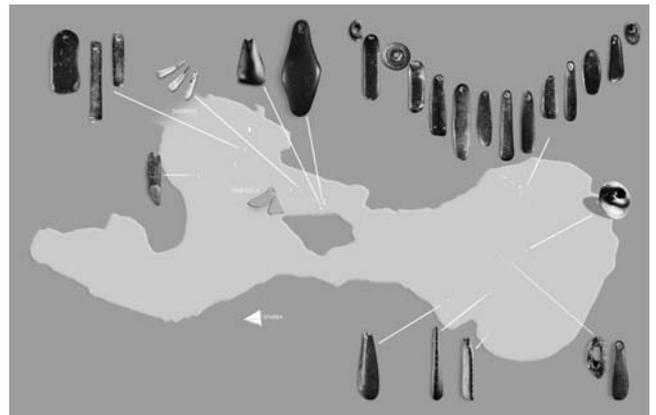
69. Incisions in parallel bands.

70. Bi-conical drilled hole.

71. Series of regular incisions.

72. Front view of a hole.

73. Deep aligned incisions.



the drilling tool and centre the hole. The hole itself was bored from both sides of the stone, using continuous circular movements with a sharp instrument, so that the two orifices finally met in the middle to give a bi-conical hole. Once the basic pendant had been created, different types of incisions were carved on some of the sides and



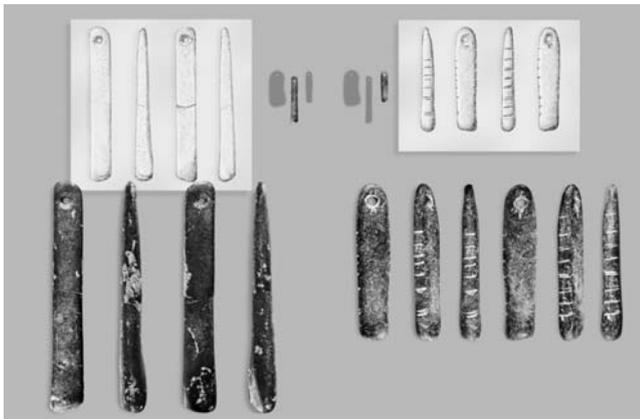
faces of the stone.

THE GROUPS OF PENDANTS

Let us now return to the cave. As we go in, the first

series is on the left-hand side of the vestibule, close to the entrance. It is made up three items, two elongated and a third almost rectangular with rounded faces and angles.

Five other pendants are located in the area leading to the inner room, in an area covering approximately four square metres, delimited by blocks of stone. Three of these, made from wild goat incisors and decorated, are situated close to one another. But of all the pieces the most beautiful is the pendant carved into a slender deep black pebble, whose natural outline is reminiscent of several



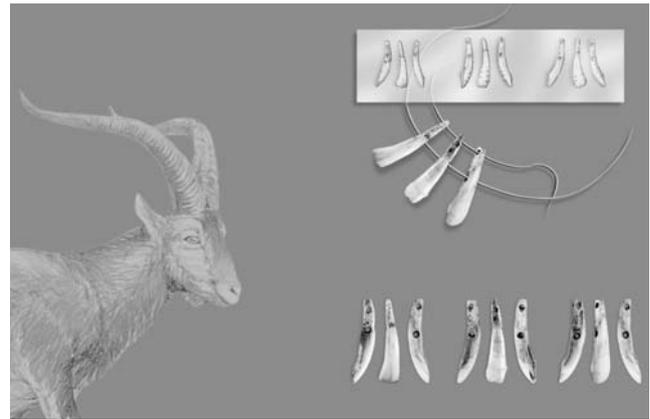
classical Palaeolithic “Venus” figures.

Very close to this pendant there is another, blackish in colour, shaped somewhat like the atrophied canine tooth of a deer, although considerably larger. The stone was probably chosen precisely because of this similarity and the symbolism of the original object.

It was in the first of the inner rooms, however, that one of the most spectacular finds from the Palaeolithic era was made: a long necklace, one and half metres long, comprising fourteen black-stone pendants, lain, perhaps intentionally, on the clay floor. The constituent parts, most of which are decorated and elongated in shape, are arranged in orderly fashion, at regular distances. The two ends are finished off with small undecorated stones with natural holes.

In the same room, about four metres from the first set, there is a two-piece necklace.

As well as these five groupings, at several points in both the vestibule and in the inner room, there is a series of pendants broken at the perforation holes. These pendants lie relatively close together.



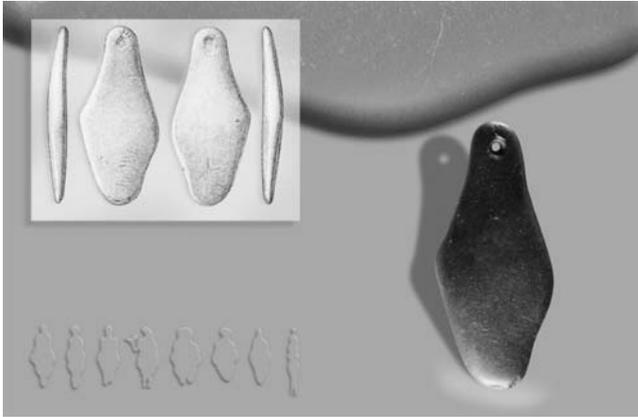
74. General position of the groups of pendants in the two excavated rooms of the cave.

On all pages containing descriptions of pendants, drawings are shown to a scale of 1:1 (life size) and photos to a scale of 1:1.5 (i.e. 50% larger than their real size), to make it easier to appreciate the details.

75. First set consisting of three pendants. The predominantly elongated shape of two of the pendants contrasts with the sub-rectangular form of the third. The texture and colour of the last one (brighter and blacker) is also different to the other two. Only one of them is decorated.

76. This first group was found near the entrance to the cave, next to the seat and hearth.

77. This is one of the few undecorated pendants. It is made from a levelled pebble. There is a gentle curve in one side and the angles are slightly rounded. In the area of the hole there are a series



of short incisions which might be interpreted as being lines of flight.

78. This piece is unusually long and almost square in cross-section. It was found in two fragments, on either side of the lower face of the large rock that had come away from the southern wall of the entrance.

79. Most of the pendants are decorated in different ways with small incisions of varying depth. Some have a few marks on one of the larger sides; on others, all of one side or even the two sides are carved at approximately equal distances. The empty spaces, rhythm and pairings of the lines often form fanciful designs.



These are the only pieces from a necklace which are not made out of stone. They are three incisors of *Capra pyrenaica* (the Pyrenean wild goat) with two holes in the root, and the vestibular face is decorated with a number of short transversal inci-



sions. They are believed to have been coloured with ochre or at least have come into contact with the material, since one of them was found with remains of red colouring.

80. Two fine parallel strips of animal or plant origin would have been passed through the double hole—drilled with great precision in each of the



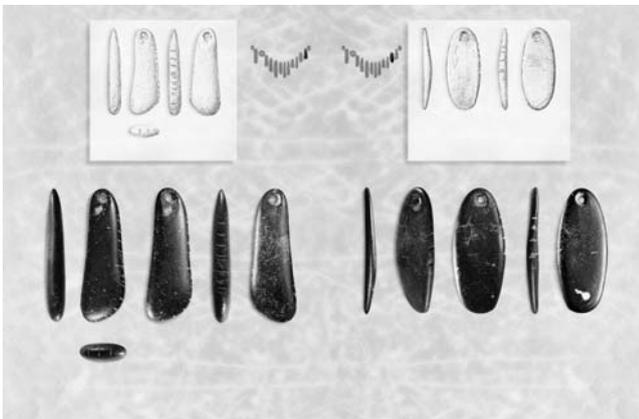
incisors—to fix the position of the tooth, so that the decorative engravings would be visible.

The use of teeth from herbivores or carnivores to make pendants was common practise throughout the prehistoric period, when they were drilled and decorated with different motifs. However, there are few examples like this of teeth with more than one hole, although some incisors of horse and deer have

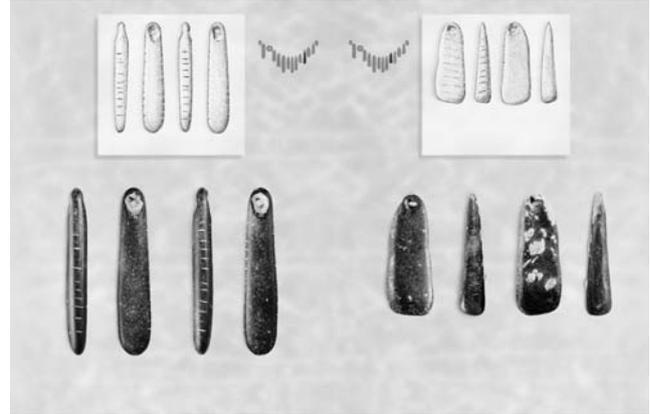


been found, decorated and with double holes (some with as many as five) in different Magdalenian levels along the Cantabrian coast and in the Northern Pyrenean area, such as Ermitia (Deba, Gipuzkoa), Arenaza (Galdames, Bizkaia), Isturitz (Izturitze-Donamartiri, Nafarroa Behera), Mas d'Azil (Ariège) and Tito Bustillo (Ribadesella, Asturias).

Human representations are scarce in parietal art and *art mobilier*. Amongst the latter, particularly interesting are some scenes such as those found in



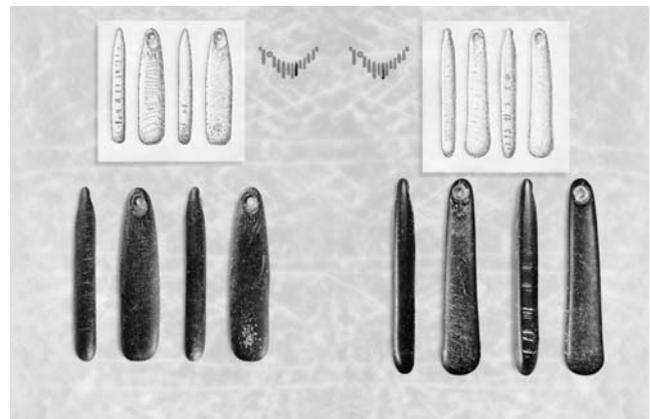
the Bone of Torre (Oiartzun, Gipuzkoa) and the staff from La Vache (Ariège), or the few Venus depictions that have been found: the head of Entrefoces (Morcín, Asturias), the uncertain pendant or perforated staff from El Pendo (Camargo, Cantabria) and "The Venus" of Las Caldas (Oviedo, Asturias). The depiction of the woman, over which greater care has been taken than that of the man, is generally schematic and certain parts of the anatomy are



underscored. Interpretations vary: they may represent figures of mother goddesses, votive fertility offerings, testimony of the importance of the role played by women in Palaeolithic society, etc.

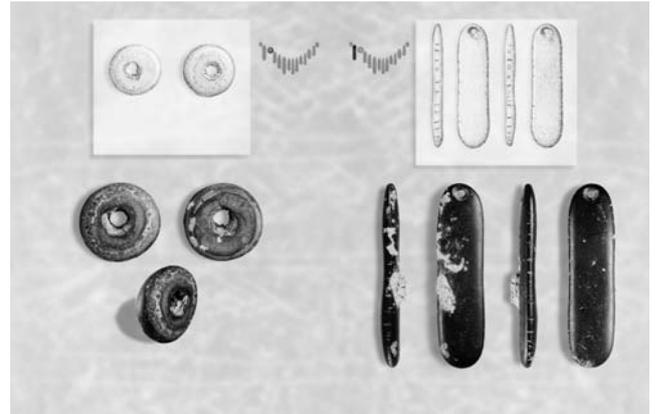
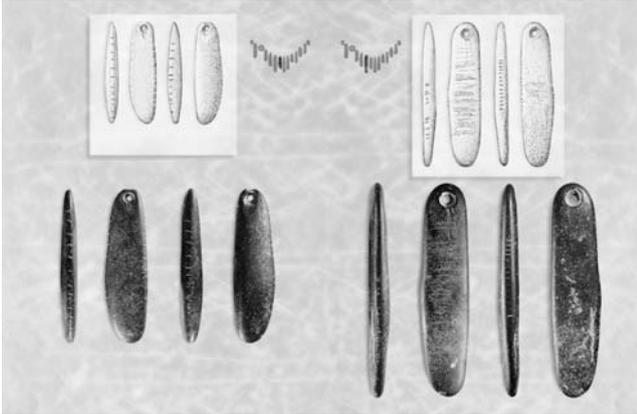
81. Third necklace made of a single drilled stone with gentle curves. The only decoration consists of a number of parallel transverse lines, lightly marked at the bottom right of each face.

82. The outline of the piece is reminiscent of the rounded Palaeolithic "Venus" figurines found in several locations throughout Europe. Examples include the figure found in Barma Grande, Grimaldi, The "Lozenge", also from Grimaldi



(Italy), Venus I from Willendorf (Austria), the Kostienki Venus (Russia) and the Lespugue Venus (France), or the outline of the relief of the Venus with Horn from Laussel (France).

83. At the narrower end there is a bi-conical drilled hole, finished off with very regular rotation; at an earlier phase the surface had been cleared or pre-*pared*.



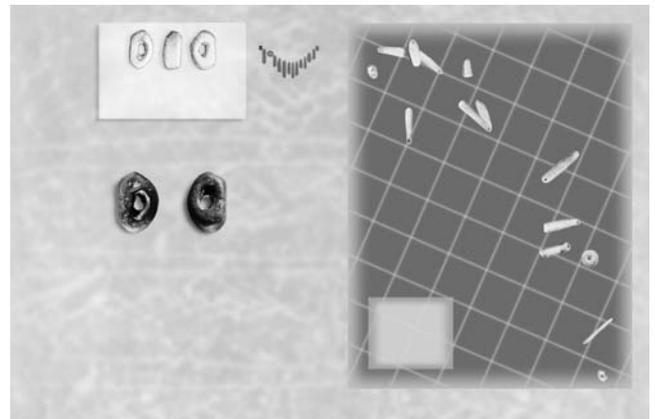
the pieces in this large necklace make it unique of its kind. Its elaborate design shows the great sensitivity of these populations of Cro-Magnon people from the Magdalenian period.

84. This thin bright black pebble would have been chosen to make into a pendant for its outline, the balance of its dimensions and its special texture.

85. The fourteen black stones that make up the largest necklace found in the cave gradually emerge, looking as if they had been gently laid on the ground.

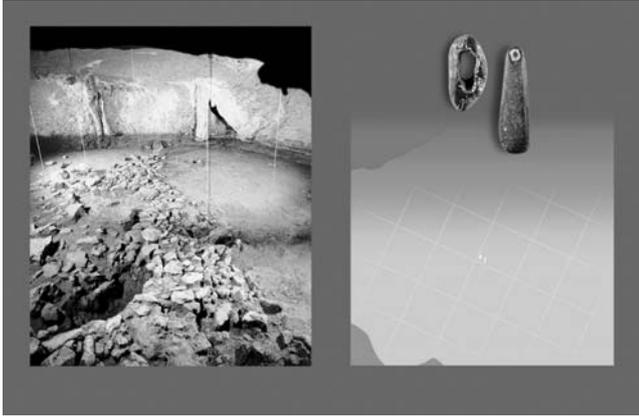
86. Detail of excavation of one of the pendants.

87. During excavation of the necklace two of the elongated pendants were found just over one



centimetre apart, their holes superimposed.

88. The combination of the shapes, the predominantly black colour and the decorations of



89. As the dig progresses, the fourteen pieces of this necklace from the inner room—which lie close to each other, at approximately equal distances in most cases, encased in the yellow clay or interspersed between stones—reveal an arrangement which makes it possible to visualise both the structure and the dimensions.



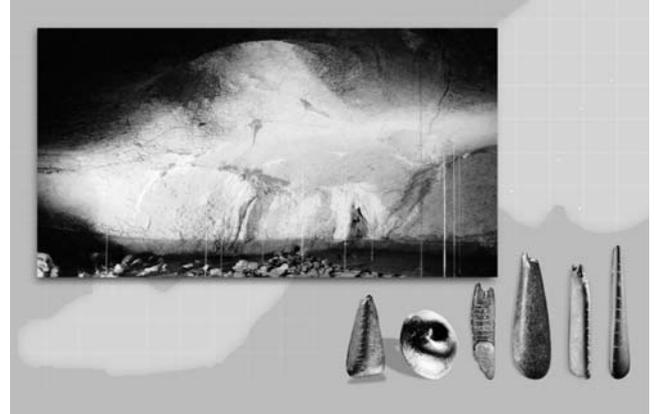
90. Detail of three of the pendants from one end of the large necklace laid on the clay in the inner room.

91. In five cases small naturally rounded and perforated stones have been inserted into the necklaces in this cavity. None of them are decorated. Three of them form part of this set.

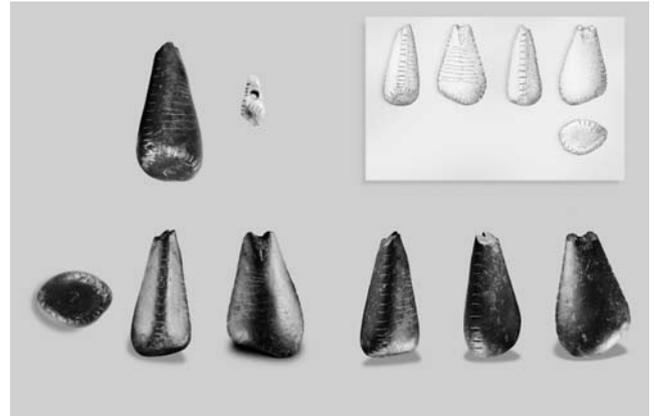
92. The incisions on the sides of the pieces include some very varied compositions, some of which—as in this case—are very elaborate. We do not know what the purpose of any of these was.

93. Although the transverse markings are the most common, it is significant that as well as the motif already mentioned, this pendant also includes a rhombus with fine incisions. This motif, which on occasions has a longitudinal stroke inside, is often found on Magdalenian spears.

94. One important question still remains regarding the authorship of these pendants: were they the work of a single individual or various people? If we look at



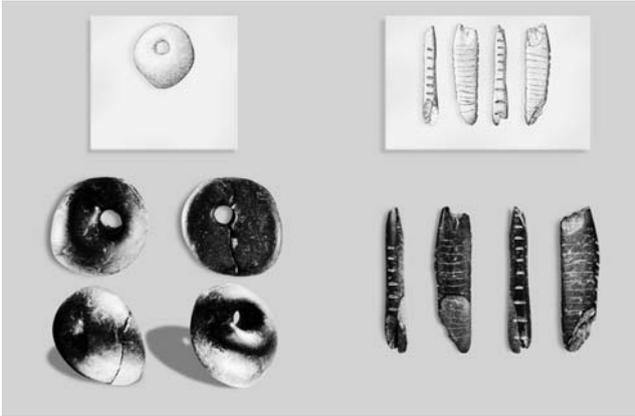
the workmanship and style of the different pieces,



they could all have been made by the same person; despite the variations, they form an artistic and symbolic whole.

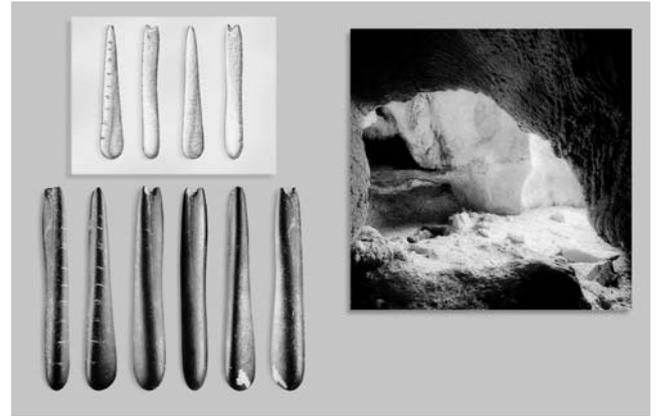
95. In some cases it is not easy to work out how many strokes were actually intended. Some of them are so close together that one may be an attempt to rectify the other. In other cases, though, the sole purpose seems to have been to suggest the lines without actually making them any more explicit.

96. This pendant has a series of shaping grooves around the hole and transverse incisions on one side face, as well as on one of the larger faces. The bottom of the opposite face is covered in intense pricking, caused by the pressure of a harder object



when the pendant was used as a retoucher or compressor.

97. In this pendant we can clearly see the changes in rhythm and the groupings of the incisions. However, the parallel lines are much more regularly distributed on one of the larger sides.

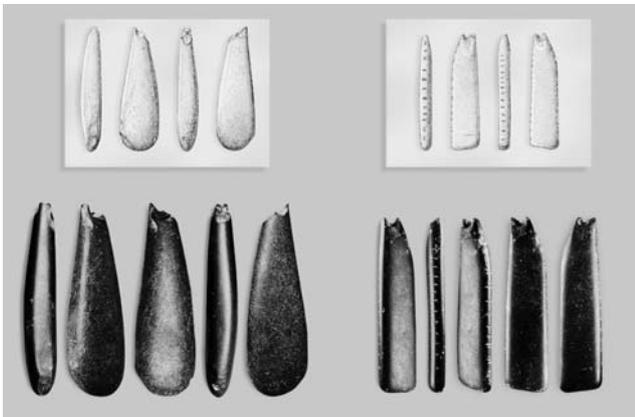


98. Not all stones display this same desire for perfect symmetry; some, indeed, are clearly more convex or even twisted on one side than the other, although we do not know whether the stones were especially chosen because of these shapes.

99. This pendant is decorated on all sides, but the most complex work is mostly found on one of the wider faces. There are parallel horizontal bodies or stripes of different width, alternating with a certain rhythm. The narrowest of these are undecorated and there are one or two "empty" ones between each decorated one. Of the decorated stones, the ones located at the two ends have very tight diagonal incisions, while the others have a reticulate motif created using lines running diagonally in both directions.

100. Several pendants have larger fine parallel lines forming stripes, generally symmetrical, on one or two of the faces. In many cases, these take up most of the surface. Unlike the narrow sides, the incision is very superficial.

101. One of the most striking features in the process of making some of these pieces is the way they were worn down around the perforation area. This technique was often employed with bone, but it is very unusual on stone.





102. This disc-shaped limonite is noticeable for its varied greenish and reddish colouring, contrasting with the more uniform colours of the other pendants on the necklace.

103. Pendant with layers of concretion.

The rainwater penetrates the karst, gradually dissolving the limestone to create stalagmitic crusts on walls and floors. The first inner room in Praileaitz I was covered in one of these layers, natu-

rally sealing off all the Palaeolithic remains. Some of the pendants found have slight concretion layers resulting from the slow dripping.

104. Small bead with natural hole situated at one end of a fourteen-piece necklace. The symmetry sometimes seen in the decorations on the stones also extends to the way the pendants were arranged on the necklace, with two limonite stones of very similar shape and size positioned at each end.
105. Arrangement of the fourteen pendants as they appeared in the inner room during excavations.

PLATES

A G E fotostock: 29 / Jesús Alonso, all 1:1 scale drawings of pendants on pp.: 27, 28, 29, 31, 32, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 58, 59, 63, 64, 65, 66, 67 and 68 / C D Gallery: 9, 18, 23, 24, 26, 34, 52 and 53 / Centre National de Préhistoire, Ministère de la Culture, Département d'Art Pariétal. Périgueux, France: 49 / "De Mono a Hombre" exhibition, Fundación la Caixa. Sculpture by Quagga Associats S.L.C. 42 / Diputación Foral de Gipuzkoa, based on cartography by Lurralde Informazioko Zerbitzuaren: 21, 51/ Basque Government, Kultura Saila, Euskal Kultur Ondarearen Zentroko Artxibo Grafikoa. J. Wesbuer: 43 / John Gould: 17 / Moravské Zemské Muzeum, Czech Republic, Zdeněk Burian: 30 / Museo Nacional, Centro de Investigación de Altamira, Ministerio de Cultura de España: 44 / Javier Murillo: 27, 31 / Xabi Otero: (pages 1, 40, 61, 62 and 63), photographs 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 32, 33, 36, 41, 43, 50, 54, 55, 56, 58, 59, 60, 61, 63, 64, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 88, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 113, 114, 115, 116, 117, 118 and 119. Drawings: 3, 5 and 57 (from topographical plan by Giorgio Studer and Txomin Ugalde, "Felix Ugarte Elkarteá"), 19, 20, 21, 35, 37, 38, 39, 40 and 42 (from drawings by J.M^a. Merino), 62, 82, 83 (from drawings by André Leroi-Gourhan). Computer graphics: 19, 20, 21, 51, 106 (from drawings by Xabier Peñalver-Sonia San Jose), and pages 24, 25, 26, 55, 57, 60 and 61 / Réunion des Musées Nationaux, France: Jean Schormans: 46, René-Gabriel Ojéda: 48, Loïc Hamon: 47, Jean-Gilles Berizzi: 45 / Sonia San Jose: page 41, and photographs 85, 87 and 89 / Maider Telletxea: 86 / Luis Teira: 112 / Zoopraha: 65 / Iñaki Zorrakin: drawings 25, 28, and page 30.

106. Partial view of the inner room of the cave.
107. Fifth set found in the cave, consisting of two stone pendants, one with a natural perforation. On occasions, smaller beads and ornaments, such as seeds or even feathers of different colours would have been hung between these items.

108. Some of the stones appear not to have been chosen for the regularity of their shape; for example, some were selected because they had a natural perforation which could be used.

109. Although many of these pieces have small parallel lines, this example is remarkable for the regularity, uniformity and clarity of the incisions. The opposite side, in contrast, contains no decoration.

The discovery of a series of pendants with breakages, generally around the area of the perforation hole, is interesting. We do not know how and when these breakages were caused; however, broken or destroyed items dating from throughout prehistory have often been found in a range of habitational and funerary contexts, and it has been suggested that they may have formed part of certain ritual practices. In the case of the pendants from Praileaitz I we do not know whether the breakage and the concentration of the items found is random or due to some other factor.

110. Walls and ceiling of the inner room.

111. This pendant is notably similar to the atrophied canine tooth of a deer in shape, only bigger. All its edges are decorated, as is one of the side faces, with regularly spaced transverse lines. The perimeter of the largest base is also decorated. Atrophied deer canines were highly valued in many cultures, from the beginning of the Upper Palaeolithic practically down to the present, although not all of them were made into pendants. Imitations were also made from the earliest times in ivory or stones of varying colours (Gatzarria, El Pendo, etc.). Most of the natural specimens or imitations are plain, although some are decorated, generally with short lines. The decoration on the example from La Garma is very similar to that on the piece from Praileaitz I.

112. Perforated canine tooth from deer from the La Garma cave (Ribamontán al Monte, Cantabria).

113. This large disc-shaped stone, one of those selected with natural holes, is particularly interesting, with considerable doming on one face.

It is not decorated.

114. All the planes of this pendant had very regular incisions. Unlike most examples with decorations on the broader faces, the lines on this pendant are deeper. This piece was found inside the cave during the excavation process, broken into two fragments, lying 13 metres from each other.

115. In some specimens the ends are very different. The one with the hole generally narrows slightly or is even pointed, to make it easier to drill. The opposite end is generally thicker to help the stone hang better.

116. In this elongated pendant, like some others, irregular incised points can be seen around the hole, caused by a sharp object.

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