

77. 3500-3200, Knowth, Ireland

ReGenesis is the first open-access encyclopedia to
liberate pre-colonial research
to its rightful 3,000,000 BCE origins
- and -
liberate female spirituality.
(RGS.)

* * *

Earth Mother.

Anthropomorphic stelae and statue menhirs
consist of pillar-like stones, which have been shaped
in at least a rudimentary way to indicate a human figure. ...
Statue menhirs and their related carvings in megalithic tombs
are often taken as evidence of a cult [culture] of a female figure,
which was frequently termed a 'mother goddess' or 'earth mother.'
... The term 'deity' probably comes closest to indicating what
the statue menhirs and carvings of hypogees and gallery graves
signified for those who carved and saw them.
(MAWE: 128-130.)

Dead Into New Life.

The tomb was a place of healing,
both of the living and the dead, a place
where the goddess not only held the lifeless body
but also regenerated
the dead into new life.
(TAW: 49.)

Cruciform.

Corbelled roof Knowth I includes two passage chambers,
one undifferentiated that opens to the west plus
a cruciform chamber that opens to the east.
(See below.)

Knowth I.

Largest concentration of megalithic art in Europe,
with more than 3000 decorated stones.
(BC: 21.)

Later Cruciform Cathedrals.

The entire body of the goddess is represented
in the megalithic tombs of Western Europe,
whose shape sheds an interesting light
on the later cruciform cathedrals of Europe.
(Plans of tombs inside Cairns.)

The Neolithic Passage-Grave Culture of Ireland
(Carrowkeel, County Sligo, NW Ireland; 2nd Half 4th Mill. B.C.)
[Also see Passage Grave Knowth 1, Boyne Valley, Ireland.]
(LOG: 153: FIG. 236.)

Passage Grave Knowth is situated near the bend of the River Boyne in the Boyne Valley. The Boyne Valley Passage Graves consist of Knowth in the west, Dowth to the east, and Newgrange in the middle. The primary or main Knowth passage grave is known as Knowth I. Additionally there are 17 smaller tombs. Corbelled roof Knowth I includes two passage chambers, one undifferentiated that opens to the west plus a cruciform chamber that opens to the east. Both chambers are elaborately decorated: “29 decorated stones in Knowth I [west] and 36 in Knowth I east.” (MAWE: 98.) Dowth is oriented to winter solstice, as is Newgrange. Knowth’s orientation is the equinoxes. (GS: 123; MHE: 98-99.)

At Knowth [I] a number of calendrical devices are synchronized in a single structure. The standing stones cast shadows, beams of light enter the passages (even though the entrances were damaged during the Iron Age) and smaller sundials are engraved on the kerbstones. ... There are estimated to be 134 kerbstones, more than half engraved with major compositions and others with incidental markings. ... Heavily engraved stones are positioned in an area that extends clockwise from the northeast to the northwest, thus following a circuit that matches the movement of the sun and the moon (SAS: 102).

The following introduces Irish Neolithic,* including further calendrical–astronomical alignment considerations.

Many other megalithic monuments and tombs show astronomical alignments, particularly with winter solstice, the shortest day of the year. Agricultural peoples observed nature keenly and depended closely on the seasonal cycle. So we can surmise that the summer and winter solstices, or spring and fall equinoxes (when night and day are equal) heralded significant celebrations or rituals at the tombs. ... Many of the symbols engraved on tomb walls or on kerbstones (the stones that form a curb

around the outer edge of an earthen mound) surrounding the large Irish mounds, (particularly Knowth in the Boyne Valley), (KTP) appear calendric, undoubtedly reflecting the tombs astronomical alignment and their seasonal rituals. [Symbols] include cupmarks, circles, wavy lines, or circles with a center dot (TAW: 46-47). ... Megaliths were sites of rituals honoring the cycles of the seasons (TAW: 48). ... Again, Old European tombs reveal the holistic spirituality of the culture. The tomb was a place of healing, both of the living and the dead, a place where the goddess not only held the lifeless body but also regenerated the dead into new life (TAW: 49). (TAW: 41-49; RGS) (RGS: 3200, Irish Neolithic).

* More recent (2016) discoveries suggest that the Neolithic passage tombs were constructed between 4000-2500.

Passage grave art on Knowth I kerbstones include: the serpent, lozenge/triangle (vulva), single and triple spiral (labyrinths) plus paired spiral oculi (owl deity eyes), cupmarks, zigzags, upright Us boxed together, double-axe, i.e. conjoined vulva), floral (rosette) motif, and a significant number of the circles with a central dot circumpunct motif. "It is evident that the kerbstones on Knowth I stand apart stylistically from the rest of Irish passage grave art." (MAWE: 119.) Knowth's exceptional entropic art display of 300 plus unique designs constitutes the largest megalith site throughout Europe.

For a full discussion of the above plus additional Irish Neolithic research:

- Adams, Cameron, et al. *Breaking Convention: Essays on Psychedelic Consciousness*. Berkeley, CA; North Atlantic Books, 2015. 13-29. (BC.)
- Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. 98-99. (MG.)
- Battaglia, Frank. "The Matriline of the Picts." *Mankind Quarterly* 31 (1990): 17-43. (MP.)
- _____. "A Common Background to Lai de Graelent and Nou`nden Unad." *Emania [Belfast]* 11 (1993): 41-48. (CBL.)
- Berry, Thomas. *The Great Work: Our Way into the Future*. New York, NY: Bell Tower, 1999. (GWO.)
- Eogan, George. *Knowth and the Passage Tombs of Ireland*. London, England: Thames and Hudson, 1986. 168-171. (KTP.)
- Jones-Bley, Karlene. "Defining Indo-European Burial." *Varia on the Indo-European Past: Papers in Memory of Marija Gimbutas*. Eds. Miriam Robbins Dexter, and Edgar C. Polomé. *Journal of Indo-European Studies Monograph No. 19* (1997). (DIE.)
- Lewis-Williams, David J., and D. G. Pearce. *Inside the Neolithic Mind: Consciousness, Cosmos and the Realm of the Gods*. London, England: Thames & Hudson, 2005. (INM.)
- O'Kelly, Michael J. *Newgrange*. London, England: Thames and Hudson, 1982. (N.)
- O'Sullivan, Muiris. "Approaches to Passage Tomb Art." *The Journal of the Royal Society of Antiquaries of Ireland* 116 (1986): 68-83. (APT.)

Sheridan, Allison. "Megaliths and Megalomania: An Account, and Interpretation, of the Development of Passage Tombs in Ireland." *Journal of Irish Archaeology* No. 3 (1985-86): 17-30. (MAM.)

Detailed discussions of the Irish Passage-grave Culture:

Brennan, Martin. *The Stars and the Stones: Ancient Art and Astronomy in Ireland*. London, England: Thames and Hudson, 1983. (SAS.)

Daniel, Glyn E. *The Megalith Builders of Western Europe*. London, England: Hutchinson, 1958. (MB.)

Eogan, George. *Knowth and the Passage Tombs of Ireland*. London, England: Thames and Hudson, 1986. (KTP.)

Gimbutas, Marija Alseikaite. "Tombs as Wombs of the Goddesses." Ed. Miriam Robbins Dexter. *Shaman's Drum* No. 51 (Spring 1999): 41-49. (TAW.)

Meaden, George Terence. *The Goddess of Stones: The Language of the Megaliths*. London, England: Souvenir, 1991. (GS.)

O'Kelly, Michael J. *Newgrange*. London, England: Thames and Hudson, 1982. (N.)

O'Kelly, Michael J., and Claire O'Kelly. *Newgrange: Archaeology, Art and Legend. New Aspects of Antiquity*. New York, NY: Thames and Hudson, 1994. (NA.)

Sheridan, Allison. "Megaliths and Megalomania: An Account, and Interpretation, of the Development of Passage Tombs in Ireland." *Journal of Irish Archaeology* No. 3 (1985-86): 17-30. (MAM.)

Twohig, Elizabeth Shee. *The Megalithic Art of Western Europe*. Oxford, England: Oxford University Press, 1981. (MAWE.) Plates 4-26, 13, 30, 33-36 and pages 106-119. (MAWE.)

Further research on cupmarks [cup-marks] plus the circle and dot motif including Egyptian circumpunct, Pythagorean cosmogony, life – death – and – regeneration, and rotation of the seasonal cycles:

Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. 48. (MG.)

Berry, Thomas. *The Great Work: Our Way into the Future*. New York, NY: Bell Tower, 1999. (GWO.)

Cooper, J. C. *Symbolism: The Universal Language*. Wellingborough, England: Aquarian Press, 1982. 36. (SUL.)

Crawford, Osbert Guy Stanhope. *The Eye Goddess*. 2nd Ed. Oak Park, IL: Delphi Press, 1991. Figs. 46, plate 42b, and pp. 32-32, and 135. (TEG.)

Fleming, Andrew. "The Myth of the Mother Goddess." *World Archaeology* 1 (1969): 247-261: (MMG.)

Gimbutas, Marija Alseikaite. *Goddesses and Gods of Old Europe, 6500-3500 BC: Myths and Cult Images*. 2nd ed. London, England: Thames and Hudson, Ltd., 1984. [*The Gods and Goddesses of Old Europe, 7000-3500 BC: Myths, Legends, and Cult Images*. Berkeley, CA: University of California Press, 1974.] (GGE.)

_____. *The Language of the Goddess*. San Francisco, CA: Harper San

- Francisco, 1989. 61, Fig 6.5. (LOG.)
- _____. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 304-5. (COG.)
- _____. "Tombs as Wombs of the Goddesses." Ed. Miriam Robbins Dexter. *Shaman's Drum* No. 51 (Spring 1999): 41-49. (TAW.)
- Hemenway, Priya. *Divine Proportion: Phi in Art, Nature, and Science*. New York, NY: Sterling Publishers, 2005. 56. (DPP.)
- Magee, Peter. "The Impact of Southeast Arabian Intra-Regional Trade on Settlement Location and Organization during the Iron Age II Period." *Arabian Archaeology and Epigraphy* 15.1 (May 2004): 24-42. (ISA.)
- Meaden, George Terence. *The Goddess of Stones: The Language of the Megaliths*. London, England: Souvenir, 1991. 110. (GS.)
- Nilsson, Martin Persson. *The Minoan-Mycenaean Religion and its Survival in Greek Religion*. 1927. New York, NY: Biblo and Tannen, 1950. 415-421. (MMRS.)
- Twohig, Elizabeth Shee. *The Megalithic Art of Western Europe*. Oxford, England: Oxford University Press, 1981. Plates 4-26, 13, 30, 33-36 and pages 106-119. (MAWE.)

Re-Genesis research on ancient healing/re-generating centers, some more well-known than others: Anatolian Bursa, Pergamon/Asclepion, Perge, Pamukkale, Ephesus and Bogazkoy; Egyptian Philae, Dendera, Abu Simbel/Abshek's Sacred Cave, and Kom Ombo; Roman Villa of Mysteries, Herculaneum, and Pompeii; Greek Kos; Minoan Crete; Megaliths Stonehenge, Avebury, Woodhenge, and West Kennet Long Barrow; ancient chalk mound Silbury Hill; Celtic Glastonbury/Chalice Well, and Brythonic Bath; Breton Gavrinis; Eire/Ireland's Knowth and Newgrange; Syrian Palmyra, * and Iberian/Roman Alhambra. * UNESCO world-heritage site Palmyra was invaded and seized by Islamic militants on 5-20-2015. Ancient Palmyra was a major caravan juncture for centuries, crossroad center of trade, dark-deity rituals, water-healing facilities, and mercantile information exchange resource for Greek, Roman, Persian and Islamic cultures. As a world-crossroad repository, Palmyra's archaeology is/was (?) an iconic legacy and archive of ancient civilizations.

Further research on Celtic sacred healing wells:

Freeman, Mara. "Sacred Waters, Holy Wells." *Parabola* 20.1 (Feb. 1995): 52-59. (SW.)

Further Irish stone circle research: <http://www.stonepages.com/england/england.html>

Further research on several other east facing temple-tombs: 4000-3500 Gavrinis, Brittany France; 3500-3200, Knowth, Ireland; 3200, Newgrange, Ireland (see 3200, Irish Neolithic entry); 3100, Stonehenge, England; 2500, West Kennet Long Barrow, England; 1490-1468, Hatshepsut Temple, Egypt, 1290-1223, Abu Simbel, Egypt; and Chaco Canyon, New Mexico (RGS). (RGS: 3100, Stonehenge, England).

IMAGE: MAP: KNOWTH, IRELAND.
PHOTO: © GSA. DESCRIPTION: MAP INC. KNOWTH, DOWTH AND NEWGRANGE
PASSAGE TOMBS IN IRELAND.
SLIDE LOCATION IRELAND, SHEET 4, ROW 1, SLEEVE 2, SLIDE #2, BCE.
CO_IRE_S4_R1_SL2_S2.
SHOT ON LOCATION: NEWGRANGE, IRELAND, BOYNE VALLEY, AND COUNTY
MEATH, IRELAND.
NOTE 1:
FOR RE-GENESIS RESEARCH ON OTHER BCE EAST FACING TEMPLE-TOMB
ENTRIES THAT ARE LIT AT THE SOLSTICES: 4000-3500 GAVRINIS,
BRITTANY, FRANCE; 3500-3200, KNOWTH, IRELAND; 3200, NEWGRANGE,
IRELAND (SEE 3200, IRISH NEOLITHIC ENTRY); 3100, STONEHENGE,
ENGLAND; 2500, WEST KENNET LONG BARROW, ENGLAND; 1490-1468,
HATSHEPSUT TEMPLE, EGYPT; 1290-1223, ABU SIMBEL, EGYPT; AND CHACO
CANYON, NEW MEXICO (RGS). (RGS: 3100, STONEHENGE, ENGLAND).
NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: OWL-FACED IMAGE STELA: KNOWTH I, IRELAND.
PHOTO: © GSA. DESCRIPTION: "OWL-FACED IMAGE ENGRAVED ON A STELA"
(LOG: 193) INC. A PRONOUNCED VULVA, FROM KNOWTH I, WEST PASSAGE,
IRELAND.
SLIDE LOCATION IRELAND, SHEET 2, ROW 4, SLEEVE 2, SLIDE #17, BCE.
.CO_IRE_S2_R4_SL2_S17.
SHOT ON LOCATION: KNOWTH I, BOYNE VALLEY, AND COUNTY MEATH: IRELAND.
NOTE 1:
THE GODDESS IN THE SHAPE OF AN OWL ENGRAVED ON A STANDING STONE
TO THE RIGHT OF THE CHAMBER IN THE WESTERN PASSAGE OF KNOWTH,
IRELAND. ROTUND EYES OF AN OWL ARE SEEN ON TOP, BUT THE BODY
DISSOLVES INTO A LABYRINTHINE-AQUATIC DESIGN. AT THE CENTER IS A
VULVA, CLEARLY THE FOCAL POINT. c. 3500 BCE (COG: 298-9, FIG, 7-119).
NOTE 2: TWOHIG, ELIZABETH SHEE. *THE MEGALITHIC ART OF WESTERN EUROPE*.
OXFORD, ENGLAND: OXFORD UNIVERSITY PRESS, 1981. (MAWE.)
NOTE 3: PERMISSION GRANTED BY PROFESSOR MICHAEL HERITY, UNIVERSITY
COLLEGE, DUBLIN, IRELAND.
NOTE 4: <http://www.stonepages.com/england/england.html>
NOTE 5: FIELDWORK PROJECT 1989.

IMAGE: LABYRINTHINE OWL-FACED STELA AT GAVRINIS: BRITTANY, FRANCE.
PHOTO: © GSA. DESCRIPTION: RELIEF OF OWL-FACED ENGRAVING INC. THREE
CUP- HOLES.
SLIDE LOCATION FRANCE, SHEET 3, ROW 2, SLEEVE 3, SLIDE #10, 4000-3000 BCE.
CO_FRA_S3_R2_SL3_S10.jpg
SHOT ON LOCATION: GAVR'INNIS (OR GAVRINIS) IN THE MORBIHAN GULF:
BRITTANY, FRANCE.
NOTE 1: "[THE SPIRAL MAY] BE THOUGHT OF AS AN ELEMENTARY UNICURSAL
LABYRINTH AS THEY HAVE AN INDIRECT PATH LEADING TO A HIDDEN CENTER
(MLW: 18: RGS)."
NOTE 2: PAIRED SPIRAL OCULI MAY BE INTERPRETED AS OWL EYES?
NOTE 3: SEE TWOHIG'S, *THE MEGALITHIC ART OF WESTERN EUROPE*. (MAWE.)
NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: SPIRALS, SERPENTS, AND MOON CRESCENTS: KNOWTH I, IRELAND.
PHOTO: © GSA. DESCRIPTION: SPIRALS OR SNAKE COILS AND MOON CRESCENT
ENGRAVING ON KERBSTONE, KNOWTH I, IRELAND. (LOG: 286, FIG. 449.)

SLIDE LOCATION IRELAND, SHEET 4, ROW 4, SLEEVE 4, SLIDE #31, BCE.

CO_IRE_S4_R4_SL4_S31.

SHOT ON LOCATION: KNOWTH I, BOYNE VALLEY, AND COUNTY MEATH: IRELAND.

NOTE 1:

THE WAVY LINES OF A WINDING SERPENT APPEAR TO MEASURE TIME; EACH TURN IS A COUNTING UNIT OF THE LUNAR CALENDAR. SERPENT FORMS SOMETIMES HAVE BETWEEN 14 AND 17 TURNINGS, THE NUMBER OF DAYS THE MOON IS WAXING. AFTER WAXING FOR TWO WEEKS, THE MOON IS CONSIDERED FULL FOR THREE DAYS; ON THE 17TH DAY IT BEGINS TO WANE (LOG: 286).

NOTE 2:

ENTOPTIC SHAPES AT KNOWTH: (1) MEANDER ON KERBSTONE K83; (2) ARC-SPIRAL ON KERBSTONE K56; (3) LOOP ARC ON KERBSTONE K68; (4) MULTIPLE SPIRALS ON KERBSTONE K13. (BC: 25.)

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: SPIRALS AND SOLAR ENGRAVING: KNOWTH I, IRELAND.

PHOTO: © GSA. DESCRIPTION: MEGALITHIC SPIRALS, [CUP-MARKS] , AND CALENDRICAL ENGRAVING, KNOWTH, IRELAND. THESE SPIRALS, CUPMARKS [CUP-MARKS] AND CALENDRICAL ENGRAVINGS,

REPRESENT THE GRAMMAR AND SYNTAX OF A KIND OF META-LANGUAGE BY WHICH AN ENTIRE CONSTELLATION OF MEANINGS IS TRANSMITTED. THEY REVEAL THE BASIC WORLD-VIEW OF OLD EUROPEAN (PRE-INDO-EUROPEAN) CULTURE (COG: XV).

SLIDE LOCATION IRELAND, SHEET 4, ROW 4, SLEEVE 2, SLIDE #28, BCE.

CO_IRE_S4_R4_SL2_S28.

SHOT ON LOCATION: KNOWTH I, BOYNE VALLEY, AND COUNTY MEATH: IRELAND.

NOTE 1:

AT KNOWTH [I] A NUMBER OF CALENDRICAL DEVICES ARE SYNCHRONIZED IN A SINGLE STRUCTURE. THE STANDING STONES CAST SHADOWS, BEAMS OF LIGHT ENTER THE PASSAGES (EVEN THOUGH THE ENTRANCES WERE DAMAGED DURING THE IRON AGE) AND SMALLER SUNDIALS ARE ENGRAVED ON THE KERBSTONES (SAS: 102; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2:

ENTOPTIC SHAPES AT KNOWTH: (1) MEANDER ON KERBSTONE K83; (2) ARC-SPIRAL ON KERBSTONE K56; (3) LOOP ARC ON KERBSTONE K68; (4) MULTIPLE SPIRALS ON KERBSTONE K13. (BC: 25.)

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: SERPENT ENGRAVINGS: KNOWTH I, IRELAND.

PHOTO: © GSA. DESCRIPTION: SERPENT MOTIF, KNOWTH I KERBSTONE, IRELAND.

SLIDE LOCATION IRELAND, SHEET 2, ROW 4, SLEEVE 5, SLIDE #20, BCE.

CO_IRE_S2_R4_SL5_S20

SHOT ON LOCATION: KNOWTH I, BOYNE VALLEY, AND COUNTY MEATH: IRELAND.

NOTE 1:

THE WAVY LINES OF A WINDING SERPENT APPEAR TO MEASURE TIME; EACH TURN IS A COUNTING UNIT OF THE LUNAR CALENDAR. SERPENT FORMS SOMETIMES HAVE BETWEEN 14 AND 17 TURNINGS, THE NUMBER OF DAYS THE MOON IS WAXING. AFTER WAXING FOR TWO WEEKS, THE MOON IS CONSIDERED FULL FOR THREE DAYS; ON THE 17TH DAY IT BEGINS TO WANE (LOG: 286). (SOURCE: ENTRY ABOVE.)

NOTE 2:

ENTOPTIC SHAPES AT KNOWTH: (1) MEANDER ON KERBSTONE K83; (2) ARC-SPIRAL ON KERBSTONE K56; (3) LOOP ARC ON KERBSTONE K68; (4) MULTIPLE SPIRALS ON KERBSTONE K13. (BC: 25.)

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: SERPENT ENGRAVINGS AT GAVRINIS: BRITTANY, FRANCE.
PHOTO: © GSA. DESCRIPTION: SERPENT ENGRAVINGS AT GAVRINIS IN THE GULF OF MORBIHAN, BRITTANY NEAR LOCMARIAQUER.
SLIDE LOCATION FRANCE, SHEET 3, ROW 1, SLEEVE 4, SLIDE #7, 4000-3500 BCE.
CO_FRA_S3_R1_SL4_S7.jpg
SHOT ON LOCATION: GAVRINIS IN THE GULF OF MORBIHAN: BRITTANY, FRANCE.
NOTE 1:

LOCMARIAQUER'S PASSAGE GRAVE IN BRITTANY, FRANCE, ILLUSTRATES NUMEROUS STYLIZED HOOKS (CROZIERS) OR THE SERPENT AS A SIMPLIFIED SINGLE SPIRAL (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: KERBSTONE 52: KNOWTH I, IRELAND.
PHOTO: © GSA. DESCRIPTION: SYMBOLS ON KERBSTONE 52 INC. DOT – AND – CIRCLES, LARGE OWL OCULI, TRIANGLE-LOZENGE, CUPMARKS [CUP-MARKS] AND TRIANGLES (VULVAS). (COG: 300, FIG. 7-123.)
SLIDE LOCATION IRELAND, SHEET 4, ROW 3, SLEEVE 2, SLIDE #12, BCE.
CO_IRE_S4_R3_SL2_S12.
SHOT ON LOCATION: KNOWTH I, BOYNE VALLEY, AND COUNTY MEATH: IRELAND.

NOTE 1 RE. DOT – AND – CIRCLE AT KNOWTH.

PASSAGE KERBSTONES INCLUDE A SIGNIFICANT NUMBER OF THE CIRCLE WITH A CENTRAL DOT AS ALSO FOUND IN NUMEROUS ANCIENT CULTURES INC. SICILY, AFRICA, AND (ANATOLIA) TURKEY.

NOTE 2: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.) FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: ANATOLIAN MACE HEAD EXAMPLE OF KNOWTH I FACE: EPHEBUS, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: A TURKISH TRAGEDY MASK FROM THE EPHEBUS THEATER IS A CLOSE FACSIMILE OF THE ANTHROPOMORPHIC MACE HEAD FACE FROM THE GROUND FLOOR OF KNOWTH I, BOYNE VALLEY, COUNTY MEATH, IRELAND. (LOG: 64-65; GS: 142.)
SLIDE LOCATION TURKEY, SHEET 96, ROW 4, SLEEVE 1, SLIDE #Bg4, BCE.
CO_TUR_S96_R4_SL1_SBg4
SHOT ON LOCATION: EPHEBUS MUSEUM (EFES MUZESI): SELCUK, (ANATOLIA) TURKEY.

NOTE 1: (SAS: 102-107; COG: 214, FIG. 6-33; MAWE.)

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: RITUAL MEGALITHS HONORING THE FOUR SEASONS: ITALY.
PHOTO: © GSA. DESCRIPTION: TERRACOTTA RELIEFS OF THE FOUR SEASONS, SPRING/SUMMER/FALL/WINTER.
SLIDE LOCATION ITALY, SHEET 4, ROW 3, SLEEVE 4, SLIDE #21, BCE.
CO_MIT_S4_R3_SL4_S21

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "MEGALITHS WERE SITES OF RITUALS HONORING THE CYCLES OF THE SEASONS (TAW: 48)."

NOTE 2:

AGRICULTURAL PEOPLES OBSERVED NATURE KEENLY AND DEPENDED CLOSELY ON THE SEASONAL CYCLE. SO WE CAN SURMISE THAT THE

SUMMER AND WINTER SOLSTICES, OR SPRING AND FALL EQUINOXES (WHEN NIGHT AND DAY ARE EQUAL) HERALDED SIGNIFICANT CELEBRATIONS OR RITUALS AT THE TOMBS (NA) (TAW: 46-47).

NOTE 3:

THE RITES WERE PERFORMED PRIMARILY BY WOMEN, IN WHICH PLANT LIFE AND VEGETATION CYCLES WERE CENTRAL AND MAY RECALL EARLIER, WOMAN – BASED PREHISTORIC TRADITIONS AND RITUAL PRACTICES (MHE: 151, 177; RGS).

NOTE 4: FIELDWORK PROJECT 1998-2002.

IMAGE: 1989 ANATOLIAN CONFERENCE MEMBERS: NEWGRANGE, IRELAND. PHOTO: © GSA. DESCRIPTION: MARIJA GIMBUTAS, JIM HARROD AND IAN FERGUSON AT THE 1989 CONFERENCE WITH NEWGRANGE IN BACKGROUND. SLIDE LOCATION IRELAND, SHEET 4, ROW 1, SLEEVE 4, SLIDE #24. CO_IRE_S4_R1_SL4_S24.

SHOT ON LOCATION: NEWGRANGE IN THE BOYNE VALLEY: COUNTY MEATH, IRELAND.

NOTE 1: 1989 CONFERENCE: "THE TRANSFORMATION OF EUROPEAN AND ANATOLIAN CULTURE, 4500-2500 B.C. CO – SPONSORED BY THE UNIVERSITY COLLEGE, DUBLIN AND INDO – EUROPEAN STUDIES PROGRAM, UCLA.

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: CRUCIFORM DEITY FROM GIALIA/YAYLA NEAR POMOS: CYPRUS, GREECE. PHOTO: © GSA. DESCRIPTION: LIMESTONE DEITY IN KA POSTURE WEARING A CRUCIFORM NECKLACE WITH HEAD TILTED BACK AND KNEES SLIGHTLY BENT: FROM GIALIA/YAYLA NEAR POMOS, CYPRUS, GREECE. (SSCC: 141.) SLIDE LOCATION CYPRUS, SHEET 2, ROW 4, SLEEVE 4, SLIDE #19, CHALCOLITHIC 3000-2500 BCE.

CU_CYP_S2_R4_SL4_S19.

SHOT ON LOCATION: CYPRUS ARCHAEOLOGICAL MUSEUM: NICOSIA, CYPRUS.

NOTE 1:

THE ENTIRE BODY OF THE GODDESS IS REPRESENTED IN THE MEGALITHIC TOMBS OF WESTERN EUROPE, WHOSE SHAPE SHEDS AN INTERESTING LIGHT ON THE LATER CRUCIFORM CATHEDRALS OF EUROPE. PLANS OF TOMBS INSIDE CAIRNS. THE NEOLITHIC PASSAGE-GRAVE CULTURE OF IRELAND (CARROWKEEL, COUNTY SLIGO, NW IRELAND); 2ND HALF 4TH MILL. B.C. (LOG: 153, FIG. 236).

NOTE 2: ALSO SEE KNOWTH 1 AT NEWGRANGE, IRELAND. (LOG: 104, FIG. 170.) CORBELLED ROOF KNOWTH I INCLUDES TWO PASSAGE CHAMBERS, ONE UNDIFFERENTIATED THAT OPENS TO THE WEST PLUS A CRUCIFORM CHAMBER THAT OPENS TO THE EAST (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1986.