

79. 3400-3000, Wave II of Kurgan/Indo-European Invasions

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.)

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Kurgan Invasions.

Kurgan is a burial style or mound:
“Kurganized” suggests a war-oriented ‘dominator model,’
sky-thunder god, Indo-European culture.
(CB: 250; COG: 351-401.)

Full discussion to follow including further interpretations of Wave III of the Kurgan/Indo-European Invasions. * During this further research process, please see the RGS, GSA, and bibliographic considerations below.

Formation of the Circum-Pontic metallurgical province. Disintegration of the Cucuteni civilization, and the emergence of the Usatovo-Gorodsk-Foltesti complex, an amalgam of Cucuteni with Kurgan. The Ezero [cultural] complex in Bulgaria and the Baden culture in the mid-Danube region are formed from the crossing of the Old European substratum with eastern (Kurgan) elements. Emergence in northern central Europe of the Globular Amphora culture (CB: 250).

* Kurgan is a burial style or mound: “Kurganized” suggests a war-oriented ‘dominator model,’ sky-thunder god, Indo-European culture. (CB: 250; COG: 351-401.)

Further research on the Kurgan/Indo-European invasions:

Christ, Carol P. *Rebirth of the Goddess: Finding Meaning in Feminist Spirituality*. New York, NY: Addison-Wesley, 1997. 60-62. (ROG.)

_____. “Patriarchy as a System of Male Dominance Created at the Intersection of the Control of Women, Private Property, and War, Part 2.” *Feminism and Religion* (18 Feb. 2013 <http://feminismandreligion.com>). (PSM.)

_____. “A New Definition of Patriarchy: Control of Women’s Sexuality, Private Property, and War.” *Feminist Theology* 24:3 (April 2016): 214-225. (NDP.)

Davis-Kimball, Jeannine and Leonid T. Yablonsky. *Kurgans on the Left Bank of the Ilk: Excavations at Pokrovka*. Berkeley, CA: Zinat Press,

1990-1992. (KL.)

- Davis-Kimball, Jeannine et al. *Kurgans, Ritual Sites, and Settlements: Eurasian Bronze and Iron Age*. BAR International S890. Oxford, England: Archaeopress, 2000. (KRS.)
- Dexter, Miriam Robbins. “The Roots of Indo-European Patriarchy: Indo-European Female Figures and the Principles of Energy.” *The Rule of Mars: Readings on the Origins, History and Impact of Patriarchy*. Ed. Christina Biaggi. Manchester, CT: Knowledge, Ideas & Trends Inc., 2005. 143-154. (RIE.)
- Gimbutas, Marija Alseikaite. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 352. (COG.)
- _____. “The Kurgan Culture and the Indo-Europeanization of Europe.” Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies* Monograph No. 18 (1997). (TKC.)
- _____. “The Beginning of the Bronze Age in Europe and the Indo-Europeans: 3500-2500 BC.” *The Kurgan Culture and the Indo-Europeanization of Europe*. Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies* Monograph No. 18 (1997): 135-179. (BBA.)
- _____. “The First Wave of Eurasian Steppe Pastoralists in Copper Age Europe.” *Kurgan Culture and the Indo-Europeanization of Europe*. Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies* Monograph No.18 (1997): 195-239. (TFW.)
- _____. “Three Waves of the Kurgan People into Old Europe, 4500-2500 B.C.” Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies* Monograph No. 18 (1997): 240-268. (TWKP.)

Alternate considerations include: Brian Hayden, 2002; Ian Hodder in “Scientific American,” 2004; Conkey and Tringham, 1994; Colin Renfrew, 2003; Goodison and Morris, 1998; and Michael Balter, 2005.

Further research:

- Anthony, David W. *The Horse, the Wheel, and Language: How Bronze–Age Rides from the Eurasian Steppes Shaped the Modern World*. Princeton, NJ: Princeton University Press, 2007. (HWL)
- Rigoglioso, Marguerite. “The Disappearing of the Goddess and Gimbutas: A Critical Review of The Goddess and the Bull.” *Journal of Archaeomythology* 3.1 (Spring-Summer 2007): 95-105. (DGG.)

Archaeomythology (Diversity) Method: A brief selection of Neolithic Europe/Old European works that highlight archaeology, mythology, proto – script including logographic or ideographic writing, linguistics, signs, symbols, folksongs, and other matristic considerations that may challenge perennial silos and other dominant endeavors.

- Biggs, Sharon M. *The Silo Effect: Invisible Barriers That Can Destroy Organizational Teams*. San Bernardino, CA: no pub., 2014. (TSE.)
- Cavalli-Sforza, Luigi Luca, and Francesco Cavalli-Sforza. *The Great Human*

- Diasporas: The History of Diversity and Evolution*. New York, NY: Helix Books, 1995. (GHD.)
- Cavalli-Sforza, Luigi Luca. "Genetic Evidence Supporting Marija Gimbutas' Work on the Origin of Indo-European People." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 93-101. (GE.)
- Eisler, Riane Tennenhaus. *The Chalice and the Blade: Our History, Our Future*. San Francisco: Harper and Row, 1987. (CB.)
- _____. "Rediscovering Our Past, Reclaiming Our Future: Toward a New Paradigm for History." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 335-349. (ROP.)
- _____. "The Battle Over Human Possibilities: Women Men, and Culture Transformation." *Societies of Peace: Matriarchies Past, Present and Future: Selected Papers, First World Congress on Matriarchal Studies, 2003, Second World Congress on Matriarchal Studies, 2005*. Ed. Göttner-Abendroth, Heide. Toronto, Canada: Inanna Publications, 2009. 269-282.(BOH.)
- Gimbutas, Marija Alseikaite. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco, 1989. (LOG.)
- _____. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 43, 47-49. (COG.)
- _____. "Three Waves of the Kurgan People into Old Europe, 4500-2500 B.C." Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies Monograph No. 18* (1997): 240-268. (TWKP.)
- Haarmann, Harald. *Early Civilization and Literacy in Europe: An Inquiry into Cultural Continuity in the Mediterranean World*. New York, NY: Mouton de Gruyter, 1996. (ECLE.)
- _____. "Writing in the Ancient Mediterranean: The Old European Legacy." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 108-121. (WAM.)
- _____. *Ancient Knowledge, Ancient Know-How, Ancient Reasoning: Cultural Memory in Transition, from Prehistory to Classical Antiquity and Beyond*. Amherst, NY: Cambria Press, 2013. (AN.)
- Journey of Man*. Dir. Jennifer Beamish. Eds. Clive Maltby, Gregers Sall, and Spencer Wells. Tigress Productions, Public Broadcasting Service (U.S.), et al. 1 videodisc (120 min.) PBS Home Video, 2004. (JOM.)
- Keller, Mara Lynn. "The Interface of Archaeology and Mythology: A Philosophical Evaluation of the Gimbutas Paradigm." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 381-398. (IAM.)
- Mallory, James P. *In Search of the Indo-Europeans: Language, Archaeology and Myth*. London, England: Thames and Hudson, 1990. (SIE.)
- Marler, Joan, Ed. *From the Realm of the Ancestors: An Anthology in Honor of*

- Marija Gimbutas*. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. (FRA.)
- _____. *The Danube Script: Neo-Eneolithic Writing in Southeastern Europe*. Sebastopol, CA: Institute of Archaeomythology, 2008. (TDS.)
- Marler, Joan. "The Iconography and Social Structure of Old Europe: The Archaeomythological Research of Marija Gimbutas." *Societies of Peace: Matriarchies Past, Present and Future: Selected Papers, First World Congress on Matriarchal Studies, 2003, Second World Congress on Matriarchal Studies, 2005*. Ed. Göttner-Abendroth, Heide. Toronto, Canada: Inanna Publications, 2009. (ISS.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- Meador, Betty De Shong. *A Sagidda of Inanna*. Tran. Betty De Shong Meador. Handout for "Inanna," CIIS Workshop, 11-17-1996. (ASOI.)
- _____. *Inanna: Lady of the Largest Heart*. Austin, TX: University of Texas Press, (2000). (ILLH.)
- Metzner, Ralph. *The Well of Remembrance: Rediscovering the Earth Wisdom Myths of Northern Europe*. Boston, MA: Shambhala, 1994. (WOR.)
- Poruciuc, Adrian. *Prehistoric Roots of Romanian and Southeast European Traditions*. Eds. Joan Marler, and Miriam R. Dexter. Sebastopol, CA: Institute of Archaeomythology, 2010. (PRR.)
- Reason, Peter. *Participation in Human Inquiry*. London, England: Sage, 1994. (PHI.)
- Spretnak, Charlene. "Beyond Backlash: An Appreciation of the Work of Marija Gimbutas." *Journal of Feminist Studies in Religion* 12.2 (Fall 1996): 91-98. (BBAW.)
- Swimme, Brian. *The Hidden Heart of the Cosmos: Humanity and the New Story*. Maryknoll, NY: Orbis Books, 1996. (HHTC.)
- Swimme, Brian, and Thomas Berry. *The Universe Story: From the Primordial Flaring Forth to the Ecozoic Era*. San Francisco, CA: Harper San Francisco, 1992. (TUS.)
- Wade, Nicholas. "The Tangled Roots of English: Proto-Indo-European, the Precursor to Many Languages, May Have Been Spread by Force, Not Farming." *New York Times*, Feb. 24, 2015: D1, D6. (TRE.)
- Winn, Milton M. *The Signs of Vinca Culture: An Internal Analysis: Their Role, Chronology and Independence from Mesopotamia*. Los Angeles, CA: University of California, 1973. (PW.)
- Winn, Shan M. M. *Pre-writing in Southeastern Europe: The Sign System of the Vinca Culture, ca. 4000 B.C.* Calgary, Canada: Western Publishers, 1981. (PW2.)

IMAGE: LONGHOUSE: LENGYEL CULTURE, OLD EASTERN EUROPE.
 PHOTO: © GSA. DESCRIPTION: PROTOTYPE OF LONG TIMBER HOUSES, LENGYEL CULTURE IN OLD EASTERN EUROPE.
 SLIDE LOCATION NEO. PAL., SHEET 1, ROW 4, SLEEVE 5, SLIDE #45, 5000 BCE.

CU_NPF_S1_R4_SL5_S45.jpg

SHOT ON LOCATION: NEW YORK MUSEUM OF NATURAL HISTORY, NEW YORK, NY.
NOTE 1: FOR FURTHER RESEARCH SEE NATIVE AMERICAN IROQUOIS AND
LONGHOUSE OR LONG TIMBER HOUSE.

NOTE 2: (COG: 40; LOG: 133.)

NOTE 3: ALSO SEE NEOLITHIC STRUCTURES AT CAYONU, ANATOLIA. (GT: 59-62.)

NOTE 4: FIELDWORK PROJECT 1993.

IMAGE: DESCRIPTION OF SNAKE BIRD – MASK DEITY (BA-BIRD?): * VINCA.

PHOTO: © GSA. DESCRIPTION: CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD
MASK: VINCA (CENTRAL BALKANS). HOLES NOTED ON EARS, SHOULDERS, AND
ELBOWS FOR POSSIBLE DECORATIVE OR RITUAL ITEMS.

SLIDE LOCATION NEAR EAST, SHEET 6A, ROW 4, SLEEVE 1, SLIDE #32, c. 4500-4000
CU_NEA_S6A_R4_SL1_S32.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1 RE. BA – BIRD OR BA – SOUL. *

‘IN A PARALLEL IMAGE,’ THE PERSONAL BA – SOUL IS ONE’S SPIRIT SOUL
THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A
BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE,
THE GREAT MOTHER WHO BECKONS: ‘BEHOLD I AM BEHIND THEE, I AM
THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.’ TO DIE IS TO
REUNITE WITH ONE’S KA (KG: 63, 67; MG: 245-46; RGS).

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF A CATHEDRA (THRONE) BIRD
DEITY INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: “THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999).”

NOTE 4: FIELDWORK PROJECT 1995-2000.

IMAGE: SNAKE BIRD – MASK DEITY (BA-BIRD?):* VINCA.

PHOTO: © GSA. DESCRIPTION: CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD
MASK DEITY (BA-BIRD?), VINCA (CENTRAL BALKANS). HOLES NOTED ON EARS,
SHOULDERS, AND ELBOWS FOR POSSIBLE DECORATIVE OR RITUAL ITEMS.

SLIDE LOCATION NEAR EAST, SHEET 6A, ROW 4, SLEEVE 3, SLIDE #34, c. 4500-4000
BCE.

CU_NEA_S6A_R4_SL3_S34.jpg VS. > CU_NEA_S6A_SL3_S34

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1 RE. BA – BIRD OR BA – SOUL.

* ‘IN A PARALLEL IMAGE,’ THE PERSONAL BA – SOUL IS ONE’S SPIRIT
SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS
A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE –
FORCE, THE GREAT MOTHER WHO BECKONS: ‘BEHOLD I AM BEHIND THEE,
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HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999).”

NOTE 4: FIELDWORK PROJECT 1995-2000.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: SNAKE – BIRD GODDESS: UR, BABYLON.

PHOTO: © GSA. DESCRIPTION: STIFF NUDE SNAKE – BIRD GODDESS, UR, BABYLON.
SLIDE LOCATION NEAR EAST, SHEET 2, ROW 2, SLEEVE 3, SLIDE #20, 4000-3500 BCE.

CU_NEA_S2_R2_SL3_S20.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: SCHEMATIC RENDERING SIMILAR TO CUCUTENI STIFF NUDE GRAVE FINDS. (LOG: 199; COG: 111.)

NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: KYBELE WITH OCHRE STRIPES: ANTALYA, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: FRONT SIDE OF ANATOLIAN KYBELE WITH EXTENSIVE OCHRE STRIPES OR NET DESIGN SUGGESTING A SNAKE DEITY. SLIDE LOCATION TURKEY, SHEET 87, ROW 2, SLEEVE #2, SLIDE #Bd68.

CO_TUR_S87_R2_SL2_SBd68

SHOT ON LOCATION: OCHRE STRIPED KYBELE FROM A PRIVATE COLLECTION: ANTALYA, (ANATOLIA) TURKEY.

NOTE 1: SCHEMATIC RENDERING SIMILAR TO CLASSICAL CUCUTENI FIGURES INC. ALL-OVER NET-DESIGN. (COG: 110.)

NOTE 2: FOR A RITUAL RELATED GILAT DEITY WITH BODY PAINTED STRIPES (POSSIBLY OCHER) SEE: SGG AND MOF: 81. (AS THE DEITY IS SEATED, SHE IS THEREFORE CONSIDERED A CATHEDRA DEITY.)

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: KYBELE WITH OCHRE STRIPES: ANTALYA, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: BACK SIDE OF ANATOLIAN KYBELE WITH EXTENSIVE OCHRE STRIPES OR NET DESIGN SUGGESTING A SNAKE DEITY. SLIDE LOCATION TURKEY, SHEET 87, ROW 3, SLEEVE #2, SLIDE #Bd72.

CO_TUR_S87_R3_SL2_SBd72

SHOT ON LOCATION: OCHRE STRIPED KYBELE FROM A PRIVATE COLLECTION: ANTALYA, (ANATOLIA) TURKEY.

NOTE 1: SCHEMATIC RENDERING SIMILAR TO CLASSICAL CUCUTENI FIGURES INC. ALL-OVER NET-DESIGN. (COG: 110.)

NOTE 2: FOR A RITUAL RELATED GILAT DEITY WITH BODY PAINTED STRIPES (POSSIBLY OCHER) SEE: SGG AND MOF: 81. (AS THE DEITY IS SEATED, SHE IS THEREFORE CONSIDERED A CATHEDRA DEITY.)

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: NILE BIRD GODDESS: EGYPT.

PHOTO: © GSA. DESCRIPTION: NILE SNAKE – BIRD (BA – BIRD?) * GODDESS, EGYPTIAN. ASPECTS ARE IDENTICAL TO LATE CUCUTENI DEITIES INC.

ABBREVIATED DOWNTURNED WINGS/ARMS PLUS ROUND FLAT MASK – LIKE HEADS. (COG: 111; LOG:199.)

SLIDE LOCATION EGYPT, SHEET 40, ROW 2, SLEEVE 3, SLIDE #343A, 4000 BCE PRE-DYNASTIC OR PRE-PHARAONIC.

CO_EGY_S40_R2_SL3_S343A.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1 RE. BA – BIRD OR BA – SOUL. *

‘IN A PARALLEL IMAGE,’ THE PERSONAL BA – SOUL IS ONE’S SPIRIT THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: ‘BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.’ TO DIE IS TO REUNITE WITH ONE’S KA (KG: 63, 67; MG: 245-46; RGS).

NOTE 2: SEE CUCUTENI’S SABATINIVKA SHRINE FOR SIMILAR ATTRIBUTES OF EGYPTIAN NILE BIRD (LOG. 133) PLUS THE HORNED THRONE (LOG. 133: FIG. 215. #4, CLAY CHAIR).

NOTE 3: FOR FURTHER INFORMATION CONTACT THE INSTITUTE FOR THE STUDY OF THE ANCIENT WORLD, NY (212-992-7800) – OR – isaw.nyu.edu

FEMALE STATUETTE, REVERSE SIDE. TERRACOTTA. FROM CUCUTENI, ROMANIA:
PLUS NOTE 06-01-02/23. LATE MESOLITHIC (5th MILL. BCE). HEIGHT 15 CM. INV.
II3126. NATIONAL HISTORICAL MUSEUM, BUCHAREST, ROMANIA, © ERICH
LESSING/ART RESOURCE, NY. ART 201798. 536 BROADWAY, 5th. ART RESOURCE, INC,
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8700 IFAX: (212) 505-2053. EMAIL: requests@artres.com (4-20-2011).
NOTE 4: FIELDWORK PROJECT 1989.