

45. 6500-5600, Sesklo, Greece

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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Earliest Old European Goddess Figure.

A seated deity in a Lotus-like position,
similar to the later goddesses found
in Çatal Hüyük Anatolia,
Crete, Malta and Iberia (Canaries).
(See below.)

The Sesklo culture in Greece includes southern Macedonia and Thessaly. Archaeological excavations and finds include Achilleion Temples and courtyard altars. The earliest goddess figure in Old Europe is a seated deity in a Lotus-like position, * similar to the later goddesses found in Çatal Hüyük (Anatolia, Crete, Malta and Iberia (Canaries)). ** Some Achilleion finds have bird beaked noses and slit eyes. Pregnant goddesses were worshipped at bread ovens in temple courtyards. Other finds include squat vases with raised anthropomorphic handles, masks, and the goddess seated on a throne. (COG: 22; 29; 251-3.)

* The Lotus is compared to the cycle of life, death and resurrection as it “opens at dawn and closes at night.” (PAM.)

** According to Peter Mitchell, the Canaries “were settled from the Maghreb by people speaking a largely Berber-like language.” (ACA: 176-178.)

Further research on goddesses in the Lotus position: 6000, Snake Goddess, Crete.

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.

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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’

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- _____. “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.)
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- _____. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 43, 47-49. (COG.)
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- 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.)
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- 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.)
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- 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.)
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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:

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- 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.)

For a comparative study of Jomon Dogu and Neolithic figures:

- Bailey, Douglass, Andrew Cochrane, and Jean Zambelli. *Unearthed: A Comparative Study of Jomon Dogu and Neolithic Figurines*. Norwich, England: S. I. Sainsbury Centre, 2010. (U.)
- Carter, Susan Gail. "The Dogu Figures of the Jomon: An Introduction." *The Journal of Archaeomythology* 5 (Winter 2009): 41-60. (DF.)
- Habu, J. *Ancient Jomon of Japan*. Cambridge, England: Cambridge University Press, 2004. (AJJ.)
- Oh, Amana ChungHae. *Cosmogonical Worldview in Jomon Pottery: Comparative Structural Analysis of the Pottery Decorations from the Katsusaka Culture in the Chubu Highlands, Japan (c. 3,300-2,900 BCE)*. Diss. CIIS, 2006. Ann Arbor, MI: ProQuest/UMI, 6 Feb. 2011. (Publication No. AAT 3218524.) (CWJ.)

Further research on Sesklo: 5500-4000, Dimini Culture Replaces Sesklo Culture. (RGS.)

Further bird goddess research: 8000/7000-5000, Early Neolithic; 5500-3500, Cucuteni (Tripolye) Culture; 5500-4000, Dimini Culture Replaces Sesklo Culture; 5400-4100, Vinca Culture and Bird and Snake Culture; 5400-3700, Tisza Culture; 5000, Lengyel Culture Replaced Linearbandkeramik, Old Eastern Europe; 4000, Nile Bird Goddess, Egypt; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000-2780, Egyptian Bronze Age/First Dynasty c. 3000; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2400, Lilith and Eve; and 370, Isis and Philae, Egypt. (RGS.)

IMAGE: SESKLO, GREECE.

PHOTO: © GSA. DESCRIPTION: ENTHRONED GODDESS (HEAD MISSING), HOLDING CHILD TO HER BREAST, BOTH GODDESS AND CHILD COVERED BY BANDS OF STRIPING, THIS STRIPING GENERALLY STRAIGHT BUT TRANSFORMED INTO SPIRAL IN REGION OF SEXUAL TRIANGLE AND CHILD'S ABDOMEN.

SLIDE LOCATION ARAS, SHEET , ROW , SLEEVE , RECORD NUMBER 3Da.001, BCE.
ON LOCATION: SESKLO, GREECE. IMAGE IN PROCESS.

NOTE 1: OTHER FINDS INCLUDE SQUAT VASES WITH RAISED ANTHROPOMORPHIC HANDLES, MASKS, AND THE GODDESS SEATED ON A THRONE (COG: 22; 29; 251-3). (SOURCE: ENTRY ABOVE.)

NOTE: FIELD WORK PROJECT

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: SEATED WINGED DEITY: SESKLO OR CRETE, GREECE.

PHOTO: © GSA. DESCRIPTION: SEATED DEITY WITH WINGED ARMS IN KA POSITION DECORATED WITH ZIG-ZAG OR SERPENTINE MOTIF.

SLIDE LOCATION CRETE, GREECE, SHEET 1, ROW 2, SLEEVE 2, SLIDE #2, c. 6000 BCE.
CU_CRE_S1_R2_SL2_S2.

SHOT ON LOCATION: HERAKLION MUSEUM: CRETE, GREECE. ENHANCE

NOTE 1: (LOG: 3-23.)

NOTE 2: FIELDWORK PROJECT 1980-1985.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: LABYRINTHINE SEALS: SESKLO, GREECE.

ILLUSTRATION: © GSA DESCRIPTION: PROTOTYPE EXAMPLES OF LABYRINTHINE SEALS, SESKLO, GREECE. (COG: 317, FIG. 8-18.)

SLIDE LOCATION , SHEET , ROW, SLEEVE , SLIDE # , 6000-5500.

ON LOCATION: SESKLO, GREECE: IMAGE IN PROCESS.

NOTE 1: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: GODDESS IN LOTUS-LIKE POSITION: ÇATAL HÜYÜK, ANATOLIA.

HÜYÜK: © GSA. DESCRIPTION: SEATED GODDESS IN LOTUS-LIKE POSITION ÇATAL HÜYÜK, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 52, ROW 1, SLEEVE 3, SLIDE #578, BCE.

CO_TUR_S52_R1_SL3_S578.jpg

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY. IMAGE IN PROCESS.

NOTE 1: "THE LOTUS IS COMPARED TO THE CYCLE OF LIFE, DEATH AND RESURRECTION AS IT 'OPENS AT DAWN AND CLOSES AT NIGHT'" (PAM; RGS).

NOTE 2: FIELDWORK PROJECT 1986.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: SEATED GODDESS IN LOTUS POSITION: HAGAR QIM, MALTA.

PHOTO: © GSA. DESCRIPTION: SEATED GODDESS LOTUS POSITION, LIMESTONE, HAGAR QIM.

SLIDE LOCATION MALTA: SHEET 5, ROW 1, SLEEVE 3, SLIDE #29, 3000.

CO_MAL_S5_R1_SL3_S29.

SHOT ON LOCATION: NATIONAL MUSEUM OF ARCHAEOLOGY: VALLETTA, MALTA.

ENHANCE.

NOTE 1: HAGAR QIM (PRONOUNCED *HARAH-EEM*).

NOTE 2: ALSO, SEE. (HGG: 23C.)

NOTE 3: "THE LOTUS IS COMPARED TO THE CYCLE OF LIFE, DEATH AND RESURRECTION AS IT 'OPENS AT DAWN AND CLOSES AT NIGHT'" (PAM; RGS).

NOTE 4: FIELDWORK PROJECT 1980'S.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: GUANCHE GODDESS IN LOTUS POSITION: FUERTEVENTURA, CANARY ISLANDS.

PHOTO © GSA. DESCRIPTION: SEATED RED BURNISHED GUANCHE GODDESS IN LOTUS POSITION.

SLIDE LOCATION FUERTEVENTURA, SHEET 1, ROW 4, SLEEVE 2, SLIDE #21, BCE. CO_FUE_S1_R4_SL2_S21.

SHOT ON LOCATION: FUERTEVENTURA, CANARY ISLANDS.

MUSEUM LOCATION: ARCHAEOLOGICAL MUSEO CANARIO, LAS PALMAS, CANARIES, CANARY ISLANDS.

NOTE 1: (TEG: FIG. 38, 124-131.)

NOTE 2: ACCORDING TO PETER MITCHELL, THE CANARIES "WERE SETTLED FROM THE MAGHREB BY PEOPLE SPEAKING A LARGELY BERBER-LIKE LANGUAGE."

(ACA: 176-178.)

NOTE 3: "THE LOTUS IS COMPARED TO THE CYCLE OF LIFE, DEATH AND RESURRECTION AS IT 'OPENS AT DAWN AND CLOSES AT NIGHT'" (PAM; RGS).

NOTE 4: FIELDWORK PROJECT 1992.