

58. 5300-4300, Climactic Phase and Script in Old Europe

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.)

* * *

Old European Script.

Old European script predated the earliest historical writings –
by several thousand years. The continuity of the Old European writing
was disrupted by the arrival of the Indo–Europeans; thereafter,
writing disappeared along with the manufacture
of finely wrought polychrome pottery
and other attributes of Old European culture.
(TLG: 54.)

Pictographic writing continued to develop from the Climactic Phase equaling not only a “script of its own kind” but also an alleged sacred script. (COG: 319.) Evidence is primarily from east–central Old Europe that includes “the Vinca and Tisza culture groups * in the Morava, Danube, and Tisza basins of [former] Yugoslavia, eastern Hungary, northwestern Bulgaria, and western Romania, and of the Karanovo culture in central Bulgaria and southern Romania.” (COG: 309.) The possibility of a sacred script challenges the view that the Sumerians invented script 2000 years later. While the later Sumerian script was used to document commercial–administrative activities, the Balkan script was for ritual purposes rather than commercial inventory and legal documents. **

* For images of Vinca – Tisza (Central Balkans) signs and symbols, see Google Images and use phrase: “Jela Transylvania Neolithic sign.”

** For further considerations, see the five stages of Egyptian language including: Old Egyptian (2600-2100 BCE); Middle Egyptian (2100-1500 BCE); Late Egyptian (1500-1000 BCE); Demotic (650 BCE – 300 CE); and Coptic/Christian Egyptian (300 -1000/1500 CE).

According to M. M. Winn (PW), * the emergence of sacred script in the Vinca – Tisza culture includes:

- a) V (chevron): 35; 72; 79; 142; 231,
- b) V with small centered vertical line: 82; 97; 142; 189; 142; 353,
- c) double V (chevron): 97-98; 144,
- d) labyrinth: 100; 155; 351; 410,
- e) single spiral labyrinth: 45; 155; 333,
- f) spiral: 261,
- g) triangle: 88; 114; 121; 186; 231,
- h) concentric circle and dot: 90; 119; 148; 313,
- i) KA: 41; 80; 119; 151; 180,
- j) double-axe (labrys): 184, **

- k) tryfus (triske – triskele): 245; 321,
- l) double goddess: 327,
- m) V (chevron) with emerging bush: 366,
- n) Vinca and Uruk script comparisons: 218-220 and Chapter VII, and
- o) M (amniotic fluid or Egyptian and Greek *mu* = water): 35; 119; 353. ***

* The above is in addition to the many other authors cited throughout *Re-Genesis*. (GGE; LOG; WCG; TKC; BBA; TFW; TWKP; TAW; TLG.)

** Interpretations of the labrys include: the labia; butterfly; chrysalises; double-axe; and figure 8. (Also see Native American Banner stones.)

*** According to the Darnells (1999), M is the hieroglyphic for water and later the Semitic letter M. (DOE.) Also, according to Gimbutas (1989), “the aquatic significance of the M sign seems to have survived in the Egyptian hieroglyph M, *mu*, meaning water, and in the ancient Greek letter M, *mu*.” (LOG: 19.) (OG: 11.)

Linguist, Harald Haarmann, shows that the Cypro – Minoan Linear A script, from the Middle Bronze Age, is also very similar to the Old European Vinca Script. The pictographic Linear A script is evidenced on Cypriote pottery and the 1700 BCE Cretan Phaistos Disk. (COG: 309, 319; CB: 71; WAM: 110-113; ECLE.) Two of the remaining Linear A pictographs to be deciphered are clearly the universal female symbol. Below (in the GSA collection) are two images of Tanit that illustrate the remaining Linear A pictographs.

Additional significance of the c. 1700 BCE Cypro–Minoan Linear ‘A’ Phaistos (or Phaestos) Disk are the unidentified ideograms of glyph (numbers) 27 and 34. (GGE: 179, Fig. 137- 2 and 3, 174-179; LOG: 251-256.) *Re-Genesis* proposes that glyphs 27 and 34 are clear graphic symbols of the goddess with raised hands on a triune vulvic base that is a universal goddess sign or symbol with various names including the KA goddess – or – the KA posture. For example, finds of archaeological Cretan figures of males and females are usually standing. ‘The male figures assume a saluting position or hold an offering, but the female figures hold a variety of poses. Only the *goddess* with raised hands develops a standard pose (TP: Ch. 1, 2-3).’ (RGS: 2000-1450, Middle Bronze Age, Crete/Chthonian Peak Temple (Palace) Period/Middle Minoan Period (MM IA-MMII). (For KA images, see GSA images below.)

For further research, suggest keyword strategy:

“Tartaria tablet*” OR “Danube script” AND logographic OR “ideographic writing.”

Further research on writing plus Vinca and Tisza sacred script: 5500-5000, Old European Writing Examples from Sicily; 5400-3200, Ancient Aphrodite: Chalcolithic or Copper Age; 5000-4900, Inanna, Uruk, and Mesopotamia; 3400-2900, Mesopotamian Writing from the Protoliterate Period; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2300, Sumerian Transitions; 2000-1450, Middle Bronze Age Crete; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1600, Mycenaeans Dominant on Greek Mainland; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)

Further Cypro-Minoan, Classical Cypriot, Cretan hieroglyphic Linear A and B research that supports a systemic affinity with the ‘cultural milieu of Western Asia’ (including Vinca and Tisza):

- Dexter, Miriam Robbins. "The Frightful Goddess: Birds, Snakes and Witches." *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): 124-151. (FG.)
- Finkelberg, Margalit. *Greeks and Pre-Greeks: Aegean Prehistory and Greek Heroic Tradition*. Cambridge, England: Cambridge University Press, 2005. 54-64. (GPG.)
- Fox, Margalit. *The Riddle of the Labyrinth: The Quest to Crack an Ancient Code*. New York, NY: Harper Collins, 2013. (RL.)
- Gimbutas, Marija Alseikaite. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 35-41, 52, 309, and 319. (COG.)
- _____. *The Living Goddesses*. Supplemented and Ed. by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. Proof copy. xvii; 48-54; 218, n.1. (TLG.)
- 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,
- Marler, Joan, Ed. *The Danube Script: Neo-Eneolithic Writing in Southeastern Europe*. Sebastopol, CA: Institute of Archaeomythology, 2008. (TDS.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- Robinson, Andrew. *The Man Who Deciphered Linear B: The Story of Michael Ventris*. New York, NY: Thames & Hudson, 2002. (MWD.)

For considerations on deep evolutionary linguistics:

- Shryock, Andrew, Daniel L. Smail, and Timothy K. Earle. *Deep History: The Architecture of Past and Present*. Berkeley, CA: University of California Press, 2011: 103-127. (DH.)

Further Copper Age interpretations and discoveries:

- Curry, Andrew. "The New Upper Class: Recent Digs at Copper Age Sites across Europe Are Overturning Long-Held Beliefs about the Continent's Earliest Cultures." *Archaeology* 64.2 (Mar.-Apr. 2011): 40-45. (NUC.)

Further vulva images: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 25,000-20,000, Goddess of Laussel; 3000-2000, Cycladic Goddesses; 2600-2000, Early Bronze Age, Crete, Chthonian; and 400, Celtic Sheela-na-gig. (RGS.) (For additional CE research, see illustration of a 1600 c. vulva labyrinth design in: Bord, Janet. *Mazes and Labyrinths of the World*. New York, NY: Dutton, 1976. 85, Fig. 127.) (MLW.)

Further V/triangle/vulvic research: 70,000, Blombos Cave; 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva

Engravings; 30,000-25,000, The Aurignacian Age; 30,000, Labyrinths, Spirals, and Meanders; 30,000-25,000, Goddess of Willendorf, Austria; 8000/7000-5000, Early Neolithic; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 4000-3000, Locmariaquer, Brittany Hook Symbology; 4000-3500, Gavrinis, Brittany France; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1790-1700, Goddess of Kultepe, Anatolia; 1500, Lachish Ewer, Triangle, and Menorah; and 800, Tanit (Also Taanit, Ta'anit, Tannit, or Tannin). (RGS.)

Further research on symbolic systems including the V/triangle/vulvic cave engravings and gender emergence:

- Caldwell, Duncan. "Supernatural Pregnancies: Common Features and New Ideas Concerning Upper Paleolithic Feminine Imagery." *Arts & Cultures*. Geneva, Switzerland: Barbier-Mueller Museums, 2010. 52-75. (SPC.)
- Christ, Carol P. "Why Women Need the Goddess: Phenomenological, Psychological, and Political Reflections." *Womanspirit Rising: A Feminist Reader in Religion*. Eds. Carol P. Christ, and Judith Plaskow. San Francisco, CA: Harper & Row, 1979. 71-86. (WWN.)
- Clottes, Jean, and J. David Lewis-Williams. *The Shamans of Prehistory: Trance and Magic in the Painted Caves*. Trans. Sophie Hawkes. New York, NY: Harry N. Abrams, 1998. (SOP.)
- Conroy, L. P. "Female Figurines of the Upper Paleolithic and the Emergence of Gender." *Women in Archaeology: A Feminist Critique*. Eds. Hilary du Cros and Laurajane Smith. Canberra, Australia: Dept. of Prehistory, Research School of Pacific Studies, Australian National University, 1993. 153-160. (FF.)
- Jabr, Ferris. "Ars Longa." *New York Times Magazine*, Dec. 7, 2014: 18, 20. (ARSL.)
- Joan, Eahr Amelia. "Ochre's Living Lineage: The Gyne-Morphic Bloodline of Spirituality." 2017. (OLL.)
- Lewis-Williams, David J. *The Mind in the Cave: Consciousness and the Origins of Art*. London, England: Thames and Hudson, 2002. (MIC.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- McCoid, Catherine Hodge and LeRoy D. McDermott. "Toward Decolonizing Gender." *American Anthropologist* 98.2 (Jun. 1996): 319-326. (TDG.)
- Rubin, Alissa J. "A Mirror of Subterranean Wonders: Replica of Chauvet Cave Bristles with Lifelike Paintings." *New York Times*, Apr. 25, 2015: C1-C2. (MSW.)
- Tedlock, Barbara. *The Woman in the Shaman's Body: Reclaiming the Feminine in Religion and Medicine*. New York, NY: Bantam Books, 2005. (WSB.)

For further images of Vinca – Tisza (Central Balkans) signs and symbols, see Google Images and use the phrase: "Jela Transylvania Neolithic sign."

IMAGE: TRIUNE LIMESTONE STELA OF TANIT RE. LINEAR A: TUNIS, TUNISIA.
PHOTO: © GSA. DESCRIPTION: ANTHROPOMORPHIC LIMESTONE STELA OF TANIT WITH CHILD. TOPHET IS FROM THE PUNIC TEMPLE/GRAVE YARD AREA.
SLIDE LOCATION TUNISIA, SHEET 4, ROW 1, SLEEVE 3, SLIDE #24, BCE.
CO_TUN_S4_R1_SL3_S24.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1: THE ICONOGRAPHY OF THIS STELA IS ALSO FOUND IN THE LINEAR A,
CRETE, GREECE.
NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: TANIT/ANAT MOSAIC, SIMILAR TO LINEAR A.
PHOTO: © GSA. DESCRIPTION: MOSAIC FROM TUNIS TEMPLE OF TANIT/ANAT ON A
TRIUNE VULVIC BASE OR ANICONIC CONE: ALSO A GODDESS SYMBOL FOR
SYRIAN ASTARTE PLUS OTHER PHOENICIAN AND MEDITERRANEAN GODDESSES.
(COMPARE WITH LINEAR A, CRETE, GREECE.)
SLIDE LOCATION TUNISIA, SHEET 1, ROW 4, SLEEVE 5, SLIDE #8T, 400 BCE.
CO_TUN_S1_R4_SL5_S8T.jpg
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: TANIT WITH WHEAT ICON OF DEMETER: TUNIS, TUNISIA.
PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT/ASTARTE
HOLDING WHEAT STAFF OF LIFE, ICON OF DEMETER.
SLIDE LOCATION TUNIS, TUNISIA, SHEET 4, ROW 1, SLEEVE 5, SLIDE #26, BCE.
CO_TUN_S4_R1_SL5_S26.jpg
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1: FYI (DPA: LXXXVIII, #Z 136-137.)
NOTE 2: FIELDWORK PROJECT 1989.

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.
SHOT ON LOCATION: HERAKLION MUSEUM: CRETE, GREECE.
NOTE 1: (LOG: 3-23.)
NOTE 2: FIELDWORK PROJECT 1980-1985.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: STELA OF TANIT: DOGGA/THUGGA, NORTHERN TUNISIA.
PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT. ANICONIC
PICTOGRAPH OF ANKH/TANIT FLANKED BY CADUCEI, NORTHERN TUNISIA.
SLIDE LOCATION TUNISIA, SHEET 4, ROW 2, SLEEVE 5, SLIDE #34C, BCE.
CO_TUN_S4_R2_SL5_S34C.jpg
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1 ASHTAR/TANIT:
ASHTAR WAS KNOWN BY VARIOUS NAMES, INCLUDING ASTARTE, ISHTAR
(TO THE BABYLONIANS), ASHTORETH (TO THE HEBREWS), AND WHEN THE
GREAT CITY OF CARTHAGE WAS FOUNDED SHE BECAME KNOWN AS
TANIT. THE PHOENICIANS ADOPTED HER AS THE PROTECTIVE DEITY OF
THE CITY, WHICH WAS TO BECOME THEIR GREATEST GLORY. SHE IS
SYMBOLICALLY REPRESENTED IN THIS STELE FOUND AT DOUGGA IN
TUNIS (NLE: 84).
NOTE 2: FYI (DPA: LXXXVIII, #Z 136-137.)
NOTE 3: CADUCEUS/CADUCEI. "A STAFF ROUND WHICH ARE ENTWINED TWO
SERPENTS, WHICH BECAME THE CADUCEUS (WAND) OF MERCURY, THE SYMBOL
OF A PHYSICIAN, FROM THEN [BABYLONIA] TO THIS DAY (CDBL: 108-9)."
NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: DOUGGA/THUGGA CAPITAL: TUNIS, TUNISIA.
PHOTO: ©. DESCRIPTION: MODEL OF ANCIENT ROMAN DOUGGA/THUGGA FROM
THE FRONT ENTRANCE INCLUDING SIX CORINTHIAN COLUMNS AND A WELL-
PRESERVED PEDIMENT.
SLIDE LOCATION TUNIS, TUNISIA, SHEET 5, ROW 2, SLEEVE 2, SLIDE #9, BCE.
CO_TUN_S5_R2_SL2_S9.jpg
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1 ASHTAR/TANIT:
ASHTAR WAS KNOWN BY VARIOUS NAMES, INCLUDING ASTARTE, ISHTAR
(TO THE BABYLONIANS), ASHTORETH (TO THE HEBREWS), AND WHEN THE
GREAT CITY OF CARTHAGE WAS FOUNDED SHE BECAME KNOWN AS

TANIT. THE PHOENICIANS ADOPTED HER AS THE PROTECTIVE DEITY OF THE CITY, WHICH WAS TO BECOME THEIR GREATEST GLORY. SHE IS SYMBOLICALLY REPRESENTED IN THIS STELE FOUND AT DOUGGA IN TUNIS (NLE: 84).

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: GODDESS AS A TRIANGLE: PAPHOS TEMPLE, CYPRUS.
PHOTO: © GSA. DESCRIPTION: PICTOGRAPH OF A MODIFIED TRIANGLE OR ANICONIC TRIANGLE FROM 12-CENTURY BCE PAPHOS TEMPLE, CYPRUS.
SLIDE LOCATION CYPRUS, SHEET 3, ROW 2, SLEEVE 2, SLIDE #2, BCE.
CU_CYP_S3_R2_SL2_S2.
SHOT ON LOCATION: PAPHOS TEMPLE, CYPRUS.

NOTE 1:

THIS SYMBOL IS ALSO A WELL-KNOWN GODDESS ICON FROM NUMEROUS ANCIENT CULTURES INCLUDING: SYRO-PHOENICIAN, ASSYRIAN, BABYLONIAN AND PHRYGIA [ANATOLIA] (WDSSO: 222; RGS).

NOTE 2: NUMEROUS OTHER EXAMPLES OF TRIANGULAR GODDESS ICONOGRAPHY SIMILAR TO THE LINEAR A ARE FOUND IN NEOLITHIC MUSEUM COLLECTIONS THROUGHOUT THE WORLD.

NOTE 3: FIELDWORK 1998.

IMAGE: CATHEDRA BIRD (BA – BIRD?) * DEITY: VINCA, CENTRAL BALKANS.
PHOTO: © GSA. DESCRIPTION OF CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD MASKS: 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 THE CATHEDRA 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 1998-2002.

PHOTO NOTE: FOR FURTHER IMAGES OF VINCA (CENTRAL BALKANS) SIGNS AND SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: “JELA TRANSYLVANIA NEOLITHIC SIGN.”

IMAGE: CATHEDRA BIRD (BA – BIRD?) * DEITY: VINCA, CENTRAL BALKANS.
PHOTO: © GSA. DESCRIPTION: CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD MASKS: 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, 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).

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SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: "JELA TRANSYLVANIA
NEOLITHIC SIGN."