

55. 5400-4100, Vinca Culture and Bird and Snake Goddesses, Eastern 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.)

* * *

Tell settlements, proto – script,
extensive decorated pottery
and schematized female figures.
(See below.)

Balkan Sovereignty.

More than 90 percent of the identifiable Neolithic
figurines (figures) found in Bulgaria are female.
(ISS: 289.)

Central Balkans, 14 miles east of Belgrade in former Yugoslavia. Area was north to Banat, west to northeast to Bosnia and east to western Bulgaria and southwestern Romania. The Vinca Culture was noted for schematized snake goddesses with long cylindrical necks, bird goddess masks, and bull centaurs (human head on a bull's body). Also, of great significance is the Old European Vinca – Tisza script–linguistic symbol system that indicates a “script of its own kind.” (COG: 319.) For some linguists and archaeologists, this discovery challenges the theory of the Sumerian invention of script some 2000 years later.

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 including Gimbutas. (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.) (Addendum. For images of Vinca – Tisza (Central Balkan) signs and symbols, see Google Images, and use the phrase: “Jela Transylvania Neolithic sign.”)

Further bird goddess research: 8000/7000-5000, Early Neolithic; 6500-5600, Sesklo, Greece; 5500-3500, Cucuteni (Tripolye) Culture; 5500-4000, Dimini Culture Replaces Sesklo 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.)

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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 matricentric considerations:

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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Further double/twin goddess including further double-axe research: 30,000 Labyrinths, Spirals, and Meanders; 26,000, Grimaldi Caves; 25,000-20,000, Goddess of Laussel; 7250-6150, Çatal Hüyük; 6000, Sicilians to Malta; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5200, Malta and Gozo; 4400-2500, Olympus Hera; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Middle Indo-European Bronze Age; 3,000, Tell Brak; 2600-2000, Early Bronze Age, Crete, Chthonian; 1790-1700, Goddess of Kultepe, Anatolia; 1750, Ishtar; 1000, Double Goddess Transition; 630-620, Goddess Kore, Izmir Turkey; 500, Greek Mysteries; and 282-263, Demeter's Priene Temple. (RGS.)

IMAGE: DOUBLE GODDESSES: VINCA.
 ILLUSTRATION: © GSA. DESCRIPTION.
 (SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # , BCE.
 ON LOCATION: GSA. ILLUSTRATION/IMAGE TBD.
 PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.
 PHOTO NOTE: FOR IMAGES OF VINCA (CENTRAL BALKANS) SIGNS AND SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: "JELA TRANSYLVANIA NEOLITHIC SIGN."
 PHOTO NOTE: FOR FURTHER RESEARCH AND IMAGES OF VINCA DOUBLE GODDESSES:
 RESOURCE: (MUSEUM ART RESOURCE.)
 RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)
 RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: DESCRIPTION OF CATHEDRA BIRD (BA – BIRD) * DEITY: VINCA.
 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 BCE.
 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 (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 1998-2002.

IMAGE: CATHEDRA BIRD (BA – BIRD) * DEITY: VINCA.

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 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. IMAGE IN PROCESS.

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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NOTE 4: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: CUCUTENI FIGURE: SIPENITSI, WESTERN UKRAINE.

ILLUSTRATION: © GSA. DESCRIPTION OF CUCUTENI FIGURE: SIPENITSI, WESTERN UKRAINE.

(SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # , BCE.

ON LOCATION: ILLUSTRATION/IMAGE IN PROCESS.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: NILE BIRD GODDESS: EGYPT.

PHOTO: © GSA. DESCRIPTION OF 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 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: 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. ART201798. 536 BROADWAY, 5TH. ART RESOURCE, INC, 2003. ALL RIGHTS RESERVED. FLOOR, NEW YORK, NY 10012, USA. TEL: (212) 505-8700 FAX: (212) 505-2053. EMAIL: requests@artres.com (4-20-2011).

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: OLD EUROPEAN WRITING: TRYFUS (TRISKE-TRISKELE), SICILY.

PHOTO: © GSA. DESCRIPTION OF SICILIAN TRYFUS (TRISKE), OLD EUROPEAN WRITING.

SLIDE LOCATION SICILY, SHEET 1, ROW 2, SLEEVE 5, SLIDE #12, BCE.

CU_SIC_S1_R2_SL5_S12

SHOT ON LOCATION: ERICE MUSEUM: ERICE, SICILY.

NOTE 1:

THE SYMBOL OF SICILY IS THE TRYFUS, A VARIATION OF THE TRISKE./ TRYFUS (ALSO TRISKE/TRISKELE) IS OLD EUROPEAN WRITING SIMILAR TO ORGANIZED SCRIPT FROM GRADESNICA NEAR VRACA IN NW BULGARIA EARLY 5th MILL BCE (COG: 313, FIG 8-12; TLG: 48; COG: 308-313; PW: 245; RGS).

NOTE 2: THE TRYFUS IS ALSO FOUND ON LYCIAN COINS C. 480 BCE AND ACCORDING TO A CELTIC INTERPRETATION, IS THE *WILL TO LIVE*. OTHER CELTIC UNDERSTANDINGS OF THE TRYFUS (TRIPLE-LIMBED WHEEL) IS NATURE'S INNATE TRIPPLICITY OF THE BEGINNING, MIDDLE AND END OF THE *CENTRIFUGAL WHEEL OF LIFE*. (TCS:366; PGS: 21-22.)

NOTE 3: FOR FURTHER TRYFUS EXAMPLES, SEE WINN AND PETRIE. M. M. WINN (PW: 245, 253, 321); AND FLINDERS PETRIE. (DPA: VII, #CB 12- # CF 7.)

NOTE 4: FOR FURTHER TRYFUS EXAMPLES, SEE KUWAIT'S FAILAKA ISLAND. (AIM: 39.4

NOTE 5: FOR FURTHER TRYFUS EXAMPLES, SEE *THE MIGRATION OF SYMBOLS* BY COUNT GOBLET D'ALVIELLA. (TMS: 20.)

NOTE 6: FOR FURTHER CONSIDERATIONS, SEE PROCESS PHILOSOPHER WHITEHEAD'S, THREEFOLD "CATEGORY OF THE ULTIMATE" IN *PROCESS AND REALITY*, 28. PGS: 37)

NOTE 7: FIELDWORK PROJECT 1998.