

78. 3500-2500, Cycladic Islands

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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Cycladic Islands with Special Memorial Sanctuaries.

Life-affirming and life-supporting,
as well as aiding the deceased person
(and the living kinsfolk)
in the rites of passage
surrounding those two most decisive of events:
birth and death.
(CS: 105.)

Canonical Cycladic Figures.

Monumental Cycladic figures,
which are all of canonical form
(and among which only a single male is known,)
are divine representations.
(CS: 105.)

White Death Goddess.

The image of the white death goddess
in each region has deep local roots
and its own stylistic evolution.
(COG: 171.)

Grave finds from the Cycladic Islands and far beyond yield schematized stiff
nudes made of marble, alabaster, bone, gold, silver, and iron plus further iconic
and stylized diversity. Selected examples are: bone nudes from Keros – Syros;
marble plastiras type from the Grotta – Pelos Culture; nudes with winged arms;
and beaked like anthropomorphic bird – goddesses with pronounced vulvas. Also,

further afield stiff nudes include: Egyptian nudes with folded arms and jeweled eyes; large cruciform deities from Cyprus; Babylonian and French *fiddle* (CS: 97) or violin deities plus highly stylized Anatolian examples.

Selected Greek locations/islands of the earliest Cycladic burial discoveries are: Keros; Naxos at Gratta; Kephala and Aghis Irini at Kea; Sikyon; Antiparos; Siphnos; Despotikon; Kampos at Paros; Saliagos; Kastri at Syros; and later Crete; Melos; Siteia; Euboia; and Thera (CS: 25-30; (RGS). (RGS: 3000-2000, Cycladic Goddesses).

Finds are primarily interpreted from funeral contexts, as the death goddesses of Old Europe. These death goddesses are usually found in graves: heads are schematized, representing bird goddesses or snake masks, arms are folded, and the pubic triangle is pronounced. (COG: 171; 434.)

Cycladic goddess communities appear to have been peaceful and flourishing artistic cultures. In reference to the Sardinian Nudes that show similarities, they “predate the Cycladic by more than a millennium and must have been a local innovation. The image of the white death goddess in each region has deep local roots and its own stylistic evolution.” (COG: 171.)

For a comprehensive examination of the Cycladic period and images, Renfrew, Colin. *The Cycladic Spirit: Masterpieces from the Nicholas P. Goulandris Collection*. New York, NY: Abrams, 1989. (CS; COG: 434.)

Further Cycladic research: 3000-2000, Cycladic Goddesses; and 3000-2500, Cruciform Goddess, Chalcolithic Age, Cyprus. (RGS.)

Further vulva GSA photo research: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 25,000-20,000, Goddess of Laussel; 5300-4300, Climactic Phase and Script in Old Europe; 2600-2000, Early Bronze Age, Crete, Chthonian; and 400, Celtic Sheela-na-gig. (RGS.)

Further triangle/vulva/V research: 70,000, Blombos Cave; 5300-4300, Climactic Phase and Script in Old Europe; 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 8000/7000-5000, Early Neolithic; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 4000-3500, Gavrinis, Brittany France; 2000, Asherah; 1790-1700, Goddess of Kultepe, Anatolia; and 1500, Lachish Ewer, Triangle, and Menorah. (RGS.)

IMAGE: EARLY CYCLODIC CULTURES: OLD EUROPEAN.

PHOTO: © GSA. DESCRIPTION: ILLUSTRATION OF EARLY CYCLODIC CULTURES.

SLIDE LOCATION CYCLODIC, SHEET 4, ROW 1, SLEEVE 1, SLIDE #25, BCE.

CU_CYO_S4_R1_SL1_S25.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 2002.

IMAGE: PRECURSOR OF CYCLADIC FIGURES: LATE NEOLITHIC.

PHOTO: © GSA. DESCRIPTION: PRECURSOR OF CYCLADIC FIGURES INC. BEAK (BA BIRD *) NOSE, PRONOUNCED BREASTS PLUS "DEEPLY – CLEFTED TRIANGULAR VULVA," AEGEAN ISLANDS. (SV: 46-47.)

SLIDE LOCATION CYCLADIC, SHEET 3, ROW 2, SLEEVE 2, SLIDE #36, 4500-3200 (LATE NEOLITHIC) BCE.

CU_CYO_S3_R2_SL2_S36.

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: FIELDWORK PROJECT 1998.

IMAGE: SCHEMATIZED VIOLIN DEITIES: CYCLADIC.

PHOTO: © GSA. DESCRIPTION: GRAVE FINDS INCLUDING SCHEMATIZED FIDDLE OR VIOLIN DEITIES (GROTTA-PELOS CULTURE).

SLIDE LOCATION CYCLADIC, SHEET 1, ROW 2, SLEEVE 3, SLIDE #5, 3300-2700 BCE.

CU_CYO_S1_R2_SL3_S5.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: SIMILAR IMAGES ARE ALSO FOUND IN (ANATOLIA) TURKEY, EUROPE, NORTHERN MESOPOTAMIA, AND THROUGHOUT THE GREEK ISLANDS.

NOTE 2: FOR EARLIER SOUTHERN LEVANT FINDS, SEE THE RITUAL VIOLIN DEITIES FROM THE GILAT SANCTUARY, 4500-3600, CHALCOLITHIC/ COPPER PERIOD.

NOTE 3: FIELDWORK PROJECT 1984.

IMAGE: SCHEMATIZED VIOLIN-SHAPED FEMALE DEITY: NANTES, FRANCE.

PHOTO: © GSA. DESCRIPTION: NEOLITHIC FEMALE DEITY FROM CAMP OR FORT – HARROUARD, MARCILLY-SUR-EURE, NANTES, FRANCE. (LIKELY RE. GROTTA – PELOS CULTURE.)

SLIDE LOCATION NEO. PAL. FRENCH, SHEET 5, ROW 1, SLEEVE 2, SLIDE #2, BCE.

CU_NPF_S5_R1_SL2_S2.jpg

SHOT ON LOCATION: MUSÉE DES ANTIQUITÉS NATIONALES: SAINT-GERMAIN-EN-LAYE, FRANCE.

NOTE 1: MUSÉE DES ANTIQUITÉS NATIONALES IS LOCATED JUST OUTSIDE OF PARIS.

NOTE 2: FIELDWORK PROJECT 1980'S.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: CYCLODIC GODDESS FROM KAPROS CEMETERY: AMORGOS, GREECE.

PHOTO: © GSA. DESCRIPTION: MARBLE PLASTIRAS TYPE OF CYCLADIC DEITY WITH AMPLE THIGHS, RECEDING PUBIC AREA AND FOLDED ARMS THAT ARE CUT AWAY FROM THE TORSO, KAPROS CEMETERY, AMORGOS, GREECE. (GROTTA – PELOS CULTURE.)

SLIDE LOCATION CYCLODIC, SHEET 3, ROW 3, SLEEVE 5, SLIDE #10, 3000-2800 BCE.

CU_CYO_S3_R3_SL5_S10.

SHOT ON LOCATION: BRITISH MUSEUM, LONDON.

NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: CYCLADIC WITH PUBIC DETAIL: KEROS/SYROS CULTURE.
PHOTO: © GSA. DESCRIPTION: CYCLADIC (CHALANDRIANI TYPE) STIFF MARBLE NUDE WITH DETAILED PUBIC TRIANGLE, KEROS – SYROS CULTURE.
SLIDE LOCATION CYCLADIC, SHEET 3, ROW 3, SLEEVE 3, SLIDE #8, 2400-2200 BCE.
CU_CYO_S3_R3_SL3_S8.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: CRUCIFORM DEITY FROM GIALIA/YAYLA NEAR POMOS: CYPRUS, GREECE.
PHOTO: © GSA. DESCRIPTION: DEITY IN KA POSTURE WEARING A CRUCIFORM NECKLACE WITH HEAD TILTED BACK AND KNEES SLIGHTLY BENT, FROM REGION OF GIALIA OR POMOS, CYPRUS. (SSCC: 141.)
SLIDE LOCATION CYPRUS, SHEET 2, ROW 4, SLEVE 4, SLIDE #19, c. 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 THAT INCLUDES TWO PASSAGE CHAMBERS, ONE UNDIFFERENTIATED THAT OPENS TO THE WEST PLUS A CRUCIFORM CHAMBER THAT OPENS TO THE EAST (RGS).

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: CRUCIFORM DEITY: CYPRUS, GREECE.
PHOTO: © GSA. DESCRIPTION CRUCIFORM WITH OUTSTRETCHED ARMS.
SLIDE LOCATION KARVON, IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2759, c. 3,000 BCE.
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA: IMAGE TBD.
NOTE 1: FIELDWORK PROJECT 2011.
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES

IMAGE: CYCLODIC-TYPE NEOLITHIC DEITY: EGYPT.
PHOTO: © GSA. DESCRIPTION: CYCLODIC-TYPE EGYPTIAN DEITY FOLDED ARMS, LAPIS INLAID EYES, AND STYLIZED PUBIC AREA.
SLIDE LOCATION EGYPT, ADDENDUM 2, ROW 2, SLEEVE 5, SLIDE #31, 4000-3600 BCE.
CO_EGY_AD2_R2_SL5_S31.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: A MEMORIAL ITEM BURIED WITH ADULTS AND CHILDREN.
NOTE 2: THIS EGYPTIAN DEITY IS A CLOSE FACSIMILE TO THE IVORY SHEELA-NA-GIG IN THE ANCIENT PETRIE COLLECTION AS NOTED BY M. A. MURRAY. (FEF.)
NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: CYCLADIC NUDES.
PHOTO: © GSA. DESCRIPTION: CYCLADIC NUDES WITH WINGED ARMS. (LOG: 203, FIG. 321.)
SLIDE LOCATION KARVON, IPHOTO, IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , SLIDE #DSCN2772, BCE.: IMAGE TBD.
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.
NOTE 1: FIELDWORK PROJECT 2011.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: CYCLADIC NUDES: KEROS/SYROS CULTURE, GREECE.

PHOTO: © GSA. DESCRIPTION: CYCLADIC BONE NUDES, KEROS–SYROS CULTURE SYROS, CYCLADIC ISLANDS, GREECE.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 2, SLEEVE 5, SLIDE #4, 2800-2300 BCE.

IT_RPT_S2_R2_SL5_S4.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1980-1985.

IMAGE: GOLD AND SILVER MOTHER GODDESS NUDE: HASANOGLAN VILLAGE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: METICULOUSLY RENDERED GOLD AND SILVER MOTHER GODDESS NUDE IN CLASSIC CYCLODIC POSTURE INCLUDING FOLDED ARMS WITH DISTINCT PUBIC AREA, HASANOGLAN VILLAGE, (ANATOLIA) TURKEY. (ACI: 111.)

SLIDE LOCATION TURKEY, SHEET 56, ROW 3, SLEEVE 5, SLIDE #666, 2100 BCE.

CO_TUR_S56_R3_SL5_S666.jpg

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

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: MINUTE CYCLODIC FEMALE BRONZE IMAGE: (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MINUTE CYCLODIC FEMALE BRONZE IMAGE, WITH WINGED ARMS, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 65, ROW 3, SLEEVE 3, SLIDE #823, c. 3,000-2,000 BCE.

CO_TUR_S65_R3_SL3_S823

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

NOTE 1: FIELDWORK PROJECT 1986.