

## 126. 19<sup>th</sup> To 15<sup>th</sup> Century, Castelluccio Culture

*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.)

\* \* \*

### *First Castelluccio Pietism.*

When the Castelluccio people arrived in Sicily,  
they probably found the inhabitants holding  
religious beliefs and performing rites  
very similar to their own.  
Both practiced the  
Mediterranean religion.  
(TEG: 45.)

The Castelluccio culture at ancient La Muculufa is in the Himera territory on the southern coast of Sicily. It is located about ten miles inland with Mount Etna on the horizon. Size of La Muculufa site is 25,000-30,000 square meters. (LM: 12.) “The Culture of Castelluccio represents the first phase of the Bronze Age in the whole of the south-eastern and southern part of Sicily, from the slopes of Etna to the Belice valley and Mozia (GAPP: 333).” According to Orsi in 1891, this was the “first Siculan Period.” (GAPP: 333.) The discoveries from this Early Bronze Age settlement are in a class of rare and unparalleled phenomenon including: acclaimed rock cut chamber tombs; significant pottery finds, and a thematic symbol system that continues to resonate throughout the 21<sup>st</sup> century.

Aspects of Castelluccio’s architecture reflect Malta’s Tarxien Temple and cemetery c. 3300-2500 BCE. (LM: 18-19, n. 21.) \* “Only in Maltese archipelago is architecture developed to any great extent during the earliest phases of the Castelluccian culture (LM: 27-28, n. 45).” This raises an interesting observation: Malta is 80 km from Sicily and given this proximity, Sicily was migrating to Malta as early as 6000 BCE. “As neighboring Sicily was clearly an ancient crossroad of numerous advanced cultures, the riches shared with Malta were – and – continue to be significant (RGS: 6000, Sicilians to Malta).”

\* (See GSA below for Tarxien Temple images.)

Significant pottery finds include a dense concentration of unburnished pottery with extensive motifs similar to discoveries from Cyprus, Troy, Crete, Anatolia, Balkans, Levant, and the Near East. The dense concentration of Castelluccian pottery is around 20,000 decorated fragments, 75% of which are from the sanctuary. (LM: 194.) Also of interest are the acclaimed rock cut chamber tombs with carved abstract door slabs of anthropomorphic memorial motifs that are legendary. \* Early mid-Neolithic Castelluccian culture was producing more figurative art but this disappears in the Early Bronze Age *in favor of abstraction*. “This is predominant in the full Castelluccian period ... in many motifs on ceramics [and the] famous tomb portals where the figural element is only the remote point of departure for an abstract work.” (LM: 62-63.)

\* Tomb location is high above La Muculufa in the necropolis. (LM: 30; GAPP: 334.) (See GSA Section for temple tombs #31, #32, and #34 along with comparative images of labyrinthine spirals from Malta’s Tarxien Temple, which are similar to Castelluccio tomb door #34.

Four Castelluccio huts (c. 2500 BCE) have also been excavated. (LM: 16.) Circular Hut No. 2 may have been a potter’s storage room. Hut No. 3 is more elongated (LM: 26, 136, Fig. 10.2) and raises questions about a possible correlation with the Lengyel Culture Longhouses, \* although Lengyel predates Castelluccio. Other Castelluccio buildings include an open-air sanctuary \*\* on the east end of a natural terrace that may have been used for feasting and ritual observations. (LM: 12, 30.)

\* (See GSA below.)

\*\* (Zone S, La Muculufa I.)

Other discoveries include spindle whorls, bobbins and awls (LM: 77, 91) plus a vast catalogue of high quality ground-stone tools produced by chipping, grinding and polishing basalt, along with bone (sheep-goat) and less obsidian and flint. (LM: 81-85.) Further research is pending to “define the relationship between Sicilian chipped-stone typologies and those of North Africa, as well as those of Europe.” (LM: 85, n. 184.) An interesting exploration topic might include the highly developed “Acheulian traditions that included the Levalloisian Technique (stone flaking) by the late Acheulian Period” in the Levant area. (ARBR; ABA.)

The Castelluccio celebrated symbol system includes remarkable abstract door slabs of anthropomorphic memorial motifs at the rock cut chamber tombs as discussed above. Other motifs are:

- 1) dot and circle (LM: 163, #158; 203 AC); & Bossed Bone Plaque (TEG: 44-45, Fig. 13);
- 2) rayed circle but not necessarily a sun-disk (TEG: 82; LM: 209 SN);
- 3) butterfly-double-axe: (LM: 38, 141 #15.4, 151 #26 and #29 and 32, 152 #55, & 153 #68);
- 4) X motif: (LM: 153 #65 and #66, 161 #155, 203 BC, and 207 LC);
- 5) spiral: (LM: 158 #97, and 204 CS);
- 6) bucrania (TLG: 141-142; LM: 164 #122); and
- 7) cathedra (CK: SECTION F1; APL: 2-23-1999; LM: 174 #355).

Also for ancient symbol research of the double-axe and butterfly that may relate to the X, V and triangle on Castelluccio's tomb door #34:

Gimbutas, Marija Alseikaite. *Goddesses and Gods of Old Europe, 6500-3500 BC: Myths and Cult Images*. 2<sup>nd</sup> ed. London, England: Thames and Hudson, Ltd., 1984. [*The Gods and Goddesses of Old Europe, 7000-3500 BC: Myths, Legends, and Cult Images*. Berkeley, CA: University of California Press, 1974.] (GGE: 186-187.)

\_\_\_\_\_. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco, 1989. (LOG: 13.)

Haarmann, Harald. *Early Civilization and Literacy in Europe: An Inquiry into Cultural Continuity in the Mediterranean World*. New York, NY: Mouton de Gruyter, 1996. (ECL.)

\_\_\_\_\_. "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. (WAM: 116-118.)

\_\_\_\_\_. *Ancient Knowledge, Ancient Know-How, Ancient Reasoning: Cultural Memory in Transition, from Prehistory to Classical Antiquity and Beyond*. Amherst, NY: Cambria Press, 2013. (AN.)

Langdon, Stephen. *Tammuz and Ishtar: A Monograph upon Babylonian Religion and Theology, Containing Extensive Extracts from the Tammuz Liturgies and All of the Arbela Oracles*. Oxford, England: Clarendon Press, 1914. (TAI.)

Further Sicily research:

Birnbaum, Lucia Chiavola. *Black Madonnas: Feminism, Religion, and Politics in Italy*. Boston, MA: Northeastern University Press, 1993. (BLM.)

\_\_\_\_\_. *Dark Mother: African Origins and Godmothers*. San Jose, CA: Authors Choice Press, 2001. (DM.)

\_\_\_\_\_. "African Origins with a Semitic Overlay: Dark Mother of Ancient Europeans." Papers presented at the World Conference on Matriarchal Studies. Luxemburg, 5-7 September 2003. (AO.)

\_\_\_\_\_. "The Future Has an Ancient Heart: Legacy of African Migration Paths in Europe, Sardinia, Sicily, and Tuscany in Italy, Basque Region and Andalusia in Spain; Brittany and the South of France." Working paper presented at, "Societies of Peace. Past, Present, Future 2<sup>nd</sup> World Congress on Matriarchal Studies, San Marcos and Austin, Texas." Sep. 29-Oct. 2, 2005: Revised and edited on Sep. 7, 2005. (FHL.)

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.)

Malfitano, Giovanni. "The History of the Italian Island." *Sicily the Island of*

- Sun* (2003-2004). 23 Nov. 2005. (HIL.)
- McConnell, Brian E. and John Chervinsky. *La Muculufa II: Excavation and Survey of the Regione Siciliana, Soprintendenza Ai Beni Culturali Ed Ambientali Di Agrigento in Collaboration with Brown University*. Providence, RI: Center for Old World Archaeology and Art, Brown University. 1995. (LM.)
- Quatriglio, Giuseppe. *A Thousand Years in Sicily: From the Arabs to the Bourbons*. New York, NY: Legas, 1991. (TY.)
- Sestieri, Anna Maria Bietti, Maria Costanza Lentini, and Giuseppe Voza. *Guide Archeologiche Preistoria e Protostoria in Italia: Sicilia Orientale Ed Isole Eolie*. Sicily: A. B. A. C. O., 1995. (GAPP.)
- Further Malta research:
- Barrowclough, David A. and Caroline Malone, Eds. "Cult in Context: Reconsidering Ritual in Archaeology." Oxford, England: Oxford Books, 2007. (CIC.)
- Biaggi, Christina. *Habitations of the Great Goddess*. Manchester, CT: Ideas and Trends, Inc., 1994. (HGG.)
- \_\_\_\_\_. "Temple-Tombs and Sculptures in the Shape of the Body of the Great Goddess." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 498-507. (TTASS.)
- \_\_\_\_\_. "Myths of the Goddess in Neolithic Island Cultures of Northwest Europe and the Mediterranean." *ReVision* 21.3 (Winter 1999): 36-41. (MGN.)
- Bonanno, Anthony, Ed. *Archaeology and Fertility Cult in the Ancient Mediterranean*. Papers presented at the First International Conference on Archaeology of the Ancient Mediterranean. University of Malta, 2-5 Sep. 1985. Amsterdam, Netherlands: B. R. Publishing, 1985. (AFC.)
- Cilia, Daniel, et al. *Malta before History*. Sliema, Malta: Miranda, 2004. (MBH.)
- Farrugia, Joe. Senior guide at the National Archaeological Museum. Valletta, Malta. (FAR.)
- Formosa, Gerald J. *The Megalithic Monuments of Malta*. Vancouver, Canada: Skorba Publishers, 1975. (MMM.)
- Gimbutas, Marija Alseikaite. *Goddesses and Gods of Old Europe, 6500-3500 BC: Myths and Cult Images*. 2<sup>nd</sup> ed. London, England: Thames and Hudson, Ltd., 1984. [*The Gods and Goddesses of Old Europe, 7000-3500 BC: Myths, Legends, and Cult Images*. Berkeley, CA: University of California Press, 1974.] (GGE.)
- \_\_\_\_\_. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco 1989. (LOG.)
- \_\_\_\_\_. *The Living Goddesses*. Supplemented and Ed. by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. 93-98, 61-63. Proof copy. (TLG.)
- Lewis, Harrison. *Ancient Malta: A Study of Its Antiquities*. Gerrards Cross, Bucks, England: Colin Smythe Ltd., 1977. (AM.)

- Lubell, Winifred Milius. "Temples of the Great Goddess." *Heresies: A Feminist Publication on Art and Politics*. (Revised Edition). 2.1, Issue 5 (1982): 32-39. (TGG.)
- Rountree, Kathryn. "The Case of the Missing Goddess: Plurality, Power, and Prejudice in Reconstructions of Malta's Neolithic Past." *Journal of Feminist Studies in Religion*. 19. 2 (Fall, 2003): 25-43. (COMG.)
- Sultana, Sharon. *The National Museum of Archaeology, Valletta: The Neolithic Period*. Sta. Venera, Malta: Heritage Books in association with Heritage Malta, 2006. (NM.)
- Topp, Celia. *Pre-historic Malta and Gozo*. Valetta, Malta: Progress Press, 1970. (PMG.)
- Trump, David H. *Malta: An Archaeological Guide*. London, England: Faber and Faber, 1972. (MAG.)
- \_\_\_\_\_. *The Prehistory of the Mediterranean*. London, England: Allen Lane, 1980. (PM.)

Further research on symbolic systems including ochre, 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.)
- Hovers, Erella, et al. "An Early Case of Color Symbolism: Ochre Use by Modern Humans in Qafzeh Cave." *Current Anthropology* 44.4 (Aug.-Oct. 2003): 491-522. (ECC.)
- 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." Publication, 2018. (OLL.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- Marshack, Alexander. "On Paleolithic Ochre and the Early Uses of Color and Symbols." *Current Anthropology* 22.2 (Apr. 1981): 188-191. (POE.)
- 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.)

Further ancient symbol research of the double-axe and butterfly that may relate to the X, V and triangle on Castelluccio’s tomb door #34:

Gimbutas, Marija Alseikaite. *Goddesses and Gods of Old Europe, 6500-3500 BC: Myths and Cult Images*. 2<sup>nd</sup> ed. London, England: Thames and Hudson, Ltd., 1984. [*The Gods and Goddesses of Old Europe, 7000-3500 BC: Myths, Legends, and Cult Images*. Berkeley, CA: University of California Press, 1974.] (GGE: 186-187.)

\_\_\_\_\_. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco, 1989. (LOG: 13.)

Haarmann, Harald. *Early Civilization and Literacy in Europe: An Inquiry into Cultural Continuity in the Mediterranean World*. New York, NY: Mouton de Gruyter, 1996. (ECLC.)

\_\_\_\_\_. “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. (WAM: 116-118.)

\_\_\_\_\_. *Ancient Knowledge, Ancient Know-How, Ancient Reasoning: Culture Memory in Transition, from Prehistory to Classical Antiquity and Beyond*. Amherst, NY: Cambria Press, 2013. (AN.)

Langdon, Stephen. *Tammuz and Ishtar: A Monograph upon Babylonian Religion and Theology, Containing Extensive Extracts from the Tammuz Liturgies and All of the Arbela Oracles*. Oxford, England: Clarendon Press, 1914. (TAI.)

IMAGE: DOUBLE SPIRALS ON TOMB DOOR #34: CASTELLUCCIO, SICILY.  
PHOTO: © GSA. DESCRIPTION: CASTELLUCCIO TOMB DOOR #34 INCLUDING TWO SETS OF DOUBLE SPIRALS OR OWL EYES AND ‘M’ SIGN ON THE LOWER REGISTER.  
SLIDE LOCATION SICILY, SHEET 17, ROW 3, SLEEVE 3, SLIDE #33, BCE.

CU\_SIC\_S17\_R3\_SL3\_S33

SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE PAOLO ORSI: SYRACUSE, SICILY.

NOTE 1: THE SPIRAL MAY “BE THOUGHT OF AS AN ELEMENTARY UNICURSAL LABYRINTH AS THEY HAVE AN INDIRECT PATH LEADING TO A HIDDEN CENTER.” (MLW: 18.)

NOTE 2: ONE OF THE EARLIEST SYMBOLIC SYMBOLS IS THE ‘M’ OR ABBREVIATED ZIG-ZAG INDICATING AQUATIC SIGNIFICANCE, AMNIOTIC FLUID, OR MOTHER. (LOG: 19.)

NOTE 3: ANONYMOUS. "ORLY GOLDWASSER RESPONDS.” *BIBLICAL ARCHAEOLOGY REVIEW* 36.5 (SEP.–OCT. 2010): 11. (OG.)

NOTE 4: PAIRED SPIRAL OCULI MAY BE INTERPRETED AS OWL EYES?

NOTE 5: FIELDWORK PROJECT 1998.

IMAGE: MALTA DOUBLE SPIRALS: TARXIEN, MALTA.

PHOTO: © GSA. DESCRIPTION: TWO SETS OF LABYRINTHINE SPIRALS FROM MALTA'S TARXIEN TEMPLE, SIMILAR TO THE CASTELLUCCIO TOMB DOOR #34, IMMEDIATELY ABOVE.

SLIDE LOCATION MALTA, SHEET 2, ROW 3, SLEEVE 5, SLIDE #20, BCE.

CO\_MAL\_S2\_R3\_SL5\_S20.jpg

SHOT ON LOCATION: TARXIEN TEMPLE, MALTA.

NOTE 1 THE SPIRAL. "THOUGHT OF AS AN ELEMENTARY UNICURSAL LABYRINTH AS THEY HAVE AN INDIRECT PATH LEADING TO A HIDDEN CENTER (MLW: 18)."

NOTE 2: GIVEN THE CASTELLUCCIO TOMB DOOR #34, "WE ARE REMINDED OF THE PAIR OF FINELY CARVED LARGE SPIRALS ON A SLAB IN THE MAIN ENTRANCE OF HAL TARXIEN, MALTA." (TEG: 44.)

NOTE 3: FIELDWORK PROJECT 1983-1989.

NOTE: REPOSITION SLIDE AS TURNED ON ITS SIDE: CHRISI KARVONIDES' TEAM.

IMAGE. SPIRALS: TARXIEN TEMPLE, MALTA.

PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF TARXIEN TEMPLE INCLUDING SPIRALS SIMILAR TO THE ABOVE CASTELLUCCIO TOMB DOOR #34, CASTELLUCCIO, SICILY.

SLIDE LOCATION MALTA, SHEET 2, ROW 4, SLEEVE 1, SLIDE #17, 3300 BCE.

CO\_MAL\_S2\_R4\_SL1\_S17.

SHOT ON LOCATION: TARXIEN TEMPLE: MALTA.

NOTE 1: FIELDWORK PROJECT 1985.

INFORMATION = TWO.)

MAGE: TOMB DOOR #31: CASTELLUCCIO, SICILY.

PHOTO: © GSA. DESCRIPTION: CASTELLUCCIO TOMB DOOR #31 INCLUDING A DOUBLE SPIRAL OR OWL EYES.

SLIDE LOCATION SICILY, SHEET 18, ROW 1, SLEEVE 4, SLIDE #28, BCE.

COMPLETE SLIDE KEY IS > CU\_SIC\_S18\_R1\_SL4\_S28

SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE PAOLO ORSI: SYRACUSE, SICILY.

NOTE 1 THE SPIRAL. "AN ELEMENTARY UNICURSAL LABYRINTH AS THEY HAVE AN INDIRECT PATH LEADING TO A HIDDEN CENTER (MLW: 18)."

NOTE 2: THE SPIRALS ON THE TOP REGISTER ARE EYES WITH A NOSE IN BETWEEN.

NOTE 3: "BELOW IS THE NECK, DIVIDED INTO TWO BY A DEEP GROOVE, FROM THE LOWER END START THE SHOULDERS, CONTINUED AS ARMS, AND BELOW ARE TWO PLAIN DISCS REPRESENTING BREASTS (TEG: 44)."

NOTE 4: AN INTERPRETATION OF PAIRED SPIRAL OCULI IS OWL EYES.

NOTE 5: FIELDWORK PROJECT 1998.

NOTE THAT COMPETE KEY = CU\_SIC\_S18\_R1\_SL4\_S28 RE. TWO SLIDES.

IMAGE: TOMB DOOR #32: CASTELLUCCIO, SICILY.

PHOTO: © GSA. DESCRIPTION: CASTELLUCCIO TOMB DOOR #32 INCLUDING THE SYMBOL X.

SLIDE LOCATION SICILY, SHEET 18, ROW 3, SLEEVE 1, SLIDE #26, BCE.

CU\_SIC\_S18\_R3\_SL1\_S26

SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE PAOLO ORSI: SYRACUSE, SICILY.

NOTE 1:

THE X, WHICH IN OLD CANAANITE ALPHABET IS THE SAME AS, THE LETTER *TAW* MEANT 'HOLY FOR THE GODDESS.' SO WERE CAKES AND

BREADS ALSO MARKED THAT WERE DEDICATED TO THE GODDESS (TVG: 188, n. 64) (THINK HOT CROSS BUNS ON EASTER/EOSTRA/PASSOVER (RGS).

NOTE 2:

THE SYMBOL-LETTER 'V' IS IN THE ICONIC CHEVRON FAMILY (LOG: 15; GGE: 117) INCLUDING THE DOUBLE V; 'CHEVRON AND 'CROSS-BAND' OR X FORMED BY TWO V'S TOUCHING AT THE APEX' (LOG: 11); TRIANGLE-SHAPED VOTIVE DOUBLE-AXE; AND NEOLITHIC ANTHROPOMORPHIC HOURGLASSES (LOG: 239-243) AMONG OTHERS.

NOTE 3:

SACRED BREAD & CAKES WITH AN 'X' ON TOP WERE BAKED TO INANNA. (TAI: 155.) ALSO SEE URS WINTER, OP. CIT. P. 569 CONCERNING REMARKS ON TERRA-COTTA FIGURES WHICH MAY REPRESENT BAKED GOODS WITH THE SIGN OF AN X (TVG: 188, n. 64).

NOTE 4: AN INTERPRETATION OF PAIRED SPIRAL OCULI IS OWL EYES.

NOTE 5: FOR THE FIRST *REGENESIS* DISCUSSION ON THE X AND V, SEE RGS: 70,000, BLOMBOS CAVE X AND V SHAPED ENGRAVINGS).

NOTE 6: FIELDWORK PROJECT 1998.

IMAGE: GODDESS WEARING PENDANT WITH SYMBOL X: PALERMO, SICILY.  
PHOTO: © GSA. DESCRIPTION: POSSIBLE RITUAL OR CEREMONIAL PENDANT WITH 'X' WORN BY A MOTHER GODDESS (POWER BEHIND THE THRONE) WHO NURSES AND BESTOWS LINEAGE.

SLIDE LOCATION SICILY, SHEET 18, ROW 3, SLEEVE 3, SLIDE #7, BCE.

CU\_SIC\_S18\_R3\_SL3\_S7

SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE: PALERMO, SICILY.

NOTE 1:

THE X, WHICH IN OLD CANAANITE ALPHABET IS THE SAME AS, THE LETTER *TAW* MEANT 'HOLY FOR THE GODDESS.' SO WERE CAKES AND BREADS ALSO MARKED THAT WERE DEDICATED TO THE GODDESS (TVG: 188, n. 64) (THINK HOT CROSS BUNS ON EASTER/EOSTRA/PASSOVER (RGS).

NOTE 2:

CONCERNING THE USE OF THE MARK 'X' IN THE NEAR EASTERN RELIGIONS, URS WINTER OP. CIT. 301 QUOTES O. KEEL WHO DISCOVERED THE X ON THE FOREHEAD OF CERTAIN NEAR-EASTERN STATUETTES IS A SIGN WHICH IDENTIFIED THE WOMAN AS BELONGING TO THE GODDESS (TVG: 188, n. 64).

NOTE 3: FIELDWORK PROJECT 1998.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: SUN DISC OR WOMB-SPARK: SHABAKA STONE, EGYPT.

PHOTO: © GSA. DESCRIPTION: A FURTHER EXAMPLE OF SUN RAYS OR SUN BURST, SHABAKA STONE, EGYPT.

SLIDE LOCATION EGYPT, ADDENDUM 4, ROW 3, SLEEVE 4, SLIDE #21, 710 BCE.

CO\_EGY\_AD4\_R3\_SL4\_S21.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: DOT - IN - CIRCLE MOTIF: ERICE, SICILY.

PHOTO: © GSA. DESCRIPTION: DOT - IN - CIRCLE MOTIF (CIRCUMPUNCT),

PRIMARY WOMB - SPARK ON TRIANGULAR BASE OR ANICONIC CONE.

SLIDE LOCATION SICILY, SHEET 2, ROW 1, SLEEVE 3, SLIDE #23, BCE.

CU\_SIC\_S2\_R1\_SL3\_S23

SHOT ON LOCATION: ERICE MUSEUM: ERICE, SICILY.

NOTE 1: ALSO SEE DOT - IN - CIRCLE MOTIF ON THE CASTELLUCCIO BOSSED BONE PLAQUE. (TEG: 45, FIG 13.)



NOTE 2: "A CIRCLE WITH A DOT AT ITS CENTER DEPICTS A COMPLETE CYCLE AND CYCLIC PERFECTION, THE RESOLUTION OF ALL POSSIBILITIES IN EXISTENCE (IET: 36)."

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.) FLINDERS PETRIE. (DPA: XLIX, # OF 7 - # OF 9 - #OG 5.)

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: DOT IN CIRCLE MOTIF: ERICE, SICILY.

PHOTO: © GSA. DESCRIPTION: DOT – IN – CIRCLE MOTIF (CIRCUMPUNCT), PRIMARY WOMB-SPARK.

SLIDE LOCATION SICILY, SHEET 2, ROW 1, SLEEVE 4, SLIDE #25, BCE.

CU\_SIC\_S2\_R1\_SL4\_S25

SHOT ON LOCATION: ERICE MUSEUM: ERICE, SICILY.

NOTE 1: ALSO SEE DOT – IN – CIRCLE MOTIF ON THE CASTELLUCCIO BOSSED BONE PLAQUE. (TEG: 45, FIG 13.)

NOTE 2: "A CIRCLE WITH A DOT AT ITS CENTER DEPICTS A COMPLETE CYCLE AND CYCLIC PERFECTION, THE RESOLUTION OF ALL POSSIBILITIES IN EXISTENCE (IET: 36)."

(SELF – ACTUALIZED NUMINOSITY.)

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.) FLINDERS PETRIE. (DPA: XLIX, # OF 7 - # OF 9 - #OG 5.)

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: DOUBLE-AXE: PALERMO, SICILY.

PHOTO: © GSA. DESCRIPTION: CEREMONIAL ITEM WITH A DOUBLE-AXE CONJOINED AT APEXES.

SLIDE LOCATION SICILY, SHEET 4, ROW 4, SLEEVE 3, SLIDE #5, BCE.

CU\_SIC\_S4\_R4\_SL3\_S5

SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE: PALERMO, SICILY.

NOTE 1: THE DOUBLE-AXE MAY HAVE BEEN A PROTOTYPE FOR THE CEREMONIAL FIGURE EIGHT AXE OR LABRYS \* FOUND THROUGHOUT THE NEAR AND MIDDLE EAST.

NOTE 2: THE DOUBLE-AXE SYMBOL ON CASTELLUCCIO POTTERY IS FAR FROM UNCOMMON. (FOR FURTHER EXAMPLES SEE: GAPP: 310-311.)

NOTE 3: \* CAMERON SUGGESTS THAT A MORE APPROPRIATE TERM FOR THE DOUBLE-AXE IS LABIUM. (SA: 10.)

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: DEITY WITH CAKE: SUMERIA.

PHOTO: © GSA. DESCRIPTION: DEITY WITH CAKE HELD TO BREAST: SUMERIAN. SLIDE LOCATION NEAR EAST, SHEET 3, ROW 4, SLEEVE 3, SLIDE #10E, 2850-2350 BCE.

CU\_NEA\_S3\_R4\_SL3\_S10E.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1: FIELDWORK PROJECT 1980-1989.

IMAGE: ROUND CAKE OR BREAD WITH CUNEIFORM SCRIPT: MESOPOTAMIA.

PHOTO: © GSA. DESCRIPTION: MESOPOTAMIAN SCRIPT (CUNEIFORM) ON WHAT MAY BE CAKE OR BREAD FOR THE QUEEN OF HEAVEN, ISHTAR (INANNA).

SLIDE LOCATION NEAR EAST, SHEET 11, ROW 4, SLEEVE 1, SLIDE #14E, 2<sup>nd</sup> MIL. BCE.

CU\_NEA\_S11\_R4\_SL1\_S14E.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1: ISHTAR BREAD/CAKE. "O ISHTAR I HAVE MADE A PREPARATION OF

MILK, CAKE GRILLED BREAD AND SALT, HEAR ME AND BE KIND (VKB: 101-122;  
CDBL: 124).”  
NOTE 2: FIELDWORK PROJECT 1980-1989.

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: NY MUSEUM OF NATURAL HISTORY.  
NOTE 1: ALTHOUGH DATING IS NOT CONCURRENT, CASTELLUCCIO’S ELONGATED  
HUT NO. 3, RAISES QUESTIONS ABOUT A POSSIBLE CORRELATION WITH THE  
LENGYEL CULTURE LONGHOUSES? (LM: 26, 136 FIG. 10.2.)  
NOTE 2: FOR FURTHER RESEARCH SEE NATIVE AMERICAN IROQUOIS AND  
LONGHOUSE OR LONG TIMBER HOUSE.  
NOTE 3: (COG: 40; LOG: 133.)  
NOTE 4: ALSO SEE NEOLITHIC STRUCTURES AT CAYONU, ANATOLIA. (GT: 59-62.)