

48. 6500-3000, Aegean Neolithic Age

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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Zenith of the Neolithic Aegean, central Balkans, and the Adriatic regions. Archaeological finds on the Aegean islands have included pottery as well as evidence of the cultivation of wheat, barley, and peas, plus indications of the first temples, sea navigation and domesticated animals with the exception of the horse. Finds also suggest that there was extensive trade in obsidian, marble, and spondylus shells. (CB: 250.)

Full discussion to follow including further interpretations of Aegean Neolithic Age. During this further research process, please see the RGS, GSA, and bibliographic considerations below.

For a comparative study of Jomon Dogu and Neolithic figures:
Bailey, Douglass, Andrew Cochran, 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 Chung Hae. *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.)

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 matrilineal considerations that may challenge perennial silos and other dominant endeavors.

Biggs, Sharon M. *The Silo Effect: Invisible Barriers That Can Destroy Organizational Teams*. San Bernardino, CA: no pub., 2014. (TSE.)
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.)

- Eisler, Riane Tennenhaus. *The Chalice and the Blade: Our History, Our Future*. San Francisco: Harper and Row, 1987. (CB.)
- _____. "Rediscovering Our Past, Reclaiming Our Future: Toward a New Paradigm for History." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 335-349. (ROP.)
- _____. "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.)
- Gimbutas, Marija Alseikaite. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco, 1989. (LOG.)
- _____. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 43, 47-49. (COG.)
- _____. "Three Waves of the Kurgan People into Old Europe, 4500-2500 B.C." Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies* Monograph No. 18 (1997): 240-268. (TWKP.)
- 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.)
- _____. *Ancient Knowledge, Ancient Know-How, Ancient Reasoning: Culture Memory in Transition, from Prehistory to Classical Antiquity and Beyond*. Amherst, NY: Cambria Press, 2013. (AN.)
- 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.)
- Keller, Mara Lynn. "The Interface of Archaeology and Mythology: A Philosophical Evaluation of the Gimbutas Paradigm." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 381-398. (IAM.)
- 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.)
- _____. *The Danube Script: Neo-Eneolithic Writing in Southeastern Europe*. Sebastopol, CA: Institute of Archaeomythology, 2008. (TDS.)
- Marler, Joan. "The Iconography and Social Structure of Old Europe: The Archaeomythological Research of Marija Gimbutas." *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. (ISS.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- Meador, Betty De Shong. *A Sagidda of Inanna*. Tran. Betty De Shong Meador. Handout for "Inanna," CIIS Workshop, 11-17-1996. (ASOI.)
- _____. *Inanna: Lady of the Largest Heart*. Austin, TX: University of Texas Press, (2000). (ILLH.)
- Metzner, Ralph. *The Well of Remembrance: Rediscovering the Earth Wisdom*

- Myths of Northern Europe*. Boston, MA: Shambhala, 1994. (WOR.)
- Poruciuc, Adrian. *Prehistoric Roots of Romanian and Southeast European Traditions*. Eds. Joan Marler, and Miriam R. Dexter. Sebastopol, CA: Institute of Archaeomythology, 2010. (PRR.)
- Reason, Peter. *Participation in Human Inquiry*. London, England: Sage, 1994. (PHI.)
- Spretnak, Charlene. "Beyond Backlash: An Appreciation of the Work of Marija Gimbutas." *Journal of Feminist Studies in Religion* 12.2 (Fall 1996): 91-98. (BBAW.)
- Swimme, Brian. *The Hidden Heart of the Cosmos: Humanity and the New Story*. Maryknoll, NY: Orbis Books, 1996. (HHTC.)
- Swimme, Brian, and Thomas Berry. *The Universe Story: From the Primordial Flaring Forth to the Ecozoic Era*. San Francisco, CA: Harper San Francisco, 1992. (TUS.)
- Wade, Nicholas. "The Tangled Roots of English: Proto-Indo-European, the Precursor to Many Languages, May Have Been Spread by Force, Not Farming." *New York Times*, Feb. 24, 2015: D1, D6. (TRE.)
- 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.)
- Winn, Shan M. M. *Pre-writing in Southeastern Europe: The Sign System of the Vinca Culture, ca. 4000 B.C.* Calgary, Canada: Western Publishers, 1981. (PW2.)

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 discourse includes:

- Anthony, David W. *The Horse, the Wheel, and Language: How Bronze-Age Rides from the Eurasian Steppes Shaped the Modern World*. Princeton, NJ: Princeton University Press, 2007. (HWL)
- 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.)

IMAGE: SEATED NEOLITHIC 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. IMAGE IN PROCESS.
 NOTE 1: (LOG: 3-23.)
 NOTE 2: FIELDWORK PROJECT 1980-1985.
 PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES. ENHANCED.

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: FIELDWORK PROJECT 1998.

IMAGE: SCHEMATIZED VIOLIN DEITIES: CYCLADIC, OLD EUROPE.
PHOTO: © GSA. DESCRIPTION: GRAVE FINDS INCLUDING SCHEMATIZED 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 ALSO FOUND IN (ANATOLIA) TURKEY, EUROPE, NORTHERN MESOPOTAMIA, AND THROUGHOUT THE GREEK ISLANDS.
NOTE 2: FIELDWORK PROJECT 1984.

IMAGE: NEOLITHIC VIOLIN DEITIES: BABYLONIA.
PHOTO: © GSA. DESCRIPTION: SCHEMATIZED VIOLIN DEITIES THAT ALSO MIRROR SMALL NEOLITHIC FINDS FROM APHRODISIAS, TURKEY & GREECE.
SLIDE LOCATION NEAR EAST, SHEET 3, ROW 2, SLEEVE 5, SLIDE #31, BCE.
CU_NEA_S3_R2_SL5_S31.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELDWORK PROJECT 1998.

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.
CU_NPF_S5_R1_SL2_S2.jpg
SHOT ON LOCATION: MUSÉE DES ANTIQUITÉS NATIONALES: SAINT-GERMAIN-EN-LAYE, FRANCE, JUST OUTSIDE OF PARIS.
NOTE 1: FIELDWORK PROJECT 1980'S.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, 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, 3000-28000.
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.
CU_CYO_S3_R3_SL3_S8.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: TWO CYCLODIC FIGURES: CYPRUS, GREECE.
PHOTO: © GSA. DESCRIPTION: TWO EARLY CYCLADIC FIGURES WITH ARM FOLDED, MARBLE.
SLIDE LOCATION KARVON, IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2762, 2700-2500.
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA: IMAGE TBD.
NOTE 1: FIELDWORK PROJECT 2011.
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: CYCLADIC NUDES.
PHOTO: © GSA. DESCRIPTION: CYCLADIC NUDES WITH WINGED ARMS.
SLIDE LOCATION KARVON, IPHOTO, GETTY IMAGES 2011. (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , SLIDE #DSCN2772, BCE: IMAGE TBD.
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.
NOTE 1: (LOG: 203, FIG. 321.)
NOTE 2: FIELDWORK PROJECT 2011.
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: CYCLODIC-TYPE NEOLITHIC DEITY: EGYPT.
PHOTO: © GSA. DESCRIPTION: CYCLODIC-TYPE EGYPTIAN DEITY FOLDED ARMS,
SET IN SAPPHIRE EYES, AND STYLIZED PUBIC AREA.
SLIDE ADDENDUM 2, ROW 2, SLEEVE 5, SLIDE #31, 4000-3600.
CO_EGY_AD2_R2_SL5_S31.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: 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: CRUCIFORM GODDESS: SOUSKIOU, CYPRUS.
PHOTO: © GSA. DESCRIPTION: CRUCIFORM WITH OUTSTRETCHED ARMS AND
KNEES SLIGHTLY BENT.
SLIDE LOCATION KARVON, IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY
MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2758, 2700-2500.
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA: IMAGE TBD.
NOTE 1: FIELDWORK PROJECT 2011.
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.