

98. 3000-2000, Cycladic Goddesses

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.)

* * *

Act of Poïesis.

For the creators,
and for the first viewers who saw these works,
the most remarkable achievement that they embodied
must surely have been the very act of *poiësis* of creation,
of producing an image, an icon, a likeness of near – natural scale
in this enduring, flesh-white material.
(CS: 176.)

Cycladic Essentialism.

It takes a great sureness of hand and mind
in a work of art to simplify:
to pare away, until almost nothing is left,
and yet at the same time to leave the essential,
the basic form, the key ideas,
still present and undiminished.
(CS: 176.)

Parthenogenetic.

There is an opposite approach in non-representational art
to the process of gradual abstraction described.
He [Herbert Read] termed it *Parthenogenetic*.
(CS: 180.)

Grave finds from the Cycladic Islands and far beyond yield schematized stiff
nudes made of marble, alabaster, bone, gold, silver and iron along with 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 birds – goddesses with pronounced vulvas. Additional discoveries are Egyptian nudes with folded arms and jeweled eyes; large cruciform deities from Cyprus; Babylonian and French violin deities plus enhanced Anatolian examples.

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

Many of the schematized nudes include evidence of ochre (iron oxide). As discussed above in the Kapthurin entry, * ocher (or ochre) was the beginning of a “symbolic culture that ‘long antedates the production of representational imagery on inanimate surfaces.’” (ECC: 509-510.) Over the centuries, ocher continues to appear on ancient grave finds including the ongoing Cycladic discoveries both in Europe and beyond. The use of ochre pigments including red, purple and yellow “emphasizes the womblike quality of the tombs, and the process of regeneration.” (TLG: 61.) * (RGS: 285,000, Ochre at Kapthurin Formation Plus Other Sites).

The Re-Generating Womb.

For Old European cultures, time moved in [lunar] cycles, not a [solar] terminating line. The worldview applied as much to life and death as to sowing and harvest. Regeneration * immediately followed death. The stiff white goddess specifically linked death with re-generation through her exaggerated pubic triangle. The proportions of the figurines [figures] draw attention to the womb promising regeneration from the body of the goddess so at death, when one’s remains are placed in the tomb, he or she symbolically re-enters the goddess body to be reborn. ...[T]he eternal cycle of birth, life, death, and return (TLG: 21, 42).

*(*Regeneration, re-birth, new beginnings, transformation, new creations, etc.*)

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

Further research regarding Cypriot finds and discoveries:

Karageorghis, Jacqueline. *Kypris: The Aphrodite of Cyprus: Ancient Sources and Archaeological Evidence*. Nicosia, Cyprus: A.G. Leventis Foundation, 2005. (K)

Vagnetti, Lucia. “Stone Sculpture in Chalcolithic Cyprus.” *Bulletin of the American Schools of Oriental Research* No. 282/283, Symposium: Chalcolithic Cyprus (May-Aug. 1991): 139-151. (SSCC.)

Further research on the origins of ochre and related rituals:

- 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.)
- Dunbar, Robin Ian MacDonald, Chris Knight, and Camilla Power, Eds. *The Evolution of Culture: A Historical and Scientific Overview*. Edinburgh, Scotland: Edinburgh University Press, 1999. (EC.)
- Greenspan, Stanley and Stuart Shaker. *The First Idea: How Symbols, Language, and Intelligence Evolved from Our Early Primate Ancestors to Modern Humans*. Cambridge, MA: Da Capo Press 2004. (FI.)
- Hovers, Erella, Shimon Ilani, 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.)
- Knight, C. *Blood Relations: Menstruation and the Origins of Culture*. New Haven, CT: Yale University Press. 1991. (BR.)
- Lincoln, Bruce. *Emerging from the Chrysalis: Studies in Rituals of Women's Initiation*. Cambridge MA: Harvard University Press. 1981. (EFTC.)
- Marshack, Alexander. "On Paleolithic Ochre and the Early Uses of Color and Symbols." *Current Anthropology* 22.2 (Apr. 1981): 188-191. (POE.)
- McBrearty, S. "The Middle Pleistocene of East Africa." *Human Roots: Africa and Asia in the Middle Pleistocene*. Eds. Lawrence S. Barham, and K. Robson-Brown. Bristol, England: Published for the Centre for Human Evolutionary Research at the University of Bristol, by the Western Academic & Specialist Press, 2001. 81-92. (MPEA.)
- Zorich, Zach. "Neanderthals in Color." *Archaeology* 65.3 (May-Jun. 2012): 18. (NC.)
- Van Gennep, Arnold. *The Rites of Passage*. Trans. M. B. Vizedom and G. L. Caffee. (1908.) Chicago, IL: University of Chicago Press, 1960. (RP.)

Further ancient ochre research: 1,000,000-50,000, Early (Lower Paleolithic) Age; 500,000 - 300,000, Dark Mother Tan-Tan of Morocco; 285,000, Ochre at Kapthurin Formation Plus Other Sites; 92,000, Qafzeh Cave and Ochre Symbolism; 70,000, Blombos Cave and V Shaped Engraving; 50,000, African Homo Sapiens Migrations and Matrilineal Motherline; 10,000, Grotta dell'Addaura; 2600-2000, Early Bronze Age, Crete, Chthonian * Prepalatial/Early Minoan (EM I-III); and 1500, Lachish Ewer, Triangle, and Menorah. (RGS.)
* (Earth mother, Chthonia.)

Further research on GSA vulva photos: 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 1998.

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: 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 TERRACOTTA PLANK DEITY: CYPRUS.
IMAGE © GSA. DESCRIPTION: FEMALE CYCLADIC PLANK TERRACOTTA FIGURE (RED BURNISHED WARE), CYPRUS. EARLY CYPRIOT, 2000-1900 BCE.
SLIDE LOCATION KARVONIDES, IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2782.
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.
NOTE 1: FIELDWORK PROJECT 2011.
PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES TEAM.

IMAGE: SCHEMATIZED VIOLIN DEITIES: CYCLADIC.
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 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 BCE CHALCOLITHIC/ COPPER PERIOD.

NOTE 3: FIELDWORK PROJECT 1984.

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

IMAGE : © 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

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: ILLUSTRATION TBD, CHRISI KARVONIDES TEAM.

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 BCE.

CU_CYO_S3_R3_SL5_S10.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

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: TWO CYCLODIC FIGURES: CYPRUS, GREECE.

PHOTO © GSA. DESCRIPTION: TWO EARLY CYCLADIC FIGURES WITH ARM FOLDED, SLIDE LOCATION KARVON , IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2762, 2700-2500 BCE: ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.

NOTE 1: FIELDWORK PROJECT 2011.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES TEAM.

IMAGE: CRUCIFORM DEITY FROM YIALIA OR 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 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: LATER CRUCIFORM CATHEDRALS OF EUROPE.

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 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.

NOTE 1: FIELDWORK PROJECT 2011.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES' TEAM.

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..

SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.

NOTE 1: FIELDWORK PROJECT 2011.

PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

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

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

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.