

60. 5000-3500 (3000), Middle–Late Neolithic, 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.)

* * *

Deities.

Goddess symbolism was prominent,
such as the Anatolian goddesses below.
Not more than three to five percent
of the finds represent male gods.
(COG: 223; PG: 12).

Mother Earth According to Patai.

Since the cultivation of plants was first undertaken by women,
their importance in the social structure greatly increased,
which, in turn gave rise to a cult [culture] of Mother Earth,
as well as to a mythology of the moon conceived as a female.
Under the influence of these factors,
supreme Being was often thought of as a female.
(HG: 24.)

General Egalitarian Social Culture.

Although not violence-free,
*there is a general absence of scenes
of men killing each other in heroic battles
or idealizing strong-men rule.*

Neolithic Europe peaked in East central Europe between 5500-3500 BCE, five hundred years before the beginning of the Middle–Late Neolithic. In addition to the East central emergence, the Neolithic Age continued for another 2000 years in Crete and the Aegean islands until c. 1450 BCE. (Dates vary somewhat from place to place, such as Syria–Palestine Neolithic, 8000-4200 BCE.)

Finds suggest that the emerging societies were settled, matristic, egalitarian, artistic, and agrarian, which included animal domestication, herding, stockbreeding, village farming, house building, food cultivation, sheep and the plow. These societies also introduced new linguistics and craft–arts that included pottery, weaving, and a sacred pictographic script. Goddess symbolism was

prominent, such as the Anatolian goddess. (See below.) Not more than three to five percent of the finds represent gods. (COG: 223; PG: 12.) Although trade was beginning, there is little to no evidence of territorial aggression (COG: 48). (POTW: 15; CAH: Vol. 1, Part 1; PDA; CEOA; COG.) (Further research pending on other cultures.)

Evidence [of pictographic] writing is primarily from east-central Old Europe that includes ‘the Vinca and Tisza culture groups * in the Morava, Danube, and Tisza basins of [former] Yugoslavia, eastern Hungary, northwestern Bulgaria, and western Romania, and of the Karanovo culture in central Bulgaria and southern Romania’ (COG: 309). The possibility of a sacred script challenges the view that the Sumerians invented script 2000 years later. While the later Sumerian script was used to document commercial-administrative activities, the Balkan script was for ritual purposes rather than commercial inventory and legal documents.

* For images of Vinca –Tisza (Central Balkans) signs and symbols, see Google Images, and use the phrase: “Jela Transylvania Neolithic sign” (RGS: 5000-3500/3000, Middle-Late Neolithic, Europe).

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*. (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.)

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 San Francisco, 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: Cultural 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.)
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- 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.)
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- 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.)
- 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 research:

- Anthony, David W. *The Horse, the Wheel, and Language: How Bronze-Age 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.)

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- 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.)
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by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. Proof copy. 27, 54. (TLG.)
Joan, Eahr Amelia. "Ochre's Living Lineage: The Gyne-Morphic Bloodline of Spirituality." 2017. (OLL.)
Lewis-Williams, David J. *The Mind in the Cave: Consciousness and the Origins of Art*. London, England: Thames and Hudson, 2002. (MIC.)
McCoid, Catherine Hodge and LeRoy D. McDermott. "Toward Decolonizing Gender." *American Anthropologist* 98.2 (Jun. 1996): 319-326. (TDG.)

IT_RPT_S2_R3_SL5_S583.jpg VS. > IT_RPT_R3_SL5_S583.jpg
IMAGE: LADY OF THE BEASTS (CYBELE): ÇATAL HÜYÜK, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: LADY OF THE BEASTS OR LADY OF THE ANIMALS * (EARLIEST KNOWN FIGURE OF CYBELE), SEATED BETWEEN TWO LIONS/FELINES: ÇATAL HÜYÜK, (ANATOLIA) TURKEY.
SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 3, SLEEVE 5, SLIDE #583, 6000 BCE.

IT_RPT_S2_R3_SL5_S583.jpg VS. > IT_RPT_R3_SL5_S583.jpg
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.
NOTE 1: * LADY OF THE ANIMALS, EARLIEST KNOWN FIGURE OF CYBELE. ÇATAL HÜYÜK, LEVEL II. (CAA: 15, FIG. 5; LOG: 107.)
NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS 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: CAMERON PROPOSES THAT THE LADY OF THE BEASTS IS SEATED NOT BETWEEN LIONS BUT LIONESSES. (SA: 8.)
NOTE 5: FIELDWORK PROJECT 1986.

IMAGE: SEATED 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.
NOTE 1: (LOG: 3-23.)
NOTE 2: FIELDWORK PROJECT 1980-1985.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: DESCRIPTION OF CATHEDRA BIRD (BA – BIRD?) * DEITY: VINCA, CENTRAL-BALKANS.
PHOTO: ©. 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 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.

PHOTO NOTE: FOR FURTHER IMAGES OF VINCA (CENTRAL BALKANS) SIGNS AND SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: "JELA TRANSYLVANIA NEOLITHIC SIGN."

IMAGE: CATHEDRA BIRD (BA – BIRD?) * DEITY: VINCA, CENTRAL BALKANS.
PHOTO: ©. DESCRIPTION: 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. ENHANCE.

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.

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