

Reclaiming the Indigenous European Mind

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Goddess vii)

“We must refocus our collective memory. The necessity for this has never been greater as we discover that the path of ‘progress’ is extinguishing the very conditions for life on earth.”

(Marija Gimbutas in her preface to *The Civilization of the*

The images and symbols found on the Neolithic artifacts of Old Europe [2] are moving. Even after thousands of years and piles of controversy surrounding their meaning, they still seem to be in motion. The dynamic lines and spirals compel the human eye to follow the organic shapes of seeds, buds and shoots that circle and extend into patterns of natural symmetry. (Figure 1) This living art, found in abundance on Neolithic structures

and the tools of daily living, (Language 141) celebrates the perpetual cycling of plant and animal life, and female forms of regeneration. My fascination with these patterns originated a decade before I embarked upon my graduate work when I discovered *Language of the Goddess*, the



Figure 1. Cycladic Platter.
3rd mill. B.C. [1]

monumental work of Archaeologist Marija Gimbutas. The simple but complex symbology adorning these ancient remnants resonated within me. I knew there was something very vital about these images, something that stirred me to the core. My subsequent research has only deepened my desire to understand the prehistoric [3] consciousness that created these sophisticated images and found them so important they were recreated on many thousands of diverse artifacts.

Gimbutas considered the Neolithic symbology to be a primary source for reconstructing European prehistory and integral to unraveling the many cultural threads that weave western religion and mythology. (Language xv) However, the study of prehistory requires excavation of an ancestral past which seems to only partially reveal itself between the long gaps of history's silence. The journey has intrigued a diversity of scholars from multiple fields of study who bring their refined intellects, academic authority and specialized expertise to the study of prehistory. Scrupulously, western scholars examine the remaining shards of a human existence that we do not remember. Yet our research has failed to fully illuminate Neolithic Europe to our modern eyes because the contextual matrix which brings order to the data has not been comprehended by our best minds. [4] (Marler 3) The answers we seek are written upon the artifacts we study (Reis 580) but have not yet fully deciphered. We no longer remember how to read a language that is written, not with letters, but entirely in circles. It is not surprising then that the study of prehistoric Europe often produces more questions than answers. I am in good company when I ask: What do these symbols mean and what do they reveal about Old European culture?

My academic excursion into Neolithic Europe steered me from conventional pathways and toward the quantum frontier, that paradoxical landscape of inner space where the indigenous

shaman and the modern physicist meet. (Talbot 9) What I have discovered is that beyond their historic relevance and aesthetic value, many of the patterns and images found in the Neolithic art are strikingly similar to those found in subatomic fields, in molecules, in the cells of biological organisms, and in the orbital patterns of galactic bodies. The technology to photograph an immune antibody or the red spot of Jupiter has only recently been made available. Logically, it would seem that this glimpse of the inner structure of Nature [5] has been revealed to humanity only within the last fifty years. (Gleick 116) So how is it possible that our “pre-literate” Neolithic ancestors could so perfectly recreate the patterns found in subatomic particles, molecules and intercellular processes without the technology to perceive them? How did they see millennia ago what we can only see today with microscope and telescope? What perceptual refinement has sent these patterns across the boundaries of time and space (Language xv) to baffle the modern mind? And finally, what is the nature of this holistic, ancestral wisdom and how do we retrieve it?

Reframing western approaches to the Study of Non Western Cultures

The scope of this inquiry is quantum [6] because it attempts to bring into focus the intrinsic order that has connected modern technological revelations to prehistoric art. Obviously, a new research model is needed, one capable of revealing the panoramic, the synthetic, the movement underlying all form. Research parameters must be broad enough to accommodate paradoxical elements so that the commonalities that link phenomena not related by linear time or physical space can be contextualized. Nothing less than a quantum leap beckons here, one that takes us to the edge of core western beliefs and into the deep gap that separates our modern minds from our ancestral memory. Gimbutas herself made this leap when she discovered the Old European symbology to be an intrinsically ordered mythic “meta-language” (Language xv) structured

through pattern to transmit cultural consciousness. After decades of detailed and impassioned analysis of thousands of Neolithic artifacts, Gimbutas was convinced that it was possible to unlock the alter-nomic [7] (March 357) meanings encoded within this pictorial language. However, she was adamant that the symbols must be contextualized within their own planes of reference [8] and understood by their association to each other. (Language xv)

Indigenous Context

Without question, the culture of Old Europe was indigenous, with origins rooted in the Paleolithic period. (Civilization 2) This is art born of aboriginal consciousness, one that does not include modern western Judaic-Christian assumptions of gender, (Sanday 4) religion, (Evans-Prichard 3) community, Nature, (Margulis 276) death (Tyler 3) or time. [9] (Margulis 200) If we are to follow Gimbutas' lead, we must attempt to decipher this ancient meta-language by contextualizing it within an indigenous worldview and by understanding it as the product of societies that were based upon the egalitarian, matristic, [10] Nature reverent values (Civilization 324) that are still evident in the indigenous societies remaining today. (Kidwell 42) Indigenous culture is fundamentally structured upon the human relationship to Nature's forces, not upon abstracted intellectual ideas divorced from physical reality. (Margulis 277) In this worldview, all phenomena are understood to be inextricably interconnected and interdependent because they are manifestations of natural law, the face of which, to indigenous consciousness, is inherently feminine. (Civilization 223) Further, all life forms, both visible and invisible, are viewed as sacred intelligences to be negotiated with (Lambert 11) so that harmony with their elemental powers is established and survival is possible. This perspective is subtly, but profoundly distinct from western transpersonal explanations which inherently view all invisible forces affecting

human existence as archetypical constructs ultimately originating from the human mind. [11]
(Braud 264)

The function of religion in indigenous culture is therefore distinct from western Judaic-Christian traditions. Its purpose is to ritually align the community with the forces of Nature that sustain it. (Lambert 8) It assumes that human spirituality is not disconnected from mundane life, but permeates all facets of daily living, a revelation that is now being expounded by the new physics. (Turning Point 303) This more ancient perspective of the sacred evolved in the same way as Neolithic farming techniques, as a parallel environmental adaptation, one that facilitated human societal evolution from Palaeolithic gathering and hunting to domestication. [12] Far from being the product of less developed, superstitious “primitives,” (Evans-Prichard 3) it was in fact the most efficient and sustaining human response to the environment. The power of this belief system to harmonize human life intimately with the most subtle and complex forces of the natural world can be seen in Old European societies. Their mastery of plant and animal husbandry sustained their relatively peaceful and artistic culture for thousands of years (Civilization viii) and represents a fundamental transformation of human civilization. (Civilization 3) Similarly, this mastery is evident in the Pueblo ability to produce corn from the desert, and the superiority of Iroquois domestication techniques during the period of colonial America. [13] It is no coincidence that the artistic patterns in these two distinct cultures are similar. Figure 2 shows a Cucuteni vase (1) painted with the sprouted seed motif (Language 101) which is also seen on the Pueblo pot. (2)

If we cannot perceive what these symbols may mean apart from western cultural definitions, we cannot truthfully interpret them, (Evans-Pritchard 14) and worse, the relevance of their message is forever lost. [16] It



Figure 2. Cucuteni Vase. 4000 B.C. [14] (2) Contemporary Pueblo (Acoma) Pot. [15]

is therefore imperative to reexamine our ontological assumptions and deconstruct the androcratic biases which have consistently blinded modern research to indigenous culture. (Harrison xix) Traditional empirical research methods are inherently structured upon western epistemological assumptions that are antithetical to indigenous ontology. (Margulis 227) Data that falls outside of traditional academic parameters often remains unseen, (Dames 47) or is seen as chaotic, without order, and therefore without value. [17] Yet what is trivial or not provable to the modern mind is often sacred to the indigenous sensibility and integral to their societal value systems. Gimbutas acknowledged this obstacle in the study of Old Europe and called it an “indolent assumption that ancient societies must resemble our own. (Civilization 324)

Methodology: the Holographic Model

My approach to this research is multidisciplinary and assumes a holographic ontological perspective. In a Holographic Model, all manifestations of reality are microcosmic reflections of an infinitely fluxing, ultimately unknowable macrocosmic order, in which every part has access to all information known by the whole. (Bohm 224) In fact, Gimbutas describes the Neolithic symbology in these terms when she writes “no symbol can be treated in isolation; understanding the parts leads to understanding the whole, which in turn leads to identifying more of the parts.”

(Language xv) The Holographic model is a foundational supposition of the New Paradigm thinking (Tao 302) and is based upon current advances in science that have transcended Newtonian explanations of the universe. [18] This breakthrough has effectively relegated the once deified concepts of causality, linear time and objectivity to the realm of the relative. (Bohm 162) Contained within this holographic model are theories that view phenomena as dynamic webs of interrelated events that produce holistic or emergent [19] properties which occur only as a result of the relationships of their components, and which are autopoietic, [20] or internally self-regulating (Margulis 98) or self-creating. (Combs 27) Such theories include General Systems Theory, which is concerned with this phenomena in living systems, (Combs 297) quantum theory in physics, which has shown that subatomic particles are not isolated grains of matter but probability patterns, (Turning Point 91) and Gaia Theory which asserts that the Earth is a self-regulating system in which component interactions and transformations are determined by component properties. (Margulis 93)

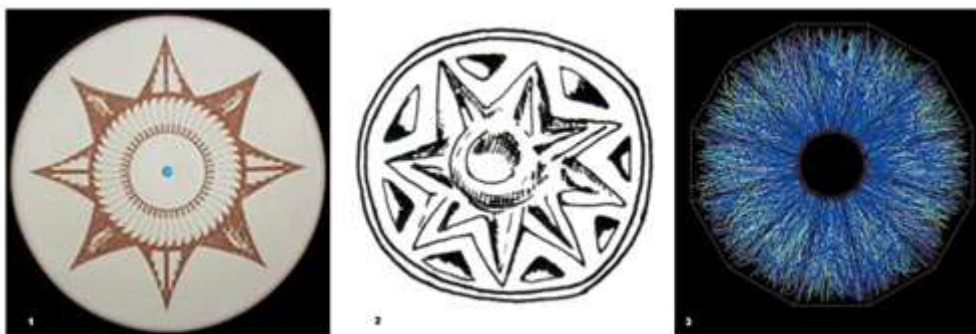


Figure 3. (1) Eight pointed Hopi pot pattern. [21] (2) Eight pointed Minoan seal. 2nd mill. B.C. [22] (3) Computer simulated image of the birth of a subatomic particle's. [23]

The
universe is
no longer
dead,
modern
science now

tells us, nor has it turned out to be mechanistic. Rather it is now understood to be an immense dance of diversity in which externally perceived forms infinitely interrelate with each other.

(Talbot 31) This is very ancient news to indigenous cultures, but represents an exciting evolution of western consciousness. Figure 3 shows the same holistic pattern on the Hopi pot (1) and the

Minoan seal (2) which is also shown in the image of the birth of a subatomic particle. (3) Re-conceptualizing scholarship in light of this new science changes the academic landscape substantially. It is now possible to expand the parameters of research criteria beyond reductionist and hierarchical definitions. Ultimately any attempt to understand nonwestern culture from within western perspectives will fail to fully reveal the complexities of their sophisticated belief systems. However, the Holographic Model brings the modern mind one step closer to indigenous perceptions of self and individual, community, Nature and the sacred. (Lambert10). It gives us the potential latitude to take at face value what nonwestern people have been saying for millennia; that life is inextricably interconnected and interdependent; that the template of the lifecycle is feminine in Nature, and that time moves in a circle.

Form Follows Function

By using the holographic model, the Old European motifs become freshly illuminated and their inherent patterns speak to their essential nature. This inquiry then asks not what the Neolithic patterns symbolize, but what natural energy do they reflect. It asks how they are practically applied. It assumes that meaning and function are identical and that study of a component's form, its potential motion and its relationship to other elements will lay open the symbolic language. It is important here to make the distinction between pattern as *symbol*, which connotes the kind of intellectual abstraction that is used in western disciplines such as psychology, [24] and pattern as *reflection*. Some of the patterns in the Old European meta-language certainly can be symbolic. However if we contextualize them from within an indigenous ontology, they are firstly seen as reflections of the energies of Nature that manifest in a particular form holographically. A circle, for example, can be a symbol, but it is also a reflection of the natural

force it embodies. Its shape reflects the properties inherent to it, and it functions in accordance with those properties in all places it is found. A circle always depicts movement and creates the establishment of a boundary or point of perspective. [25] This is true both metaphorically and practically. This perspective can be understood in the term, prevalent in poetics, architecture and biology, as *form follows function*. [26] This term reveals what the indigenous mind understands, that the shape or structure of something is the visual essence of how it behaves. Conversely, how something moves or doesn't move creates the shape of its form. (Barrett 22) From this assumption, we can approach the Neolithic images through the study of their specific patterns and focus on the function that is inherent in their unique shapes. [27]

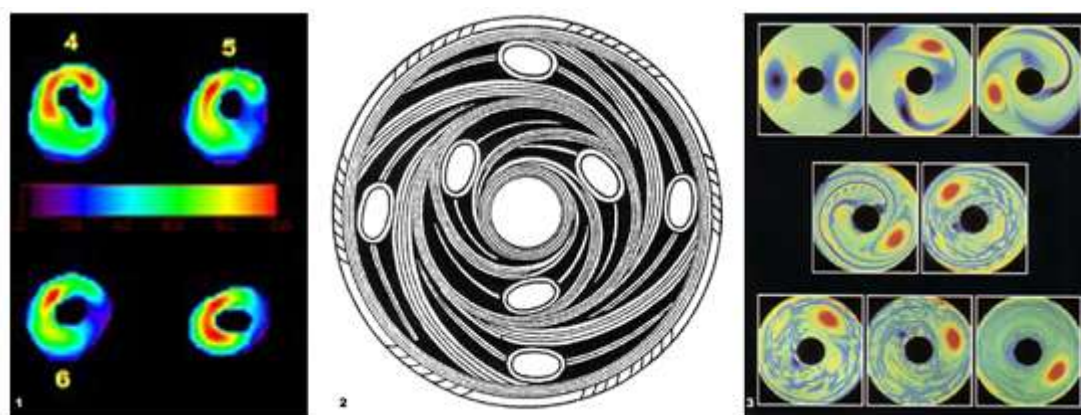


Figure 4.
 (1) Potassium Molecule [28] - (2) Karanovo Dish interior. Bulgaria 4500-4300 B.C. [29] - (3) Computer simulated recreation of Jupiter's red spot extrapolated from photographs taken by the Voyager satellite. [30]

In this example, the Karanovo dish interior (figure 4.2) depicts the same patterns found in the potassium molecule (figure 4.1) and the image of Jupiter's red spot. (Figure 4.3) All three patterns reflect the same elemental force; the electric current of life spinning within a fluidic boundary. According to Gimbutas' meticulous categorization, the Karanovo dish represents the swirling egg motif. The spirals signify the energy inherent within the egg which she concluded, is a symbol of becoming, not so much as birth but as rebirth modeled on the repeated creation of the world. (Language 216) This is the pattern of life through the process of birth; of the essential

seed ignited within a watery interior. The pattern in the potassium (English, potash – pot ashes) [31] molecule taken with an electromicroscope (Fox 12) is similar and reflects its function as a transporter of ions (charged particles). Potassium is an electrolyte which makes fluids capable of conducting electricity and is a necessary component for cellular life. [32] It is found in the oceans and ancient lake beds and makes up one seventh [33] of the Earth's crust. [34] Potassium is primarily used for fertilizer, a necessary aspect of plant domestication, one that was certainly understood and cultivated in Neolithic agriculture. The same organic process can be seen in the of Jupiter's red spot which shows the spin, or electric charge within the seething, tumultuous fluid that makes up its surface. Jupiter itself is like a seed unpotentiated. It is, in fact, an undeveloped star. [35]

Initiation of the Lifecycle

Water that is electrically charged produces movement within the molecules. (Gleick 128) Life stirs into existence and its cycle from birth through death is initiated. The art of Old Europe certainly reflects this awareness. (Language xxii) It is no mystery then that the Karanavo design is found on the interior of a dish. It is a holographic reflection of the activation of the seeds of life as movement within the watery womblike boundary. This biological process is the predominant theme in the oldest aboriginal creation myths. In these stories, the world is created when the motion of the original creator's breath, [36] (Gunn Allen 24) song (Lambert 6) or dance [37] (Graves 27) stirred the primordial waters into life. The initiator of this original life-giving invocation is universally feminine.



Figure 5. Vinča figurine with owl mask and wings. [38] 5000-4500 B.C.

These most ancient creation stories carry similar indigenous themes of a timeless, parthenogenetic female being who emerged from primordial chaos. She is at first alone, and so separates the vast primal elements to make the world. Her initial creative act of discrimination (Grahn 9) produces the sacred directions [39] and the cycles of time which give rise to the formation of matter. Through her dynamic potentiality (Gunn Allen 23) she

self-replicates, initiating the lifecycle that produces all creatures. In figure 5 we see the Neolithic ornithomorphic bird Goddess in the form of the owl. Her labyrinthine design shows one of the patterns of regeneration that Gimbutas associated with the bird Goddess and her function as “life-creating.” Ultimately, she is connected with the life-giving moisture. (Language 3) The bird Goddess is also associated with the chevron or “V” and meandering motifs which clearly point to the yoni or pelvic triangle and to her Palaeolithic origins, (Birnbaum 12) but they also reflect the original creation of pattern. [40] This design is beautifully incised on the owl figurine whose open wings and turned up face give her the appearance of invoking song or sound.

Invocation

This primordial Generatrix (Birnbaum 12) gave birth to the world through the motion of her breath. Her original invocation functioned to order primordial chaos and create physical reality. Invocation is a religious technique used by “pre-literate” cultures that practiced oral traditions. It functions to call forth communion with the diverse primal forces of Nature that interpenetrate

human existence and to maintain cultural memory. (Lambert 6) Distinct from modern conceptions of prayer or supplication, invocation is the transmission of resonance patterns through sound and motion that produce what modern science calls entrainment. At the subatomic level, everything in the universe, both matter and mind, is ultimately an oscillating wave pattern [41] (Bohm 62) Entrainment occurs when separate phenomena begin to vibrate at the identical frequency, effectively merging them into a single wave (form) but with increased amplitude.

In figure 6 we see the pattern of a sound wave (1) reflected in the serpentine motif painted on the Bükk jar. (2) Sound creates vibration or movement. Motion, or process, is in fact central to the new science's autopoietic worldview which holds that the material components of life incessantly move, cycling on the Earth in chemical transformation and physical transport that always depends upon the energy generated

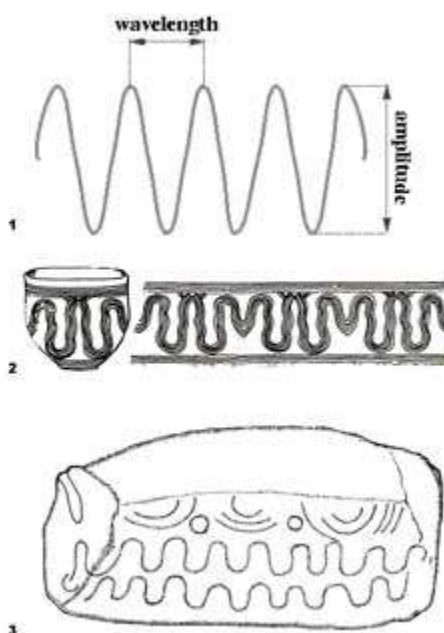


Figure 6. (1) Illustration of a sound wave. (2) Serpentine motif on Bükk jar. 6th mill. B.C. [42] (3) Lunar symbols engraved on Knowth curbstones. 4th mill. B.C. [43]

by the sun. (Margulis 278) The stone engravings seen in figure 6.3 reflect the lunar cycles of renewal (Language 286) and connect this life-generating motion to the moon [44] which regulates the cycles of plants and the menstruating bodies of women. In fact, menstrual periodicity has the tendency to entrain; women in a community will often synchronize their periods with each other and with any light source that imitates the lunar cycle. [45] (Grahn 13)

It is vibration which creates the patterns of physical form. Figure 7.2 shows the Chladni figures which were created using simple sine wave vibrations (pure tones) within the audible range.

These patterns represent the physical representation of vibration, or how sound manifests into form through the medium of various materials. Figure 7.1 shows the physical representation of the sound of the vowel “A.” The oral traditions of pre-literate indigenous societies utilize the power of sound. Their sacred songs, chants, mythic stories and rituals societies function to keep the community entrained to the frequencies of their Ancestors, their environment, and their Deities. (Lambert 9)



Figure 7. (1) Illustration of the vowel “A” on a Chladni Plate using sand as the medium. [46] (2) Chladni figures. [47] (3) Cucuteni Vase painting. 4th mill. B.C. [48]

Figure 7.3 shows a processional motif painted on a Cucuteni crater which, Gimbutas describes as symbolizing the movement of time. This pattern also connects time to the four directions and to the creation of the life forms that circle the center. (Language 303) In fact, I didn’t grasp the power of this figure until I was able, through computer technology, to cause it to spin. Its richness and power came alive as it went from static artifact to pattern in motion.

Entrainment to Nature

The power of invocation to create changes in consciousness and induce emotional and spiritual states is an essential aspect of pre-literate, indigenous spirituality. Old Europe lived intimately

with the patterns of their art. Clearly these designs originated from an aboriginal consciousness that was entrained to cyclical movement, one which was intimately aware of the interdependence of all life. I believe this is why they are found on so many everyday artifacts and on structures such as temple walls and tombs, near bread oven shrines, and inside and out of the house shrine. (Language 141)

Gimbutas saw the Old European symbols as transmitters of “entire constellations of meanings” (Language xv) which speak not as words, but as mythical thought bound within the patterns tied to Nature. Within the inner coherence of this symbolic language, she contended that essence of this prehistoric worldview could be accessed. (Language xv) I submit that it is the art itself which transmits meaning by invocation and that these symbols will still function to entrain modern human consciousness to indigenous spiritual perceptions. This is because they create resonance by their holistic, dynamic patterns and the appearance of motion and symmetry which stimulate specific neural responses through visual perception. (Fox 260) It is the patterns of neural pathways and their electro-chemical configurations which creates consciousness through cellular memory. (Bohm 251) The retina is in fact, an extension of the brain. (Fox 274) which, according to current research in neuropsychology is a holographic system. (Pribram 32) [49] The brain’s inherent routines, or algorithms, represent an exact microcosm of the macrocosm of the world. (Combs 65) States of consciousness are in fact emergent patterns of activity among functions such as memory, perception and feeling which are supported by complex brain activity. (Combs 68)

From this perspective, these symbols function by design

to invoke within us somatic memory of a human awareness which was harmonized with the perpetually transforming holographic nature of physical reality. [50] We can understand this symbolic language because exposure to it creates the same physiological response in the human body today as it did thousands of years ago. It is a matter of form following function. What they do is what they are saying. The question of what these images mean becomes irrelevant. Instead we can now ask “What states do they create in us? And what do we remember when we look at them?”

The Womb Tomb

In societies where the forces of Nature are sacralized there is a reciprocal flow



Figure 8. (1) Cucuteni bull-horned Nature. 4th mill. B.C. [51] (2) Illustration of the human uterus. [52] (3) X-ray of uterine cavity. [53]

between the power of Nature and the power inherent in women. (Sanday 5) The female body is understood to be sacred because it is a microcosmic reflection of the natural forces that give, take and sustain life. In figure 8 we see the bucrania motif in the Cucuteni bull-horned Goddess as a reflection of the human uterus. (Cameron 511) The bucrania motif is associated in the Old European art with “the regenerative waters associated with becoming.” (Language 265) This is because it is the vessel in which life is sparked unseen in the primordial waters. It is no wonder then that this pattern is found on subterranean tombs, above and near entrances, and under floors (Language 269) as an invocation of regeneration. An example of this is seen in the Sardinian tomb image. (figure 9.2) This close association between death and life is characteristic of indigenous beliefs which do not

sever the cyclical connection between the Ancestral and living realms. The Earth both regenerates and destroys and so the power to give and take life is inextricably connected through portal of the Womb tomb. (Language 151)

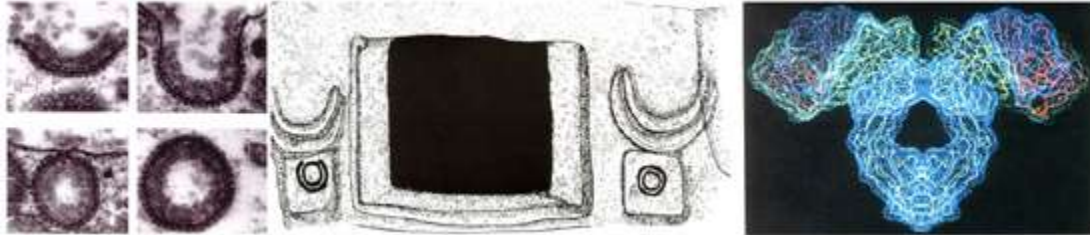


Figure 9. (1) Cellular Endocytosis. [54] (2) Sardinian subterranean tomb. 4th mill. B.C. [55] (3) computer generated image of the human antibody. [56]

In figure 9.1 we see a picture of cellular endocytosis, the process in which the cell membrane opens to pull into itself the extracellular fluids it feeds upon. (Fox 22) A portion of the plasma membrane is invaginated and pinched off allowing the cell to completely engulf the extracellular fluid within its body. This image reflects both the bucranic pattern and the portal of the Womb tomb, the invisible place from which life both emerges and returns. [57] In a real sense, this threshold is the place where the living slips into the realm of the dead to be devoured or broken down. But to feed the Ancestors is to ensure that new life will continue to come forth from the very same holographic portal. In the computer generated image of the human antibody [58] molecule, (figure 9.3) the same two patterns are evident because like endocytosis, it exists at this threshold. It functions to destroy antigens so that the cellular community can live.

Self replication

Within the portal of
the Womb Tomb
unfolds the mystery
of self-replication, or
rebirth. In the realest
sense, life repeats



Figure 10. (1) Illustration of the Mandelbrot Set. [59] (2) Gravettian bone sculpture. 21,000 B.C. [60] (3) Temple Adornment in Çatal Hüyük. 6000 B.C. [61]

itself self-similarly. Figure 10.1 is a fractal [62] known as the Mandelbrot Set (Gleick 221)

Fractals are an important mathematical discovery because they reveal the underlying organizing patterns hidden in complex organic shapes and the dynamics of nonlinear elements. (Gleick 114)

Magnifying a fractal reveals small-scale details similar to the large-scale characteristics but not

identical. Mandelbrot is a virtual image of the tendency of Nature to self-replicate organically

which is evident in plant, animal and human reproduction. The infinitely complex Mandelbrot

set is astonishing because it shows the intelligence of a repeating pattern as well as the

randomness necessary for growth. It goes on, literally forever, and is a holographic template of

the underlying principle driving the lifecycle, one which is the most sacred in indigenous

cultures. [63] The exquisite Palaeolithic mammoth ivory figurine (figure 10.2) attests to the

indigenous awareness of self-replication and is shaped similarly to the Mandelbrot Set. Seen in

this light, the “abnormal proportions of the female body” [64] are no mystery; they clearly point

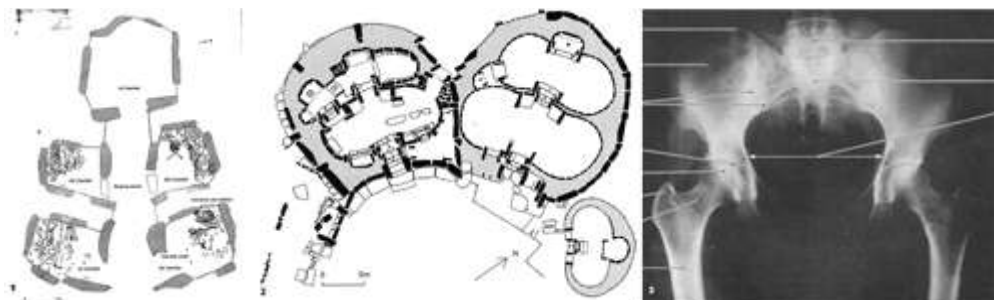
to the female powers of reproduction. (Language 163) Similarly the stylized torsos found at

Çatal Hüyük (10.3) reflect both the bucrania and the Mandelbrot patterns and attest to the

indigenous Old European awareness of the connection between death and regeneration. (Living

35)

Gimbutas describes the shape of the funerary barrow



(figure 11.1) and Figure 11. (1) West Kennet long-barrow. 5th mill. B.C. [65] (2) Stone Temples of Malta. 4th mill. B.C. [66] (3) x-ray of the human pelvis. [67]

the temples of Malta [68] (figure 11.2) (Language 153) as “anthropomorphic” and based on the Earth’s pregnant belly. The structural shapes of the Maltese stone temples she saw as the “generously proportioned versions of the Nature.” (Language 154) This is also the shape of the Mandelbrot Set and invokes the self-replication of the Ancestral realm through child-baring. The human pelvic and femur bones, seen here through x-ray (figure 11.3) also reflect this shape because they function as the physical structure for human rebirth.

The power of the feminine to reproduce Herself self-similarly is the basis of the Cucuteni ceramic design. (figure 12.1) This pattern reflects the splitting cell seen in mitosis. (figure 12.2) The process of mitosis results in the production of two daughter cells from a single parent cell. The daughter cells are identical to one another and to the original parent cell. [69] Modern biology has now confirmed that DNA is inherited through the Mother. (Margulis viii) The sophistication of the Old European entrainment to this natural process is revealed in this pattern of the Palaeolithic “Siamese twins” (figure 12.3) and in the Mother and Daughter motifs found in low relief on stone slabs that have been discovered on the walls of tombs. (Language 172)

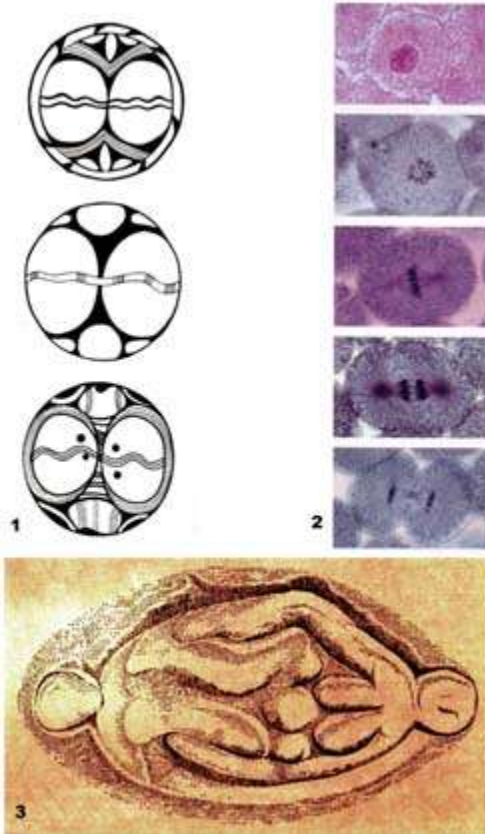


Figure 12. (1)Interior of Cucuteni bowl. 3700-3500 B.C. [70] (2) The process of mitosis. [71] (3) Upper Palaeolithic Double Nature. [72]

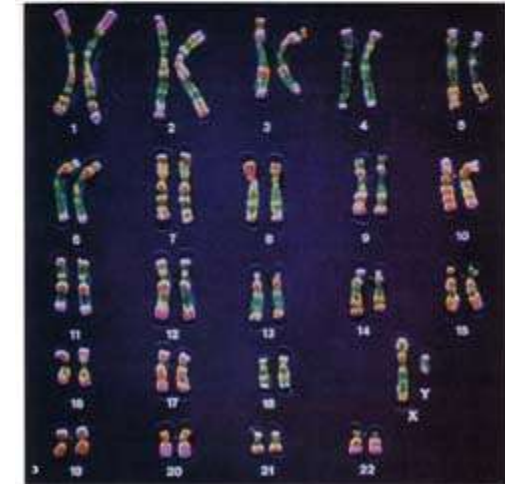


Figure 13. (1) Cucuteni bowl interior. [73] (2) Tiszla pot sherd in relief. [74] (3) Pairs of chromosomes. [75]

During the Mitosis process, the cell has to first replicate the [chromosomes](#) so each daughter cell can have an identical set before cell division occurs. When the chromosomes are replicated and getting ready to divide, they consist of two, identical halves called sister

chromatids. [76] Figure 13.3 shows pairs of

chromosomes. This same pattern is reflected the

Cucuteni bowl interior (figure 13.1) where two pairs of “caterpillars” are found in two separate compartments.

(Language 161) This bi-line motif, found on the Tiszla pithos sherd, (figure 13.2) reflects quite specifically this

dual pattern. Gimbutas describes this motif as the “power of two” and representative of progressive duplication and

hence potency or abundance. (Language 161) She associated it with pregnancy and with the owl

Goddess who very typically had the bi-line pattern incised across her face. (Language 168)

Clearly, these patterns painted on the accoutrements of indigenous domestic life invoke Nature’s natural tendency toward self-replication, a mystery integral to the evolution of domestication.

Realm of the Ancestors

Indigenous cultural identity is maintained through oral traditions. Sacred stories, dance and art are ritually invoked to transmit the ancestral wisdom, historic lore, customs and rites which

define them and remind them who they are and who they have always been. (Leeming 13) It is

through these modalities that the Ancestors are kept alive in the memory of the community and

the link between the living and the dead is maintained. The relationship indigenous people cultivate with their dead cannot be defined by western standards that inherently presume a disconnection from the spiritual realms of the Ancestors and Nature.

(Valbracht 48) In sharp contrast, indigenous societies intentionally build living relationships with these energies so that death and life are not severed. In this way they maintain the balance that is at the heart of their ontology, one that perceives the environment as both unseen and physical as part of an unbroken cycle. Gimbutas understood the depth of this belief system and described the underlying theme of the Neolithic designs as holographically reflecting the mystery of death and rebirth and the renewal of life.

(Language xix)

This figure “8” or infinity symbol, or owl eye pattern, reflects this complete cycle of life that loops itself in and out of the bucrania, the unseen realm where these energies are connected. It is a template that unites the paradoxical elements of death and rebirth; of seen and unseen, and of the living with the

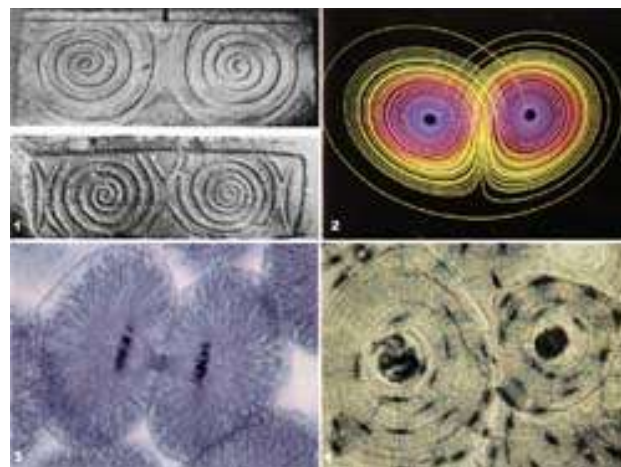


Figure 14. (1) Carved relief block found on temples in Malta and Ireland respectively. [77] (2) The Lorenz Attractor. [78] (3) The anaphase stage of cellular mitosis. [79] (4) Cross section of human bone. [80]

dead. According to Gimbutas, the “eyes of the Goddess,” seen here from the temples of Malta and Ireland, (figure 14.1) are representative of an all-seeing divine source that is connected to life-giving moisture and to the bird Goddess (Language 51) and the vulva. (Language 56) It is also connected with the owl, the harbinger of death, (Language 192) which was later demonized by the subsequently imposed patriarchal belief systems. (Language 190) Gimbutas recognized

this dual aspect of the Generatrix as reflecting regeneration, and an as an essential component of Her personality. “The agony of death which we take so much for granted is nowhere perceptible in this symbolism.” (Language 195)

The energy imbued in this motif is strikingly reflected in the Lorenz Attractor which shows this virtual pattern of physical reality. (figure 14.2) This mesmerizing image, resembling butterfly [81] wings or owl mask, reveals the fine structure hidden within a disorderly data stream. The Lorenz Attractor shows the changing relationship among three variables that fix a location in three dimensional space at an instant in time. As the system changes, so does the motion of the variables. Since the system never repeats itself exactly, the trajectory never intersects, but loops around and around forever, (Gleick 29) just as the Ancestors do indigenous beliefs systems, constantly being born and dying only to be born again in a similar but unique form. The Lorenz attractor illustrates, in the same way the Mandelbrot Set does, the process of autopoiesis or the tendency of living systems to dynamically recreate themselves in the face of changing external conditions. (Combs 27)

We see this pattern again in mitosis (figure 14.3) and the cross section of human bone, (figure 14.4) both indicate a junction where death and life intersect, the former to replicate life from a single cell and the latter where new blood cells (life) are born from within the bone (death). In figure 15.1 the owl eyes are incised directly on the bone sepulchral artifacts. (Language 54) Notice also the chevrons and triangles that further link death to the regeneration of the bird Goddess.

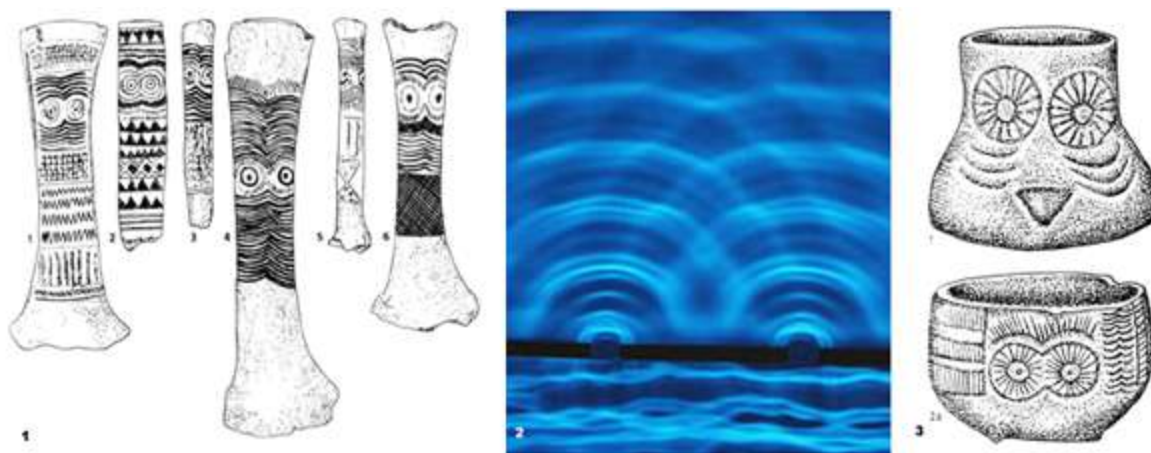


Figure 15. (1) Bone Phalange artifacts. Almeria Spain. 3rd mill. B.C. [82] (2) Computer generated picture of both wave and particle function. [83] (3) Tholos tomb artifacts. Almeria, Spain. 3000 B.C. [84]

This same pattern is evident in the image of the subatomic entity, (15.2) the dual nature of which has consistently stumped modern science as it refuses to be defined as either a wave or a particle according to reductionist methodologies. (Talbot 20) This image harmonizes the apparent paradox by showing both the particle and wave functions and reveals the owl eye pattern. It is also found on tholos tomb artifacts (figure 15.3) which Gimbutas concluded may be related to spring/summer growth rites. (Language 57) Here it invokes the lifecycle that will naturally reproduce those seeds that were planted in the unseen realm within the bucrania where they will be activated by the inherent forces of Nature that govern self-replication.

Ancestral communion when looked at from this perspective is an extremely practical adaptation. Since the dead are part of the community in a very real sense, their wisdom, guidance and protection is accessible to the living. (Tyler 75) In this way, the aboriginal sacred stories are true, not because they are factual, but because memory is understood to be a living link that connects the past and future with the present. Again, this is antithetical to western culture which has cut time into linear progression and so does not recognize what our Ancestors understood; that all aspects of Nature, both invisible and physical are cyclically connected and therefore interdependent.

Conclusion

If we look at the Neolithic art from the lens of the holographic model and contextualized within the oral traditions of indigenous societies, we see an entirely new picture. These images are transformed from the dead relics of an uncivilized and irrelevant past into the living voices of our Neolithic Ancestors. Their art becomes, not merely ornamentation or expressions of idle fantasy, but the poetic transmission of their culture through the patterns that ordered their consciousness, their societies and their relationship with their world. As researchers we are able to approach the images themselves as the stories, rather than as antiquities whose meaning may be one day revealed through abstraction. We can understand them to function as conveyers of oral tradition and therefore structured specifically through pattern to impart ancestral memory through invocation. Since their indigenous consciousness was so entrained to the cycles of Nature, the puzzle of how they created patterns of inner and outer planetary biology that modern culture has only just glimpsed becomes a question of reclaiming the collective memory of ancient people who ordered the priorities of culture around environmental adaptation.

Our Old European Ancestors still speak through the sublime, dynamic patterns of their art. What they are telling us is how to live. What their art invokes is human consciousness fully aware of its interdependence with Nature's forces, and which cultivates a living sacred relationship with the energies that permeate all form. It is a message that we, as their modern disfranchised children, desperately need because we have forgotten what the indigenous people have always known and have cultivated with great mastery; that harmony with the world which sustains us is our most important, and therefore sacred, human task. This is true quite simply because it is the most efficient and joyful way to exist upon the Earth. ###

[1] Language 102

[2] The term “Old Europe” is defined by Gimbutas as referring to Neolithic Europe before the Indo-European migration. This time period spanned from the 7th to the 3rd millennia B. C. (Civilization vii)

[3] I agree with Feminist Scholar and Theologian Carol Christ who deconstructs the androcratic bias inherent in the term “prehistory,” when she writes that this term implies that the thousands of years that preceded “history” or the beginning of written records, are a prelude to the “real thing.” (407)

[4] Excerpt from her interview with Gimbutas. Nov. 8, 1987.

[5] I use capital letters here to give respect to the indigenous ontology.

[6] Quantum refers to the idea brought to light by the new physics that all atomic phenomena, and therefore matter itself, is indivisible, that is, not reducible to identifiable parts as described by Newtonian physics. In quantum theory, the structure of the universe consists of wave-like probability patterns that dynamically interconnect and interrelate with each other. (Turning Point 80)

[7] Sociologist Artemis March defines the term “alter-nomic” as referring to ways of conceiving reality and meaning other than what is considered normative. (357)

[8] March notes that the “heretic is one who dares to use outside points of reference.” (365)

[9] Time here includes the erroneous assumption of the perceived progression of evolution from lower order to higher, one traditionally used to analyze “primitive” cultures (Evans-Pritchard 11)

[10] I use Gimbutas’ term here. (Civilization 324)

[11] Rhea A. White writes about the use of exceptional human experiences (EHEs) in creative, leading-edge investigations by researchers seeking to capture what has been previously unrealized in a discipline. However, she also notes that although the secularization of mystical experiences may have been promoted by transpersonal psychology, such experiences, even if they retain a religious context, are viewed as aspects of human psychology. (Braud 132)

[12] Biologist Lynn Margulis describes this evolutionary phenomenon succinctly when she writes: “If one accepts the fundamental continuity between body and mind, thought is essentially like all other physiology and behavior. Thinking, like excreting and ingesting, results from lively interactions of a being’s chemistry.” (181)

[13] The Iroquois women exhibited great skill at domestication and produced consistently fruitful corn harvests that repelled insects and birds through seed treatment. Their techniques in fact educated the first Puritan settlers and helped keep them alive. (Mann 224)

[14] Language 101.

[15] -Acoma "Fine-Line" Coiled Pot by Iona K. Chino

<http://www.thezunicconnection.com/dssbhthezunicconnection13b.html>

[16] It is ironic to me that it was Gimbutas' vision that recognized and revealed the cultural and historic significant of this symbology to western scholarship which had previously ignored it. (Civilization xvi) It was also her vision that initiated the vehement critique of her work and ultimately catapulted its study into the academic forefront.

[17] Consequently, western scholarship has notoriously produced research that disrespects, distorts or completely misses the point of the nonwestern cultures they are studying. Historically such misinformation has become the stalwart suppositions and foundational premises within heavyweight fields of study. (Evans-Pritchard 5)

[18] Biologist Lynn Margulis eloquently deconstructs "our Cartesian mechanistic legacy" as a Christian relic based on philosophical preconception rather than attentive observation. She further writes that even at this late date in our western heritage we can still shed this legacy at no risk of losing our scientific credibility. (183)

[19] Emergence describes the interaction of processes that form a complex system, such as the mind, which gives rise to new processes which interact with the original ones to create new and unpredictable or emergent events. (Combs 56)

[20] Autopoeisis refers to the dynamic, self-producing and self-maintaining activities of living systems. (Margulis 267)

[21] - online reference is unavailable.

[22] Language 222.

[23] - http://pdg.lbl.gov/~aerzber/aps_waves.html

[24] Transpersonal and psychological approaches have no meaning in an indigenous worldview that doesn't sever the sacred from the mundane. These modalities derive from, and are an attempt to heal, a western psyche. The assumption that such approaches are applicable to prehistoric cultures is an example of undeconstructed androcratic bias. Indigenous people use shamans to heal themselves and their communities, not psychologists.

[25] This is reflected in the new physics which has discovered that phenomena can only be understood as correlations between various processes of observation and measurement in which the consciousness of the human observer is inextricably connected. (Turning Point 86)

[26] This term refers to the form or structure of a poem or a building being shaped by its function only, economically and without any superfluous adornment.
(http://en.wikipedia.org/wiki/Modern_Architecture)

[27] Physicist David Bohm writes that it is only the pattern which is relevant because all individual phenomena are in fact in relationship to each other. (169)

[28] Fox 12

[29] Language 218

[30] Gleick 114

[31]. (<http://pearl1.lanl.gov/periodic/elements/19.html>)

[32] <http://ipi.oregonstate.edu/infocenter/minerals/potassium/index.html>

[33] Note here that there are seven spinning eggs in the Karanavo dish.

[34] (<http://pearl1.lanl.gov/periodic/elements/19.html>)

[35] (<http://csep10.phys.utk.edu/astr161/lect/jupiter/jupiter.html>)

[36] To the Keres people, (American Pueblo) Sus'sistinako is the original Mother and Father to all creatures because from her primordial mind the original patterns of cosmological order emerged. She is closely connected with the Spider Woman who appears in many Native American myths in varying forms.

(Tyler 95)

[37] This ancient theme of Creatrix whose divine mind acts upon the primordial waters to create life is also found in the Pelasgian version of the Greek myth of Eurynome, Goddess of All Things. She, like Sus'sistinako, rose naked from chaos but found nothing substantial to rest her feet upon, so she divided the sea from the sky. As she danced alone on the waves she set the directional winds in motion and thus began her work of creation. According to Scholar and Poet Robert Graves, the Pelasgians may have been the Neolithic "painted ware" people. This term later loosely referred to all pre-Hellenic inhabitants of Greece. (28) Marija Gimbutas validates this when she writes that the strong indication for the existence of matrilineal secession in the indigenous societies of old Europe is evident, among others, in the Pelasgians. (Civilization 344)

[38] Language 194.

[39] Gimbutas writes that art at the inception of the agricultural era included the cross which represents the four directions as an abstract idea. (Goddesses 89)

[40] It is an interesting holographic reflection that Gimbutas herself began her journey into deciphering the Neolithic symbology with the Bird Goddess. (Marler 17)

[41] Physicist David Bohm describes this as “holomovement.”

[42] Language 288.

[43] Language 286.

[44] According to Graves, time in ancient Europe was first connected to lunations. (15)

[45] Another interesting example is the entrainment of individual pulsing heart muscle cells. When they are brought close together, they begin pulsing in synchrony.

http://www.soundfeelings.com/products/alternative_medicine/music_therapy/entrainment.htm

[46] [Chladni Plates](#) were developed by Ernst F. F. Chladni (1756-1827) as part of his study of the vibration of plates clamped at one or more points. He is known as the father of acoustics.

<http://www.mysticalsun.com/cymatics/cymatics.html#chladni>

[47] What we are seeing in this illustration is primarily two things: areas that are and are not vibrating. When a flat plate of an elastic material is vibrated, the plate oscillates not only as a whole but also as parts. The boundaries between these vibrating parts, which are specific for every particular case, are called node lines and do not vibrate. The other parts are oscillating constantly. If sand is then put on this vibrating plate, the sand (black in the illustration) collects on the non-vibrating node lines. The oscillating parts or areas thus become empty.

<http://www.mysticalsun.com/cymatics/cymatics.html#chladni>

[48] Language 303.

[49] I use the work of Karl Pribram reluctantly. He is of course a pioneer in the field of neuroscience and a key figure in holographic brain theory. (<http://twm.co.nz/pribram.htm>) However, his use of primates and other mammals for experimentation goes against the indigenous heart of this paper.

[50] This harmony is described poetically by scholar Michael Dames as intimacy with Nature’s metabolism. (48)

[51] Goddesses 188.

[52] Martini 70.

[53] Martini 705.

[54] Fox 22.

[55] Language 269.

[56] Fox 454.

[57] In physics this could be understood as the implicate/explicate order. (Bohm 186)

[58] Antibodies are immune system-related proteins called immunoglobulins. Each antibody consists of four polypeptides— two heavy chains and two light chains joined to form a "Y" shaped molecule.

(<http://www.biology.arizona.edu/immunology/tutorials/antibody/structure.html>)

[59] Gleick 195.

[60] Language 163.

[61] Living 34.

[62] Fractals are computer generated depictions of simple equations that use complex (virtual) numbers. The computer assigns a color to each point in the image which creates patterns of self-similarity throughout various size scales.

[63] The Minangkabau of West Sumatra Indonesia is a living matrilineal culture whose societal customs are derived from natural law. The Minangkabau call this sacred, unchangeable primordial law Adat. (From Peggy Reeves Sanday's Lecture on the Minangkabau of Sumatra to the World Congress on Matriarchal Studies in Luxemburg. September 5 – 7, 2003) To Physicist David Bohm this law is the holomovent which carries the implicate order. (191)

[64] The struggle to explain the exaggerated buttocks in terms of beauty or as a realistic portrayal of a physical condition by western scholars is an example of missing the indigenous point. (Language 163)

[65] Civilization 217.

[66] Language 154.

[67] Martini 191.

[68] Scholar and Visual Artist Cristina Biaggi acknowledges the relevance of pattern as invocation when she writes that given the small size of Malta and its limited natural resources, the number, size and distribution of temples suggest that it may have been an island shrine. (499)

[69] <http://www.accessexcellence.org/RC/VL/GG/mitosis.html>

[70] Language 161.

[71] Fox 73.

[72] Language 172.

[73] Language 161.

[74] Language 160.

[75] Fox 11.

[76] <http://biology.clc.uc.edu/courses/bio104/mitosis.htm>.

[77] Language 60.

[78] Gleick 115.

[79] Fox 73.

[80] Fox 33.

[81] The butterfly wing is also a pattern of regeneration. Gimbutas describes the hourglass shape as imminent rebirth from the primal waters. (Language 239)

[82] Language 54.

[83] http://pdg.lbl.gov/~aerzber/aps_waves.html

[84] Language 57.

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