

#### 54. 5500-5000, Old European Writing Examples from Sicily

*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.)

\* \* \*

#### *Old European Script.*

Old European script predated the earliest historical writings –  
by several thousand years. The continuity of the Old European writing  
was disrupted by the arrival of the Indo-Europeans; thereafter,  
writing disappeared along with the manufacture  
of finely wrought polychrome pottery  
and other attributes of Old European culture.  
(TLG: 54.)

Archaeomythologist M. Gimbutas designated the Neolithic and Copper Age  
Chalcolithic as *Old Europe* to spotlight the “cultures of southern and eastern  
Europe, 6500-3500 BCE, from the more familiar patriarchal warrior societies that  
succeeded them.” (ROG: 55.)

[The Old European] culture took keen delight in the natural wonders of  
this world. Its people did not produce lethal weapons or build forts in  
accessible places, as their successors did, even when they were acquainted  
with metallurgy. Instead, they built magnificent tomb shrines and temples,  
comfortable houses in moderately– sized villages, and created superb  
pottery and sculptures. This was a long– lasting period of remarkable  
creativity and stability, an age free of strife. Their culture was a culture of  
art (LOG: 321).

Abriding differences between the two cultural systems: The first was  
matrifocal, sedentary, peaceful, art loving, earth– and– sea bound; the  
second was patrifocal, mobile, warlike, ideologically sky oriented, and  
indifferent to art. It is very difficult for those from modern European–  
based cultures to understand the religion and culture of Old Europe  
because we ‘are still living under the sway of that aggressive male  
invasion and only beginning to discover our long alienation from our  
authentic European Heritage–gylanic, nonviolent, earth–centered culture’  
(ROG: 55).

Although the focus of M. M. Winn’s dissertation (PW) was the emergence of a  
sacred script macro–pattern in the Old European Vinca – and – culture, it also  
applies to the Sicilian linguistic symbol system: \*

- a) V (chevron): 35; 72; 79; 142; 231,
- b) single spiral labyrinth: 45; 155; 333,

- c) spiral: 261,
  - d) triangle: 88; 114; 121; 186; 231,
  - e) concentric circle and dot: 90; 119; 148; 313,
  - f) X: 79; 231; 321; 327; 332,
  - g) double-axe (labrys): 184, \*\*
  - h) tryfus (triske-triskele): 245; 321,
  - i) M (amniotic fluid or Egyptian and Greek *mu* = water): 35; 119; 353, \*\*\*
  - j) Vinca and Uruk script comparisons: 218-220 and Chapter VII.
- \* 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.)

Further research on nonviolence, eco-symbol systems, and partnership theologies/theologies:

- Kaufman, Gordon D. *Theology for a Nuclear Age*. Philadelphia, PA: Westminster Press, 1985. (TN.)
- \_\_\_\_\_. *In Face of Mystery: A Constructive Theology*. Cambridge, MA: Harvard University Press, 1995. (FOM.)
- Tillich, Paul. *Dynamics of Faith*. New York, NY: Harper Torchbooks, 1957. (DOF.)

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 matristic 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.)
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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.)
- 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 research:

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.)

Further research on writing plus Vinca – and – Tisza sacred script: 5400-3200, Ancient Aphrodite: Chalcolithic or Copper Age; 5300-4300, Climactic Phase and Script in Old Europe; 5000-4900, Inanna, Uruk, and Mesopotamia; 3400-2900, Mesopotamian Writing from the Protoliterate Period; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2300 Sumerians Transitions; 2000-1450, Middle Bronze Age Crete; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1600, Mycenaeans Dominant on Greek Mainland; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)

IMAGE: OLD EUROPEAN WRITING: TRYFUS (TRISKE-TRISKELE), SICILY.

PHOTO: ©. DESCRIPTION: SICILIAN TRYFUS (TRISKE) IS OLD EUROPEAN WRITING.

SLIDE LOCATION SICILY, SHEET 1, ROW 2, SLEEVE 5, SLIDE #12, BCE.

CU\_SIC\_S1\_R2\_SL5\_S12

SHOT ON LOCATION: ERICE MUSEUM: ERICE, SICILY.

NOTE 1:

THE SYMBOL OF SICILY IS THE TRYFUS, A VARIATION OF THE TRISKE, TRYFUS (ALSO, TRISKE/TRISKELE) IS OLD EUROPEAN WRITING SIMILAR TO ORGANIZED SCRIPT FROM GRADESNICA NEAR VRACA IN NW BULGARIA EARLY 5<sup>th</sup> MILL BCE (COG: 313, FIG 8-12; TLG: 48; COG: 308-313; PW: 245; RGS).

NOTE 2: THE TRYFUS IS ALSO FOUND ON LYCIAN COINS C. 480 BCE AND ACCORDING TO A CELTIC INTERPRETATION, IS THE *WILL TO LIVE*. OTHER CELTIC UNDERSTANDINGS OF THE TRYFUS (TRIPLE-LIMBED WHEEL) IS NATURE'S INNATE TRIPPLICITY OF THE BEGINNING, MIDDLE AND END OF THE CENTRIFUGAL WHEEL OF LIFE. (TCS:366; PGS: 21-22.)

NOTE 3: FOR FURTHER TRYFUS EXAMPLES, SEE WINN AND PETRIE. M. M. WINN (PW: 245, 253, 321); AND FLINDERS PETRIE. (DPA: VII, #CB 12- # CF 7.)

NOTE 4: FOR FURTHER TRYFUS EXAMPLES, SEE KUWAIT'S FAILAKA ISLAND. (AIM: 39.4

NOTE 5: FOR FURTHER TRYFUS EXAMPLES, SEE *THE MIGRATION OF SYMBOLS* BY COUNT GOBLET D'ALVIELLA. (TMS: 20.)

NOTE 6: FOR FURTHER CONSIDERATIONS, SEE PROCESS PHILOSOPHER WHITEHEAD'S, THREEFOLD "CATEGORY OF THE ULTIMATE" IN *PROCESS AND REALITY*, 28. PGS: 37)

NOTE 7: FIELDWORK PROJECT 1998.

IMAGE: DOUBLE SPIRALS ON TOMB DOOR #34: CASTELLUCCIO, SICILY.

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

CU\_SIC\_S17\_R3\_SL3\_S33

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

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

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

NOTE 3: PAIRED SPIRAL OCULI MAY BE INTERPRETED AS OWL EYES?

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: MALTA DOUBLE SPIRALS: TARXIEN, MALTA.

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

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

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

SHOT ON LOCATION: TARXIEN TEMPLE, MALTA.

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

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

NOTE 3: FIELDWORK PROJECT 1983-1989.

IMAGE. SPIRALS: TARXIEN TEMPLE, MALTA.

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

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

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

SHOT ON LOCATION: TARXIEN TEMPLE: MALTA.

NOTE 1: FIELDWORK PROJECT 1985.

IMAGE: TOMB DOOR #31: CASTELLUCCIO, SICILY.

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

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

CO\_SIC\_S18\_R1\_SL4\_S28

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

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

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

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

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

NOTE 5: FIELDWORK PROJECT 1998.

IMAGE: TOMB DOOR #32: CASTELLUCCIO, SICILY.

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

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

CU\_SIC\_S18\_R3\_SL1\_S26

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

NOTE 1:

THE X, WHICH IN OLD CANAANITE ALPHABET IS THE SAME AS, THE LETTER TAW MEANT 'HOLY FOR THE GODDESS' (TVG: 188, n. 64).

NOTE 2:

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

NOTE 3:

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

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

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

NOTE 6: FIELDWORK PROJECT 1998.

IMAGE: GODDESS WEARING A PENDANT WITH SYMBOL X: PALERMO, SICILY.

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

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

CU\_SIC\_S18\_R3\_SL3\_S7

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

NOTE 1:

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

NOTE 2:

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

NOTE 3: FIELDWORK PROJECT 1998.

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

PHOTO: © GSA. DESCRIPTION: DOT IN CIRCLE MOTIF (CIRCUMPUNCT), PRIMARY WOMB – SPARK ON TRIANGULAR BASE OR ANICONIC CONE.

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

CU\_SIC\_S2\_R1\_SL3\_S23

SHOT ON LOCATION: ERICE MUSEUM: ERICE, SICILY.

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

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

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE AND DOT (CIRCUMPUNCT) MOTIF. M. M. M. WINN. (PW: 90, 119, 148, 313.)

FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: DOT IN CIRCLE MOTIF: ERICE, SICILY.

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

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

CU\_SIC\_S2\_R1\_SL4\_S25

SHOT ON LOCATION: ERICE MUSEUM: ERICE, SICILY.

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

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

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

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: DOUBLE-AXE: PALERMO, SICILY.

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

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

CU\_SIC\_S4\_R4\_SL3\_S5

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

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

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

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

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: BRONZE CADUCEUS STAFF: SICILY.

PHOTO: © GSA. DESCRIPTION: BRONZE CADUCEUS (KERYEION) STAFF WITH ENTWINED SERPENTS.

SLIDE LOCATION SICILY, SHEET 5, ROW 1, SLEEVE 3, SLIDE #13, BCE.

CU\_SIC\_S5\_R1\_SL3\_S13

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

NOTE 1: THE CADUCEUS STAFF WITH TWO SERPENTS WAS A SYMBOL OF THE BABYLONIAN PHYSICIAN AND QUEEN OF HEALING, GULA-BAU, KNOWN AS SHE WHO RESTORES LIFE, c. 3000 BCE.

NOTE 2: THE CADUCEUS STAFF WAS SUBSEQUENTLY TAKEN OVER BY PATRIARCHS, PHARAOHS, AND POPES, AS WAS ASHERAH'S SERPENT NEHUSTAN AND TANIT (SERPENT LADY) ATTRIBUTED TO MOSES IN THE 7<sup>th</sup> CENTURY BCE DEUTERONOMISTS. (RDW: 166-167; RGS.)

NOTE 3: ALSO, SEE FALLEN EVE'S MALIGNED SERPENT IN GENESIS 2-3.

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: TANIT WITH CADUCEUS STAFF: SICILY.

PHOTO: © GSA. DESCRIPTION: STELA ENGRAVING OF TANIT WITH CADUCEUS STAFF.

SLIDE LOCATION SICILY, SHEET 5, ROW 4, SLEEVE 1, SLIDE #24, BCE. ON

CU\_SIC\_S5\_R4\_SL1\_S24

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

NOTE 1: COMPOSITE DEITIES. “TANIT/TAANIT/TANNIN WERE SPREAD WIDELY THROUGHOUT ASIA MINOR, AFRICA, SICILY, SARDINIA, IBERIA, MALTA, PLUS THE GRAECO-ROMAN WORLD AND LATER THE BYZANTINE AND MUSLIM CULTURES AS WELL (BLM: 11; WDSSO: 222; RGS).” (SOURCE: ENTRY ABOVE.)

NOTE 2: GODDESS TANIT'S MOTIF OF RAISED ARMS IN A KA POSITION ON A TRIUNE VULVIC-UTERUS BASE (EMBLEMATIC OF THE V-CHEVRON) IS ALSO THE UNIVERSAL GLYPH OF THE FEMALE AND THE PLANET “VENUS” (RGS) (COG: 309; LOG: 15; GGE: 117; WDSSO: 222; TAB: 27).

NOTE 3: THE V-CHEVRON PICTOGRAPH OR SYMBOL IS A “SCRIPT OF ITS OWN KIND” AND CAN BE TRACED BACK TO THE “VINCA AND TISZA CULTURE GROUPS.” (COG: 309 & 319; RGS).

NOTE 4: ALSO SEE: 5300-4300, CLIMACTIC PHASE AND SCRIPT IN OLD EUROPE. (RGS.)

NOTE 5: FIELDWORK PROJECT 1998.

