



Green Women and Civilization

Marija Gimbutas Inspires us to believe in our Common Future

Index of Contents

Green Women Honor Marija Gimbutas	3
Prologue – To heal in order to act	4
Marija Gimbutas and challenging Archaeological perceptions.....	9
Characteristics identified ahead of her times.....	10
Gimbutas’ four major contributions discussed chronological order	12
Pre-alphabetic signatories Gimbutas sees in Language.....	13
Meeting the challenges in Justifying an early Civilisation.....	14
Gimbutas last work published posthumously.....	17
Image: Schematic shapes	18
Image: The Bear lamp.....	19
Images with inscriptions beneath	21
Image with an anthropomorphic expression	23
Images of hour-glass shaped women.....	24
Presentation	26
Summary	26
Epilogue, To Everyone’s Satisfaction	27
Gender Equality Now	28

Green Women 2020

Editor: Ewa Larsson

Text and illustrations Maria Gimbutas: Adele Änggård

Facts and text review: Gunilla Larsson

Layout & print: Allduplo Offsettryck AB

Green Women Honor Marija Gimbutas

The Lithuanian archaeologist and anthropologist Marija Gimbutas is honored this year by being placed on UNESCO's world list of Anniversaries. Marija Gimbutas (1921-1994) was known for her professional research in Mesolithic, Neolithic and Bronze Age cultures. Marija Gimbutas would have turned 100 years old in 2021.

Being represented on the world list means that Gimbutas' great pioneering work is expected to receive attention for an entire year. The UNESCO List of Anniversaries highlights achievements in culture, education, science and give attention to works and events that help to enrich knowledge about cultures and which promote understanding between people and peace.

Green Women is a non-governmental organization, a NGO. We believe that Gimbutas' research is unique because it provides images that show the interplay between women and men in the social organization of societies in "Old Europe". Gimbutas' work highlights the need for the role of women in achieving a peaceful coexistence for the development and survival of mankind.

By highlighting the unique and pedagogical in Marija Gimbutas' research on peaceful social coexistence in early history, we honor Marija Gimbutas. Through her knowledge we want to give hope for the common future of human without weapons of mass destruction and climate emergency.



Ewa Larsson, President Green Women





Prologue – To heal in order to act

- *How would society be organized if women were in power?*
- *Does the feminine principle provide peaceful coexistence within the conditions of nature?*

Power is a concept with several layers. Few women, no matter where you live, have power over their own lives or their bodies. Power lies like a global cultural wet blanket over all of us and seems to have taken over people's minds and today's patriarchal economic system is completely built on power. See Green Women's papers on "Transforming Economic Structures, - for a Gender-equal and Sustainable Development". A woman's rights over her own body can change after a political election. See Green Women's paper on "Change - The Influence of Religion on Women's Human Rights in EU". Power can be desirable but also dangerous if it is not equal and shared. The word "power" is used both politically and theologically. I want to direct the reader's thoughts to power in the organization of society and to philosophical thinking. The writings are available at www.gronakvinnor.se.

Having power over social networks and relationships is sometimes described as a feminine principle while having power and maintaining hierarchies and positions of power is described as a masculine principle, that is to make it very simple for oneself. In today's economic and cultural circles the feminine and the masculine are set as opposites, which is a patriarchal way of thinking. Hence today's stereotypes in the cultures of some countries are maintained and strengthened depending on different beliefs and cultural influences on how a woman and man should be. To lock yourself into gender roles does not help anyone to live a gender-equal, financially sustainable, creative and developing life. To break the norms is to change attitudes and changes the economic structure on which our society is based. It becomes extra difficult when the feminine principle is loaded with values, which in the culture we are brought up in, are not considered value-creating.



Let's see everything from the beginning, here was the woman who could give birth. The baby grew in the womb and was born in a river of water. In order for the child to survive rules were introduced. Myths teach us that different women had different roles to ensure that no harm happened to the child and usually there were three women around a mother. In this case the feminine principle was crucial to give life, to provide care and to nurture life. The relationship to nature was naturally closely linked to the woman and to the birth of life. For example the mother's uterus amniotic fluid and nature's rivers or children getting nursed to grow and seeds planted and cared for to grow. Today, anthropologists quite agree that it was women who began to cultivate the land, who invented pottery to store food in, and who began to weave baskets for the collection of plants and herbs. They agree that it was women who organized hunting to get food and hides for clothes and who sewed these clothes to wear and tents to live in. Archaeologists have found countless figurative symbols for women, goddesses, priestesses used in cultural ceremonies and communications, perhaps as a gift or to thanks, perhaps to strengthen a longing for something or to wish for something. In this context the feminine principle was a principle for giving life, protecting life and passing the dead on to other lives; a principle for living a good life and for providing conditions for it. Society was organized based on these needs and people's different abilities were all used and adapted to the culture environment in which people lived.

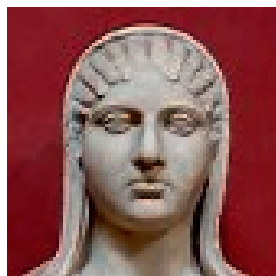
Something changed drastically and climate changes may have contributed to completely different characteristics being prioritized than giving life and having the ability to work together based on equal value. It may have been changes in living conditions that changed people's views of each other. Muscle strength became important if there was competition for food and good places to live. Giving food to more than one's own family became difficult, which meant that everyone's children were no longer an asset for the whole society but that their own children had to be given priority. This led to new rules for the social organization, which were more controlling for women.

Within philosophy c. 400-300 BC a dualistic approach becomes well known through written texts that have been saved, two against each other. Plato from Athens is one of the most famous philosophers who set nature against reason, black against white. Since women were considered to be close to nature, men must be the sensible ones. Nature stood for a concrete reality, while thought was free and could live freely. Plato argued that men as rational thinkers could perform all tasks better than women and that the highest form of love was not between women and men but between men. The basic functions of women were considered to be managing households and producing children. The principle of property rights came more and more into the picture and therefore the woman's sexuality must be controlled so that the right child inherited. Social care would take place at home, not in the community. Aristotle from Chalcidice in the Central Macedonia was also a proponent of dualistic thinking and linked opposites such as spirit - matter, body - soul, light - dark, active - passive, hard - soft, good - bad as examples of masculinity or femininity. The first attributes were masculine and the latter feminine and thus also inferior. These philosophical theories were then used as an argument that the woman was inferior to the man in science and organization. Women were degraded to be mutilated man whose duty was to submit. The feminine principle of wisdom, nature, life-giving and creation was gradually buried. The idea of men's superiority over nature and women developed further within different beliefs, religions and in politics and came to remain the norm in social sciences, sociology, psychology and philosophy through the centuries, which still characterizes today's society.

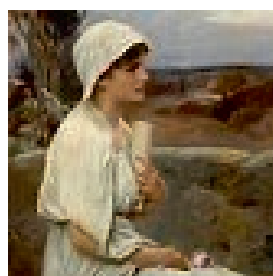




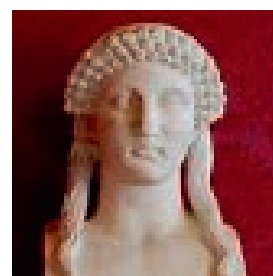
Diotima



Aspasia



Hypatia



Sappho

Several women were contemporary philosophers at the same time with Plato and Aristotle. Diotima of Mantinea was a Greek philosopher who claimed that knowledge could be achieved in different ways; through reason, through sensual perception and insight into what is experienced in relationships between people. Her conclusion was that developing in life is the same as growing in love. Other contemporary philosophers were Aspasia who worked in Athens, she was a well-known intellectual political adviser, Hypatia from Alexandria who was a mathematician and astronomer and worked as a university teacher and Sappho from Lesbos who was a famous poet and was seen as a preacher of love. All these women reasoned completely differently than Plato and Aristotle, they looked at the whole, but they lose the dualistic-battle. Instead, the thoughts of female philosophers were questioned and marginalized. Their knowledge was eventually banned in schools. Those who insisted that knowledge of female thinking was important to evolution could be subjected to cruelty and burned alive. And you can still not find them in ordinary schoolbooks today.

Fundamental for Plato and Aristotle philosophies were that 'ideas' stood over and survived what could really be observed. Nature was seen as an example of the real and ever-changing, while ideas were abstract and could live on in thoughts. This way of analysing their surroundings became dominant and single-sex schools only for men were built in 400-300 BC. The change these culturally limiting ideas entailed affected the view of the position of women and men in a purely concrete way and affected the whole structure of society. Women were only allowed to work through men not independently.

Various religious beliefs that developed confirmed the male principles as authoritarian and hierarchically superior. The role of women was to give birth, a passive subordinate role and to give birth to boys was a priority. God would be one, an almighty father. Historical documents such as the Old Testament, the New Testament and the Qur'an contribute to thoughts that are based more on ideas than on reality, and the reality that women, animals and nature stood for was considered subordinate. Confucius 500 BC also taught hierarchies where the woman was given a subordinate position and her sexuality was to be controlled.





Hildegard of Bingen



Saint Birgitta



Mary Wollstonecraft

Patriarchal structures have at different times had different influences at different latitudes. Socially inspired movements have emerged in different cultural circles inspired by different philosophers. In the 12th century Hildegard from Bingen in Germany became known for writing poetry and music about, among other things, what nature provides. Hildegard used a holistic approach and believed that “The Green Force”, was the forces of life in all people and in nature. At the beginning of the 14th century Birgitta Birgersdotter was born in Uppland and called “Bridget of Sweden” or Saint Birgitta. During this period women and men were legally equal in this part of the country. Birgitta’s social efforts became widely known, especially her support for women who were forced into prostitution. She wrote to the pope in Rome demanding that he should take responsibility for the socially disadvantaged. In the 17th century the Englishman Thomas Hobbes became known for believing that our early “ancestors” lived in constant fear and waged war against everything and everyone. Hobbes concluded that peace could only be achieved through an almighty super patriarch. In the 18th century Jane-Jacques Rousseau, born in Geneva, became known for asserting human goodness as a fundamental human element. Rousseau believed that man’s warlike attitude to life began when land was privatized and land ownership and wealth came to be defended when hierarchies were built. The English feminist foreground philosopher Mary Wollstonecraft considered the French Revolution of 1789 a great hypocrisy and betrayal because it did not lead to women’s freedom. Mary’s manifesto “In defense of women’s rights” in 1792 became a very important feminist manifesto because she highlighted women as part of the whole.





National museum of Lithuania, Vilnius

Generally within various centers of economic power ruling men used their daughters as political tools. They were forced to marry appropriate men in order to preserve peace and concentrate more power, land and property. The belief that man and nature should be used on the basis of self-interest is the basic economic idea on which the whole capitalist system is based on. Economic gains are considered desirable and fully possible through perpetual material growth based on perpetual demand. *This cultural yoke, which today's western society is dragging on, has spread to a large part of the world and is in all probability a contributing reason why it is now so difficult to see reality and develop a holistic thinking at all levels that leads us out of the climate and environmental emergency of today.*

Through the selection of Marija Gimbutas texts presented here by Adele Änggård, Green Women hope that you as a reader will get the tools to heal yourself mentally, emotionally and spiritually with a focus on our common future. We want to open your mind to understanding that communication has always been a central part in living a good life together. History books state that the art of writing is about 5000 years old and that Gutenberg started to print books in the 15th century. For the past thousands of years being able to read and write has not been a right for everyone but for the elite of power in economics and theology. The art of reading and writing has been used to oppress people. Today's social media has revolutionized the democratic possibilities of communicating with one another just as Marija Gimbutas believed that we have done for a long time in the early history of man. Today, human social competence is important and people develop by building networks and communicating with each other. We know that education, art, culture and science are providing us with the tools for actively learning more and for acting. We also know that security and courage are needed for change and that joint work is needed for continued survival on Mother Earth.

*Ewa Larsson, social scientist and President of Green Women
Former member of the Swedish Parliament and member of the Nordic Council.*





1. A waterbird bone pendant carved from amber. Late Narva culture
2000 BCE *Civilization of the Goddess*
Page 150 Fig 4-31



2. A bone pendant worn round the neck from Tamla Estonia.
Civilization of the Goddess p.150 Fig 4-31 no. 2.

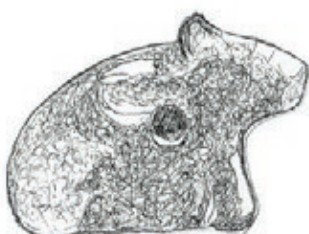
Marija Gimbutas and challenging Archaeological perceptions

“This year UNESCO has placed Marija Gimbutas on their global list to raise awareness of her work. 2021 the century of Gimbutas’ birth in Vilnius, Lithuania. As a researcher she has become internationally recognised, for her “insight into humanitarianism and peace”. This reference is freely taken from a pamphlet by Ewa Larsson, where ‘Green Women’ (Gröna Kvinnor) celebrated their 15th year of activity, which includes honouring this remarkable archaeologist.

The following registration of scientific studies by Marija Gimbutas is a visual selection of her archaeological etchings from four of her central publications. They bring to the fore a choice of her less well-known images, to which a couple are obvious exceptions.

Marija’s insights can be compared to a thread that breaks in a piece of lace, which causes the material to slowly unravel. The thread here is due to archaeological derivatives, and Marija’s perceptions create a replacement by novel material with unifying advantages.

Gimbutas was an archaeologist working in the USA (United States of America), born into an academic family living in Vilnius. One of her parents’ interests was in the country’s history and Folk-Law. The simple shapes of pendants in images 1 and 3 with pierced holes (see visuals), may have been familiar forms for her from an early age. They come from the Baltic’s eastern coast and Lithuanian area.



3. Bear or Bear's head of amber, northern Estonia
3rd mil BCE *Language of the Goddesses* plate 7



4. Figurine, Peloponnese Neolithic south Greece, Marble H: 7.2cm
Language of the Goddess 1985
First pages Plate 14



5. Cylindrical bead of amber with multiple dots. Šventogi Baltic coast. End of 4th mil BCE. *Civilisation of the Goddesses*.1991.p152, F4-33



Her research first took shape with her postdoctoral fellowship in Tübingen, Germany, before she moved to the USA, where by 1954 she was translating archaeological texts for Harvard University. A focal contribution is on the sculpture's typical purity of profile. In Fig 3 the animal, a large eared bear or bear's head, is from north Estonia, while image 4's schematic, faceless and headless human gestalt, with an enlarged pubic-triangle, is from Neolithic Greece. Both are good examples of the profile's dexterity. In threading together, the dots and lines within a simple outline, the presented figurines have an overall specific character. Equally typical is the abstract dotted amber shape in image 5, a small well dotted pendant from the fourth millennium BCE.



6. Clay handless and footless figurine; part of a larger model; no west Bulgaria 5000 BCE
The Living Goddesses 1991
page 85 Fig 63



7. An offering Container, with symbolic etchings, Anza central Macedonia. Early Vinča culture 5,200 BCE
Living Goddesses p 82, Fig 60



8. Black burnished animal vessel, with white encrusted incisions. Slati-Anza central Macedonia. Early Vinča culture 5,200 BCE. *The Living Goddesses* 1991 p. 82, Fig 60

Typographically are two views of a spotted figurine in Fig 6, which is curiously head and footless. The last two images 7 and 8, are two containers reflecting arts variations, that have related visual etched characteristics in their mouldings, which Gimbutas is describing from studies in 1985. For all their squareness they reflect art's variations. All these images present in their outline and 'dots and lines' the 'Old European' style effectively summing it up. There is a consistent optical characteristic in how the shapes can be embossed, that is recognisable when studied.

Characteristics identified ahead of her times

At first sight, the images are easy to imagine as artistically primitive forms. Gimbutas worked at times of widespread opinions about the past as 'primitive'. The shapes were considered rudimentary, they were not viewed as archaeological art that was intentionally abstract.

These eight drawings are also evidence that the artistic similarities are geographically spread across Europe, from Serbia to Greece and up to the Scandinavian region. Collectively they date back to a time when travel was not easy. Typical for the group is image 8 from the 5th millennium BCE. As Gimbutas questions why in 'Old Europe' was this historical art abstract? What was the attraction?

Between the 1950's to 1980's Marija was building her research on an artistic analysis of numerous Neolithic and Bronze Age figurines. Ultimately, she housed over 12,000 images, to confirm their quality in her research.

Gimbutas has an un-texted awareness that before the written word, all forms of visuals acted as information that recorded the spoken word. She never says so, in so many words. In her book *Language of the Goddesses* her arguments relentlessly lead to this conclusion (*Language of the Goddesses*, 1985).

There are countless masked figurines in the Neolithic material, which Gimbutas repeatedly draws attention to. Among them is the chimney shaped figurine image 9, which as a totality in its simple features is wearing a mask, which can be detected as having a quietly humours side to its creation.



In the Vinča figurine, image 10, the visor is more dramatically represented. The image has a particular interest for me, as it can also be seen as having ‘a double meaning’ – another recurring characteristic.



9. Chimney-shaped bird figurine with a mask. From Porodin near Bitola, south Yugoslavia. Central Balkan Neolithic. Early 6th mill. BCE. *Goddesses and Gods, of Old Europe* P62 Fig 34.

10. Bird figurine wearing a large mask and a baby-bag on her back. Part of a vessel handle. 6th mill. BCE *Goddesses and Gods of Old Europe* 1974. p 58, Fig 26

11. Bird figurine front view, with an anthropomorphic back view. From Anza II Macedonia, Dated to circa. 5,800 BCE *Goddesses and Gods of Old Europe* 1974. p. 133 Fig 113-115,

Marija sees image 10 as looking to the right, a large mask is hiding the face, and there is what she describes as a pouch for a baby on the figurine's back. May I take a schematic liberty to suggest – like many other figurines described by Gimbutas – this handle to a vessel can also be seen as looking to the left, with a substantial hat on her head, while the pouch becomes diagrammatic for the female breasts.

‘Beings’ with human ‘body parts’ appear in strange mixtures in this art, as we move on to the two views of image 11. The little zoomorphic figurine in image 11 contains a duality that Gimbutas brings to light. What is clearly an abstract creature from the front, yet from behind represents strong anthropological implications, into which human rear flanks are moulded. The anthropomorphic message means, image 11 is dualistic in strategy as both animal and human.

The frequency of this characteristics and that figurines wear masks, indicates our ancestors were thinking consciously in what they moulded and etched. They were reasoning factually in presenting their work with multiple interpretations.

The simple profiles should not blind us. Here is a style of drawing that enables schematic subtleties to be present at several levels.

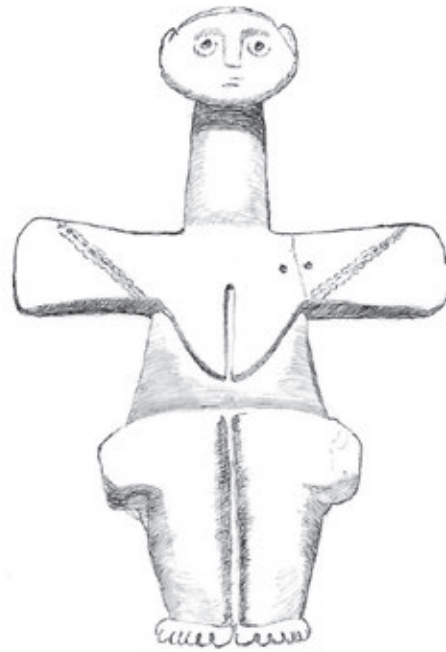
The art of realism is disqualified and seen as of less importance, replaced by a visual ingenuity in a stylisation, with a potentially prolific number of meanings.

Here is a way of thinking about artistic representation, that is very different from that provoked by today's crowded towns and country populations. Personal identity 6,000 BCE is not connected to economic prowess, because there was no economy in the terms that we experience finance today.





12a. The cover page figurine has a faceless columned neck folded arms a large pubic-triangle at hip level. Aegean area; exact province not known. *The Goddesses and Gods of Old Europe* 1974 p.155, Fig 142.



12b. The image on the cover puts the focus on the female triangle on the centre of the chest. From *Chalcolithic, Cyprus* (Province unknown) H 39.5 cm; date 3,000 BCE in *Language of the Goddesses*, 1985 first unnumbered pages, no. 3, plate 6.

Gimbutas' four major contributions discussed in chronological order.

The publication of Gimbutas research, which established her international reputation, is "The Goddesses and Gods of old Europe; myths and cult images", which here include images 9, 10 and 11 from the previous page. The book was printed in 1974 by Thames and Hudson Ltd; in London, U.K.

Although Gimbutas after lecturing at Harvard University, became professor of European Archaeology and Indo-European Studies, from 1963 to 1989, at UCLA (University of California and Los Angeles) the printers are in London. Her background was locally recognised to give her research a particularly well informative European link.

Among this first book's themes was the indirect suggestion the Neolithic artist's intention was to produce abstract art, that accepted the need for a symbolic interpretation by the period's viewers, image 12a 1974. So clearly stated on the book's cover in a three-dimensional figurine. She was crediting our European ancestors with an active intelligence, not generally accepted in Europe at the time, (Gimbutas 1974, Cover and p. 155, Fig 142).

Europe was sufficiently far away for the American public to be impressed. And as professor with honouree degrees behind her, she was becoming a recognised archaeological force.

Gimbutas establishment in the United States academic world, led to the printing of the second work for which she is particularly remembered. *The Language of the goddesses* 1985 with an excellent foreword by Joseph Campbell, and again, published in the U.K. by Thames and Hudson.

The figurine on the book cover from 1985, image 12b, is a fairly exact representation of the book's visual contents and approach. The statuette wears a mask. The body parts are misplaced with the chest



carved to represent two flat bosoms as the female pubic-triangle. The image is disproportionate from the length of the neck downwards. The handleless arms, form a cross shape, a customary figurine symbol, and the foreshortening of the feet show ten toes, which is not so common, often three toes as bird claws are represented, or no toes at all see image 12a. (Gimbutas 1985, first pages, plate 6).

Of interest is that the legs of the sitting figure in 12b are viewed head-on, in a perspective that is correctly foreshortened. Such a technical artistic advancement in perspective in 12b is not considered possible at the approximate date of 3,000 BCE, (province unknown). The replacement of the body-parts is divisive enough to provoke academic objections. Gimbutas becomes controversial for endorsing such attitudes.

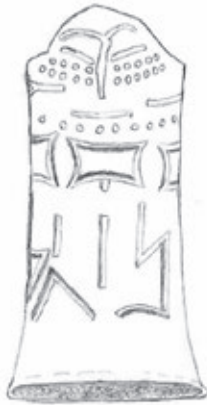
The Language of the Goddess 1985 is also advocating that many figurines are both female and male, which offers a clear and undeniable blend of the genders, see 12c.



12c. The figurine has red painted hair, and in areas she/he resembles -view a phallus and the lower parts resembles testicles. The image is also seen as anthropomorphic. (Gimbutas 1985 p.231 Fig 358.

While being anthropomorphic the front and side view in 12c are envisaged as representing a she/he phallus with the lower body-parts resembling the testicles. Gimbutas writing in 1985 about language as applicable to art, which is visually created in an abstract form. This awakened academic contentions.

The other controversy was that Gimbutas saw the etchings as having an alphabetical meaning, which is why the three typological abstract images below are presented, to consider their etchings.



13. There is a fleece sign under the face, and linear inscriptions below; from the Karanovo culture, Bulgaria H. 6 cm; 4600-4300 BCE.



14. The three screens found with musical instruments. Painted on both sides with V's, chevrons serpents, parallel lines, and a concentric circle. Gimbutas 1985.



15. Gimbutas calls this image an 'orthostat' from a megalithic grave with symbols, and a footprint. Petit Mont, Arzon, France. 3000 BCE or earlier. Gimbutas 1985.

Pre-alphabetic signatories Gimbutas sees in Language.

More contentious in Language of the Goddesses was Gimbutas' insistence the etchings showed they emulated an early pre-construction to the modern alphabet. The etchings in image 13, 14, and 15 are such cases, she considers as having a meaningful gravure. All three are from Language of the Goddess 1985. For all their differences, there is a returning theme in the reoccurring shapes that make up the



language of Old Europe. Below the face in image 13 Gimbutas suggest there is a fleece symbol. The emblems in image 14 are of 'three screens with a similarity of character. On the etching placed top left in image 15 is a headless human torso, and lower right of the footprint is a small etched feminine persona both schematically drawn. There is also a 'question-mark'.

Could the question mark have had the same meaning as today? Could our ancestors be questioning their art's alternative possibilities for representation?

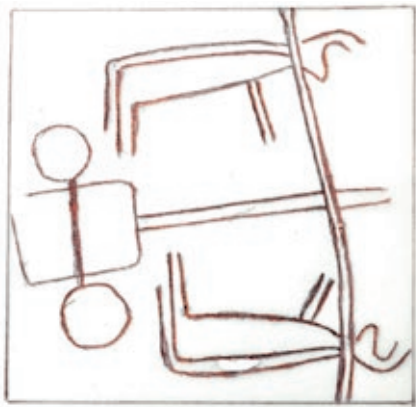
Many queries are prompted by Gimbutas in researching into how art provokes human interaction. A visual symbolic means of communication appears as a human psychological need to retain a sense of belonging within a group, as population numbers increase and as the weather warms.

To drive her point home, she then expounds 44 signs as having a pre-alphabetic identity. The first two rows are drawn out below in image 15a, as an example of their composition. (Gimbutas, 1985, p.12).



15a. Symbols compiled from the markings on hundreds of Bird Goddess figurines and related cult objects from the Vinča culture (5200-4000 BCE). Language of the Goddess 1985, page 12, Fig 17.

Meeting the challenges in justifying an early Civilisation



16. In her PhD Stella Pilavake © describes an artist archaeologically analysing etchings from the site of Paleohortokopi. The images depict two opposing angles in the same bit of artistry. (Journal of Archaeology 2014).

For anyone to effectively arguing such contradictions to the beliefs of the times as Gimbutas was doing, could trigger an impulsive opposition, and to some extent that is what happened.

The predicament was to show Gimbutas was well able to meet the confrontation.

In throwing open a window she has enabling a fresh understanding into the state of mind, that the early artists had employed. This has prompted valid insights within the artistic archaeology language, with better perspectives in making contemporary analyses.

Stella Pilavaki draws out a wagon drawn by bulls, where the wheels and animals are seen side view, while the wagon is seen from above. The artist is viewing the cart, wheels and animals simultaneously from two different angles in a single drawing. (Gimbutas The Civilisation of the Goddesses 1991, p.396 Fig 10-41) which is Gimbutas third major work

How researchers respond to criticism varies enormously. In Marija case it precipitated an remarkably impressive explanatory work in 1991 titled "The Civilization of the Goddess: The world of old Europe" That broadly clarified and justified the details and the reasons for her representations in her previous works from 1974 and 1989. Her focus is now centred on the historical artistry in the earlier states of civilisation.

The opening question centres around "what is Civilisation"? Gimbutas intention is clearly stated, she wants to heighten awareness to certain essential aspects of European prehistory. They can have been "unknown or simply not treated on a pan-European scale" as worth remembering is her conjecture, (Gimbutas 1991 p).





17. A pot seen as having a mask. The body of the vase has a zigzag design. The whole container is extensively etched, possibly with cultural meanings, from when it was created in the 48-47century BCE (Gimbutas 1991, p.76)



18. Anthropomorphic vase painted with multiple chevrons, zigzags, tri-lines and an M sign. From the Starčevo culture., northwest of Sofia, Gradešnica, Bulgaria. Date: mid-6th mill BCE (Gimbutas 1991, p.118)

When early images from ‘Old European’ are flipped over and hardly studied their visual subtleties are not recognised. The pot in image 17 is extensively etched, and the vase in image 18 is painted, having an orange/ochre background with red and black symbols, all typographically recognisable.

The time and effort suggest that in the 47th centenary BCE etchings and paintings can well be visually significant. Gimbutas stresses they had a cultural meaning for their productive creators during the 6th millennium and 48 centenaries.

The recurring signs as found on a shallow dish, both on the inside and underneath the vessel, which are more in evidence as being meaningful symbols. Gimbutas gives extensive examples of such attestation, while in this resume there is only room for one example, to make a point.



19. Two views of a shallow dish that is covered with the recurring signs. Gimbutas has suggested these are pre-alphabetical ciphers. From Gradešnica near Vrača northwest Bulgaria; from the 5th mill.

Life, religion, and social structures are examined, as they belonged to ‘The Old European’ culture.



Her research challenges recent established views from the 20th and 21st centuries, that generally accept the past art off as 'primitive', thereby not historically recognising the advanced human qualities.

To quote Gimbutas stating her reasons for writing *The Civilization of the Goddess*: "I reject the assumption that civilization refers only to androcratic warrior societies. The generative basis of any civilization lies in its degree of artistic creation aesthetic achievements, nonmaterial values, and freedom which make life meaningful and enjoyable for all its citizens, as well as a balance of power between the sexes." (Gimbutas 1991, p. viii)

Gimbutas does not see warfare as endemic to the human condition (ibid). She dates this legalised aggression as impacting our ancestors comparatively recently - as late as from the Bronze Age onwards. She emphasis repeatedly, "this was not the case in the Paleolithic and Neolithic". War is a very late episode in human behaviour. Here the impact is illustrated through her symbiotic images.

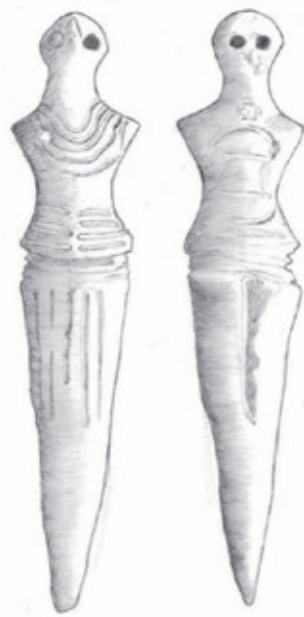
This third extensive work by Gimbutas from 1991, rounds off by indeed explaining that the civilised habits of Old Europe were brought to an end, by a changing culture with apprehensive views, when compared to the point of view seen from the past. The illustrations in image 20-1 is a stone stela from Natalivka, tentatively dated to 3000 BCE, and image 20-2 is from Kernosovka, both are from the lower Dnieper region.



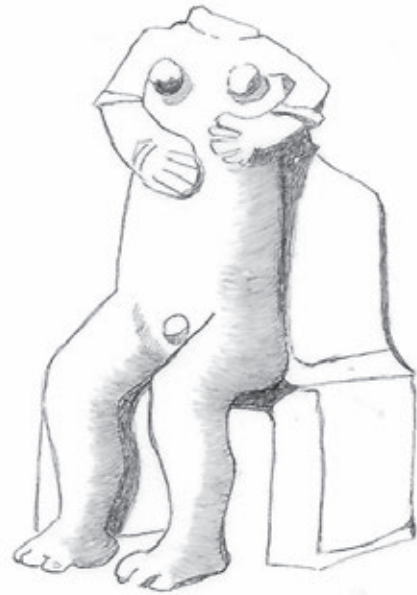
20-1. A Stone stela is from Natalivka, lower Dnieper region, H. 144 cm. tentative date 3000 BCE
20-2 is a Stone stela from Kernosovka, lower Dnieper region. H 1.5 m. tentative date end of 4th mill.
Also image in Gimbutas research material from *The Civilisation of the Goddess* 1991, p 398.

In these large and dominating stelae each well over a metre tall, we can immediately see this artistry is very expressive. These are not 'pretty pictures' a message is clearly being portrayed and it crosses over a range of emotions. The tools between their hands are now the weapons of conflict. Gimbutas defines a negativity in the social change. Here the illustrations are depicting a human tragedy (Gimbutas 1991, p.398). An ultimate message in *The Civilization of the Goddess* is concluded with a profound insight into the devaluation of the living conditions.





21. Nude figurines with fringed hip belts, The late Cucuteni culture (Tripolye). (Sipintsi on the upper Prut near Černovicy). Excavated 1893, courtesy Naturhistorisches Museum, Vienna. 4th millennium BCE. Image on the cover page of *The Living Goddesses* 1999 p. 90.



22. The headless male god adorned with arm rings, breasts and a penis; denotes 'all adults'. Tisza culture 4800-4700 BCE. - Szegvár-Tüzhöves, from Hungary. (Gimbutas *The Living Goddesses* 1999 p. 17, Fig 9).

Gimbutas last work published posthumously

The Living Goddesses is printed retrospectively, being edited and supplemented by Miriam Robbins Dexter. This researcher holds a Ph.D. in ancient Indo-European Languages, archaeology, and comparative mythology from UCLA. She lectured on the Liberal arts at Antioch University.

We meet a Marija Gimbutas who is established, and who verifies a shorthand in the execution of the art of Old Europe. This is confirmed in the front and back view of the figurine on the cover image 21. She claims the art is 'a short-hand script', with the suggestion the iconography, elaboration, and structuring of this art indicate that it has a formal and social function, that form a united group sense. Not exactly in those words, but the message is indicated in what she writes generally, also found in her script from *The Civilisation of the Goddess*, Gimbutas 1991.

One of the strongest features of unity is between the genders as seen in image 22. A simple way of indicating 'all adults' pictorially is that they receive indications of both male and female genital organs. Image 22 is basically a male figurine, which is headless, with arm rings, and primarily is gender abstract. The image is basically masculine in gender and yet genderless', which is not uncommon for the 5th millennium. See Gimbutas example of image 12c on page 5, which instead is created dual gender, only based on the female gender concept.

Historically during the fifth millennium BCE genders were not obligatory or required to be stratified. Our modern way of polarising the genders was not applied. Historically people had learnt over thousands of years, that adult interdependency was the essence of human survival and that meant respect for the genders. This is an important point that Gimbutas makes in various forms, in all four of her major works.

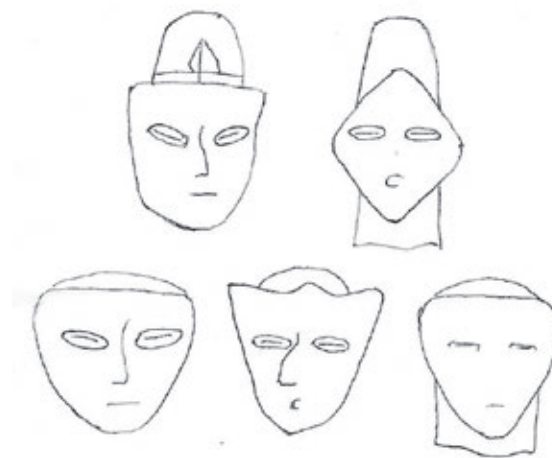




23. Three views of a schematic shape presented in this terra-cotta figurine, that is neither a human nor a head. From left to right: left is front view, the focus is on the large pubic-triangle. The side and back views exhibit there are almost no other engravements on the figurine. Gimbutas, Ed Robbins Dexter 1999, p. 6. 6,200-6100 BCE. Achillein Phase III, northern Greece.

The objective that Gimbutas wanted to put into *The Living Goddesses* is a recording that summarises the years of research she has behind her. Much of which lies in these very simple and acutely schematic shapes found among archaeological figurines. Even seen from several angles they are non-comital. Once individual symbols are recognised, like the pubic-triangle, precisions and regards enable an understanding of prehistoric arts that amplify a logical meaning in image 23.

Gimbutas claims “As in other symbolisms, the feminine force is active and life producing” and as respected as the masculine force, (Gimbutas, Ed Robbins Dexter, 1999, page 8).

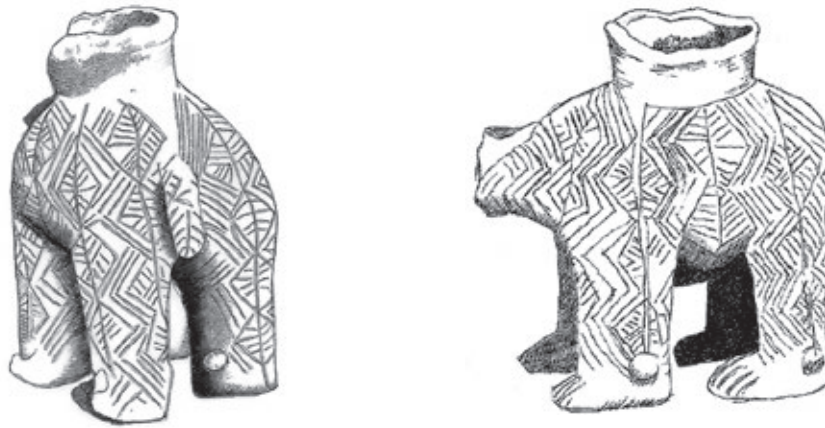


24. Five masked figurine heads from the Sesklo Culture and from sites near Larisa Thessaly, northern Greece. Dated to 6,000-5,700 BCE

Into this last work from Gimbutas, Robins Dexter reiterates the importance Marija describes in the mask, as part of the art belonging to the culture of Old Europe. The life-sized masks are suggested to be used in rituals. “They can retain intricate details that reveal which aspect of the Goddess the figurine embodies” (Gimbutas, Robbins Dexter, 1999, p 9).

Such masks are of ceramics and metal, some with angular jawbones. They have been recovered from the Vinča culture and Varna cemetery of Bulgaria. Also Neolithic sites have revealed such heads from the Sesklo culture circa. 6,000-5,700 BCE as seen in illustration 24.

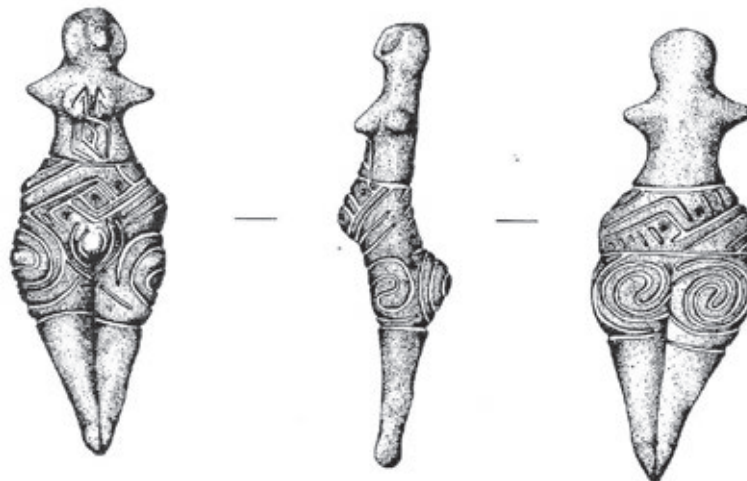




25. The Bear lamp with a circular outlet on the back. The lamp is extensively etched with striated triangles, chevrons, and tri-lines. Danilo culture; end of sixth millennium BCE. Simlčič near Zadar, (Gimbutas; Ed. Robbins Dexter; 1999 p. 13;).

The well etched bear figurine has a history that dates back into the Upper Palaeolithic. Bear lamps are also typical during the sixth millennium BCE see image 25. This is an animal that hibernates during the cold to reawaken in the spring, which at times historically has been a human desire. Hibernation is all important in moments of glacial periods and population limitation, that can strike society. Gimbutas uses phrases like an optimal ‘symbol of death and regeneration’ As a psychological state of living under pressures “the course of birth, death, and rebirth would come to be connected to the Goddesses association with childbirth” (The Living Goddesses, Gimbutas; Ed. Robbins Dexter; 1999, p. 13).

Multiple etchings are also repeatedly found in anthropomorphic figurines.



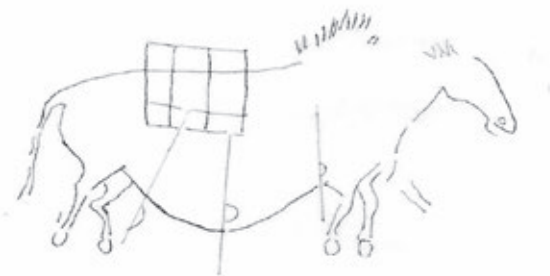
26. A terra-cotta figurine that centres on the valva, which is flanked by semicircles and surrounded by Spirals. There are V signs over the breast and a possible script sign below; Vinča culture 5000 BCE. Slatino, western Bulgaria (The Living Goddesses, Gimbutas; Ed. Robins Deter; 1999, p.8.)

The valva is central in this figurine, in image 26, which is clearly feminine in presentation, like many of the statuettes, femininity carried its own dignity. The deeply created incisions around the hips, re-form the image’s entire shape. The buttocks carry heavily engraved spirals. She is virtually faceless, and both hands and feet, which could have been added are thought unnecessary. A simplicity seen broadly in Gimbutas’ visual items here, noted as dating back at least 7,000 years– with many objects much earlier.



Within the prehistorical time frame, we are told there are three large rock-carved female figurines from Angles-sur-l'Anglin (Vienne) in southern France dated to circa. 17000-14,000 BCE (These are not illustrated).

Regeneration and life's continuation also featured in the early artistic finds and are intricately connected to the animal world – not only bears. Noted also in Gimbutas research from 1985 p.160.



27. A pregnant mare painted in a passageway at Lascaux, France. 15,000 BCE. (*The Living Goddesses*, Gimbutas; Ed. Robbins Dexter; 1999 p. 44, Fig 37;)

The date of the small and insignificantly placed mare engraving at Lascaux in image 27, is from 15,000 BCE and so substantially old. Another similar mare is known from a Gibraltar cave, which is 12,000 years old. These are not the oldest illustration in Gimbutas previously published material. In *Language of the Goddesses* among the earliest images is an anthropomorphic figurine dated to c. 23,000 BCE. It is a mammoth-ivory sculpture with “conflated breasts and buttocks and with no etchings, from Lespugue in France. Not shown here. (See Gimbutas 1985, opening illustrations, plate 5).

Such dates are a consideration of the longevity of our ancestors early artistic capabilities, that have often gone unrecognised. Modern technical research can now scientifically realise far earlier dates.

There is an interdependency on the good health of animals and that of humans, that lies entwined into the understanding for the wellbeing of both. Regeneration is the word Gimbutas often uses.



27a. Abstract signs engraved on a human rib bone, Acheulian, (Pech de L'Azé, France), 300,000 BCE. Modern dating techniques enabled better scientific dating of the past. This date in *The Living Goddesses* p. 43, Fig. 36, is post Gimbutas. Researchers always credited the bone's great age.

Gimbutas as an active excavator, had a deep respect for the rib bone's signatories in 27a and the artifact's advanced age as a major 19th century discovery. Today 27a is dated far earlier than previously.

Collectively these early finds emulate, that the records are far older than has been historically accepted and they are more precisely forged. First we note visuals are only recently counted as scientific evidence. This means the 1999 published manual wants to clarify why there is a present day increase in acknowledging art's earlier priorities as so necessary and what this depends on? The answer is: Visuals are recognised as the only medium from the past, where the envisaged records are so confirmatively established, that they are difficult to deny.

We therefore return to examining the details found in the engraved or carved artistic objects that Gimbutas names and that were retrieved while she was active. The symbols can have aspects of artistic interest, in relation to Gimbutas research. Included is that thanks to Gimbutas, our ancestor's alphabetical insights have also gained a greater focus of attention. See the material, with regard to modes in prehistorical scripts, in the two images below.





28. Inscribed spindle whorls with the inscriptions from each recorded beneath the images. Early 5th millennium BCE. Fafos Kosovska Mitrovica near Priština. (*The Living Goddesses*, Gimbutas; Ed. Robbins Dexter; 1999, p. 49 Fig 45)

Above are spindle whorls, see image 28, when material for weaving was spread out in kinship groupings across the community, they came into daily use and so were frequent attributes. The script symbols on the spindle whorls, for clarity are put beneath pictures.

In the figurine that is a picture of ‘mother and child’, image 29. Our attention is focused on the etchings placed beneath the drawing, located to imply they carry a central meaning.



29. Mother and child: The mother is headless, and there are hardly any indication of a child with a head, especially not, when seen side view. The etchings have been written out below the illustration to strengthen their clarity as central. (Gimbutas; Ed. R. Dexter 1999, p 49)

If the mother’s head was the only one that was missing, it could be an accident – see side view in image 29. The interest lies in the fact that the baby is also virtually headless, especially when seen side view. Front view there is a symbiosis between the artistic creation of the baby the mother’s left arm.

They are artistically combined in a way one feels this was the artist’s intention. The amalgamation’s clarity lies in the drawing’s front and side view. We can identify the mother’s back view, on the right, which is also distributed with effigies. *The Goddesses and Gods of Old Europe* by Gimbutas in 1974, on p.143 records a mother-child image, as well as studying selected syllables in etchings. We note they are not so controversial today as they were then.

The question is raised, if the figurine in 29 is representative of the unity of two generation, why do the majority of inscriptions lie with the mother? The baby is limited to five embossed lines across the chest, seen only from the side? Why?. Is it due to Robbins Dexter’s knowledge on script forms?

In comparing alphabetical forms, in 1999 with Robbins Dexter’s input, Old European scripts contain more than one hundred modified signs. We learn “the modern Latin alphabet combines a relatively small set of individual signs (or letters) into hundreds of syllables”. (Gimbutas; Ed. Robbins Dexter 1999 p. 49).

Miriam Robbins Dexter took space to confirm the interesting view that script once represents “a pure writing system similar to Chinese, Sumerian, Indus, and pre-Columbian “nuclear” (logographic) as a writing system.” The writing procedures Robbins Dexter names are those built on incomplete



sentences. This is linked with Gimbutas search into meaningful signia. In her archaeological research material from 1974 Gimbutas has likened the written forms, as well as imagery, to a schematic shorthand, (*Goddesses and Gods of Old Europe*, Gimbutas; 1974, p. 36 ff).

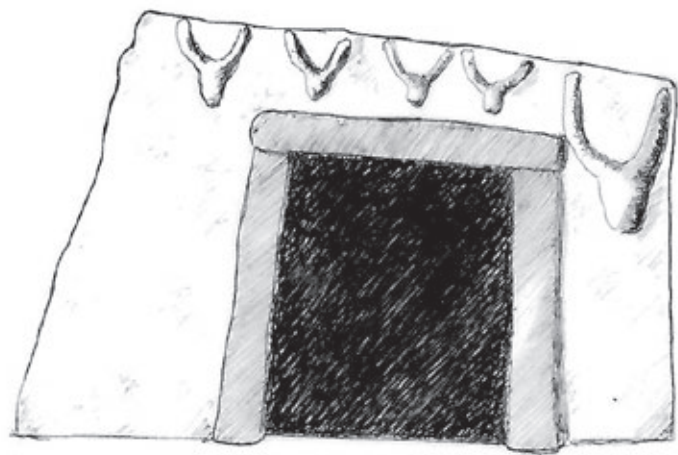
It is clear we have no way of knowing if 'Old European writing' described by Gimbutas, was similarly constructed to the ancient script routine that Robbins Dexter identifies. A historical issue that remains an open question.

Nevertheless late in our history it means there are fundamentally different approaches to symbolic construction of how the alphabetical signs are written and read.

The next illustration is image 30 which exemplifies how certain symbols are visually selected, here directly beneath the face. The sign's dominance is carefully singled out in the artistic presentation.



30. A Statue-menhir of the Owl Goddess, with a bucranium shaped pendant on the chest. The symbol is placed and drawn to be the central focal point. (Gimbutas; Ed. Robbins Dexter; 1999, p. 35, Fig 28).



31. Bucrania sculpted in relief above the entrance to a subterranean tomb. Ozieri culture from fourth millennium. Alghero, Sassari, Sardinia (*The Living Goddesses* Gimbutas; Ed. Robbins Dexter; 1999p.36)

For all its minimalism the figurine exposes no suggestion of reality. Image 30 has the simplest outline, with almost no details. The description 'Statue-menhir' indicates a substantial size. It is 50 cm in height. One of the figurine's hands is indicated on the image's left shoulder. Are they sleeves or hands below the belt? All views include five fingers.

The image is of a bucranium-shaped pendant hanging beneath the face. Bucranium is the Neolithic renditions of the bull's head and horns in archaeological literature, which is explained for the reader.

The bucrania is a symbol that constantly reappears and is associated with the tomb and womb. In image 31 the bucrania are placed above the entrance to a burial area in Sassari, Sardinia.

In her research from 1985, Gimbutas suggests it is the resemblance in shape to the female uterus and fallopian tubes that is recognised as part of this artistic language. Gimbutas repeatedly examines Owl deities and sacred bird images in her 1985 book, in which there are some 40 references. Thus, they are a compact recurring factor connected to humans (*Language of the Goddesses* Gimbutas 1985).



Scholars have accomplished deciphering cuneiform script tables because of bilingual inscription that were found in Iran. This however is remarkably late being in the 8th century ce. (common era).

To decrypt the symbols is almost impossible when there is no linguistic 'sound relationship' provided. Without the oral sequences belonging to the Old European symbols, the iconography remains a mystery. The alternative possibility is based on meticulous study of the figurine etchings in all their details, which is the basis for years of successfully research, accomplished by Gimbutas.

It would be a mistake to imagine bygone times were always satisfactory and in all her work Gimbutas has made the existence of these emotional variations clear. There are social conditions when a figurine portrays a sense of being silenced. Even if Gimbutas does not discuss image 32 from this angle, the art makes it difficult not to recognise a meaningful visual expression created by the artist. During the 5th millennium BCE in south-eastern Europe excavations produced large hollow rectangular vessels with anthropomorphic characteristics. These were excavated in Hungary (Jose

Banner 1928 to 1944), which Gimbutas was well acquainted with.

The area where image 32 was found is from the Sea of Marmara. A stretch of water with the least land areas to cross, when prehistorically journeying by sea between the Mediterranean and the Black Sea. This figurine is also named as coming from eastern Thrace.

From a relatively early date the indigenous people of Europe, (also known to the Greeks as Pelasgians) were accomplished seafarers. This figurine 32 can be a part of their history. It has been dated as Thracian Neolithic from circa, 5000 BCE.

The vessel had survived a sever fire. Scattered around the area, was burnt grain and charred ash. Suggesting bread or other such foods were being consumed. (Recently a note suggests the vase was a grain container (Actor Mehmet Özur and Robbins Dexter; 1999 verbal).

Upon the vessel, Goddess signs were "painted in red with horizontal bands of zigzags, chevrons, vertical lines meandering snakes and spirals or snake coils. . . and rows of tiny triangles" (The Living Goddesses, Gimbutas; Ed. Robbins Dexter 1999; p78).

The combination of symbols, with the triangles, Gimbutas sees as a 'paradoxical combinations,' which signify either bird or snake symbolisms.

From what is described among the archaeological material a vessel of 85 cm in size, is not geographically or

timewise unusual. In the 5th millennium BCE, pots more than a meter tall, were produced by artists'. They moulded vessels that were larger than depicted in illustration 32. Nor should we overlook the capacity to produce figurines rich in human visual expression. The pot's articulation of being silenced, is not taken up in the 1999 text.



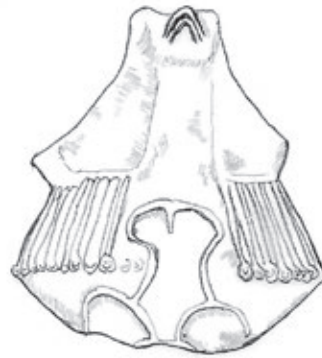
32. A rectangular shaped vessel. A deity stained with red etchings from 5000 BCE. From Top-te tell, Sea of Marmara eastern Thrace. The pot's height is 85 cm



When the means for ‘communicating simply’ in a signatory form is waiting to be discovered, art is enabled to retain its position as a justifiable prehistorical research supplement for contact. The change comes when an alphabetic form proves a competitive alternative.

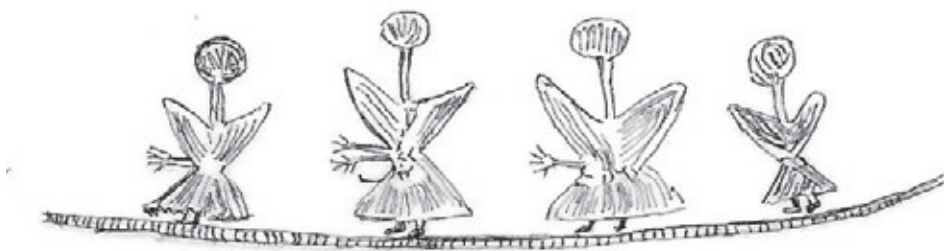
Chris Scarre’s extensive research published in 2018, identified that option in his book *The Human Past*. He classifies writings invention as an achievement in south-west Asia 5,500 years ago, (*The Human Past*, Chris Scarre 2018, see diagram in Scarre on page 27).

Prehistoric Europe took time to digest the fact writing was a new discovery, before they recognised the advantages of what today is called our alphabet. Gimbutas research was a major contribution to formulating the background to script’s logicity. Writing is a diagrammatical extreme, and so are the schematic images in Gimbutas research, which she records can be as late as the 2nd millennium. That is a thousand of years after C. Scarre records writing’s discovery in southwest Asia c.3,500 BCE. Artists are still communicating in pictures, see 33. (*Language of the Goddesses*, Gimbutas, 1985 p. 10, Fig. 13).



33. A schematically shaped anthropomorphic pot with two chevrons placed on the facial area. Named as a bird Goddess, Moldavia 2nd mill BCE. (*Language of the Goddesses*, Gimbutas, 1985 p. 10, Fig 13).

Gimbutas describes a schematic ‘Bird Goddess’ in image 33, as possessing an anthropomorphic body profile. Her face is obscured by two chevrons and she has a hanging fringe for a skirt, with no hands or feet. The artistic outline is strikingly simple in image 33 and defined as a clawless bird. These features are a combination, reminiscent of numerous early figurines in Gimbutas research. The only difference is this icon is from the 2nd millennium.



34. Hour-glass shaped women on the front of a vessel, from Grotta di Sa Ucca De Su Trintirriolu de Mara, northern Sardinia. 4,000-2800 BCE. (*Language of the Goddesses*, Gimbutas 1985, p. 241, Fig 377)

A bowl - image 34 - was retrieved etched with four ‘hour-glass’ shaped women, from northern Sardinia. The container they are engraved on is from circa 4,000 to 2,800 BCE. Significant since the figures are so very schematic in representation, which is like writing, only a script is not pictorial. Historically habits die hard, when the practices are many millennia old. Gimbutas makes it clear art of such ingrained habits hold a major priority, that is retained complimenting script as form of communication.





35. A dance scene incised on the interior of a dish depicting five hourglass shaped women holding hands. Ozieri Culture 3rd mill. (*The Living Goddesses*, Gimbutas; Ed. Robbins Dexter, 1999, p.64, Fig 49. (*Language of the Goddesses*, Gimbutas, 1985, p. 241).

These abstract long necked women with three claws for feet, were responsible for a serious socially expedient. They bring music and dance to burial occasions, and Gimbutas talks of them being plentiful over a wide area, around the date of the 3rd millennium BCE. They are seen as the mothers of regeneration. And as such that is a living interdependency that is a homogeny of all the elements in the planet ecology. Here is what makes up sustainable and universal condition for all living things. (*The Living Goddesses*, Gimbutas; Ed Robbins Dexter 1999, p.64, Fig 49).

This is where we remain deeply indebted to Marija Gimbutas for unpicking the stitches that lie so much earlier in prehistorical sculptures and etchings. She makes us aware of their intriguing complexity, by her mastery of visual awareness.

She stands for leading the way in recognising meaningful forms in ancient carvings and engravings as a prehistoric language, for accepting the psychologically advanced culture of our ancestors.

Gimbutas recognised what others had not seen.

Here is the active artistic language she firmly defended as our ancestor's way of corresponding and as a means of interconnecting among prehistoric communities.

Her research effectively aggregated these concepts into her four renown publications. *Goddesses and Gods of Old Europe*, 1974; *Language of the Goddesses* 1985; *Civilisation of the Goddess* 1991; *The Living Goddesses*, 1999 published posthumously.

Gimbutas was a relentless excavator, until the end of her life.



Presentation

Adele Änggård is an artist. Professionally she is a scenic designer having gained her artistic education in Paris and London. She partook in international productions, also with the Royal Shakespeare Theatre that toured the world and are still part of theatre history. Her Swedish design debut was at Drottningholm Palace Theatre, where she successfully placed a stage for puppets to play out a drama on the main stage. Born in 1933 from childhood she collected sherds and fossils on the Canterbury way, thanks to her archaeological aunt. Later in Greece she learned how archaeological material was recorded and drawn. Änggård's theatre design was a combination of operas, historical plays, and ancient Greek dramas which took her from south to eastern Europe, with a year in California, following art and archaeological mutual advancements.

In 2014 she published her book *A Humanitarian Past*. Anthropologically it challenged beliefs that pre-historic humans were more primitive than modern societies. Änggård spelled out that combining considerations of historical art with archaeology revealed our forebearers' advanced ways of interacting with each other, also their skilful ability at social communication became evident. Pictorially they therefore compressed many messages into one pictorial etching, which Änggård discovered the archaeologist Marija Gimbutas had already successfully recognised in her research investigations. Änggård's book and fundamental insights have been taken up by the Swedish organisation Green Women (Gröna Kvinnor).

Summary

Green Women have published the artist and stage designer Adele Änggård's comments about Marija Gimbutas' four major works because we believe that Gimbutas' scientific discoveries still mean a lot to us today.

In the search for future possible creation of societies we want to give hope based on knowledge that human being for thousands of years have organized societies and communicated with everyone in these societies on the basis that everyone is needed and has a value for the whole society.

We would like to remind you that the level of artistic creation in a society also shows the level of society's social organization. Gimbutas shows in their archaeological studies that people have had time to develop their artistic abilities because the figures are so detailed. These finds cover a long historical period dating back to what Gimbutas calls "Old Europe" and represent small-scale, gender equal, egalitarian, pre-Indo-European societies from Mesolithic and Neolithic periods, especially 7000 BCE - 1700 BCE. The figurines are refined and combine form, etching, expression and artistry. The figurines indicate that above and below the order between gender and within gender was not important. This has probably contributed to peaceful coexistence and the artistically high level of development also confirms a peaceful culture.

The archaeological finds cover a long historical period that dates back to 'Old Europe'. Because of the change in climate through the millennia, cultures and ceremonies to confirm and preserve cultures have spread. The strong position of women in these cultures is indisputable and also easy to understand; it is the women who gave birth to new life and in this way the cultures were able to survive.





Epilogue, To Everyone's Satisfaction

Since *Green Women* was founded the association has been looking for economists who provide tools based on an economic reality and not based on fictitious ideas. Three economists with different educational backgrounds are presented here.

I want to start by highlighting Hazel Henderson, born in Bristol 1933, an economic futurist and TV-producer. Henderson's book "Building a Win-Win World" is impressive, when she shows how everyone benefits from changing the rules to meet everyone's needs. Henderson was inspired by American indigenous peoples, that everything is related to each other and we have similar views in Sami cultures.

The second is Riane Eisler, born in Vienna in 1931, an American researcher in social systems. Eisler has written many inspiring books and also runs a "Centre for Partnership Studies" and a "Caring Economy Campaign". In the book "Nurturing Our Humanity", Eisler describes how dominance and hierarchies reshape our brains and how an economic system based on partnership can be a tool for life and the future – an economic partnership.

Finally, I would like to introduce Kate Raworth, born in 1970 in England, an economist based at the Oxford Environmental Change Institute and the Cambridge Institute for Sustainability Leadership. Raworth is the author of the book "Donut Economics, Seven Ways to Think Like a 21st Century Economist". The book presents seven principles for a future economy and an analysis is made of how it is possible that the old ideas of capitalism still form the basis of all global trade and market, supply and demand. Raworth makes suggestions on how the way out of the idea of eternal growth is possible by simply looking at the reality and suggests that we act accordingly.

2020 was the warmest year since the temperature began to be measured according to WMO, The World Meteorological Organization. Reality speaks and people must work together to achieve the guidelines of the Paris Agreement. The global adaptation work to stop climate change must increase dramatically to achieve the goals and thus give everyone the opportunity to live on Mother Earth, give satisfaction to everyone.

Thanks to all green women who have contributed to the conversation about Marija Gimbutas, who have read the text and commented, especially Ingeged Akselsson Le Douaron, Eva Hallström and a special thanks to Gunilla Larsson, associate professor of marine archaeology who carefully examined all texts.

Ewa Larsson, Green Women



Gender Equality Now

Green Women have a holistic perspective and connect men's violence to women and violence to nature, mother-earth, as symptoms of a patriarchal structure based on a hierarchical order.

The area of focus is a gender equal transformation of economic structures based on the rights of nature, social durability and biological diversity.

By illuminating the connections between people, society and nature, we organise women to be active in society's change. Agenda 2030 is a tool as well as the Commission on the Status of Women, (CSW); (UN's Women's Commission)

United Nations Framework Convention on Climate Change (UNFCCC); and The Conference of Parties, (COP).

Convention on the Elimination of all forms of Discrimination Against Women

CEDAW convention and 1325, the UN Security Council resolution on women, peace and security.

We spread knowledge that people are basically social, that we have been living peacefully for thousands of years and that the warlike greedy parenthesis we live under now is a conspicuous historic abnormality leading to climatic collapse.

Our vision is of long-running durable democratic communities that live ecologically within nature's framework. A pathway that goes through a partnership economy with responsibility for future generations in a market where no one takes more than one gives back.

We make visible that women's poverty in the world, shows the link between inequality, ecological destruction, war, and a patriarchal structure. Women who are given the right to education and the right to contraception chose to give birth to fewer children.

We illuminate how the welfare system rests on nature's service and biological diversity.

The right to be civilly organised and care for each other, is fundamental for a community's well-being. These attributes should be valued for their democratic and economic significance.

We clarify the patriarchal building of energy systems and the connections with mining of uranium, nuclear power, atomic waste, and atomic weapons, which show the way to self-sufficiency and renewable sources of energy.

We have a gender equal view of sexuality, and work against sexual hierarchical order which have been constructed and maintained in pornography and the sexualisation of public space and the media. We say "no" to surrogate motherhood, which we see as trafficking.

We consider that chemicals and Nanomaterials should be clearly be named in a table of content.

The UN ought to establish a Chemical panel.

We advocate organic, nature-grown, chemical-free, cultivation of food. We say no to genetic modification and chemical handling in cultivation and 'no' to patents on older seed varieties. For meat eaters, we recommend meat from animals that have natural pasture, without being given imported food and antibiotics.

We draw attention to the pollution of water and see clean water as a public right, necessary to be available for everyone.

www.gronakvinnor.se Facebook www.facebook.com/GronaKvinnor

Green Women is a NGO and a part of the civil society.

