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RE-GENESIS ENCYCLOPEDIA

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This endeavor is a life's work in progress that began on 10-11-1979, followed by 12 years of field work in the Near East, North Africa and Europe. The research project was launched at the British Museum Library in conjunction with London University and thanks to the unique monographs and exceptional electronic resources at the Laurance S. Rockefeller Library at California Institute of Integral Studies, *Re-Genesis* not only continues to thrive but also has grown exponentially!

The *Re-Genesis Encyclopedia* is designed as a trans-cultural-and-historical multimedia text for an on-line database. This text documents and archives the existence and influence of feminist spirituality across disciplines, cultures, and historical periods from 3,000,000 BCE to the new millennium, 2000 CE. As an annotated chronology of the spiritual mother-line from the Hominid ancestry that is supported by a profusion of photographic images from sacred sites and museums around the world, *Re-Genesis* is the first feminist spirituality date base of its kind.

As coined previously (RG: 11), feminist spirituality is understood as Eco-theology (or nature-goddess) in which all life forms in the cosmos are interconnected and immanently sacred, including the female. The depth and breadth of this celebration is the result of many years of fieldwork and academic research and is now the archive I have waited all my life to read.

Re-Genesis speaks to an 'idea' of re-membering the breadth and depth of the silenced and missing female story; re-membering the breadth and depth of the story of the female as sacred; re-membering the breadth and depth of the story of Lilith and Eve; re-membering the breadth and depth of the story of female deities. As Theodore J. Lewis reminds us, we must not restrict our research to male deities (DIAAI: 44). Although Lewis was speaking of the Kuntillet Ajrud and Khirbet el-Qom Israelite study, I believe an in-clusionary or engendered methodology is fundamental to all Responsible Scholarship. By examining a multitude of engendered subtexts and underlying patterns in sequential events and images of the past, *Re-Genesis* attempts to re-claim our rightful 'hera-tage' as women and men, so that we may know more fully where we are going by understanding the past; or as Melissa Raphael suggests, records of the past enable us to decode and decipher future possibilities. (TEPP: 25.)

Re-Genesis Part I will be launched in October of 2008. For access, go to CIIS Library home page > Find Articles + > down to > Archaeomythology Research Guide under Find Articles > <http://library.ciis.edu/resources/subject/archmyth.asp> > Archetypal Archive of Symbols, Sites, and Images.

Corresponding images to each chronological entry in the *Re-Genesis Encyclopedia* will eventually be added from the GSA slide collection, "Goddess Sites and Artifacts." (Further information is below.) Until the GSA collection is fully integrated, supportive images from *The Archive for Research in Archetypal Symbolism* (ARAS) can be used. For further access information see, "ARAS Online for Colleges, Schools, Libraries, and Museums." <http://resources.ciis.edu:2058/institutions.aspx>

As in all chronologies, an absolute dating system does not exist; therefore the vast majority of the *Re-Genesis* dates are approximate. The dating system for the following *Re-Genesis* European Chronology, from 3,000,000 BCE Hominid Ancestry to 2600-1100, Late Bronze Age was taken from *The Cambridge Ancient History* volumes. [Updating in process.] Additional dating was predicated on Marija Gimbutas' use of Radiocarbon 14 with Dendrochronology and calibration curve dating methods applied primarily from the Paleolithic to the Iron Age and are used whenever possible. Please also note that there is some overlapping of Neolithic and Bronze Age dates as periods vary from one culture to another.

Following the period of ancient history, dates are determined by cultural events. Although time constraints did not permit a full synchronistic cultural world-history timeline, I hope to add a more in-depth exploration of global cultural history in increments at a later date, including a special focus on 18th, 19th, and 20th Century United States, and Europe.

In re-viewing the periodization of traditional history, much re-search remains to be done. How for example do we deal with periods such as the Renaissance? How do we define the Renaissance? Was the Renaissance the same for men and women, or was it different? Because I believe that historiography has been more the history and periodization of a limited class of privileged men rather than women, many of the *Re-Genesis* periods are therefore broad and will be later re-visited and up-dated in conjunction with new information.

Additional methodological information includes references to the: Collections; Key Bibliography; Alphabetical Bibliography; GSA photographic collections; capitalization considerations; selected readings and geographical scope. Discussion of each of these follows.

The references in *Re-Genesis* are [linked](#) or keyed at the end of quotations and again at the end of each full chronological entry. The corresponding bibliographical information is in a Key Bibliography, in addition to an Alphabetical Bibliography. In hopes of facilitating the reference location in the Key Bibliography, bibliographical information is alphabetized by the key, e.g. (TGM for *The Great Mother*), rather than by the author's last name (Neumann). The following *Re-Genesis* entry is an example of the key or [hyperlink](#) system, including, (TGM: 98) and (TIGR: 8-9).

7100-6300 CATHEDRA GODDESS OF THE BEASTS: CATAL HUYUK, ANATOLIA

Cathedra is defined as the official chair or throne of one in a position of prominence. Erich Neumann speaks of the seated goddess as the “original form of the enthroned Goddess” (**TGM: 98**). As noted in the BCE entry; 4000-3000, Egypt, the author of *Re-Genesis* names these ‘throned’ goddesses as the cathedra goddesses. This claim is supported by photographic examples from: Alaca Huyuk and Catal Huyuk, Anatolia; plus Sicily, Egypt, Cyprus, Sumer, and Greece. Additional examples are pending from Spain, Israel, France, and Poland. The cathedra goddess from Egypt is the seated bird goddess, Isis, or Au-set that is translated as *seat*. The Virgin Mary, as in St. Peters Basilica, will also be examined as a reflection of the cathedra goddesses. Bernard Dietrich speaks to the prevalence of throned’ goddesses in both Crete as well as Mycenaean cults, saying that this probably began in Neolithic Anatolia as the origin of the later tree or pillar cults as well as the “baetyl and aniconic divine representations in general” (**TIGR: 8-9**). (**RG: 7-8; 29**.)

The notation, (**TGM: 98**), is the key [[link](#)] to the bibliographical information for, *The Great Mother: An Analysis of the Archetype* by Erich Neumann, page 98. The full bibliographical reference is in the Key Bibliography, that includes, (**TGM**) Neumann, Erich. *The Great Mother: An Analysis of the Archetype*. Trans. Ralph Manheim. 2nd ed. Princeton: Princeton University Press, 1963. The notation, (**TIGR; 8-9**), is the key to the bibliographical information for; *Tradition in Greek Religion* by Bernard C. Dietrich, page 8-9. The full bibliographical reference is in the Key Bibliography, that includes (**TIGR**) Dietrich, Bernard C. *Tradition in Greek Religion*. New York: Walter de Gruyter, 1986.

GSA refers to the author’s slide collection, *Goddess Sites and Artifacts*. This collection contains images from North Africa and Turkey plus numerous European countries as well as the United States. GSA also includes slide contributions from Lisa Foley and Chris Karvonides plus artwork from Tamara Thebert and Nicole Landry.

A sample GSA notation that follows BCE entry;

7100-6300 CATHEDRA GODDESS OF THE BEASTS: CATAL HUYUK, ANATOLIA is:

PHOTO: GSA. IMAGE OF CATHEDRA GODDESS ‘LADY OF THE ANIMALS,’ OR ‘LADY OF THE BEASTS’, FROM NEOLITHIC SITE OF CATAL HUYUK. ANATOLIA. MUSEUM OF ANATOLIAN CULTURES; ANKARA, TURKEY.

Where I am still researching the appropriate image, the notation is:

PHOTO: GSA. IMAGE PENDING.

(Photo research for the study began in Crete in 1981 and continues. Future photo research in the Middle East currently presents special challenges.)

A sample ARAS keyword and photographic record number that follows BCE entry;
7100-6300 CATHEDRA GODDESS OF THE BEASTS: CATAL HUYUK, ANATOLIA is:

PHOTO: ARAS. Keyword: Catal Huyuk; record number; 2Da.121;
IMAGE OF CATHEDRA GODDESS 'LADY OF THE ANIMALS,' OR
'LADY OF THE BEASTS', FROM NEOLITHIC SITE OF CATAL
HUYUK. ANATOLIA. MUSEUM OF ANATOLIAN CULTURES;
ANKARA, TURKEY.

The following speaks to capitalization considerations of deities. As overwhelming archaeological interpretations and theological texts proclaim a monotheistic God of Indo-European hierarchical prominence, God therefore is capitalized in *Re-Genesis*. For example, the statement in the Hebrew Bible, Ex 20.3-4 that "Thou shall not have false gods before me," speaks quite clearly and explicitly to the theo-logy of a monotheistic God rather than a multiplicitous god with many names.

As the rule of monotheistic hierarchy does not apply to goddess, goddesses, or gods, they are therefore not capitalized in *Re-Genesis*. The same is true of the descriptives of goddess and/or goddesses such as wisdom, black, virgin, etc. The exceptions include; place names, book titles, quotations, *Re-Genesis* entry headings, and proper names. An example of a proper name exception is the Virgin Mary. I believe that other capitalization suggests a reification that merely supplants or re-replaces one Indo-European methodology for another. As noted above, Marija Gimbutas' interpretation of Old Europe suggests a holistic interdependence of all aspects of the natural world. In *Language of the Goddess*, Gimbutas adds that:

The goddess in all her manifestations was a symbol of the unity of all life in nature. Her power was in water and stone, in tomb and cave, in animals and birds, snakes and fish, hills, trees, and flowers. Hence the holistic and mythopoeic perception of sacredness and mystery of all there is on Earth" (LOG: 321). (RG: 9.)

From the perspective of this Old European model or world view as postulated by Gimbutas, the idea of *Re-Genesis* is that all matter that has ever been or will be is a living, emergent, sacred possibility, including the generative multiplicity of nature, women, men, children, and goddesses. In the context of this holistic interdependence, the words goddess /goddesses are not capitalized.

In the paradigm of holistic interdependence, Eco-theology (or nature-goddess) was coined in *Re-Genesis*. According to Asphodel Long, Eco-logy is the "connectedness of all nature." Thea-logy is the study of the goddess from the Greek word *thea* for goddess, as noted in 1979 by Naomi Goldenberg in *Changing of the Gods: Feminism and the End of Traditional Religion*. Eco-theology embodies the multiplicity of sacred matter that is also indivisible. Ken Wilber's remark that; "you are no longer part of that stream you are that stream with all unfolding not around you but in you" is most appropriate here (ABHE: 43). This metaphor of the multiplicitous stream that is not merely unfolding "around you

but in you” speaks to the immanent-transcendent possibility of Eco-theology. In addition to Wilbur, both Asphodel Long and Richard Grigg specifically add to the immanent-transcendent possibility of Eco-theology. Long invites us to consider that the goddess has many forms, many aspects, many faces, many names. In the many aspects of the immanently sacred goddess/goddesses, there is an invitation to an embodied relationship with divinity. Grigg speaks to the sacred possibility of this relationship with she who is “radically immanent...[in which] she maintains us in existence.” (WGBG: 65). Long continues with;

She is One, She is many, She is us, She is me, She is you. She is the Supreme, the Great Goddess, the All mother, and yet she is found in the animals, in the woods and fields; she is the rocks and stones, the grass and the harvest. Each grain of wheat is she; she is any or all of these and of the whole of nature. Is she one or many? Can we tell? (TOTM: 23.) (RG: 9-10.)

Be she one or many, singular or plural; be she the animals, the woods, rocks and stones; *Re-Genesis* supports the sacred possibility in which Eco-theology is the interdependent immanence in all matter as a living, emergent, sacred right.

On the advice of Asphodel Long, my methodology includes the endeavor to re-member, as Elisabeth Schussler Fiorenza’s notes *In Memory of Her*, the: ‘hermeneutics of suspicion and of celebration,’ that is, to say, I attempt to provide an interpretation of the cultural data here assembled by means of suspecting all the male centered and created texts of androcentrism [including Genesis]; of seeking the female, and of celebrating her” (Class: BFV).

Gerda Lerner adds that we step outside of patristic ideology by “being skeptical toward every known system of thought; being critical of all assumptions, ordering values and definitions” (TCOP: 228). Lerner suggests that this means, “developing intellectual courage, the courage to stand alone, the courage to reach farther than our grasp, [and] the courage to risk failure” (TCOP: 228).

In my efforts to heed the advice and charge of these renowned and respected scholars, I have selected readings that I believe support and validate the process of re-membering the female as co-contributor and co-maker of ancient and cultural history, therefore validating the mother-line of feminist spirituality. Although repeatedly silenced, she was there then, just as she is here now; therefore she is and has always been. In re-membering the female, *Re-Genesis* speaks to the silenced and omitted female as well as the female culture that has been deliberately eliminated and/or distorted by androcentric hegemony as evidenced in the arts, as well as secular, sacred, and historical works. These works are extensive, including: the *Bible*, and the *Koran*; plays, dance, songs, operas, and church hymns; poetry, novels, biographies and autobiographies; psychology, archaeology, anthropology, ethnology, linguistics, graphology, and astrology plus ancient and contemporary art history; science, mathematics, metaphysical, and medicine; philosophy, Abrahamic Religions, scriptural referents, ritual, alchemy, folklore and mythology. “The

[omitted] female voice and female culture can be seen not as attributes of sex, but as products of gendered history” (COFC: 168).

As I celebrate the birth of this project, I welcome your contributions, comments and suggestions. Also, much additional work remains to be done; many voices remain to be heard. As an on-line database that will not be limited to the confines of a monograph, *Re-Genesis* invites the reader to enter a non-linear interactive dance that is self-directed. It is an invitation from the author to men and women to immanently share in the process of recreating your own mother-line story, as *Re-Genesis* is but a synergistic catalyst for the remaining ancestors, civilizations, cultures and countries that await their rightful places. Although *Re-Genesis* does not envision an ending, it now has a beginning. At this juncture, I liken *Re-Genesis* to an emergent grove in which the seedlings are now up. Although it has been an honor to participate in this process, as we have come so far, we have yet so far to go.

In closing, my profound gratitude to all those who have contributed to this work, including Asphodel Long and Marija Gimbutas. My deep appreciation to Lisa Foley for her emotional, photographic and navigational support and contributions. Appreciation to Daniel Scott Angel, Gieve Timothy Patel, Cindy Matison and currently Jell Diliberto who have all kept me in Interlibrary Library books and articles. Gratitude to Mara Keller, Lucia Birnbaum, and Asphodel Long for their invaluable editing as well as Betty De Shong Meador, Candice Chase, Angeleen Campra, Rita Casey and Jeejung Kang and to Scott Weitz who for many years has kept the technical issues under control. In addition to editing contributions, Candace Chase, Angeleen Campra, Wendy Ashley, Merlin Stone, Lise Dyckman, and Janis Phelps are tireless midwives who held the vision plus Marion Severy who brought *Re-Genesis* to light.

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