

Sacred Star Tapestry:
Ancient Cosmology Origins and Transmission
Weaving Threads of Great Mother Mystery in World Cultures

Research Literature Review

Addendum

Sacred Star Songs of Consciousness

Cultural Contexts of Consciousness as Symbolic Transmission

APPENDIX ONE

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ABSTRACT

The trail of the divine feminine creatrix from early human societies, and her symbology diffusion into Asia, America and the southern Pacific stays puzzling in contemporary society. To gain anthropological insight, this research literature review examines how the sense of a cosmic Great Mother as Sacred Feminine power has prevailed in cultures globally, and the relevance of celestial and symbolic associations to the goddess crown of stars. A wide range of literatures are sourced to discover firstly, common Sacred Feminine symbolism, secondly origins and ultimately to review transmission of this legacy as current cultural astronomy, myth, and cosmology. Investigation uncovers significant parallels in the earliest written records of progenitor creation goddess Nut and her counterpart Nammu. Contrasting critical symbols relating to this ancient world cosmology reveals a widespread use of many equivalent symbolic communications in human societies and even a sign of Neanderthal and Denisovan usage in artefacts, cave/rock art and architectural sites such as Gunung Padang and Gobekli Tepe. Recent breakthrough Ancient DNA testing pivots contemporary understanding of human migration, reverse migration, and interaction by once thought primitive, isolated and independently evolving hunter-gatherer people. Emerging scientific knowledge surrounding multiple major cradles of civilisation opens possibilities of redressing traditional, perspectives with expanded insight. The goddess celestial waters cosmology appears universal. Local narratives adopt the same critical star patterns that form the primeval goddess axial precession constellations. The archetypal Great Mother conveys a diachronic transmission of cultural astronomy that embeds mythology to preserve valuable knowledge for adaptive survival and environmental sustainability.

- Keywords [“goddess”, “great mother”, “mythology”, “cultural astronomy”, “symbolism”, “migration”, “cosmology”, “archaeological records”, “ancient DNA”, “sustainability”, “waters of life”]

[redacted]

Figure 1: Map of Tibet: The Goddess reclining forms geographic reference - unknown author Tibetan Government in Exile, n.d.

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Figure 2: Title Image: The Axis Mundi of the Mother <3 - photo Vivienne Tobassa Eggers (c) 2019

OVERVIEW

This literature review sets the foundations for research and ethnography exploring Sacred Feminine cosmology, origins, and symbolic significance of the primordial *goddess with the crown of stars* as the “cosmic creator”.

My approach conducts a wide assessment of research information, development of a comparative framework and critical analysis of relevant literature to examine scientific knowledge, societal perspectives, and cultural worldviews. I construct an evaluative platform to progress studies situated in the anthropological fields of Interpretivism, Post Humanism and Cultural Astronomy. I reflexively review related literature to assess thematic consistencies, anomalies in practices, common origins, and dispersal of goddess legacy. Planned research includes an ethnographic case study of surviving goddess cosmology practices and cultural astronomy in Indonesia.

My summary goal is to explore the proposition, of an “unseen mystery concerning the Great Mother archetype and knowledge” (Jung, 2014). By investigating the source, surviving metaphor, myth, and cultural relevance, I intend to expand societal understanding of sustainability values she gifted as the progenitor of life, death, and cosmic order.

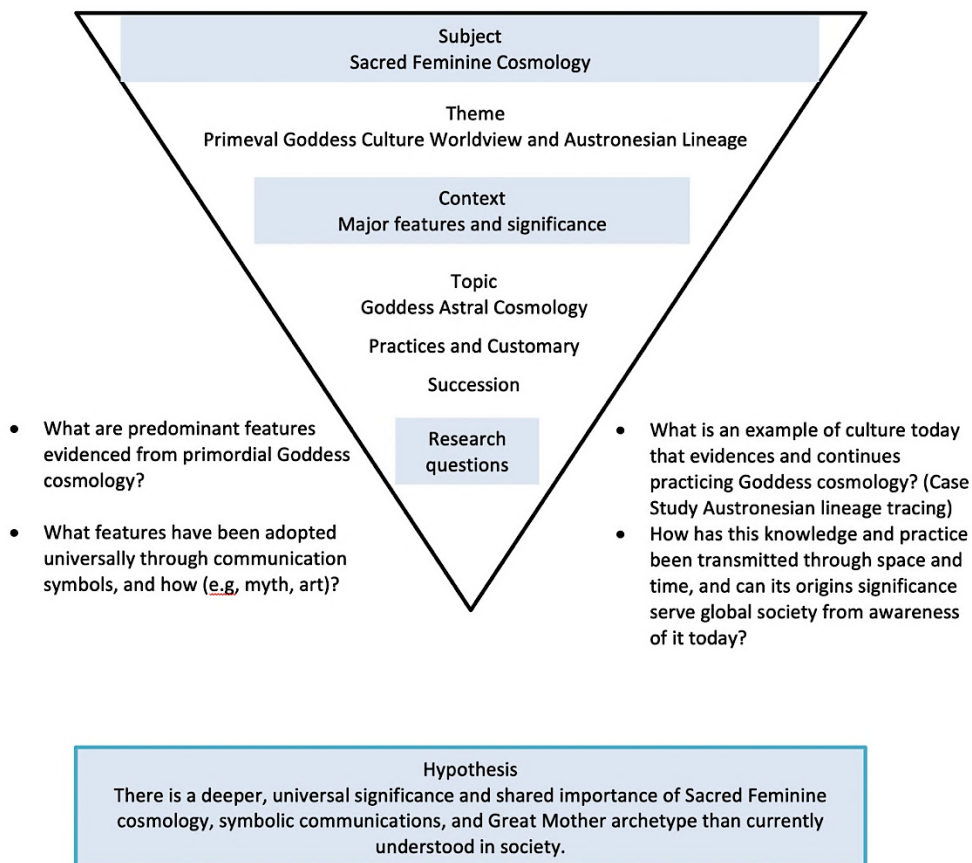


Figure 3: Research Thesis Topic

DOCUMENT MAP OF RESEARCH

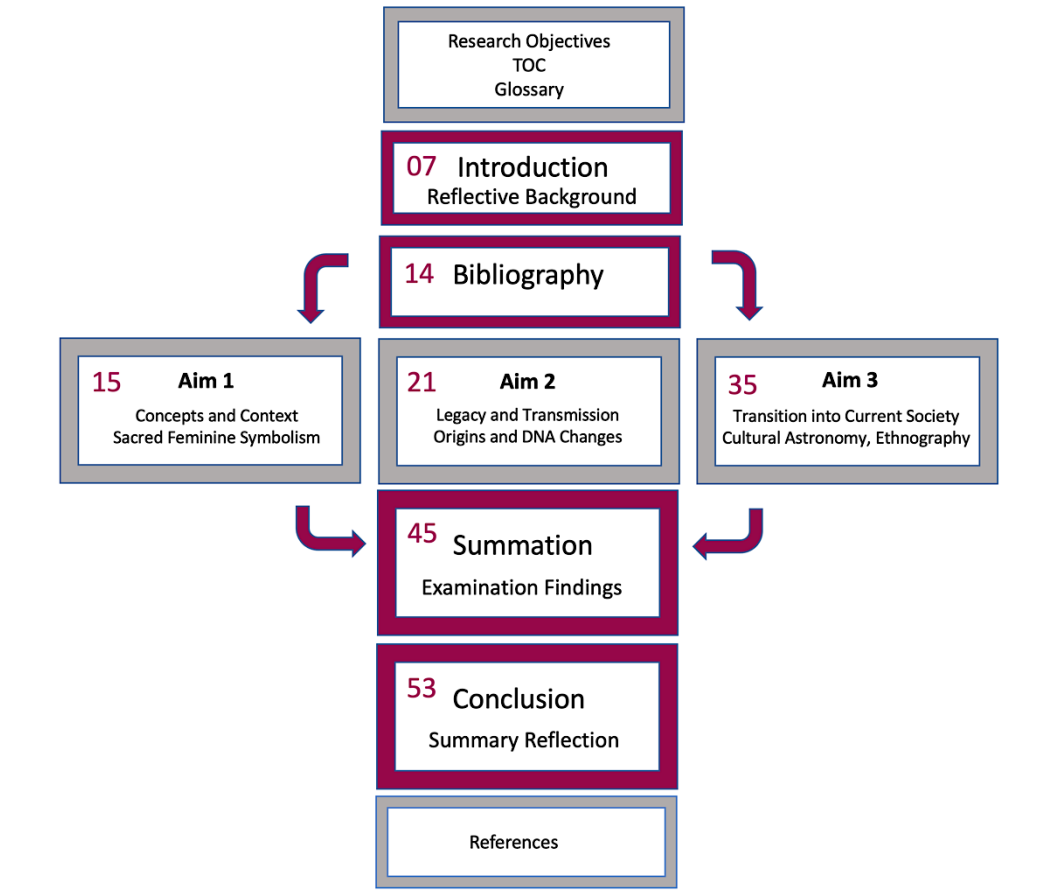


Figure 4: Process Flow of Research

GLOSSARY OF TERMS

BP	Before Present
BCE	Before Current Era
KA	Thousand Years Ago

INTRODUCTION

Lay Discussion

I was brought into this life, you see my shape here
I have passed you through the veil, invisible there
I walk softly in the ether where you breathe
Knowing you awaken in my dream
Knowing you awaken in my dream
Viva, viva, viva — [life]

I can see a world apart is drawing nearer
Every moonlight night that shines
Makes you clearer
Holding on to what is gone will never give
The promise of the joy in life I bring
Viva, viva, viva—[life]

Celestial star is shining on your altar
A cosmic cloak I wrap you in this evening
I will take you in my light to Eden—[paradise]
My angel wings will cradle you this evening
Viva, viva, viva—[life]

[Goddess — your sacred vessel shines within and without]

...
Float upon the Ayan's gaze
What takes the crystalline form
Deep within the sacred haze
Clouds part to reveal in dawn
Worlds within worlds within...

— © Vivienne Tobassa Eggers, Ubud Bali, 2015

My research topic was incited by a personal journey—discovering familiar cultural threads while interacting with people in life. My childhood shaped my interest in cultural worldviews and cosmology. Born Horoirangi, and while living in Momorangi, Nelson-Marlborough I wondered early about the origins of ancestral legends of the “Star People”.

Stone age *Matahi* (Maori “Kotahi” or “first”) people have disappeared into the ethers of history, leaving cultural remnants in Mahitahi’s Maunga Tapu (Sacred Mountain) argillite stone pits, ancient

rock drawings, artefacts, and mysterious stone arrangements on D’Urville and Pepin Islands (Challis, 1991). Their descendent genes were embedded in later Polynesian migrations. With customary succession extinguished, the Matahi legacy merged with the culture brought by Ngati Porou chief “Kupe” around 2 ka—later Ngai Tahu or Waitaha (Anderson, Binney, & Harris, 2015). The arrival of Te Arawa migrants around seven hundred years ago resulted in a genocidal massacre in *Waipounamu* “South Island” (Solomon & Thorpe, 2012). Historians advise that people not taken as slaves and wives fled to the Cook/Chatham Islands, married into the Rekohu and Rangihaute people to become “Moriiori”—later massacred by Ngati Tama and Ngati Mutunga (Solomon & Forbes, 2016). Historic writers were influenced by colonial political land acquisition justified after the 1870 Native Land Court awarded all Moriiori land rights to Ngati Mutunga (described as “conquered Moriiori”). The Colonials had supplied guns to the Maori invaders. They lost possession of tribal Taranaki lands in the “Musket Wars” and formed a diaspora in the Wellington region. Maori enslaved Moriiori survivors and campaigned to wipe out their culture and language. The British government under Governor Grey did not intervene. The invading Maori tribes appear to have pre-meditated their genocidal act with colonial involvement. Today, Moriiori share a Maori lineage.



Figure 5: Moriiori Cave Art Footprints calendar alignment to annual Solstice sunrise – 1975 public domain 2024

Complex legal misdeeds enabling the colonisation of Native land have resulted in a shroud of confusion surrounding the ancient people of my birthlands. However, validation of their inhabitation remains—in archaeological records and successional use of proto-language forms within placenames and mythology (Mitchell & Mitchell, 2007). Maori who sailed from post-Austronesian Pacific settlements brought unique adapted versions of these legends. Many were unfortunately transmogrified with Christian-influenced English translation of “primitive beliefs” into fantastic mythological epics of demons, giants, and fairies.

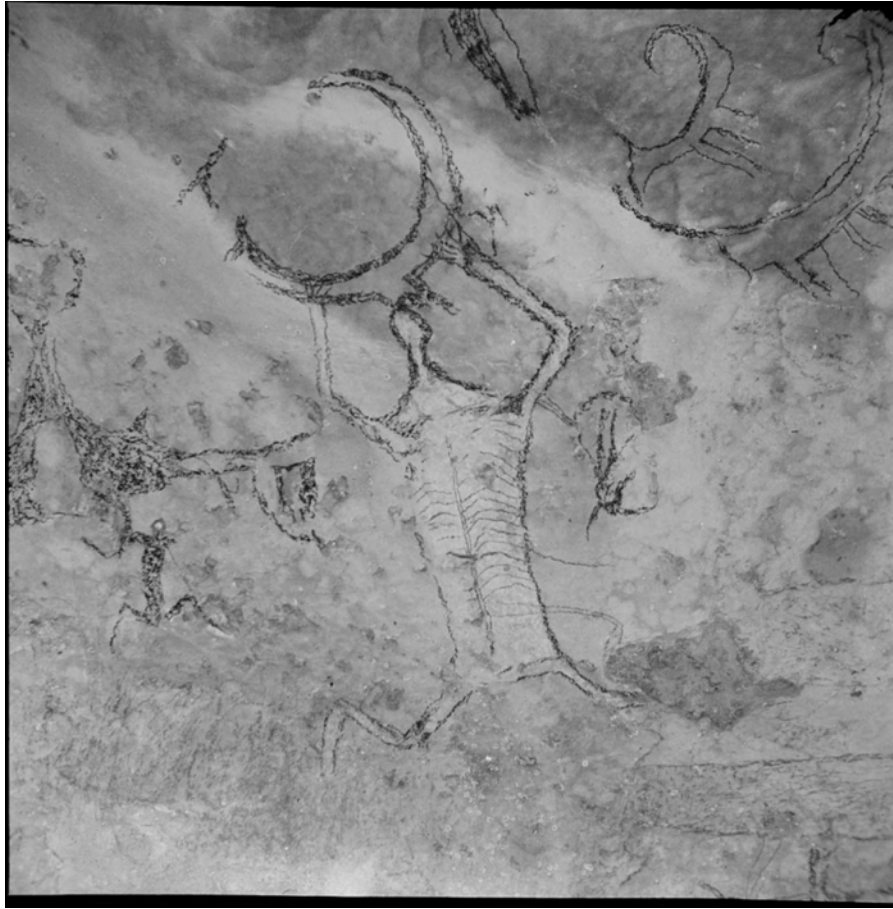


Figure 6: Oldest surviving NZ Maori lineage Waitaha legends also refer to the star people. Illustration of Rock Art by Leo Schoon 1965 – public domain 2024

My childhood desire to find out about *Momorangi* “home of the Star People” inspired subsequent exploration of global cultural threads in human lineages. As an adult, I discovered Dewi Rara and Dewi Danu, Javanese and Balinese contemporary versions of the *Goddess Crown of Stars* that the name “Horo-i-Rangi” describes in early Polynesian.



Figure 7: Drawing of Goddess Horoirangi: A Lake Rock Carving Shrine – J. McDonald, 1909 public domain 2024

I wondered how Dewi became the northern lake mother goddess Devi Danu, and the Polynesian “Iwi” lineal tribes of early star navigators. These puzzles have remained, as I conducted this research literature review.



Figure 8: The Crown of Stars or Tiara of the Goddess worn at weddings today – Padang, Sumatra, Rights 2020

Cultural studies often report that people perceive stars as souls or the home of ancestors—the place where human spirits enter and leave life on Earth (Bradnick, 2013, p. 214). Human soul existence

is birthed through an earthly or cosmic mother. Many perceptions are traced through lineage transmission of myth, ritual, and customs. Valuable knowledge is handed down to later generations through narrative and symbolic communication—relegated to auspices of imaginative mythology or creationist doctrine that often escapes literal translation. From studying classical philosophers Plato and Socrates, Jung proved that world mythology has archetypal meaning and symbolism of deep cultural significance—expressed in space, place, and time (Wright, 2013). Jung alluded to an “unseen mother cosmic mystery” existing in the collective subconscious (Jung, 2014). Joseph Campbell explored Jung’s archetypal analogy in comparative, cultural mythology including commonality and unique traits found in tribal storytelling (Lefkowitz, 1990, p. 419). Both Jung and Campbell supply a credible platform for research expansion.



Figure 9: Creation Goddess Barginj, wife of Creator Lightning God Nammargon – Nourlangie Rock Australia, Canva public domain 2024

Contemporary anthropology has reassessed the intelligence early societies held (Alper, 2003). Scientists accept that our ancient ancestors observed celestial bodies at least for navigation and timekeeping purposes. The logos infers practical utility of arcane life-preserving knowledge—myths embedded into sacred ancestral cosmology—successively passed through spiritual caretakers.



Figure 10: "The Inscription" - La Pasiega, Spain Depicts (probably deities) a boat crossing of the heavens to Solstice (marked by two feet) —64,000 BP Neanderthal or Denisovan Art. Image redacted and replaced. Canva image 2021

Hypothesis and Approach

My review hypothesis tests the proposition that there is a deeper universal significance and shared importance of Sacred Feminine communicated symbolism. I critically interrogate, compare, and synthesise peer-reviewed papers that form and build a knowledge platform for the research project. My research explores, "how the sense of a cosmic mother or feminine power has prevailed in global cultures, and what is the associated celestial and symbolic relevance?"

I investigate the origins and transmission of Sacred Feminine cosmology in alignment with recent scientific discoveries. My research platform prepends an ethnographic case study of Sacred Feminine cosmology, practices, and cultural astronomy. This undertaking signifies my reflexive journey to discover sources and values of the goddess with the crown of stars—Horoirangi and her cosmic *Tapa*—an ancient star legacy cloak of culture, woven with sacred threads of life.



Figure 11: The Goddess and Her Cloak — Milky Way seen from Tasman Valley, Aoraki NZ, Pixabay public domain 2018

BIBLIOGRAPHY OF RESEARCH

This section discusses primary texts that were found useful to the research knowledge discovery.

Reconstructing Our Past

Who we are and how we got here: Ancient DNA and the new science of our human past
—David Reich, 2018

David Reich describes how a spin-off from the human genome DNA sequencing project resulted in a breakthrough in genetic archaeology dating methods (2018, p. 1). In the 1960s, Radiocarbon dating similarly revolutionized Neolithic and Early Bronze Age timelines—proving scholars “wildly inaccurate” (Renfrew, 1970). According to Reich (2018), the ability to extract DNA from ancient bones, and biological material and map a diachronic genetic footprint disrupts established knowledge of who humans were, where and when they interacted, and how they lived. Since 2009, knowledge of migration patterns out of Africa has been pushed back thousands of years (p. 207).

[redacted]

Figure 12: Dispersal – Callaway, E. Nature 476, 136-137 (2011)

Reverse migration dispersals occur from the earliest Denisovan, Neanderthal and Human interaction in the Altai Mountains (Reich, 2018 p. 25). Multiple cradles of civilisation—Mesopotamia, Ancient Egypt, Ancient India (p. 123), and Ancient China (including Indus) are proposed our earliest—the Olmec civilisation and Peruvian Caral-Supe slightly younger (p. 155).

[redacted]

Figure 13: The six early cradles of human civilisations 2021

Ancient DNA sampling has supported species discovery of *Homo luzonensis* and *Homo floresiensis* in Indonesia (Teixeira et al., 2021). The knowledge that 400 ka Neanderthal and Denisovan species branched off before and after inter-mating, explains why Denisovan DNA is found mainly in the Himalayas, Southeast Asia-Pacific, and America—but missing in Europe. Neanderthals interacted with Cro-Magnon man in Morocco. Either species produced the earliest known *Venus* (“female”) figurine 300–500 ka (Bednarik, 2003). Artefacts found in Crete dated 800–130 ka indicate *Homo erectus* and *Homo heidelbergensis* were building open sea voyaging boats (Messori, Prinzer, & di Bardone, 2019). A review of engraved shell tools found in Java revealed *Homo erectus* hominins dated from around 1.6 million years BP, were culturally adapting resources in their environment with cognitive sophistication (Joordens et al., 2015).

[redacted]

Figure 14: *Admixing between archaic and modern humans, Reich 2018*

My review found David Reich's (2018) papers anchor the contributing research literature that disrupts history discussions. For example, Reich's (2018) advice of total Y chromosome (male) replacement in some historic societies, shows the modern human drive for conquest and advantage survival. Science now also confirms our earlier ancestors showed cultural, conscious purpose in fashioning the oldest versions of feminine iconography. Figurines and cave/rock art were not accidental and are widespread. DNA findings remove the constraint of assuming artefact dispersal was restricted to isolated, independently developing societies.



[redacted and replaced with Venus of Willendorf, Canva image 2024]

Figure 15: *Earliest found "Venus" female figurines, 2021- © license CC BY-SA 4.0*

Goddess: Symbolism in Archetypal Myth

The Archetypal Female in Mythology and Religion: The Anima and the 'Mother'
—Dr. Joan Relke (2007)

Relke explores observations by Carl Jung that common themes and actors are expressed across widespread cultural myths and cosmologies (2007, p. 1). She states, "Images are often present in stories that describe heroes, demons, gods, and goddesses or half-mortals and anthropomorphic representations of supernatural power". Jung proposed that the *dreaming* of cultures embeds these archetypal entities in myths. Archetypes and stories originate in imagination. The anima and the

mother archetypes are expressed by goddess myths in various cultures; sometimes merging into one being. These primordial archetypes are universally active in individuals and the wider culture—despite differing worldviews (Jung, Campbell, & Hull, 1971). Jung described symbolism, ideas and forms underlying this disparity as “Collective Unconscious” (p. 3).

The Power of Myth
—Joseph Campbell (1991)

Joseph Campbell discusses his research into mythology’s ancient themes and cultural motifs (Campbell, 1991). Having comparatively observed and studied global myths, Campbell (1991) believed their deep symbolic meaning is universal across individuals and collective culture. Campbell named the “monomyth” of a common, thematic “hero’s adventure” (p. 151).

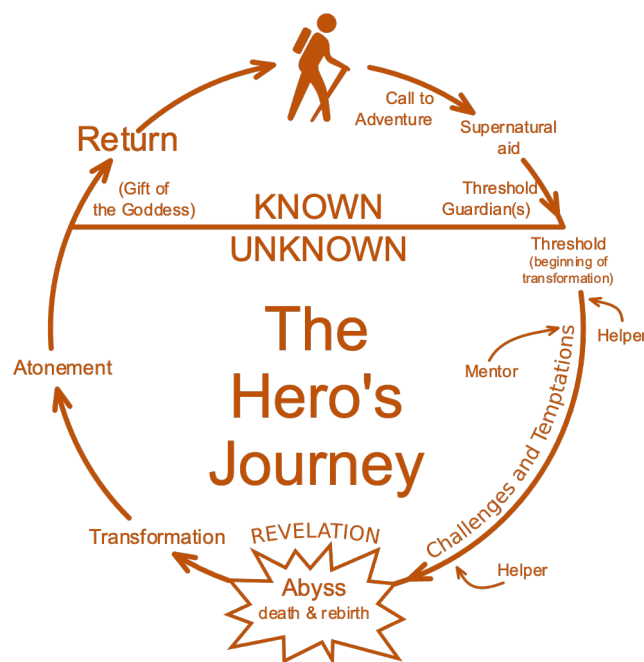


Figure 16: The Hero's Journey – Joseph Campbell, 2011 – Creative Commons 2024

Campbell (2011) proposes Great Mother mythology is deeply connected to the spiritual realm as a metaphor for life as a process. Life from a divine feminine perspective is a metaphorical image related to fertility (p. 503). Campbell makes the analogy of a human giving birth being magical to early societies. During a television interview with Moyers, Campbell stated, “The Goddess as the creator ...is identical with the universe and in Egypt...Nut...represented the whole heavenly sphere” (1991). Campbell proposed that cultures that shifted from a divine mother to a divine father did so for a psychological advantage of female subjugation—after more aggressive hunter-gatherer and herding tribes moved into agricultural farming territories.

Campbell’s work may have hit the nerve centre of rising feminism (Nicholson, 2011). Despite the gratification of the Sacred Feminine in the mythic realm, his description of a patriarchal mono-myth hero incited a wave of feminist writings, seeking to reposition the goddess hero in the contemporary world (Badgley, 2019). The legitimisation of the divine feminine as the driving force

of human existence moved further into alternative discourse. The ethnocentric personification of the goddess may support contemporary gender notions of “female power”. But even Campbell turned to the work of prominent archaeologist Maria Gimbutas for the scientific legitimisation of a “mythopoeic culture”. Campbell said, “Had some of her work been available earlier, I would have written differently” (Murdock, 2016).

In this review, Jung, Campbell and Relke’s (2007) summary supplied vital contributions as founding authority about symbolic communications. I observe that a split between hard scientific fact and unconscious mythological dreams of fantasy divides Sacred Feminine discussion. Ethnocentric approaches are problematic when addressing polyphasic cultures, which never organized social beliefs needing scientific validation (Laughlin & Rock, 2014). The existence of a primary divine feminine cosmology is debated under speculative power conflicts. But in the archaeological record of antiquity, *all* knowledge of socio-cultural understanding is speculative until pieces of the jigsaw are reconciled.

Origins, Perspectives and Debates

A Companion to Women in the Ancient World. Eds. Sheila James and Sharon Dillon
—James & Dillon (2015)

James & Dillon (2015) collate broad chronological and geographical evidence and discuss the issue of a founding ancient world Mother Goddess (p. 5). In Case Study I Mother Goddess in Prehistory: Debates and Perspectives, Lauren Talalay (p. 9) says that the existence of a widespread Mother Goddess in earliest history is controversially debated at least since Johann Bachofen published *Das Mutterrecht* (1861). His work proposed that “humans evolved through primitive sexual promiscuity and communal property into an era when women held supremacy”, until finally acceding to contemporary patriarchy. Leading evolutionary anthropologists Tylor (1871) and Morgan (1877) supported his thesis of a women-led matriarchy (p. 8). But the concept of a divine female archetype was not widely published, until the 1950s and 1960s, when books including *The Great Mother* (Neumann, 2015) explored the Sacred Feminine archetype and discussed cult worship of female deities. According to Talalay, most multi-disciplinary writing in this period could only speculate on prehistoric goddess symbology, mythology, and worship. Many authors attempted to support the legitimacy of their work through the academic publications of archaeologist Marija Gimbutas. Gimbutas provided an initially convincing hypothesis—about the prevalence of prehistoric female iconography and widespread Venus figurines found—evidencing Mother Goddess cult worship as a universal matrifocal society (Gimbutas, 2001). Ensuing popular feminist and new age writing may have fuelled responding academic disdain about proposed universal goddess worship. Many branded the growing publications as pseudoscience with little factual basis. By the late 1960s, Gimbutas’ work was being challenged in a scientific movement that demoted the Mother Goddess theory as a “myth”.

The political movement against legitimising the existence of widespread divine female power reflected anti-feminist sentiments upheld within a patriarchal systemic stronghold. But by the 1990s academics were revisiting Sacred Feminine symbology. The concept of anthropomorphic

projection of the divine presence in prehistoric societies has presented alternative insights. Many animals and part human-animal icons found are potentially cosmological, *astral depictions* made by early humans. Debate continues, with writers reluctant to commit to defining a progenitive female deity in a prehistoric record that interprets animism to be polytheistic. Researchers have also downplayed the prevalence of feminine figurines found as minimal evidence that women were esteemed in prehistoric society (James & Dillon, 2015, p. 9).



Figure 17: Astral depictions of Sacred Feminine are a common expression of the psyche, Canva 2024

Contemporary anthropological assessment of early culture deconstructs cosmology definitions—proposing that language was absent in prehistoric society. Talalay (p. 10) supplies an alternative view since public discrediting of Gimbutas—a reticent fear of damage to writers' reputations as a backlash from an assertive, less impressionable academy—protecting traditional orthodoxy. Even without conclusive evidence for the cultural use of Venus figurines (Gimbutas, 1974), archaeological records of several ancient civilisations attest universal cosmic creation was believed formed by a *creatrix*—i.e., a Sacred Feminine creator. James & Dillon's (2015) assemblage of discourse highlights these examples from the Ancient World and before.

Earliest Civilisations

In Chapter Two, *Hidden Voices: Unveiling Women in Ancient Egypt*, Kasia Szpakowska (James & Dillon, 2015, p. 25) finds little debate about Sacred Feminine symbology in archaeological records. Surviving tomb depictions prove temporal transmission that thematically adapts deific representatives to an earlier cosmology. Later, idealised women appear recognized as goddesses, but with male counterparts. The New Kingdom temple of Eset-Mut (Isis) in Karnak clearly shows a predominant female deity positioned alongside prominent male actors (p. 28). An array of female or androgynous Venus figurines are dated from 32–9 ka. Szpakowska (p. 31) notes male and

anthropomorphic figurines have also been found. The earliest worship of Hathor is traced to the Middle Kingdom. In antiquity, anthropomorphic sacred figurines of cows are associated with Hathor's cult.



Figure 18: An anthropomorphic depiction of goddess Hathor in her boat of heaven carries the solar disc with two emerging serpents in her horns through the lotus waters — Mehet-Weret Nut merging with Hathor, credit: History Education 2020. [redacted and replaced with Canva image, 2024]

Hathor and early representations of an Ancient Egyptian feminine deity originate from a primaeval, tribal-populated region. Mesopotamian civilisation records confirm a principal goddess source. In Chapter One, *Women in Ancient Mesopotamia*, Amy Gansell (James & Dillon, 2015, p. 11) describes ancient texts and images found in this region convey the “primacy of the male ruler”. Gansell (p. 16) names an artefact found at Ur, dated 3 ka “The Disc of Enheduanna”—wife of the moon god Nanna and daughter of the Akkadian Empire ruler Sargon.

Gansell (James & Dillon, 2015, p. 16) states first royal priestess, Enheduanna composed poetry to the Sumerian goddess Inanna/Ishtar—including her underworld descent (Hallo, 1966). During Sargon's reign around 2112 BC, he developed the oldest known legal code of Ur-Nammu, named after the creation goddess Nammu (also “Namma”). The stone inscription, referred to as “Stela of the Flying Angels” depicts Nammu's celestial cosmology (Legrain, 1927). Sargon erected a temple to moon God Nanna—also known as “Sin” and “Lak” (Hallo, 1966). King Ur-Nammu's daughter Enheduanna was then appointed as the priestess of the ziggurat.

Evidence dates the creatrix Nammu around 10,000 to 8,000 BC or earlier—when Sumerian civilisation first formed in the Eridu region. Sargon's revitalization of Nammu cosmology paralleled Egyptian Hathor's earliest predecessor—the cosmic goddess Nut.

Figure 19: Stela like the disc of Enheduanna depicting Nammu's cosmology was found in later Mesopotamia and particularly Babylon, [redacted]

In summary, James & Dillon's (2015) consolidation of ancient world Sacred Feminine works, supplies core symbology and transmission texts to contrast comparative review. These are utilised firstly to show the earliest existence of a female creator cosmology, and then to map origins and diffusion through symbolism, human lineage, and expression.

Celestial Worship, Anthropomorphism and Waters of Life

Cosmic Space and Archetypal Time: Depictions of the Sky–Goddess Nut in Three Royal Tombs of the New Kingdom and Her Relation to the Milky Way

—Amanda-Alice Maravelia (2003)

Maravelia describes ancient representations of Hathor including her cosmic epistasis as the solar god's daughter (2003, p. 9). Her role is to protect the world from being destroyed by malicious and disruptive forces breaking through the sky. Hathor supports goddess Maat's cosmic role in dividing time, balancing the scales of heavenly ethers and universal harmony. The goddess is known as Mehet-Weret—or "Nut". She divides the visible and the invisible in the cosmos with her body as triune—the galaxy, the "Celestial Vault of Heaven" and the sky (p. 1). In glyphs, she is depicted by a triangle, a "Ω" or the internal "M" of her arching pose denoting her breasts. Sometimes she has wings or a celestial cloak emphasising her protective nature as the Great Mother archetype (Relke, 2007). Her hands and feet mark the four cardinal points which form the pillars of Heaven.

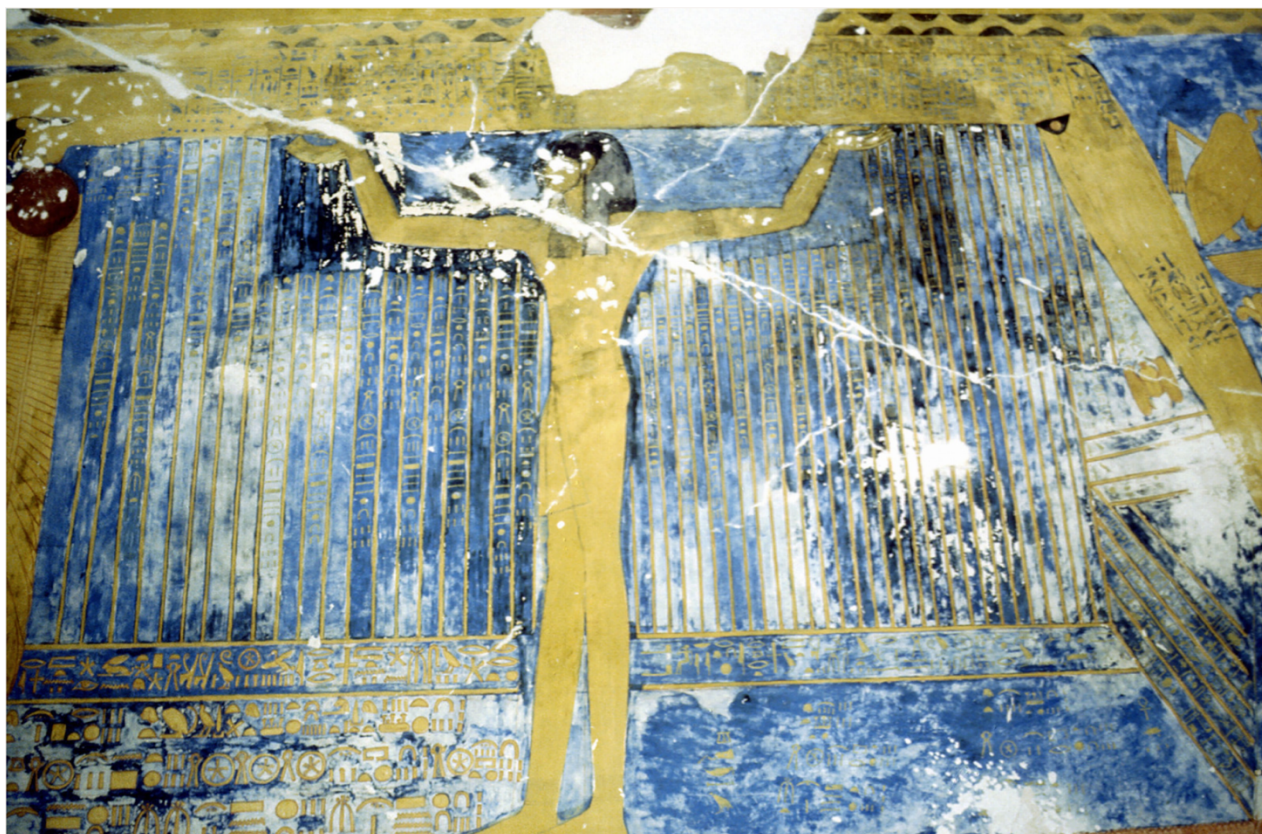


Figure 20: Ceiling engraving of Nut in the Temple, Canva Image 2024

Nut's light colour personifies her as the Milky Way—a rainbow of stars stretching over Earth. The milky hue inspires anthropomorphic association with cows or buffalo prominent in Hathor worship. As the divine honeybee, she holds supreme power over the other gods (p. 1). Maravelia conveys Nut's relationship to the Milky Way showing her as a swimming girl or mermaid holding a goose or swan—representing the Cygnus constellation. Her serpent-like shape corresponds to life-bearing, winding rivers, and celestial maps. Nut devours the sun god Atum-Re every sunset and takes him by the heavenly boat to illumine the Underworld. This cyclic act of procreating life and spirit transition signifies her role in overseeing spiritual realms and human funerary rites. Later dated *Book of the Dead*, (Budge, 1985) *Pyramid Texts* and *Coffin Texts* are attributed to Nut, along with the *Book of Hours*, *Book of the Night*, and *Book of the Day*, adjoining the *Book of Nut* (Klotz, 2011).

In later mythology, Nut is married to Geb who personifies the Earth (Maravelia, 2003, p. 1). They give birth to four deities Isis and Osiris, Nephthys, and Seth—supplying the foundation for human order as *kingship* and the cycles of *Nature*. Nut's regenerative power commonly associates her to the star Sirius which marks annual springtime flooding by the river Nile. Her cardinal points align with the Pleiades, Orion and she is shown with a celestial halo or crown of stars. In Hellenic-influenced myth, Geb and Nut are separated by Shu, creating cosmic order and planetary systems.

[redacted]

Figure 21: Nut as the primordial creatrix of everything, arched over the cosmic book of Earth and the Tree of Life — Sarcophagus Uresh-Nofer Priestess of Nut, 341 BC, New York Museum, 2024

In summary, my review found Maravelia's (2003) work critical for clarifying the extent of Nut's progenitor, cosmological role, and symbolism. Some researchers contest Nut as subordinated to Ra (Re). But she is recorded in the oldest pre-dynastic Egyptian records—the Cave of Swimmers and the Cave of Beasts—two archaeological rock art sites with hunter-gatherer drawings of at least 8 ka (Bárta, 2015). Drawings frequently show Nut, as the heavenly goddess who gives birth to 'Re'—placing him between her horns (Wells, 1992). Buffalo horns are often associated with Sacred Feminine cosmology as the waxing and waning crescents of the moon (Richter & Carpenter, 2012, p. 27). Nut's governing role over the cycles of Nature is featured in Egyptian tombs. Cosmic symbolism found in the archaeological record of prehistoric hunter-gatherer tribes, pre-dates her existence to the time of the earliest deity recorded from Mesopotamia—Nammu. Current knowledge of migration patterns and human interactions makes the argument for a widespread *universal* deity more plausible.



Figure 22: Wadi Sura II – drawing from Egyptian Cave of Beasts, [redacted and replaced with representational Canva image 2024]

Ama-ù-tu-an-ki as Creatrix of Everything

Sumerian Mythology: A Review Article

—Thorkild Jacobsen (1946)

Contrary to her pre-Egyptian counterpart Nut, Mesopotamian Nammu (“Namma”) as the earliest creation goddess currently lacks recorded mythology—probably because she pre-dates the dynasties. Her succession is shown in later records of Mesopotamian societies. Archaic artefacts inarguably place her as the sole primaeval “creatix”. Jacobsen (1946, p. 138) confirms an early version of the Sumerian *Great Catalogue of Divine Names* lists her as “Ama-ù-tu-an-ki” translated as: “The mother who gave birth to Heaven and Earth”. This epithet identifies her with a Sumerian ideogram for sea and primeval waters, “engur”. Without consort, as the *creator of everything* Nammu’s cosmic aspects preside over the ocean, where the horizon of the firmament divides Heaven and Earth. This triadic role is referred to in two other textual traditions. She is later mentioned with her husband An (also “Anu”) who later replaces her as a supreme god or passes this role to his son Enlil. The *Genealogy of Anu* traces the deific heritage through “The Greater Horizon” (Ansar gal) where the netherworld lies and the lord of the primaeval city dwells. Before An, this realm of death was ruled by Nammu.

This text parallels Nammu with Nut—whose earliest iconography extended in the palaeolithic landscape from Gebel Ghibli (site of the Sphinx) to the life-giving wellsprings of An/Ainu or Ayan—now “Helwan” (Johnson, 1994). The volcanic springs—renowned for healing skin diseases—are a site where sophisticated Stone Age tools were found (Schmidt, 2007). In the *Genealogy of Enlil*, the cosmogeny of male and female pairs is formed from Nammu “giving birth” to Earth from which mankind is formed out of the marsh silt clay (p. 140).

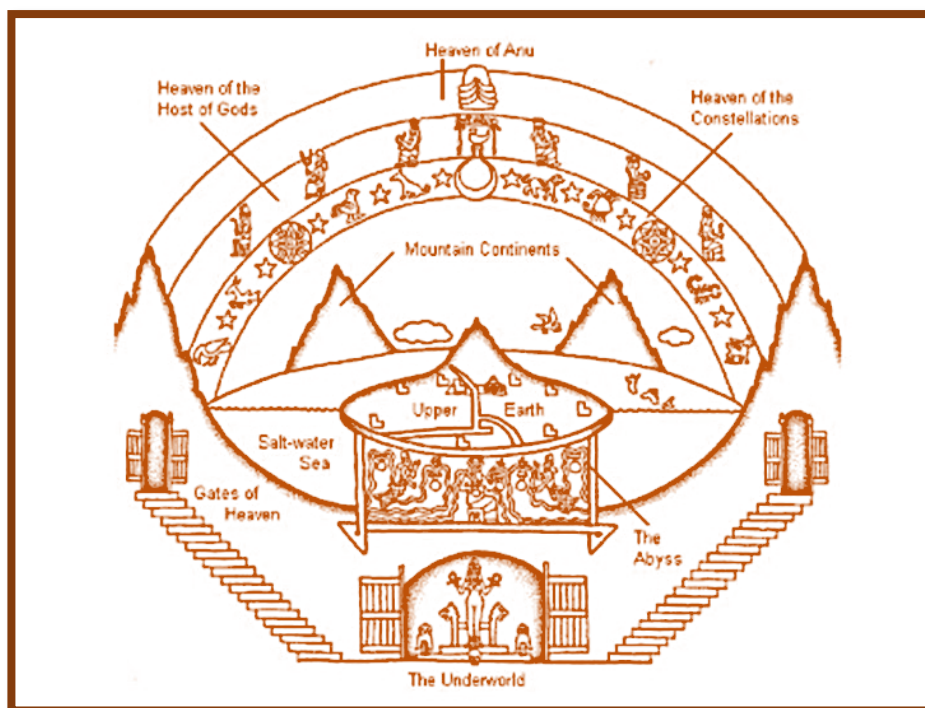


Figure 23: The Shape of Heaven and Earth - Nammu cosmology diagram – Author unknown, public domain

In her divine form, Nammu’s watery realm presides over cosmic order later recorded in the *Cattle and Grain* myth of Lahar and Ashnan. The record describes she birthed the spirits to bring mankind prosperity, “after on the mountain of Heaven and Earth, An had caused the Anunnaki (his followers) to be” (1946, p. 141). Jacobsen translates the Sumerian phrase “hur-sag an-ki-bi-da-ke” as “on the mountain of Heaven and Earth”. He says the phrase must show the Sumerian cosmological view that a mountain stands for Earth from the base, connecting Heaven from its summit (p. 141). In other texts, Enlil—equivalent to Egyptian Shu as the god of the wind and ether—separates Heaven and Earth. In earlier Sumerian texts Heaven and Earth are described as “sky god An and Earth goddess Ki”. Roles later merged under Enki. The few records of An as the god of Heaven show he is birthed by Nammu. The correspondences to Nut’s genealogy, indicate An may substitute the Egyptian sun god Atum-Re. Images showing An wearing cow/buffalo horns reinforce parallels to Egyptian lore. The Nammu-Ur stela reproduction includes a radiant sun image inside crescent moon horns—linking the cosmological lunar aspect of day-night dominion (Legrain, 1927).

Figure 24: Stele of Ur-Nammu depiction of the radiant sun within the horned disc (crescent moon) [redacted]

In this literature review, Jacobsen’s (1946) discussions on Nammu provide evidence of a supreme divine feminine cosmology parallel to Nut—indicating that in the ancient world, more than one culture honoured the same divinity albeit with localised expression. Historical records place Nammu in Ubaid society in 4,500 BC and earlier settlements (Jacobsen, 1946). The earliest Sumerian written records begin with Eridu, from around 3000 BC. A temporal transition from the Sacred Feminine to the hierarchical divine masculine is seen between these dates. The worship of An subsequently passed to Enlil. The cosmological order and divine representation by Nammu was successively replaced by the god Enki—who much later became associated with the goddess Inanna/Ishtar. The Ur-Namma Stela created during the kingship era provides vital clues, depicting Sargon’s revival of Nammu cosmology as his patronage. Similar stelas have been found throughout the Mesopotamian region—including the corresponding Babylonian goddess. Tiamat’s name arose when Sumerian culture and its female divinity sublimated to Enki (Lambert, 2021).

Temporal Transmission and Reappropriation

Babylonian Creation Myths

—Wilfred Lambert (ed., 2021)

In the translation of *Enki and Ninmah* (ETCSL t.1.1.2) Namma (Nammu) is referenced as “the primeval mother who gave birth to the senior gods... to her son...” (12-23). Enki advises Namma to “knead clay and fashion the birth goddesses to bring the form into existence” (24-37). I reflect this comment may provide insight into the practice of making clay Venus figurines—where birth goddesses are upheld to aid the physical manifestation of childbirth.

Lambert (2021, p. 427) discusses the parallels of Namma’s (engur) creation story as head of the Anu (An) theogony. He describes the parallels to Babylonian *Enuma Elish* (Epic of Creation). He suggests Namma was substituted with the later goddess Tiamat because the former was little-known

by that period. Only one Babylonian copy was found of Sumerian *Enki and Ninmah* presenting Namma as his mother and the creator of Heaven and Earth. The Old Babylonian version remained purer than the original, without Sumerian political dynastic interests in eradication. The Tiamat myth supplies deeper insight into the period 5,000–3,000 BC—when the primordial creatrix begins her transition into the regional age of male-led heavenly rulers. This transition marked a time when evolving human kingships became the embodied divine effigies of chosen deific counterparts.

[redacted]

Figure 25: The Slaying of Tiamat by Apsu – the astral disc marks the passage of the equinox, Babylonia.

Lambert (2021) says in ancient Babylon, Akkadian Tiamat as a primordial goddess held dominion over creation. Often described as the “shining one”, she mates with “Apsu, lord of the groundwater”. Tiamat holds similarities to both Egyptian Nut and pre-Sumerian Nammu. But in later recorded *Enuma Elish* she takes on a more warlike, aggressive persona. Tiamat gives birth to the first generation of deities, including her husband. But instead of “eating Apsu”, Tiamat sees his murder conspired by the younger deities—wages war and kills them. Seeking retribution, she changes into a sea serpent-dragon (pp. 1-248). Tiamat is then slain by storm god Marduk, Enki’s son. Before her death, Tiamat manifests the first dragons on Earth. The *Enuma Elish* describes “filling their bodies with poison instead of blood” (p. 81).

Serpentine Star Maps

The Mermaid and Her Sisters: From Archaic Goddess to Consumer Society

—Boria Sax (2000)

Reflections on the Goddess* Donu.

— Dexter (1990)

The portrayal of mermaids in the archaeological record dates to the Sumerian goddess Ninhursag, the Babylonian Tiamat and later, the Hellenic goddess Gaia. In her discussion of naiads, water deities and mermaids Sax (2000, p. 44) describes the earliest Babylonian representations of merpeople have a human torso and a fishtail. Mesopotamian gods of the sea Ea, Enki, and Oanes were similarly shown. These anthropomorphic deities eventually give way to the “quintessential mermaid story”—*The Voyage of the Argo* written by Apollonius of Rhodes, 3rd century BC. In this Greek myth the hero, Hercules loses his adopted son Hylas to a spring water goddess. Overcome with grief, he searches for Hylas while the Argos ship travels on without him. Hercules later meets another mermaid daughter of the Dnieper River God. Hercules next meets a cave of serpent women in possession of his horses. Sax (p. 45) describes how myth and cultural association with water deities led to representations of mermaids carved onto the bows of ships and tattoos engrained by ancient mariners. Unlike the legend of vengeful Tiamat (or possibly an appeasement to her) an enduring Sacred Feminine association with the goddess appealed to her protective, ordering, and nurturing traits.

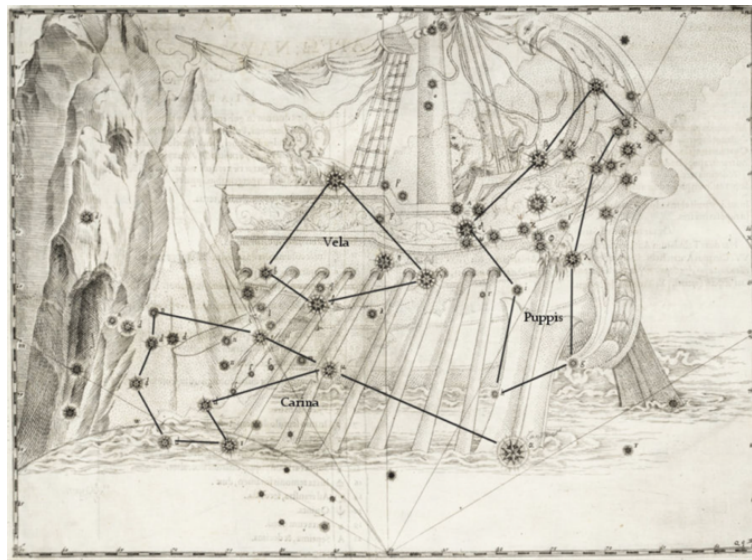


Figure 27: *The Argos Ship Constellation, Johann Bayer 1603 – Canva image 2024*

Sax’s (2000) contribution to my research analysis shows the transmission of an adulterating original cosmology, with deeper insight into celestial and mythology links. Associations of the goddess, equivalent to earlier Nut or Nammu’s rivers, streams, lakes, and general bodies of water, appear to have bronze age dispersal related to the Danuna tribe recorded in Egypt (Dexter, 1990, p. 45). Proposed of ancient Anatolian origins, they were among the listed Sea People who battled Twentieth Dynastic Pharaoh Rameses III (Wainwright, 1961). Danuna’s association with Akkadian Iadnana (Cyprus) links the culture with a primary goddess Ishtar/Inanna. Considerable similarities

in Mother Goddess worship show the survival of prehistoric Anatolian associations to Nammu and Nut's original cosmology.

[redacted]

Figure 28: Two major migrations have almost completely replaced the gene pool of modern Europeans – Reich 2021

In this review, Dexter's (1990) contextual additions to Sax's mermaid mythology discussion identify Danuna genealogy leads into Europe, Ireland, and early Britain to "associate the goddess of the waters of life to Donu, Danu, and Tuatha de Danann" (Dexter, 1990). This trail and its earliest origins become muddied when unravelling multiple and reverse migration dispersals to and from the Near East and Europe (Renfrew, 2017). Recent Ancient DNA testing is now illuminating the complexity of human migrations—particularly into the Near East and European continents (Reich, 2018).

Axis of the Goddess: In the Cradle of Civilisation

Zodiacal Dating Prehistoric Artworks
—Martin Sweatman (2020)

Although the cosmology of Nammu and Nut has the earliest evidence from hunter-gatherer rock and cave art, there are a growing number of prehistoric artefacts and symbolic associations (Schmidt, 2007).



Figure 29: A map of the archaeological site Gobekli Tepe reveals an astronomical measuring complex with some similarity to Stone Henge, Avebury but vastly earlier. Constellation inscriptions on pillars. Probably a ritual temple site. Canva image 2024

According to Martin Sweatman (2020), the discovery of archaeological records at Gobekli Tepe has advanced contemporary understanding involving the rise of civilisation from Eurasia. Symbols shown on the megalithic construction, date around 11,500 BP. The site preceded agriculture. The composite stone pillars align for astronomical observations that parallel axial precession or an astrological zodiac—the same crown of stars comprising Nut’s halo (p. 200). Until this discovery, the orthodox assertion was that western zodiac constellation symbols were developed by Sumerians or Babylonians around 3,000 BC. Similar interpretation methods were applied to Catalhoyuk and palaeolithic cave art in Lascaux Shaft Scene, to compare animal and anthropomorphic depictions with constellations and cosmic events (p. 201-205).

Scientists recently discovered a constructed stalagmite circle. Fires once burned upon the mounds. Resembling megalithic astronomy circles, the structure existing deep inside Bruniquel Cave is thorium-dated as built by Neanderthals circa 175,000 BP (Soressi, 2016).



Figure 30: Bruniquel Cave, France discovery of probably Neanderthal intentional construction of stalagmite circle 175,000 BP. Fires were burned on top of mounds in the circle – suggesting ritual. Photo credit: New Scientist Magazine, 2016. [redacted and replaced with representative image Canva, 2024]

Cave art in the Lascaux Shaft Scene is dated up to 20 ka—the earliest is probably made by Neanderthals. Archaeological dating was supported by Ancient DNA testing. Artefacts uncovered in this region are dated more than a thousand years earlier than the beginnings of Sumerian and Egyptian civilisations. Some animal symbols found on pottery resemble hieroglyphics naming the “Scorpion King”. Other texts refer to this pre-dynastic Narmer King who would have reigned when Nut was primary divinity. An artefact depicted the same engraved horned god seal that was found at the Indus Mohenjo Daro site—showing the widespread dispersal of the same or equivalent culture symbolism/cosmology (Sweatman, 2020).

[redacted]

Figure 31: Neanderthal or Denisovan cave art, circa 64,000 BP - La Pasiega Spain depiction of the Milky Way and the ladder that climbs it from the underworld. Credit: C Standish, A Pike, D Hoffman, Breuil et. al

Records show Nammu had an early deific counterpart in India (Dexter, 1990, p. 45). From the bronze age relics found, trade relationships between the earliest Sumerians and the Indus Valley region are known to have existed (Frenez, Esposti, Méry, & Kenoyer, 2016). Recent linguistic studies found that proto-Dravidian languages were significantly used by the Indus Valley Civilisation (Ansumali Mukhopadhyay, 2021). Formed around 3,300 BC, it was one of four civilisations established alongside major rivers: Mesopotamia (Tigris and Euphrates), Egypt (Sudan converging Blue and White Nile), Indus Valley (modern India and Pakistan–Indus) and the Huanghe (China–Yellow River) (Jayasuriya, 2021).



Figure 32: Saraswati, associated with the constellations Cygnus, Lyra, and Delphinus - i.e., the summer triangle of northern skies – Canva image 2024

In this review, Sweatman (2020) contributes a scientific viewpoint substantiating my proposal that there was pre-Nut usage of a replicating, universal goddess cosmology. The ensuing discourse presents academic literature that makes a case for the much earlier transmission of divine feminine cosmogony—into or from other cultures that connected with Asia.

The Indus–Sarasvati Civilisation established Harappan and Mohenjo Daro culture that extended from the Himalayas to the Arabian coast. Possibly residents along the extinguished Sarasvati River were sea-faring traders whose voyages included Minoan Crete, the Persian Gulf, Babylon, and Ancient Egypt.

In the surviving Indian Vedic text *Rigveda*, Nammu’s watery serpent persona links her to Danu as the mother of Vrtra who battles the god Indra:

“...smote the serpent and released the waters...crushed his face, smashed by breaking lay scattered... She whose son is Vrtra became one whose strength is low; Indra bore the weapon down upon her. The mother was above, the son below. Danu was lying like a cow with her calf”.
— Dexter (1990, p. 1-2)

In India, the goddess became associated with the Saraswati River she represented.

The Goddess in Asia

The Nut/Nammu symbols are found in the portrayal of the revered deity Devi Tara of Indo-Himalayan Buddhism (Miles-Watson, 2016). Said to be “born from the sacred lake” and upheld to be “mother of the Buddha” her earliest associations in Buddhist-Hindu writings refer to her as the “first-born”, “primordial Ati Ara” (light) of the Nyingma (Ancient Ones)—referring to Dipankara of the Buddhas of Antiquity. In this lineage, Lord Gautama Siddhartha is the current Buddha in a long succession of enlightened ones. The next Buddha following Gautama is prophesied as Maitreya (Ghosh, 1987). Himalayan Tara has Bengali links and is represented in Jain Hindu cosmology. Also referred to in Brahmin scriptures, she has a place association in early Tibet with the Indus Valley civilisation (Samuel, 2000). Although the Mohenjo Daro civilisation was much earlier, the apparent linguistic association with Tara is Sumerian Ishtar. Tibetan goddess-cults have long been associated with lakes, water buffalo and more generally with Earth—also as guardians of fertility and livestock (p. 667).



Figure 33: Tibetan Goddess, Tara 2021, © Vivienne Tobassa Eggers

Austro–Polynesian Celestial Waters of Life

Nature and the Spirit: Ritual, Environment, and the Subak in Bali
—H. Huang (2020)

The goddess of the Waters of Life is represented in cultures from the deepest antiquity throughout Southeast Asia. Huang (2020) describes the Balinese people of Indonesia who continue to worship her as Dewi Sri (her aspect as rice goddess) and “Dewi Danu, goddess of water in the life-giving lakes and rivers of the island” (p. 2). Ceremonies and rituals involve *Tirta Suci* (“sacred water”), and a complex system of ritualistic events support the reverence of *Tirta Agama* (“water religion”) that places Dewi at the heart of the lake, the fresh ground springs, and the holy volcanic mountain in clear parallels to Nut and Nammu. Cosmic Mount Agung (referred to by Buda Bali as Mount Meru) marks the principal Mother Goddess temple, visited by pilgrims on auspicious lunar marked occasions in the Balinese calendars. Dewi Danu presides over ancestral spirits who are never completely divorced from the earthly realm. The festivals of Galungan and Kuningan involve inviting the ancestor spirits to visit their living kin and ensuring they return safely to “home in the heavens”. Festivals involving four colours of white, black, red, and yellow rice mark the goddess’s four cardinal points (p. 3).



Figure 34: Goddess Dewi Sideak Parujar with her shining lamp (as in *Ati Ara, Dipankara lady of the lamp or shining one*). She is facing Naga Padoha the Naga Dragon. Source: Bernike Manjurung, *Tuktuk, Danu Toba*, rights © 2000

The Batak: Peoples of the Island of Sumatera
—Achim, 1991

Comparable to Nut, Nammu, and Tiamat, Achim advises in Batak tradition, that the goddess is creatrix. She weaves the chaos of creation into a wide celestial cloth. The goddess Sideak Parujar escapes from her anthropomorphic lizard husband by descending on a thread of light she spins

from the sky (Achim, 1991). Dewi stays in this Middle Earth of shapeless waters until her grandfather sends her a handful of soil to make land. She accidentally spills dirt on the Underworld dragon Naga Padoha, and he rolls around until she plunges her *keris* (“sword”) into his side. In another version, Dewi marries the Naga king, and they settle on Pusut Buhit—the sacred mountain of the volcanic lake Toba. They procreate twins who populate the Earth.

Weaving Historic Threads to Reveal the Goddess

Indonesia. Surviving against the odds: Village Industry in Indonesia
—S. Ann Dunham (2009) Eds. Dewey & Cooper.

Dunham’s writing reveals an archaic correlation to Dewi Sideak Parujar that predates the syncretic form of Bali Tirta Agama and the early Hinduism of Sumatra. Bali’s lake shrine to Dewi is associated with the Keris Pande (swordsmith) clan as the serpent-shaped dagger is considered sacred to the goddess and her “Pencak Silat” martial art, also practised as “White Crane”. Forged out of iron on the Southeast Asian peninsular, it replicates the original “serpent sword” of the volcanic lake goddess—the lightning bolts of Vajra, that came to be known as the domain of the principal storm god—Indra (Haryoguritno, 2006). Indonesian scholars will often attribute the *keris* to the period of Javanese Iron Age tool production (Dunham, 1992). But there is a more sacred relationship to the goddess sword that reaches before the Indonesian village industry into antiquity. It connects the Dewi Sri Balinese and Javanese wet rice production to the earliest cosmic waters of life.



Figure 35: Bird-headed man in France’s Lascaux Cave shows a mixing of human and animal traits like that reported in paintings found in an Indonesian cave. Symbols of a Syncretic Dewi Rara of the South may have international prehistoric astronomy associations. Photo: Canva image, 2024

Known in Bali as “Dewi Loro Kelod” (goddess crown of the south) Nyai Rara/Roro Kidul is now primarily associated with the ocean in Balinese culture and is often referred to by other names in ritual. Early associations are Sumatran Pugung Rahorjo period approximately 4,500 BP.

Jordaan (1984) supplies significant knowledge resources relating to the goddess. More recent Javanese folklore links to her renaissance highlight the transition into Sri Vijaya–Majapahit period

vaguely from around 1,900 BP. The Sultans of Mataram were also related to her as husbands, as is the contemporary Sultan of Yogyakarta, for reasons of a prophesied goddess returning, political power allegiance and protection (Jordaan, 1984). Recent legends associate Dewi Roro with a young woman who is abused and betrayed; throws herself into the southern seas and reincarnates as a supernatural queen (Andayani & Jupriono, 2019). From this historic period, the goddess also has links to Borobudur, Angkor Wat in Cambodia, and mainland Asia.



Figure 36: Illustration of Dewi Rara Kidul – Canva image, 2024

The Mythos of Nyai Roro Kidul and Sea Life as an Inspiration Alternative to Development of the Motifs of Java Coast of Batik Story Telling

— (Damayanti, Pandanwangi, Dewi, Apin, & Woelandhary, 2020)

Damayanti et al., (2020) supply older, local village sources where “Kanjeng Ratu Kidul” is the primeval creation goddess of Kaping Telu (third or middle) “who fills the realm of life” as Dewi Sri/Padi and other deific aspects. Nyai Roro Kidul is said to originate out of the Southern Ocean and has dominion over maritime and astronomy. The traditional *Bedhaya Ketawang* dance is related to the goddess through a pattern of stars—including *penceng hut*, and *my guardian* constellations (p. 552). The dance movement follows the constellations as adopted by traditional Javanese for daily living, such as equinox precession to mark seasons, and farming. Another of her astronomical “dance patterns” *The Bedhaya Semang* demonstrates a war strategy—and relationship to Pencak Silat. A version of the *Bedhaya Ketawang* dance continues to be performed during the coronation and commemoration ceremonies of Surakarta—a recognition of Dewi Roro Kidul’s crown of stars. The manuscript *Babad Tanah Djawi* tells goddess Kidul’s sacred story amongst the common people, which evolves to devote *Abadi* (“eternal”) spiritual accountability involving kings and powers (she later described Mataram fealty). Her sacred colours include gold, greenstone, azure and indigo, and her skin is often depicted as luminous white, as with the Egyptian Nut—showing her relationship to the celestial waters of the Milky Way. In other instances, she is portrayed as the dark face of the new moon.

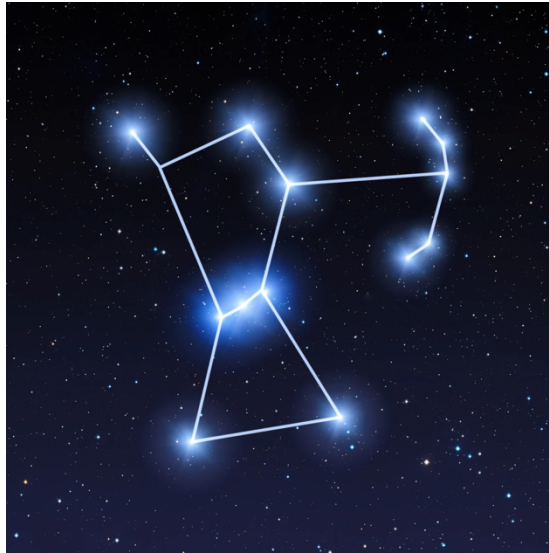


Figure 37: Constellations Signified by Dewi Rara – *Journal of Islamic Astronomy Vol 2, No. 2, 2020* are Rasi Bintang Biduk (Pedang Sangang), Rasi Bintang Waluku (Orion), Rasi Bintang Kalajengking (Scorpion), and Rasi Bintang Pan (Gubug Penceng). [The image is redacted and replaced with Orion depiction, Canva image, 2024].

The Mystery of Nyai Lara Kidul, Goddess of the Southern Ocean
—Roy Jordaan, 1984.

In various myths, Rara Kidul has a shamanic shapeshifting nature and is associated with water buffalo. According to Roy Jordaan (1984), she often represents transitional lunar phases from young maiden waxing, to waning old woman (p.101). She is often shown as a mermaid, riding the ocean waves on her white horse, or with a white swan. In other legends, her lunar changes allude to her healing springs, and regenerative powers—curing her own sickness and skin disease after receiving human jealousy “curse magic” (p. 101-102). In this aspect, she is also associated with the “Nini Towong” ceremony of a doll that is tormented by the villagers as a “throwaway child”, because she is said to “know more than ordinary humans” (p. 103). Nini Towong rituals often enact her wedding under Dewi Rara’s links to marriage (p. 105).



Figure 38: "The Vulture Stone", Gobekli Tepe circa 11,500 BP depicts astrological constellations and lunar cycle measurements also seen in Sumerian and Babylonian inscriptions. Canva image, 2024

Symbolic animals in the land between the waters: Markers of place and transition

—Robert Wessing, 2006

Damayanti et al., (2020) describe the cultural mythology of Dewi Rara’s Nusantara period as abundant with anthropomorphic and celestial cosmological symbolism. Her celestial realm includes the mythological winged Garuda (bird) that rises in flames from the ashes of her heavenly altar (Wessing, 2006). In other depictions, she is associated with a winged crane or heron. This symbology links Ati Ara/Dipankara—the primordial shining one who founded the ancient Buddha lineage. She is directly associated with a volcanic mountain lake home, including Gunung Toba, Gunung Agung, Gunung Kawi (Atmowiloto, 2013), Gunung Kidul and Gunung Padang (Sulistiyowati & Foe, 2021).

My review found from the wide research available, in Gunung Padang, an ancient pyramid temple and water springs commemorate the goddess. Local rituals to Dewi continue today. Subterranean chambers of the pyramid are dated up to 28 ka—much older than the Gobekli Tepe site (Natawidjaja, et al., 2018). Archaeological controversy surrounds the dating of this structure (Sulistiyowati & Foe, 2021). Senior Geologist Dr Natawidjaja advises orthodox radiocarbon dating was carried out in three stages. First samples of surface level dating at 1500 BCE were expected and did not incite controversy. But later deeper core samples presented a conundrum. If the dates of 20–28 ka are correct, the pyramid will be the oldest known man-made megalithic structure—changing perceptions of human history.



Figure 39: The Gunung Padang Archaeological Site, showing a natural hill modified. Parts have now been excavated to reveal chambers in the subterranean layers. — Canva image, 2024

[redacted]

Figure 40: A model reproduction of the Gunung Padang Pyramid which has been dated to the pre-flood Sunda civilisation, Danny Hilman Natawidjaja, 2018

Dewi Rara's Mother Goddess archetype is often represented by Corona Australis, the Turtle—commonly featured in Chinese, Taoist, Austronesian, and Polynesian mythology. In the mythologies of Kalimantan, a host of anthropomorphic creatures and animals present as a lion's head, eagle wings, tigers; dragons, goats, and the Naga serpent (Jordaan, 1984, p. 108-109).

[redacted]

Figure 41: Ancient Chinese four beasts of the Milky Way – cultural astronomy believed to originate from the Yellow River. In this system, the Black Tortoise is featured rather than the Turtle of Corona Australis - J. Bishop, Star Lab 2018

Celestial Goddess: Multiple Dispersal and Diffusion

My research review assessed a vast body of papers to identify goddess symbolism and compare cosmologies. Many papers contained brief references, in different contexts. As research literature, Huang (2020), Achim (1991), Damayanti et al., (2020); Jordaan (1986) and Wessing (2006) supply the major contribution of Austronesian local mythological narratives that witness cultural succession. These give insights into the locally adapted Sacred Feminine. Dunham's (1996) anthropological work connects this mythology to living village traditions.

Cultural cosmologies that share the symbology of the primordial celestial water goddess prevail throughout Asia, the western continent of America, Australia, and the South Pacific. Critical symbols include star associations to the precession zodiac, bovine lunar representation, and connection with the Milky Way as a river or ladder, bridge, path and means to navigate the entry and departure from human life.



Figure 42: Constellations, Canva image, 2024

Exploring Ancient Skies, A Survey of Ancient and Cultural Astronomy
— David Kelley and Eugene Milone, 2011 2nd Ed.

According to Kelley & Milone (2011), people around the world have been deeply interested in the sun, moon, and stars for millennia. Ancient World cosmology or star worship evolved into the development of astronomy as a science. The invention and use of a telescope by Galileo served to extend the field. But the pre-telescopic practice of astronomy and its ancient cousin Astrology continues globally.

The field of archeoastronomy (Kelley & Milone, 2011, p. 1) examines astronomical practices in early cultures and addresses problems from early data. Astroarchaeology deals with archaeological issues. Ethnoastronomy addresses specific social and religious contexts. Combining these disciplines results in the recent field of Cultural Astronomy. Goto (2014, p.177) says that archaeological and ethnological studies are integrated as an anthropology of astronomical phenomena. The interdisciplinary field includes the astrocology of cultures in history, and ethnographic collaboration with elders and knowledge caretakers—to record and interpret astronomical knowledge and cultural traditions involving the stars, sky, and seasonal movements. Goto (2014, p. 177-178) states this anthropology has produced important ethnographic data from archival research and fieldwork.

[redacted]

Figure 43: Ojibwe constellations (detail) from *Ojibwe Giizhig Anung Masinaaigan—Ojibwe Sky Star Map*, as seen in *Stellarium*. Credit: A. Lee, W. Wilson, C. Gawboy, in collaboration with Georg Zotti - Part of a Global Exhibition of Indigenous Cultural Astronomy -September 2020

The discussion of astronomical concepts in relationship to anthropology by Kelley & Milone (2011) and Goto (2014) supported this review to map literature relationships. These contexts facilitated bridging history, mythology and science discourse to the surviving celestial utility and relevance of Sacred Feminine symbolic communications.

Cultural Production of Sky Lore in Indonesia
—Gene Ammarell and Anna Lowenhaupt Tsing, 2015

Ammarell & Tsing (2015) advise that “Indonesian sky lore shows striking regional continuities as well as local variety and contrast”. Some areas of regional discourse have been ignored or expanded in alignment with the respective local culture, religious systems, and governance. Local communities are increasingly made aware of the need to preserve the diversity of local star knowledge for enriching cultural self-identity. Examples featuring Orion, Taurus and the Pleiades are drawn from Javanese ethnoastronomy research and ethnography conducted with Banjar and Meratus Dayak people.

Ammarell & Tsing (2015) found that “many diverse people in Indonesia” use knowledge of star movements, and asterisms to mark season changes—primarily related to agriculture. The end of one cycle and the beginning of a new one is marked by the heliacal rising of the Pleiades and then Orion at dawn in June (p. 2208). The sowing of rice seeds is correlated with the appearance of these asterisms in the evening in November and December. The transplanting of rice is expected to be complete before the evening heliac culmination of the Pleiades in late January. The ending of the harvest season aligns with the heliacal setting of Orion at dusk and when the Pleiades appear in the east just before dawn (p. 2209).



Figure 44: The stars in Orion's belt are described by Banjar Muslims to be "Corpse Stars" pointing to Kaaba in Mecca - northwest when low on the horizon. Also have been associated with Osiris, Egypt and the "Sleeping Buddha" in a reclining pose. Creative Commons, 2021– credit: Pixabay public domain

Ammarell & Tsing (2015) advise that Javanese farmers continue using detailed astral observations. Banjar and Meratus continue to plan crop management cycles. They share a common graphical

representation of the Pleiades as a single set of stars with the name “Kartika” or “Karantika” (shining star). The Javanese describe Orion as a plough. The Meratus do not have ploughs and describe Orion as a bamboo-speared spring trap that locals set for pigs and game. The Milky Way is an animal track that leads toward the spring trap. It belongs to Si Ayuh, the Meratus Ancestor.

The Banjar Muslims say the three stars of Orion’s belt point to Kiblat (Quiblah) or the Kaaba in Mecca. When low in the western sky, these stars point northwest. These are also called the Corpse Stars, “as like a corpse laid to rest, they are oriented north-south—the deceased lying on the right side with head to the north—to face Mecca” (p. 2210).



[redacted and replaced with representative Canva image, 2024]

Figure 45: The world's oldest representational Rock Art 45,500 BC. The Denisovan era warty pig of Sulawesi may explain the cultural astronomy heritage of neighbouring Kalimantan Meratus-Dayak whose progenitor ancestor Si Ayu hunts in the Milky Way. Photo credit: AFP, 2021

Ammarell & Tsing (2015) supply significant Indonesian insight into the research review topic. Their examples of astral interpretation and application of utility, show local and faith adaptation. These customs seem to be part of a universal practice of marking cycles (p. 2211). The consistent adoption of the same critical star patterns as time markers is notably widespread. The changing mythological story related to constellations invariably comprises features that are significant to local daily living.

It follows naturally that as regional societies temporally transform, the stories that embed astral knowledge may also shapeshift according to cultural worldview. I reflect it seems non-coincidental that versions or symbological elements of the earliest known divine feminine exist in myths and

cosmologies practised today. She has a definitive celestial cosmology as Nut/Nammu. But is represented astrally in the culture as early as Gobekli Tepe 11,500 BC and earlier associations coinciding with Denisovan populations in the Southeast Asian region. The primordial goddess whose crown symbolises the astral precession disc and seasonal markers has handed down a profound legacy for humans to live by. Although her existence as the miracle of life may have shapeshifted or been hidden by humans throughout the ages, her cosmology appears as remaining eternal.



Figure 46: Gobekli Tepe main astronomical temple complex 11,500 BP has similarity as a megalithic stone hilltop structure and sky orientation to Gunung Padang pyramid, circa 28,000 BP n.d. conclusive. Canva image, 2024

SUMMATION

The Wheel of Change

Findings and Evaluation

The summation of my research literature review finds the investigation of origins and transmission of Sacred Feminine cosmology, aligning with recent scientific discoveries. Selected research works eased consilience—to conduct an overall situation analysis and clarify perspectives within contributing inter-disciplinary fields. My synthesis and examination of the literature required analysing the research review question, “How has the sense of a cosmic mother or feminine power prevailed in cultures globally, and what is the relevance of celestial and symbolic associations to the Goddess?”

I categorised literature sources to fulfil the three critical knowledge aims of this question: firstly, Sacred Feminine symbolic associations, secondly origins and ultimately to review transmission of this legacy as current cultural astronomy, myth, and cosmology.

Synthesis of Findings

Aim One: Sacred Feminine Symbolism

My approach to developing a collective definition of the Sacred Feminine cosmological symbolism involved comparatively assessing literary records describing the Sacred Feminine, using the foundation of the primaeval deity Nut, discussed by Maravelia (2003). I correlated papers describing her cosmological symbolism in common with other goddess-centred ancient world societies, particularly her counterpart Nammu examined by Jacobsen (1946). I then reviewed and contrasted many papers discussing archaeological records and individual cultures that show substantial use of these symbols in artefacts, art, communications, and archaeological findings.

I located thematic descriptions of commonly used Sacred Feminine symbols existing before and after Nut cosmology was first recorded around 10-8 ka (Bàrta, 2015). I then compiled a non-exhaustive list (see Appendix One, [A]). Figure 47 maps the summary of symbolism across place, space, and time irrespective of goddess, mythology, or culture. The exception is symbolism that is written as unique to contemporary societies’ sky lore.

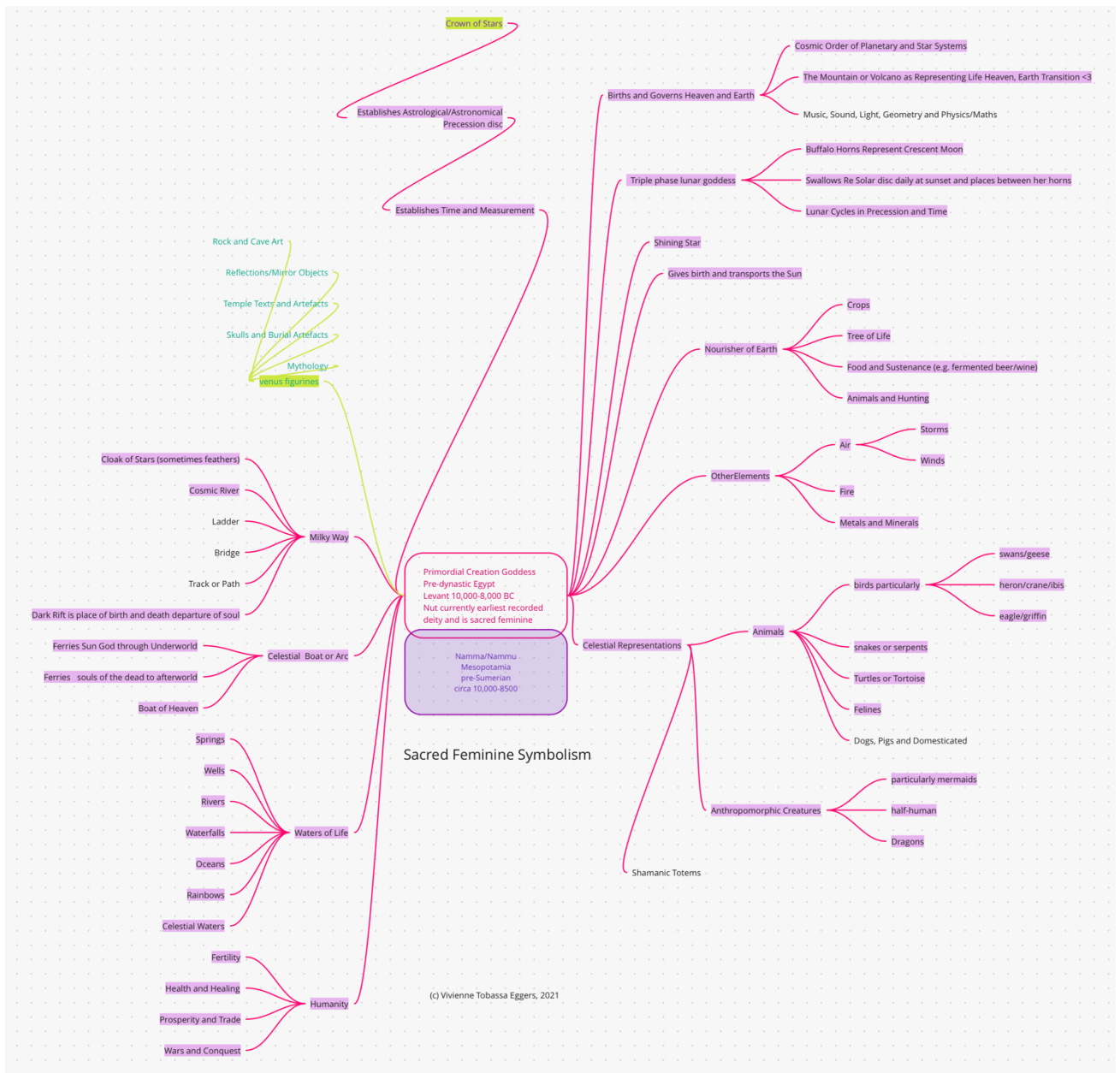


Figure 47: The spider diagram maps common cosmological symbology found in examining the research including the oldest found written records of primordial creation deity—from pre-dynastic Egypt (Nut) and pre-dynastic Sumerian Mesopotamia (Nammu) around 10,000-8500 BC. Findings are thematically universal.

Results

Comparative analysis of research literature led to my observation that most of the same symbolism is now associated with the male deity—confusing a clear definition of the Sacred Feminine constitution. But the moot point I make is that the extensive body of research papers revealed *all* the identified symbolism was appropriated *first* to a divine feminine as the *earliest* scientific archaeological records. With this knowledge, the discovery of any parallel symbolism in earlier history will naturally assume a Sacred Feminine orientation until proven otherwise. In the context of international indigenous law, a customary succession that has survived diachronic transmission is evidence to prove the tribal cosmological worldview is ancestral (Schoeman-Malan, 2007).

Similarly, the survival of a hunter-gatherer divine feminine cosmology into humanity’s earliest written records, significantly shows ancestral transmission when matching earlier dated symbolism is recorded. Academic papers I reviewed did not support the possibility that in earlier periods divine masculine transferred into Sacred Feminine—as the opposite transfer is recorded in our current patriarchy. Instead, researchers describe surviving artefacts and how earlier societies lived suggesting a prolonged honouring of the Great Mother. Cultural astronomy discussions revealed the predilection of tribal hunter-gatherer societies subsisting today, is to socially organise within this overarching Sacred Feminine cosmos. This trend exists even if ultimate leadership is given to a male elder, deity, or asexual formless essence.

Aim Two: Origins of Sacred Feminine

To retrace the origins of Sacred Feminine in humanity, I found scientific papers discussing the earliest archaeological sites with significant findings of Sacred Feminine symbolism. The research literature supplied any combination of communicated symbolism, archaeological artefacts and contextual understanding of migration and settlement. The data tables of my research synthesis are depicted in Appendix One, Part [B].

Results

The synthesised research data maps a Sacred Feminine symbolism, origins, and transmission timeline.

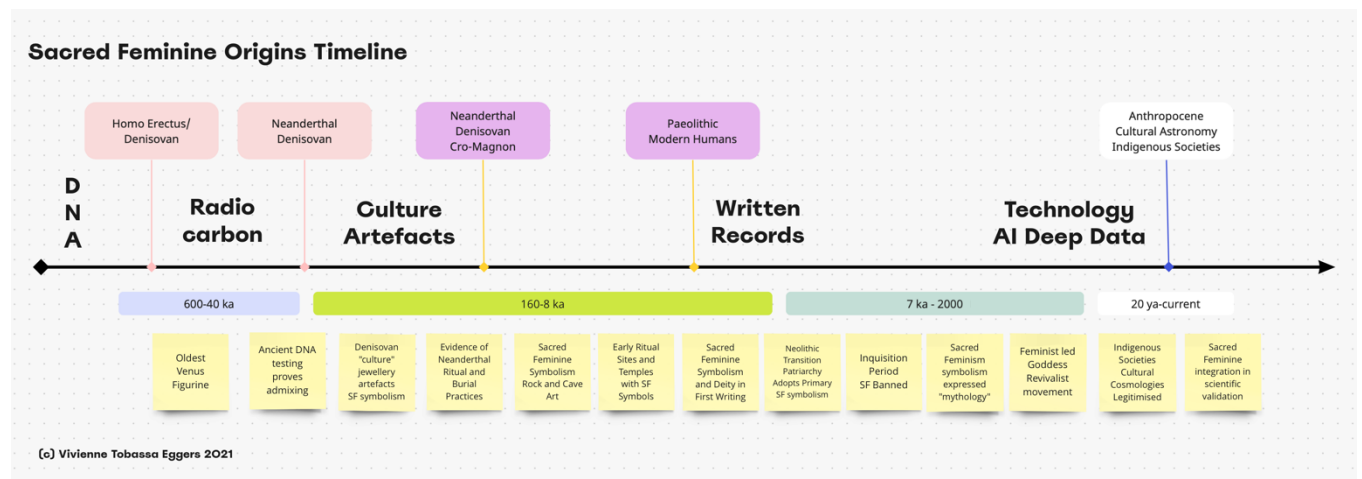


Figure 48: Sacred Feminine Origins and Transmission Timeline synthesised from research data © Vivienne Tobassa Eggers 2021

My cumulative appraisal of research literature pivoted after examining Reich’s (2018) discourse. Alignment with recent scientific data and technology breakthroughs enables new possibilities for the transfer of culture and cosmological symbolism. The body of literature I reviewed connecting human history supported this belief. Based on the genetic knowledge that Denisovans and Neanderthals are human ancestors, archaeological artefacts that pre-date the modern human record

are now attributed to these forbears. After establishing that both species had culture and acted with consciousness, the literature presents the likelihood that at least some cultural practices were transferred into human populations from early mating and interaction. Of significance, are the earliest feminine honorific Venus figurines, cave and rock art symbols that later represented aspects of goddess Nut and Nammu's cosmology.

Aim Three: Transition into Contemporary Society

From over eighty collated research papers (links referred to in Appendix One Part [C]), I reviewed contemporary scientific understanding of human societies about settlement, culture, practices, and migration—with specific reference to identification and observance of where, when, and how they lived, moved, and interacted. I reviewed literature relating to cultural astronomy—currently evolving knowledge of indigenous and individual societies' cosmological affiliations to sky lore. I then reviewed mythology and sky lore in the geographic region of my planned ethnographic case study—to find the customary survival of Sacred Feminine symbolism and its relevance to archaeological records and cultural astronomy. The table of results from this activity is depicted in Appendix One, Part [D]. I anchored my consolidation of extensive, cited literature links to the core research papers discussed in the bibliography. This amalgamation enabled the assessment of transmission and survival of goddess cosmology into current society, its potential relationship to the embryonic field of local culture astronomy and the local utility of Sacred Feminine symbolism that is evidenced. I examined the implications of the research data and mapped the literature relationships.

Results

Empirical data reported in cultural astronomy studies shows the cosmological significance of animal and creature iconography. This finding appears to mirror ancestral transference of clan totem animal representation. Planned ethnographic research will supply deeper insights.

I consolidated the research literature, mapped the relationships, and culminated this review by summarising the multiple "parts" into a cognisant, holistic representation. This action reconciles the literary variants of the review aims into a contextual blueprint, as shown in Figure 49. This map summarises a big picture of the hypothesis and its connecting eco-system—forming the aims (what) the skeleton (core papers) and showing the review literature discovery journey—towards the research project this knowledge base supports.

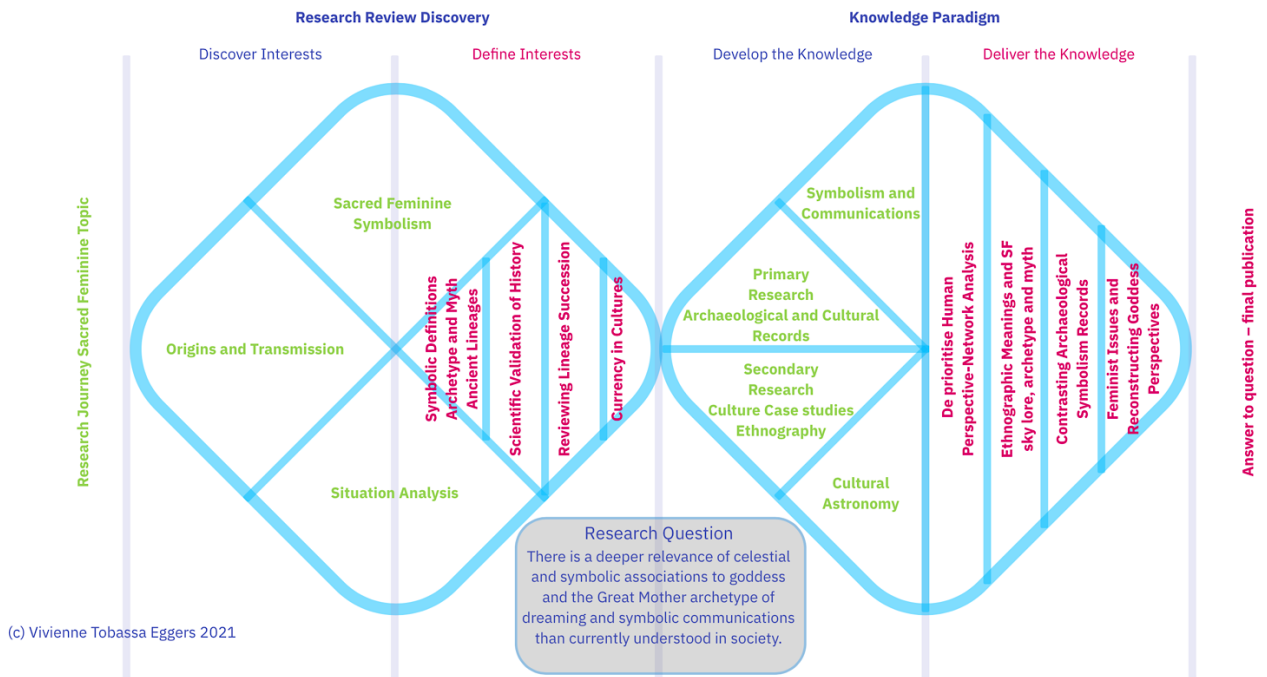


Figure 49: A blueprint that cognitively maps the research literature review in its summary context from examination and synthesis, forms a platform for the progressing research project. (c) Vivienne Tobassa Eggers 2021

Evaluation

Relationship to other studies

My research discovery found extensive examples of studies into Sacred Feminine cosmology, positioned in many disciplines. A common theme that appeared from the vast body of literature is that many writers point out the split of Nature from the human Spirit (Baring, 2019). The dividing of mind from soul has arisen from human dominance. The resulting societal structures have increasingly supported scientific materialism and technological disassociation with the natural world and cosmos the Great Mother once represented to our ancestors.

Key Insights and Arguments

Since the slaying of Tiamat discussed by Jacobsen (1946) the domain of suppressed Sacred Feminine has subsided deeply into the dreaming realm. However, the use of mythology appears to have had a polarising effect on honouring the deeper cosmic relevance of the goddess that Jung referred to (2014). Many writers refer to the importance of the Great Mother archetypal knowledge to protect and preserve our environment and general well-being. This common call is a voice of dissatisfaction and describes alienation from cosmic Earth. This body of literature also proposes solutions for connecting the individual to the collective, the past to the present and the future to a new world story. But as the call has repeatedly been issued for five or more decades, it appears the connection of knowledge from intention into action, is deficit. In the areas described of the greatest

human need, my review uncovered researchers have tended to focus on preserving the mythological narratives of goddesses, revitalizing the feminine essence in creative re-enactment and feminist writing. These acts of inner reclamation are important for esteem and reconciliation for those who feel the grief of what seems an ancient war against the right to life and equality. However, significant gaps are found in literature intended to recover a sense of authenticity. From conducting the review journey, I believe two major problems persist towards realising the desired goals of my Sacred Feminine hypothesis that predominate discussion.

Strengths and Weaknesses

The first problem is that the legacy of research is built on an outdated platform. Elements, patterns, and strengths are evident in rigorous ethnography and “Geertz-like” (Geertz, 1973) textual descriptions of Sacred Feminine mythology and cultural worldview. But the Nature-mind split has disrupted the impartiality of well-meaning writers. Increasing distance from the source, scientific secularism and a patriarchal lens that worshipped only a patriarchal god have affected the interpretation of cosmologies and their significance to respective cultures.

The second problem is that the original knowledge, culture, and consciousness of these newly rediscovered ancient societies furnish archaeological records evidencing human life without contact with the historic culture, or its worldview. Scientific decisions have been made in earlier decades about how certain people lived and academic discourse was developed upon this foundation. The progressive consequence is a knowledge build that fits within constraints that were often designed within structural racism and ethnocentric superiority.

With these weaknesses discovered in the topic literature, are also found bodies of research that re-establish a rising “new world” knowledge base. Within the anthropological context of cultural discovery, society has benefitted from advancing technologies that may advantage counterbalancing this described loss and literature gaps—particularly the work of Max Planck Institute and David Reich (2018). The rapid innovation of archaeological techniques and new understanding of historic humanity shows a strength in anthropology.

[redacted]

Figure 50: Current Scientific position based on archaic DNA testing shows a different migration path of proto-Denisovans and Neanderthals before admixing with earliest modern humans. © Reich, 2021

New world knowledge restructures what was “known” of the past and has significantly enabled the call to action for the re-balance of the Sacred Feminine perspective. The field of cultural astronomy is also significantly advancing to fill gaps in recording and understanding individual culture cosmologies that have survived today. In the area of symbolic communications, existing, traditional historic literature retains value where the surviving threads of cultural transmission have failed to preserve the original detail of the archaeological records.

Summation

I found from reviewing the literature that the “new world” process of knowledge discovery involves a merging of past resources with contemporary discourse. I perceive that significant value contribution to Sacred Feminine knowledge arises in wider, environmental contexts where research acknowledges disparity, but allows for the possibility of redefining ancestral transmission with new interpretation. Greater insights are needed from interdisciplinary approaches.

CONCLUSION

Revelation of the Goddess

Reflecting knowledge discovery

In the annals of our past, the role of spiritual mediation, ritual manifestation and healing invariably fell to the woman or male shaman intermediary, of a cosmology that understands the natural cycles of a procreative Great Mother. My review confirms reinvestment in a monophasic and polyphasic *inclusive* anthropological study is needed. Scientific correlations to evidence the divine feminine progenitor, offer considerable value for society to understand life and its human importance. The argument for a male divinity versus a female divinity is irrelevant. Today’s hero’s quest to resurrect this goddess assumes responsible actions toward sustainability.

[redacted]

Figure 51: Golan Heights prehistoric Solstice circle (n.d. conclusive)- dubbed "Wild Cat" or in Hebrew "Wheel of the Giants" referring to legendary ancient race, bears similarities to Gobekli Tepe and other Archeoastronomy sites, credit: Reuters, 2015.

My research topic found the goddess of antiquity has left a *tangible* legacy that has founded contemporary science and physics. The review has disclosed general societal assumptions continue, that early humans were primitive and ignorant.



Figure 52: Creation Goddess Nut was also associated with "The Tree of Life" and is depicted here performing some sort of energy or waters of life healing/nourishment—probably out of the Milky Way, with the serpent Scorpio below. Canva image, 2024

Humans are now in an era where societal governance believes adaptive survival forward depends on sustainability approaches. We look to indigenous, Sacred Feminine honouring cultures of past and present, to rebalance the way society lives and transforms into holistic systems thinking. Beneficially, we may seek illumination from cultural cosmologies to mend the described split between the Great Mother as Nature and the mind shaped in materiality.

I observe many shamanic and indigenous communities honour the Sacred Feminine as a critical life force. Cultural astronomy studies show that indigenous people living within the Great Mother paradigm, have sophisticated knowledge of cosmic consciousness—transmitted via intellectual awareness with symbolic purity. In the words of the elder, Ghillar Anderson:

"In the ABC Quantum program I was with my two young sons and presented how these 'Strings' were attached to the rocks, now referred to as planets. This knowledge was combined with the findings of the Siding Springs research group at Coonabarabran|who had filmed energy rays between the planets in 1992/3 and referred to them as 'Gravity Strings'.

Our Peoples at this time should feel very proud of our ancient extra-terrestrial knowledge, which is now being affirmed by modern science to be true and not fictional myths."

— Ghillar Michael Anderson, Convenor of Sovereign Union of First Nations and Peoples in Australia and Head of State of the Euahlayi Peoples Republic, ABC Interview, National Unity.org, 2021 (see also Norris, 2016)

[redacted]

Figure 53: Gobekli Tepe Female Astral Depiction resembles Barrginj, wife of Creator Lightning God Nammargon – Nourlangie Rock the Indigenous Australian version of Hindu Indra, Lightening God and Austronesian Petroglyphs found New Zealand and Sulawesi- layer II photo: Dieter Johannes DAI, © license: [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/).

I complete my discussion with a summary appraisal, that the works I reviewed present deep but often controversial and disparate interests in culture, cosmology, and human origins. I uncovered a body of dated texts, supporting a position of historic structural discrimination. I also selected research that shows innovative thought. These choices proved useful for making an objective examination. Writers associate our civilisation's environmental existential crisis with a gender–power imbalance in governance and supporting knowledge systems. The outcome signifies reduced human chances for survival. I believe culminating this topic research has illumining potential, to aid Sacred Feminine restoration and societal rebalancing via thought leadership. Newly discovered awareness leads to my assertion there *is* transcendent knowledge to be gained from the "unseen Great Mother mystery". But this hero's journey should not reveal her as the *alternative for systemic allegiance*, instead quest to unlock connection, integrative sustainability, and conscious sentience of our place in society, environment, and the cosmos.

[redacted]

Figure 54: Illustration of Great Mother Mystery Oh Great Mother Mystery (acrylic on canvas, 2016.) depicts the physics, geometry, and mathematic associations of the goddess. Artist. © Emily Kell USA

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Research Literature Review Appendix One: Synthesis and Examination of Data Findings

Interpretations of the Great Mother Cosmology

Research Review Question

“How the sense of a cosmic mother or feminine power has prevailed in cultures globally, and the relevance of celestial and symbolic associations to the Goddess?” I investigate the origins and transmission of Sacred Feminine cosmology in alignment with recent scientific discoveries.

Approach

Search and conduct a wide literature review to collate thematic prevalence and examine:

1. **Symbolic associations:** Identify a “common” definition of Sacred Feminine cosmology (cosmic mother) as Aim One (see document map). Synthesising should not assume the homogenization of individual cultures.
2. **Origins:** Identify the earliest archaeological records that have an existence of three or more Sacred Feminine symbols within location and period (Aim 2, see document map). May be a combination of communicated symbolism within the definition of Sacred Feminine cosmology. May include found artefacts described in Part B. May include scientific position such as alignment to migration and settlement of societies identified in Part B.
3. **Transmission into contemporary society:** Identify contemporary scientific understanding of human societies regarding settlement, culture, practices, and migration with specific reference to identification and observance of where, when, and how they lived, moved, and interacted. Appraise and map the relationships of research to culminate the literature research review into a platform and blueprint for progressing the research project and thesis statement that the research review contributes to – Aim Three (see document map).

Appendix One Part [A]

Synthesis of Findings

One: Summary Symbolic Associations

Significant Symbols founded on earliest written cosmology confirmed in archaeological records – Nut and Namma (Nammu) circa 8000-6000 BC – are then expanded from other records found relating to cultures who had similarly found inscriptions, cave art, artefacts, and archaeological records equivalent or similar (but we have no written record). For example, if there is a formal reference to the symbols as cosmology in a text or written inscriptions—if there is a *prevalence or thematic* (not a single) record of symbology without formal cosmological record—finds a common thread of understanding or lineage of sacredness value in the culture. These symbols are described within the body of literature included in the bibliography.

1. Progenitor, creatrix (with or without consort/counterpart).
2. Healing and nourishment, human materiality (wealth, protection, success, fertility).
3. Celestial domain — especially death and other dimensions.
4. Earthly domain matters of humanity (as described in 2.) plants, minerals, elements fire, water, earth, metal, minerals, air, wind.
5. Divides Heaven and Earth, creates order, time, measure, and cycles.
6. Bodies of Water, Heavenly and Earth and Underworld, springs, rivers, oceans, lakes, wells, rains, waterfalls, mist.
7. Moon and Sun – usually in association with celestial and water; Wells, springs, lakes, rivers, subterranean waters, oceans, celestial waters, rain – day night – light and dark.
8. A mountain – in the division of three – Heaven, Earth and another plane or underworld.
9. Anthropomorphic or animal representations – especially bovine (buffalo/cows/yak/etc), snakes or swimming serpents, felines, mermaids, birds – swans, cranes, heron, vultures, geese, eagles, griffin, phoenix, Garuda, turtle, tortoise, fish – horses – see astronomical synthesis appendix.
10. Buffalo horns as/or crescent moon with the sun.
11. Boats – either celestial or heavenly.
12. Mirrors or reflection (usually associated with lakes) and shining (usually associated with stars).
13. Wheels, rings, circles, stones, or rounds, usually represent change.
14. Ladders, hunting tracks, bridges that lead down and up from the underworld – Milky Way.
15. Gates, keys, doors, Arches, natural or carved passages in rock, cave path exits, - usually associated with the equinox and solstice markers either descending or resurrecting (rising).
16. Constellations especially of precession – as the “crown of stars”.
17. Sword, staff, spear, or dagger – usually associated with lightning, storms, volcanos (active).
18. Elements and cardinal points.
19. Footprints in stone - solstice markers.
20. Trees, seeds, flowers, and plants.

Appendix One Part [B]

Two: Origins

Artefacts/Symbology that were found amongst Prehistoric and Neolithic cultures up to the period of Nut as Ancient Egypt's divine creatrix cosmology (earliest written references)

Representation	Where	Period	Who	How	Researcher
Intentional engraving on shells that were found with hand tool collection	Java (reinvestigated and dated 2020)	400-315,000 BP	Possibly Denisovan or Homo Erectus	Demonstrates early conscious thinking and ornamental or ritual embellishment	
Range of ochre handprints and intentional footprint markings	Earliest parietal art Hominin hand and foot traces from the middle Pleistocene	153-215,000 BP	Possibly Denisovan or Homo Erectus	*Were the footprints connected to other findings of footprints – i.e., solstice calendars that were used in early Sacred Feminine cosmology?	David D. Zhang, et al. Earliest parietal art: Hominin hand and foot traces from the middle Pleistocene of Tibet, Science Bulletin, 2021,
Jewellery Flute (in pieces) Bones and DNA Needle and awl Bracelet Pendant Rings Button fastener, decorated bone Tools for ornament manufacture	Altai Mountains Denisovan Cave – is currently the oldest known in the context of symbolic behaviour in Northern and Central Asia.	43-195,000 BP Initial Upper Palaeolithic	Denisovan	Demonstrated culture and consciousness, music ability with sound	Shunkov, Michael V Fedorchenko, Alexander Yu Kozlikin, Maxim B Derevianko, Anatoly P (2020) (reference in bibliography) Douka, K., Slon, V., Jacobs, Z., Ramsey, C. B., Shunkov, M. V., Derevianko, A. P., ... & Higham, T. (2019). Age estimates for hominin fossils and the onset of the Upper Palaeolithic at Denisova Cave. Nature, 565(7741), 640-644.

Stalagmite stone circle with fire hearths on pillars	Bruniquel cave France	175,000 BP	Neanderthal (most likely, not proven could be Denisovan or other)	Possibly ritualistic, evidence of conscious intention	See list of figures bibliography
Red Ochre Cave symbols	La Pasiega Cave	64,000 BP	Neanderthal	Symbols of Ladder, Bovine, looks like the Milky Way above the ladder which aligns cosmology	Standish, Pike, Hoffman Breuil et al.
Earliest representative art as rock drawing	Sulawesi	45,500 BP	Denisovan/Homo Erectus/Earliest Humans (currently unknown)	Warty Pig as filled in picture with detailed hide. Other images found	See list of figures bibliography,
Dark green chlorite bracelet with technology of high-speed drilling and rasping – unique for paleolithic	Altai Denisova Cave Early Upper Palaeolithic Stratum 11	Ca 30,000-160,000 BP	Denisovan	Where did they get this skill from and what tools did, they use?	Derevianko, Anatoli P Shunkov, MV Volkov, PV
Red ochre art pigment with traces on personal ornaments	Altai Denisova Cave	Initial Upper Palaeolithic (ca 30,000)	Denisovan Mixing Neanderthal Early humans	Demonstrates a personal embellishment for purpose other than utility	George, A. (2019). The earliest storytellers.
Dewi Rara Pyramid Complex — Gunung Padang. Prehistoric site has customary succession of ritual in Waters of Life or animist goddess springs use. Scientists investigating two other nearby sites.	Gunung Padang Bandung Region Indonesia	Initial Upper Palaeolithic (ca 26-28,000)	Early Human Possibly Denisovan interaction from DNA in region	Substrata Radiocarbon Dating redates subterranean man made complex to Sunda continent pre-flood civilisation. Geologist reports submitted to international board for legitimised recognition.	Sulistiyowati, D., & Foe, A. W. (2021)
Astronomical observation and temple ritual complexes with Sacred Feminine crown of stars or precession zodiac symbolism—particularly winged goddess (Nevali Cori with bust removed) and Serpents (alignment to	Navali Cori Karentepe Gobekli Tepe	Sites currently dated from 11,500 ka–8,000 BP. Gobekli Tepe oldest site.	Early Human Possibly Denisova interaction (no DNA evidence of Denisovans at these sites) But Early fertility engraving of goddess—similarity to Australian prehistoric creation goddess.	Scientists are reluctant to associate ritual use to the complexes. The face and female breasts of Nevali Cori complex have been smashed. Goddess statue wore the celestial feather cloak (see Nut), potentially	Schmidt, K. (2007) Sweatman, M. (2020) (Frenez, Esposti, Méry, & Kenoyer, 2016).

solstice constellations) of Milky Way.			Also link to early Indus Valley and/or Tibetan “anatomy of the cosmic woman” vulture burial tribes.	same period. Nut’s bird (vulture) symbolism	
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Appendix One Part [C]

Three: Transmission into Contemporary Society

Abductive Inferences, Semiotic modelling, and DNA tests incited revisiting culture cosmologies and new thought systems of diachronic transmission to summarise findings and context for the hypothesis.

Representation	Where	Period	Who	How	Researcher
The Philosophy and science and Abduction: the concept of paleoanthropologists and cosmology— apply abductive reasoning as inference of best explanation for the introduction of significant concepts and hypothesis based on available empirical data.	Discusses new hypothesis resulting from discoveries and DNA sampling of Denisovan and Neanderthals discovered in Atapuerca Spain, 2013 Iberia Peninsula. References archeoastronomy and transference.	Atapuerca Caves – Altamira Cave Site Fossil records from one million years ago.	Denisovan Neanderthal Other species	DNA sampling from bone Archaeological excavations include cave/rock art Site untouched since prehistoric times – providing clear fossil records	Rodríguez, Andrés Rivadulla (2016) Max Planck Institute
The cosmological significance of animal and creature iconography- transference in clan totem animal significance and the fact that Neanderthal burials had psychoactive properties – i.e., transference through	Universal but described the parallels of Nut’s cosmology to Native American practices in Sweat Lodge. Discusses transmission and symbology. New approaches to Venus figurines.	From proto humans to modern human 30,000-20,000 BCE discussion focus	Denisovan Neanderthal Cro-Magnon Modern Humans	Symbolic Transference	Bethe Hagens pp 47-58 On Semiotic Modeling “Venuses, turtles and other hand-held cosmic models” 2014 Anderson, Myrdene Merrell, Floyd (2014)

shamanic lineage of “myth” – inner brain mirroring the image.	Global Assimilation.				
Evolutionary consequences of early human interbreeding and Denisovan gene flow in Mainland Asia or directly via Oceania	Source publication discusses the demographic history involving migration events and genetic adaptations—global.	500,000-30,000 BP	Modern Humans Neanderthals Denisovans Ghost to Denisova (possibly Homo Erectus)	Ancient DNA sampling against archaeological records (see image also)	Image © attribution 4.0 International (CC BY 4.0) Evolutionary and Medical Consequences of Archaic Introgression into Modern Human Genomes Dolgova and Lao (2018)
Mythology and archaeological written records of Sacred Feminine as “creator of everything” with SF cosmology surviving from the Ancient World.	Earliest known records of creation goddess Nut with celestial cosmology associated to Milky Way and precession constellations at Cave of Swimmers and Cave of Beasts Egypt	10,000–8,000 BP	Early hunter-gatherer societies in pre-dynastic Egypt and in Ancient Mesopotamia (parallel references to Nammu goddess cosmology)	Widespread cultural interaction and frequent, migration and reverse migration dispersals. Later, warring tribes appropriated iconography or assimilated into worldview. This deliberate practice has been significantly discussed in Roman Empire dominion of Constantine who appropriated SF symbolism into Christianity.	Dillon and James (2015)
Sacred Feminine symbolism spreads through Europe, Early Britain, Ireland, Wales, and Scotland – surviving in mythology and recorded legends with associated artefacts found	Celestial symbolism associations to mermaids, serpents, dragons, and the iconography of Devi Danu sacred bodies of water—has indications of assimilating “Nammu” as Danu. Europe, Anatolia, Eurasia	6,500–2000 BP	Ancient Sea People Danuna thought to origin from Cyprus or Ancient Anatolia were in Ancient dynastic Egypt—possible early transmission of SF cosmology and symbolism. Megalithic astronomical observing culture were known to associated SF symbolism. Reverse migrated to Anatolia, Mesopotamia, and the Steppe region around 6,000 ka—potentially taking their	Interaction of tribes involved technology innovation of wheeled chariots and advantages over invaded tribes. Total male gene replacement Iberia, suggesting suppressive mating of female population as “wives”. Sacred Feminine symbolism progressively reallocated to male deific counterparts during this period. Non homogenised SF deific worship.	Dexter (1990) Sax (2000)

			version of “Danu” (Nammu) cosmology.		
Sacred Feminine symbolism found in archaeological records and artefacts of Indus-Sarasvati Civilisation and mythological or cosmological records (Rig Veda)	Indus, Ancient India Records Devi Danu and Sati in the earliest Rig Vedas	5,500 BP (possibly 1,000 years earlier)	Oldest Vedic Texts “Rig Veda” describes “Danu” as the mother of Vtra who battles with Indra god of storms and lightening	Associates Danu with the Serpent and rivers or bodies of water. A later legend of Indra describes his defence of Devi in her “cauldron” (Danu) when demons steal her elixir of life and knowledge-as with Nammu, progressively Danu is reduced in cosmological role	(Frenez et al., 2016) Mukhopadhyay (2021) Dexter (1990)
Sacred Feminine symbolism in the form of “Venus” figurines, rock and cave art and deep cosmological reverence to Mother Goddess of the Waters who also birthed creation and oversees star realm. Mountain cosmology is also featured with situation at the “roof to the heavens” in Himalayas	Tibet and Indo China record a version of Sumerian Ishtar as Devi “Tara” and as primordial Ati in Nyingma Shaman lineage	Associated to Mohenjo Daro civilisation earlier than Indus and coinciding with Indus Valley	Surviving clans in this region practice Vulture sky burials that are also associated to the Milky Way point of Cygnus and dark rift in Nut Cosmology. Surviving geographical map of the region is a female goddess or buddha in sleeping repose whose anatomical parts represent the Tibetan clan territories-sacred to the goddess. Pre-hind and Pre-Buddhist Shamanism assimilation.	Dating currently under reassessment in alignment with Ancient DNA analysis of bone fossils in Himalayan region. Ratnagar criticises Mother Goddess theory around Venus figurines found suggesting these are of shamanism to “ward off evil”. There appears no acknowledgement that the predominant cosmology of tribal shamanism acknowledged Sacred Feminine.	Samuel (2000) Miles-Watson (2016) Ghosh (1987) Ratnagar (2016) CGTN's documentary series "Discovering Tibet" (2021) https://www.youtube.com/watch?v=5FL3DQGNl0 English version: https://youtu.be/a3bjvC9ojCE
Direct Sacred Feminine references found in cosmology of Dewi Danu, Nyingma Primordial Sri Ati (Ara) or Sumer Tara (Sayama Tara), Rara/Roro mythology and sky lore. Sideak Parujar, Batak Sumatra cosmology/mythology	Southeast Asia/Austronesia Indonesia	At least 6,500 BP — if Gunung Padang dating validated 28,000 BP	Survival of Tirta Agama – Waters of Life Cosmology into current ritual and worldview social organisation – Bali Indonesia. Survival of same Sacred Feminine celestial constellation markers used in widespread local farming and hunter-gather societies.	Continued practice of Dewi Danu cosmology in Bali transparently reveals original Sacred Feminine cosmology and insights from customary succession into how that consciousness may have been practiced. But existing research literature found does not review the Tirta Agama from this perspective nor her celestial associations. Lack of cultural astronomy across Indonesia contrasting mythology, arts, and cultural embodiment of original Sacred Feminine symbolism. Batak and other traditions provide contrast perspectives	Huang (2020) Achim (1991) Haryoguritno (2006) Dunham (1992) Jordaan (1984) Andayani & Jupriono (2019) Damayanti et al (2020) Wessing (2006) Atmowiloto (2013) Sulistiyowati & Foe (2021) Natawidjaja et. al (2018)

Archeoastronomy	Global	Current but dealing with historic cultures	Seeks to understand astronomical practices and astrophysical problems from early cultures (such as extinguishment of celestial bodies and pole axis change)	Investigates Ancient World Cosmologies Megalithic and other astronomical observation phenomena. Astrology	Kelley & Milone (2011)
Ethnoastronomy			Social and religious practices	Seeks to understand cultural worldviews	
Cultural Astronomy	Global	Current, n.d. specific	Seeks to record, preserve, and reveal star cosmologies of individual societies	Provides paradigm and framework for conducting future ethnography. Existing research provides celestial cosmologies context.	Goto (2014) Broda (1982, 1993) Chamberlain (1982, 1996) Ammarell & Tsing (2015)
Mythology and Archetypes	Global	Current, n.d. specific	Investigates and seeks to understand the personal and collective expression of symbolism in relation to consciousness.	Jung proposes “Great Mother” archetype that is embedded in individual and collective subconscious – dreaming and imagination. Campbell explores the expression of mythology and symbolism with the proposal that a “monomyth” or common “hero’s journey” is the foundation of all mythology.	Campbell (1991) Jung (1971) Relke (2007) Badgley (2019)

Appendix One Part [D]

Anomalies for Further Research

Deeper questions that arose from my research

1. It used to be thought that hunter-gatherers became agricultural because of “improved” civilisation. But contemporary studies of hunter-gatherers now show they had an “easier” lifestyle than earlier communities (our period 8800 BC to 6500 BC). The question raised is why early societies moved to agricultural sedentary lifestyles? An accepted theory is that it suited the social status of the wealthier or socially powerful to host feasting. This theory may also align with the use of captured slaves in battle. I also believe it has to do with sacred status. People grew early crops for ritual purposes. Intentional production gave them more control over accessing the plants and materials that were important to them. This practice is still visible in sedentary traditional clan societies such as Balinese. The purpose of sacred ritual is a primary driver for the growth of rice and certain types of rice rather than the growth of crops subsequently needing sacred blessings for its dependent growth (but both are present). Societies organised for ritual purposes but did not have social organisation and stratification attributed to our idea of cities (patriarchy) starting with Uruk 4000 BC.
2. Scientists believe that early hunter-gatherer societies were “less intelligent” this is carried over from evolutionary racism. However, the sentiment remains that the technical and consequential cultural consciousness of early societies was less than contemporary societies. But if we observe natural traits within Darwin’s model of evolution, we do not see the same advancement in animals where humans have domesticated them. Instead, modern sheep, goats, pigs, and cattle are known to have smaller brain sizes and be more docile. Observations of animal behaviours where human societies have also been influenced by sedentary urbanisation and become slaves or a caste/class workforce have kept the adaptive knowledge and skills to a minimal level of advancement. This is a patriarchal hierarchical organisation.
3. The sedentary lifestyle of early societies may well have been fuelled by the establishment of social inter-relationship sites where tribes gathered for trade and fertility or marriage relationships. In early society, these practices appeared to be in the hands of women until a patriarchal wave from 8800 to 6500 BC resulted in Kings or male rulers who also took over the role of sacred status amongst their people. These early rulers would have been in control via status and wealth that gave physical and psychological advancement—food, women, and ritual status would have sealed the demarcation and separation of their status above that of the populations they controlled. Hunter-gatherers chose to organise and worship over status with male social organisation around matters of protection, hunting, food provision and mating. Fertility and maintaining the small group would have been critical to adaptive survival. The beehive example and a shift to hierarchical organisation of societies.