

## Re: Vinca script, cross bar angle – Ki Ri Ke

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- *From:* "Peter T. Daniels" <[grammatim@xxxxxxxxxxxxxxxxxxxx](mailto:grammatim@xxxxxxxxxxxxxxxxxxxx)>
  - *Date:* Tue, 20 Jun 2006 12:07:14 GMT
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Franz Gnaedinger wrote:

Sorry for a stupid mistake in my previous message.  
The remark on the cycle of four volumes was not  
by Joan Marler but Kim Engels, and the books are:

The Gods and Goddesses of Old Europe, 1973  
The Goddesses and Gods of Old Europe, 1982/96

The Language of the Goddess, 1989

The Civilization of the Goddess, 1991

The Religion of the Goddess, (1993)

Marija Gimbutas worked on the last book in 1993,  
when she was already seriously ill. She attended the  
opening of the Wiesbaden exhibition in June of 1993,  
and gave a series of lectures on the subsequent evenings.  
Joan Marler, her editor since 1987, held a speech at the  
opening (four pages in the catalogue from 1994), wherein  
she says that one should just stroll through the exhibition  
and get a feeling for the art of that old civilization, moreover  
she announced evening courses on ritual dances – she  
herself had been dancing since 30 years, and dancing,  
she finds, is a perfect way for finding access to those  
ancient symbols. Her interests are the language of art  
and dance. You can do a Google query on her. She is  
lecturing at Sebastopol, California, and has a background  
in linguistics, but from what I read by her she is interested  
in the language of art, visual language. You find 1,170  
Google entries for

Art historians seem to have a desperate need to label any sort of visual  
semiotics "writing." The final chapter of Houston's *\*First Writings\** is  
by one such, and it's ridiculed even by other contributors to the same  
volume.

"joan marler" gimbutas

but only 2 for

"joan marler" "vinca script"

and the two results are not linked, they are two separate messages, one concerning Joan Marler, the other one the Vinca script. Not one single text includes Joan Marler and the Vinca script.

Peter T. Daniels wrote:

Don't be ridiculous. You recognize the voice of the translator.

I have the English version of *The Goddesses and Gods of Old Europe*, UCLA Press 1996 (a book you don't know, as you told me), and I know her voice well from that book. The same diction is present throughout her book *The Civilization of the Goddess* from 1991, including chapter 8, *The Sacred Script*.

The claim you snipped was that you recognized her voice even in the German translations.

No one suggested that Gimbutas did not plan that chapter there.

The only suggestion that Vinc<sup>a</sup> script is a writing system is on the first page or two of that chapter.

What about the title *Sacred Script*? Marija Gimbutas says quite clearly and unmistakably that the Vinca signs are a sacred script, 2,000 years prior to the Sumerian invention of writing. Everybody can read her book *The Civilization of the Goddess*, and chapter 8 on the *Sacred Script*, and have a look at the comparative tables of Old European signs on the one hand, Cypriotic and Linear A/B signs on the other hand.

I'm not responsible for the poverty of the German language. A "script" is not a "writing system," even though the same word *Schrift* is used for both in German.

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Graphics people do not "sign as" editor. (If they did, why is there not a similar credit on the first volume?)

She was an editor, \_and\_ she was responsible for the graphics of The Civilization of the Goddess, with the help of two designers.

Why is there not a similar credit -- in good-size type on the cover -- in the first volume?

Then why is there not the slightest hint of this nonsense in the first volume, the one devoted to interpreting the signs?

You can interpret the signs on two levels. Pictures and images convey messages, they are a language of their own, a "meta-language" in the diction of Joan Marler. But then a picture can

Aha! You're an art historian!

go over into actual writing, as was the case with Sumerian and Egyptian hieroglyphs, and may also have been the case with the Vinca script, where the signs are emerging from

For which there is not the slightest shred of evidence.

decorative patterns of the Upper Paleolithic on the one hand, and from natural and physical objects, for example from the female body. I found .

[snipping the egotism, though much less of it than usual]

As usual, it ends up all about you.

I was saying that Maria Gimbutas came quite close to a deciphering of the Vinca script when she considered angles and cross as the insignia of the Bird Goddess.

From there it was just a little step to my attempt at

deciphering her Sacred Script. I honored her by saying that she almost got it, and if my work should hold, I owe

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it to her.

Your work does not hold.

Moreover, you are now claiming that the language of the ancient Balkans of 5000 BCE was the same as the language of your "Magdalenians" 10,000 years earlier and localized, so far as anyone can tell, at a specific archeological site in Anatolia.

Only an art historian could imagine such an absurdity?

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