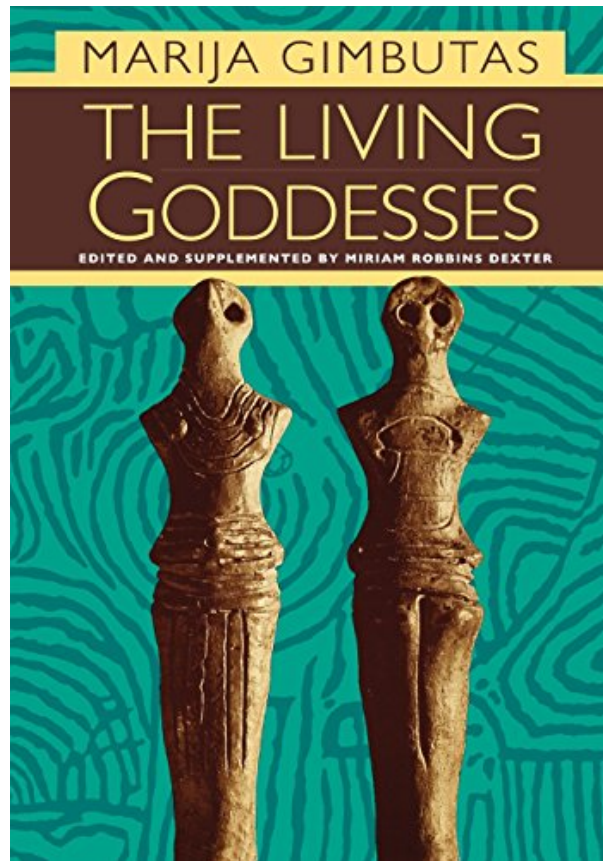
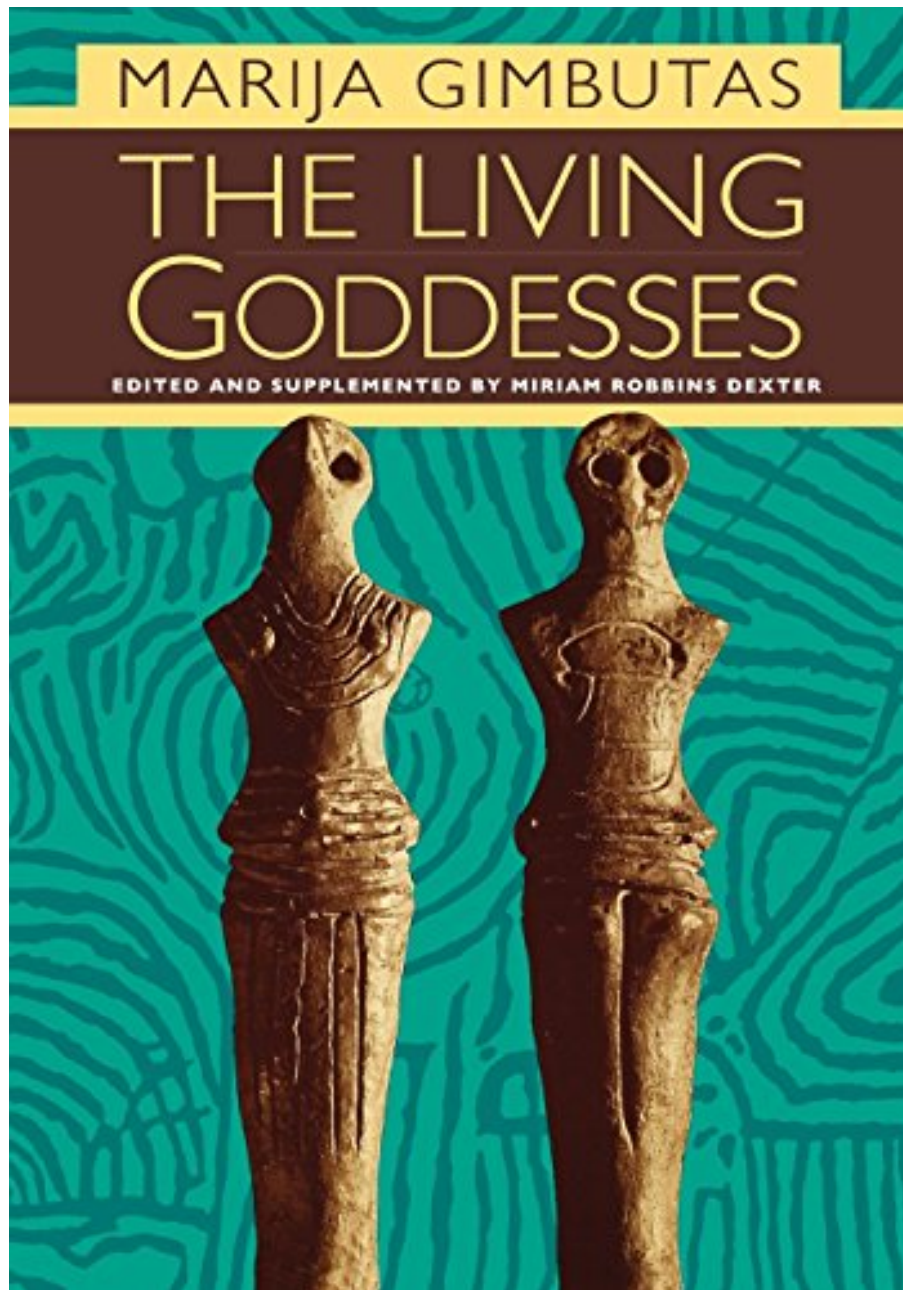


# THE LIVING GODDESSES BY MARIJA GIMBUTAS



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As one of the window to open the brand-new globe, this *The Living Goddesses By Marija Gimbutas* provides its incredible writing from the writer. Published in one of the preferred publishers, this publication *The Living Goddesses By Marija Gimbutas* turned into one of the most needed publications recently. Actually, the book will certainly not matter if that *The Living Goddesses By Marija Gimbutas* is a best seller or otherwise. Every book will certainly consistently give best sources to obtain the visitor all finest.

## From Publishers Weekly

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The Living Goddesses crowns a lifetime of innovative, influential work by one of the twentieth-century's most remarkable scholars. Marija Gimbutas wrote and taught with rare clarity in her original—and originally shocking—interpretation of prehistoric European civilization. Gimbutas flew in the face of contemporary archaeology when she reconstructed goddess-centered cultures that predated historic patriarchal cultures by many thousands of years.

This volume, which was close to completion at the time of her death, contains the distillation of her studies, combined with new discoveries, insights, and analysis. Editor Miriam Robbins Dexter has added introductory and concluding remarks, summaries, and annotations. The first part of the book is an accessible, beautifully illustrated summation of all Gimbutas's earlier work on "Old European" religion, together with her ideas on the roles of males and females in ancient matrilineal cultures. The second part of the book brings her knowledge to bear on what we know of the goddesses today—those who, in many places and in many forms, live on.

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Most helpful customer reviews

104 of 109 people found the following review helpful.

Old European culture has survived in its living goddesses.

By A Customer

For those familiar with Gimbutas's earlier works, Part I is a refresher course on how the peoples of Neolithic Europe saw the Goddess. Especially interesting are the chapters on Stonehenge and other temples and ceremonial centers of wood stone and wood throughout Britain and the continent. The book's greatest value, however, lies in Part II, which comprises chapters on the Minoan, Greek, Etruscan, Basque, Celtic, Germanic, and Baltic religions. Gimbutas and Dexter explain with precision and clarity how the civilization of early historical Europe was an amalgam containing both Old and Indo-European elements. The Old Europeans were already there, of course, working the land, building cities, creating their elegant pottery, worshipping in temples sometimes miscalled palaces or fortified settlements. The Indo-European tribes came and saw and conquered. And then they settled in. Yes, they made terrible changes, but they also intermarried and adopted, and life went on. Much remained and was transformed. Although we are, for example, perhaps most familiar with the Greek gods and goddesses, we may not be familiar with their Old European ancestors.

Hekate, Artemis, Athena, and Hera survived from Old Europe. So did some of the Greek gods, including Hermes, Pan, and (amazingly) Zeus. The information on the Balts is especially interesting, for they were the last pagans in Europe and their region "represents the greatest repository of Old European beliefs and traditions." This is the paganism Marija Gimbutas experienced as a child in Lithuania. Some who espouse the "culture wars" would have us believe that Gimbutas made it all up. This book is proof that she simply reported what she found. It is a testament to her extraordinary scholarship in archaeology, folklore, history, and matrilineal culture.

139 of 149 people found the following review helpful.

An Excellent Overview of a Gifted Scholar's Life's Work

By A Customer

Although some reactionary reviewers would like the general public to believe that the late Marija Gimbutas, Ph.D. was a beyond-the-fringe scholar, one only has to look at the list of illustrious scholars who chose to write for the earlier Anthology celebrating her life's work to see that such a view is an insult to this extremely capable, gifted, and intelligent archaeologist and scholar. Marija Gimbutas was just ahead of her time and in conflict with the predominantly male powers that be within the Miriam Robbins Dexter, Ph.D.; Riane Eisler, J.D.; James Harrod, Ph.D.; Carol P. Christ; Martin Huld; and Michael Dames to name just a few contributed to the Anthology volume honouring Marija's work. Kees Bolle, Ph.D. and Joseph Campbell can be numbered among Marija's admirers as well. Some reactionaries would like you to think that Marija stood alone and foolish in her ideas. However, time will tell and it seems that time and science are on Marija's side.

For those of you who have not had the privilege of an academic career or who are just starting out at University, you might not know that there are fads and fashions in academia just as there are fads and fashions in the other aspects of our lives. When I was an undergraduate, the History Dept. at my University was pretty much run by Marxist Historians. They groomed their students with their favorite concepts and practices and a generation of Marxist Historians was popped out. A few rebelled (some became reactionary, some revolutionary, and some just tried to be objective) and thus, twenty years down the line you have a change in fad and fashion and new schools of thought and modes of methodology take over in the halls of upper learning.

The same thing happens in all realms of study -- remember, all of these examinations and explanations are THEORIES! Even Marija's are theories; however, it is up to the individual READER to determine which theory is logical and probable and to make their own choices. Do not surrender to the view of some self appointed arbiter of academia to tell you what is or is not of value.

Now remember, there are fads and fashions in academia. Marija's mode of theory arose from her life experiences (and just to find out a bit about the adventures of this extraordinary woman's extraordinary life is one reason to purchase "Living Goddesses") and the time in which she taught. Marija began teaching in the time of freedom and exploration that arose after W.W.II and in the Sixties. She continued teaching through the Seventies, Eighties and early Nineties. Many of her critics, however, are the products of the reactionary Reagan Era. Marija was not an ill taught or unaccredited scholar. She published twenty books and more than two hundred articles in various languages and taught at the best schools on this planet. She worked on many of the important archaeological digs of this century in many countries. She brought a new and fresh vision to the interpretation of data (which up until her time was nearly always interpreted by male scholars -- we see the world through our upbringing and this DOES matter in how scholars interpret their data). Marija Gimbutas, although she would have blushed at the praise, was a visionary genius.

I say this, even though I do not agree with all of her findings. However, there is enough in her theories to be of great interest and to make you comprehend the History of Western Civilization in a new way. A lot of what Marija theorizes makes incredible sense.

So, I say to you -- take a gamble and decide for yourself. I find that this is an extraordinary volume of work. Miriam Robbins Dexter, Ph.D. has done a wonderful job of condensing and clarifying Marija's life work into this very accessible volume. I think that everyone can get a good grasp of what Marija's theories were, and



they are a refreshing breath of crisp clean air, after the thick, mind numbing fog that we have sometimes had to deal with in the halls of academia. Scholarship is supposed to foster new ideas and ways of looking at the world. It is awful to say that I do not think that this is always the case in our society. We are a society that still overvalues conformity; however, would you have your PC at the ready or be surfing the Internet if the conformists had had their way? I think not.

"Living Goddesses" is the final, fittingly comprehensive and approachable volume of Marija's life work. Miriam Robbins Dexter, Ph.D. has done a fantastic job of editing and finalizing the volume which must have been a Herculean task since the author was deceased. It is a gift to the minds of the world who explore, and wish to evaluate learning for themselves. It is a gift to the creative and visionary among us. I thank Marija Gimbutas, wherever she is, for gifting us with her knowledge, insight, and creativity. I also thank Miriam Robbins Dexter, Ph.D., for a wonderful job of tying everything together in an entertaining and enlightening manner. I highly recommend that you purchase a copy of this book and decide its merits for yourself.

Wendilyn Emrys, B.A

117 of 126 people found the following review helpful.

The Kirkus reviewer obviously did not read the book!

By A Customer

The evidence laid out in this series of works is very compelling. The critics of these ideas seem only able to express themselves with "Preposterous!" or "Idiotic" but never with a calm rational comparison of data and artifacts.

The Kirkus reviewer says it is "bordering on the ridiculous" to assume that the bull could have been a female symbol, that this is Gimbutas' imagination. But then there is artwork remaining from this era with clear pictures of bull skulls with horns drawn over the pelvic areas of women, with the horns positioned where the fallopian tubes would be. This murals are reproduced in the book. Had the reviewer wanted to actually check what the book presented as evidence for this assertion, he or she would have been able to find this mural. Bull skulls painted over the pelvises of women, the symbolism is hard to dismiss.

The critics of Gimbutas either don't read her work or address people who have never read her work themselves.

Seeing the anger and spite towards this body of scholarly work leaves me wondering why is there so much hatred and antagonism towards the work of Gimbutas? Why are there so many irrational and inaccurate criticisms of her body of work?

The Kirkus reviewer was sloppy -- if he or she had bothered to read the book being reviewed, then he or she would have had access to the data that supports Gimbutas' assignment of the bucranium, the head and horns of ther bull, as a uterine symbol.

What kind of fly-by-night operation is Kirkus that they allow such sloppy reviews by someone who will make an attack on a position presented in the book without actually looking at the physical evidence for this position that is decribed and presented and footnoted properly in the book itself?

I am not impressed by the critic of Gimbutas. I haven't seen a criticism that was either accurate or unemotional.

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