

The 'Goddess' and Contemporary Spiritual Values

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In this paper we are going to see how ancient goddesses became very popular with many female artists, musicians and writers. Some made use of the goddess to express their own personal emotions, others to express a link with the past, so to entrench a national identity with the prehistoric ancestors, while others used the symbol of the goddess as a significant political ramification for the feminist movement. I am not going to get into a detailed and at times controversial debate of how strong the symbol of the Mother Goddess became for feminists. My interest lies precisely on how certain female artists interpreted the use of the symbol of the Mother Goddess in their work and how it is linked with a primitivistic attitude.

The Goddess movement had a very significant influence on many female artists in the beginning of the 1970's. It "needs to be recognized as both spiritual and archaeological."¹ I include also the artistic aspect. "Spiritually, the images of female divinity has offered comfort and inspiration to women who felt negated by female images offered within the mainstream Judaeo-Christian religion."² It grew also out of the discontent with modern life and is the result of individual longing for a way to reconnect with a 'spiritual' life. Von Fersen Balzan explained that the reason she and others sought out the temples in the first place was as a result of discontent with modern spiritual/religious structures. As she stated:

Further interest may be generated by lack of spirituality in established religions, which seem bureaucratic in their institutionalisation, and certainly very stagnant and

uninspiring, which is the reason why there is such a quest for spirituality. So people do look around for inspiration and turn to old, forgotten religions. This can also be explained by changes in society.³

The lack of faith in traditional religions started to emerge with the advancement and progress of technology and science. The human being seemed to have conquered nature through reason but lost his ability to overcome the problems that began to surface due to modernity. Nineteenth century writers like Nietzsche, Jung, Eliade, Hillman and others expressed this concern about religion in their writings.

I think that Fersen Balzan shows here the virtues of a “primitivistic reformer”. Lovejoy and Boas also mention that amongst those who strived to reform society, one could find also the “propagandists of ‘natural religion’, who also had their counterparts.”⁴ The attack against institutionalised religions is also felt strongly in the writings of Friedrich Nietzsche. He argues that traditional religious and moral values had lost their influence over individuals. In his famous statement “God is dead”,⁵ Nietzsche is describing the condition or state of modern society. For him the death of God is a reflection of the absence of belief in any type of transcendental values. Nietzsche’s *Thus Spoke Zarathustra* is not a discussion that preoccupied philosophers about the existence of God, but an attempt to encounter the consequences of the lack of belief in God. The biggest threat to modern man, given this lack of beliefs, was nihilism. According to Nietzsche, traditional values could be replaced by new ones and the “ideal human being,” the individual, what he called “the superhuman” – the *Übermensch*,⁶ would channel passions creatively rather than suppressing them. There have been many misconceptions about the *Übermensch*, the most notorious being the one appropriated by the Nazis. However, from Nietzsche’s writing we can reconstruct the *Übermensch* in terms of the self-transcendence. In other words, the ideal type of *Übermensch*

is the person who goes beyond his limitations, from a creature of nature to a creator of his own nature. The *Übermensch* gives a form or style to his life that constitutes him as a whole being. For Nietzsche, Goethe was the typical example, a model of a whole man.

Jung also expresses this argument about the human condition of modern man, and the degeneration of traditional values. He was concerned about the failure of religion. He stated:

There are no longer any gods whom we can invoke to help us. The great religions of the world suffer from increasingly anemia, because the helpful numina have fled from the woods, rivers and mountains, and from animals, and god-men have disappeared underground into the unconscious.⁷

Jung suggested that it is the individual's will that could bring back the necessary changes in society. He was convinced of the need for a re-orientation of the individual back into the self and to be freed from the interests and influences of the self-serving institutions. "The change certainly must begin with an individual."⁸ But unfortunately everyone is waiting for that somebody to start this change. Jung continued to argue that the conscious mind is unable to do anything. It is the unconscious that is able to help us. He maintained:

Man today is painfully aware of the fact that neither great religions nor his various philosophies seem to provide him with those powerful animating ideas that would give him the security he needs in face of the present condition of the world.⁹

Jung however didn't feel that religions lack any worth of values. It is rather the people's interpretation that becomes repetitive and empty without vitality. He stressed that the religious impulse is still very important in the human's psychic urge. Despite rationalism, religions still exist in one form or another. Jung believed that individuals are placing too much faith in Science, which is putting a great stress on the needs of the unconscious. But in a society whose links between the conscious and the unconscious is being eroded, its neurotic

manifestations are being felt in a collective psychic crises. So the continuous dialogue between the conscious and the unconscious brings the opportunity for psychic wholeness to mankind. Furthermore we cannot ignore the unconscious and base our rationality on consciousness alone. To overcome most modern psychological problems, we have to end up the conflict that exists between the conscious and the unconscious.

According to Jung, the only creative – aesthetic solution for this problem is “individuation”.¹⁰ He continued to stress the importance of symbols emerging from the unconscious and said that, “whatever the unconscious may be, it is a natural phenomenon producing symbols that prove to be meaningful.”¹¹ Artists who work on symbols which emerge from their unconscious, could provide a valuable process to heal humanity from its social ills, and this is precisely what contemporary artists do when they work on ‘primitive’ ancient models.

I therefore argue that the artist’s role is that of a “primitivistic reformer”, so to get away from the bureaucracy of institutionalised religion. We have witnessed that the woman’s role has drastically changed in the past century, and yet their new role is in no way mirrored in established religions.¹² It seems that artists like Ebba von Fersen Balzan and other female artists are searching for a kind of spirituality that they feel is lacking in contemporary main religions. Ann Rosemary Conway also expresses her opinion that there is lacking the female aspect is lacking in traditional religions. As an artist she uses the goddess iconography as a metaphor to promote the sacred dimension of women, which was suppressed by patriarchy and monotheistic religions. Conway stated:

In my artwork I wanted to make images to evoke respect, dignity, and honour for the earth and for women. These images I could not find in current religions and found

myself turning increasingly to the aboriginal and the prehistoric time for a more balanced and harmonious view of our world. In 1979, I came across a definitive book by Merlin Stone called: “*When God was a Woman*”. I was horrified to read that there had been a systematic blotting of our culture by current religions. This defined my journey in my artwork from then on.¹³

Many women feel that they are outcasts, and have no authoritative role in conventional religions. For example, the ‘Women’s Spirituality Movement’ in the 1960’s had a great impact on the way certain women regard these religions. As Elinor Gadon wrote in ‘*The Once and Future Goddess*’:

The consciousness raising engendered by the Women’s Movement in the 1960’s made many painfully aware that the role of women in traditional religion was anomalous at best. For them the divine female provided a model not only for spiritual empowerment but also for an ethic centred relationship. Women for whom faith and ethics were inevitably intertwined did not find their own rights included in the struggle for social justice. As Jewish and Christian women they could turn the other cheek but had to accept second-class status. And, of course, they could not be leaders – that is, ordained as ministers, priests, or rabbis – because of their sexual identity. St. Paul forbade them to speak in church. His harsh words still rankle. Every day, orthodox Jewish males offer thanksgiving to God that they were not born women.¹⁴

The way certain female artists look back to primitive religions has become a refuge and a means to come out of the long and painful repression. “Feminists have charged that Judaism and Christianity are sexist religions with a male God and traditions of male leadership that legitimate the superiority of men in family and society.”¹⁵ This harsh statement is reflected in the major works of Mary Daly, Rosemary Ruether, Shiela Collins, Judith Plaskow, Joan

Arnold Romero, Elizabeth Clark, Herbert Richardson, Rita Gross and Elizabeth Koltun. It became a new challenge to traditional faiths and feminists felt the need to revive ancient religions so much needed in a modern society. The philosophy of Freud and Marx became popular because they contend “that religions keep people dependent on authority and thwart their desire to improve the material situations.”¹⁶ This convinced other feminists to adopt such ideals. It seems that in the minds of many the traditional Western religions betrayed women, therefore “they are convinced that religion must be reformed or reconstructed to support the full human dignity of women.”¹⁷ Feminists like Carol Christ and Judith Plaskow claim: “It is precisely this sense of injustice that lies at the heart of the first feminist criticism of religion. Most of these criticisms originated in an often inarticulate sense of exclusion from traditional religious practice or theology.”¹⁸ I argue that this is a question of inherited erroneous historical ideals¹⁹, which resulted in the oppression of women’s status in society. So certain feminists started to search into the past and reconstruct a time when women had an equivalent role like men. This debate brings with it various theoretical positions. One aspect of this debate is the belief of a matriarchal past. Although there is no proof of a matriarchal leadership in Palaeolithic societies “there seems little doubt that matriarchal *religions* existed in every part of the world and dominated the most ancient cultures.”²⁰ The Goddess worshipping cultures provided a ground justification to feminists who considered that a matriarchal past provided an authentic source for feminist theology and vision.²¹ In her famous essay *When God Was a Woman*, Merlin Stone suggests three lines of evidences to explain the theories on the origins of the Goddess worshipping prehistoric societies. The first evidence could be found in anthropological studies of the earliest development of matrilineal (mother-kinship) societies.²² She argues that studies of recent ‘primitive’ tribes show that people do not “possess a conscious understanding of the relationship of sex to conception.”²³ Here one could draw an analogy between contemporary ‘primitive’ societies and Palaeolithic

peoples. 'The mother' was seen as the only life producer, the main source of life from one generation to the other. The female thus seems to have had a much higher status than that of the male. The second argument that Stone puts forward is the evidence of the earliest religious beliefs and rituals and their connection with matrilineal descent.²⁴ The great number of prehistoric sites used for rituals of the disposal of the dead suggest, that the earliest concepts of religion took the form and developed as ancestor worship.²⁵ This also seemed evident in the studies, which anthropologists carried out on 'primitive' tribes, which showed that ancestor worship also occurs among tribal people all over the world. So 'the mother' may have been regarded as the sole parent, therefore the basis of the main ancestor worship. The third evidence posed by Merlin Stone, is that goddess worshipping was probable in the Upper Palaeolithic Age. This is evident from the numerous sculptures of women that were found in numerous temple sites. Some of the female figurines date way back to 25,000BC.²⁶ Stone also stresses the hypothesis, which is accepted by many scholars that there are "connections between the Palaeolithic female figurines and the later emergence of the Goddess-worshipping societies in the Neolithic periods of the Near and Middle East."²⁷ The result of these studies and the reconstruction of a time when the worship of a female deity seemed possible was a significant aspect of the political and psychological yearning for the feminist movement.

Therefore the re-emergence of the 'Goddess' manifested in many ways became another useful tool to establish the female 'identity' in society. Female artists started to include images of Goddesses in their work during the last three decades. The prehistoric goddess became for certain feminists the symbol of female spirituality. These artists expressed in their work the sacredness of the body of the 'female' and its relation with the importance of life on

Earth. Lucy Lippard also comments on this. She states:

Woman can, and do, identify the forms of our bodies with the undulations of the earth – the hills and sacred mountains which were the first gardens and the first temples. Our menstrual periods are moon-determined, therefore related to the earth's magnetic energies and to the ocean's tides. Our genitalia recalls caves, cleft rocks, river beds – the cozy fearful abysses culturally associated with the nourishing and with the fearsome, with the maternal and sexual, the regenerative and deathly aspects of the Earth Mother.²⁸

The relationship between the body of the female and nature has been discussed for a long time now. This also influenced many artists in their work and one could find in contemporary art history many fine examples. To mention just a few, artists like Frida Kahlo, Ana Mendieta, Georgia O'Keeffe, Emily Susan Hiller, Carr Grey, and many others celebrated the female image connected with the transforming aspect of the earth. It is argued that the female artist's role is "to reach out and integrate art and life, idea and sensation – or nature and culture."²⁹

In the words of Elinor Gadon, the Mother Goddess became the muse not only for artists, poets, and writers but also musicians. One may say that the symbol of the 'Mother Goddess' inspired all aspects of creativity. Michael Tucker also explored the significance of the image of the Goddess and how it became a central aspect in feminist art. He states: "For many feminists, the question of whether or not the Goddess is speaking through their art is a non-question: She is, and the real question to be addressed is how to make Her voice as powerful as possible."³⁰ Tucker suggested that there should not be a conflict between 'spirituality' as perceived by some feminists, who are more inclined towards earth-based spirituality, rather than the spirituality associated with the supernatural held by other feminists. One should note

that art historian, Elinor Gadon, stated that “the term *spiritual* is controversial when applied to political movements like ecofeminism and Green Politics.”³¹ I am sure that the Goddess today is being represented in various manifestations from which artists from all over the world find inspiration.

During this last decade, there has been an increase of pilgrims coming to visit the Maltese Neolithic Temples – the places for ancient Goddess worship. One of the tour leaders who comes to Malta every year with a group of ‘female’ goddess followers is Jennifer Berezan, an international composer-singer, well known in the United States, Canada, Europe and many other countries. One of her works is ‘*Returning*’ a unique CD recorded in the world famous Oracle Chamber of the *Hypogeum* at Hal Saflieni, in Malta. It is a long-playing healing chant to the “Mother of Us All”, the Ancient Neolithic Goddess. These excellent chants and sounds were recorded in one of the world's oldest temples, in a chamber created for rituals. Berezan’s music reflects great concerns and involvement in the political, social and spiritual worlds. Her songs speak of challenges and hopes in life. Her vision of music is like a source of spiritual renewal. In this unusual recording, Jennifer Berezan links to the lineage of ancient singing priestesses. Her own musical composition based on themes related to “The Mother Goddess”, express a rich musical tapestry. It is a unique and beautiful blend of some of the world’s most sacred musical traditions. The sounds are “timeless and contemporary.”³² Berezan relates why her music has a connection with ancient spirituality and about the emerging interest in ancient traditions. She states:

My music is not spiritual in the traditional way of thinking but in a very broad kind of definition. It is the sense of spirituality being the path towards healing and compassion, towards experiences of community, understandings of death and rebirth and a lot of the values that were part of this culture, which I think are coming back to

us in modern times. I think that there is a lot looking back to. In my country where I live now in the United States, there is great interest, for example, in the American traditions, and those of the indigenous people of the United States, and the Neolithic peoples or the indigenous people of Malta really, and so I think, there is an interest all over the world in indigenous traditions and the kind of spiritual values that they had.³³

We know that there are a good number of American women involved in the ‘Goddess movement’ who make many pilgrimages to Malta. Here I want to make it clear that not just American women are interested in these visits to the land of the Mother Goddess but also women coming from other countries. As social anthropologist Kathryn Rountree puts it:

Malta’s reputation in the Goddess movement draws sizeable numbers, although not droves, of women pilgrims from many other countries each year. Some visit as independent tourists, while others join tours organised by a number of operators based mostly outside Malta.³⁴

Goddess movements are now found all over the world. When I asked Jennifer Berezan if she was involved in the ‘new age’ or ‘goddess movement’ and if she was also involved in promoting feminist issues she confirmed it smilingly.

Yes, because the labels are always very interesting and because certain terms evoke ideas in people’s minds, you know, but certainly I have long been a believer in striving for equality between women and men and creating a world where women and men exist peacefully with equality. I suppose definitely that what we call the goddess movement, that is, women’s spirituality movement has been a movement by women to try to see themselves in divine. Often, it’s very important I think for all of us to have a vision of women, self-reflected in divinity. Definitely I consider myself part of that movement, and try to bring that not just to women, but also to all people in order to broaden our understandings.³⁵

The Goddess movement left a great influence on many artists, particularly on female artists who used the imagery of Goddesses to create a spiritual awareness especially amongst women. As we have already seen this spirituality is based on Earth based traditions. Writer, Willow La Monte described the Goddess religion not a religion based on faith but on experience. She claims “One doesn’t say one believes in the goddess when one experiences the goddess or goddess energy.”³⁶ La Monte used the title of her newspaper ‘*Goddessing Regenerated*’ as an “idea of deity or goddess as a verb not as a noun, as personality but also as energy, as motion, as movement.”³⁷ Artists experience this energy and it is translated into art or Literature. La Monte pointed out

Just as poet Robert Graves has felt that the moon goddess was his muse, so many artists in many countries, both visual arts as well as literary arts, are heavily inspired by the imagery. There is just an enormous outpouring of creativity right now around the world based on these cycles and these goddess images.³⁸

La Monte mentions Robert Graves here because he was a leader in the promotion of the Prehistoric goddess in Old Europe. He is considered as one of the most prolific British writers, but he mainly considered himself more as a poet. Perhaps his most popular book is *The White Goddess*, first published in 1948. Graves explored the ancient European deities through the study of myth and psychology. *The White Goddess* was considered to be the goddess of Birth, Love and Death. Certain Feminists within the Goddess movement considered his work as an uncompromising, advocated and momentous way for Goddess-centred spirituality. Artists, writers, poets and musicians get not only inspired by ancient goddesses but they become so much involved in the reconstruction of ancient myths, religions and spirituality.

Linda Eneix is another American writer-artist who frequently visits Malta to organize conferences, seminars and Goddess-tours. She is greatly influenced by Maltese prehistoric culture, which is evident in her paintings and written work. For her the figures of “ancient goddesses” are so inspiring. They have a kind of “fullness and touchability.”³⁹ When asked about the way she sees the re-emergence of the Mother Goddess in our times she comments:

“Mother Earth”, “Mother Nature” -- these are terms that came from somewhere. They are remnants, which survived, because they were used with tongue in cheek, like “Father Time” or “Daddy Long Legs”. People these days get excited if you talk about a Goddess. It is pretty clear in the Bible that there were thousands of years and a lot of bloodshed involved in stamping out the Canaanite and Pagan concepts of any lusty female divinities. But we don’t have to attest to a belief system to acknowledge that it once existed. Not only in Malta but also all over the world in Neolithic times, it is well documented that women had a much larger role in the pantheons of power. It’s found to some extent in every society, which lives close to the earth, and where people are more relaxed about sexuality.⁴⁰

With these words by Linda Eneix, it is easily argued that feminists come out with strong statements like this to show the world that the reasons why there is an increased interest in ancient goddesses could be various. Primarily goddesses ‘call’ all those who are dissatisfied with mainstream religions, political institutions and all male-centred cultures because many feminists find that institutionalised religions are dissatisfying because of the missing female element. Others feel that the domination of men over women in contemporary societies is not yet over. One also comes across those who feel that there is a strong over emphasis of the spiritual over the physical and mental, the human over the animal and the natural. I also believe that the women’s fight for political and economic justice has also sparked the return of the Goddess in Her various guises. Linda Eneix wrote a book, a Malta-based novel:

'People of the Temples'. She created an interesting myth about the story of a High Priestess and her struggles for survival, not just her own but also her community that was facing the risk of destruction. In his descriptive analysis of the novel, Victor Paul Borg synthesised the story as follows:

Linda C Eneix novel, *People of the Temples*, embodies the male-female dichotomy. In the story, Malta is home to the 'Great Mother' shrines. There are both priests and priestesses, but it's the High Priestess, whose story it is, and who is incorruptible, that somehow saves some vestiges of the temple culture if not their home. A fellow High Priest is scheming for power, and warring tribes – with male gods – are marching across Europe and dominating the Neolithic cultures, ending their peaceful utopia. To save her people from annihilation, the High Priestess prepares them for assimilation so their beliefs and culture would survive covertly until one day in the future (today?) it might be resurrected.⁴¹

In this heroic myth *'People of the Temples'*, Linda Eneix described an ancient world where the inhabitants of the Maltese islands recognised a Great Mother Goddess. She tried to balance the authoritarian power of this ancient society in the hands of both men and women. Eneix believes "that there was a system for a sort of duality, mixing masculinity and femininity with mutual respect."⁴² Although it seems that the writer wanted to avoid a feminist approach in the creation of her novel, I note that her feminist position is there all the time. In my interview she maintained:

Well . . . times change. Roles change. The balance of power gets upset. A lot of women have had a very bad deal in the name of religion. I can only speak for myself, raised in a Protestant tradition, which never quite explained things to my satisfaction. I'm a woman. I like the concept of feminine grace. I'm not quite thrilled that everything holy is He and His and Him. What's in a name? All the subliminal

messages of a lifetime. Of course, it's different for women raised in the Catholic tradition, yes? Because they also have access to the Mother of God.⁴³

Again, Eneix is using a type of speech that explains the dilemmic clash of principles between the male and female powers. She is dissatisfied with her religious upbringing because of the patriarchal imposition of the 'male' in most aspects of life including the spiritual outlook. In a way Eneix seems to accept the Catholic principle that women brought up in a Catholic tradition retain the value of having the Virgin Mary as the Mother of God. This study of the story of Linda Eneix shows the approach of a feminist-based continuous struggle for survival. The longing for a transformation in society is inevitable, thus the 'female' power would eventually be manifested in religion and politics. Art historian, Elinor Gadon argues: "With the return of the Goddess, the new power of the feminine is being expressed in all areas."⁴⁴ She continues to support her arguments.

The Goddess has once again become a muse for the arts. She is the chief inspiration for the veritable explosion of creativity by women artists and musicians, the provocateur of those artist/activists who seek to transform our society. For a woman the discovery of the Goddess within taps into the wellspring of her being and leads to the release of creative energies of which she may not even have been aware. This creativity long lay dormant, unrealised, because the female had been so long repressed in the culture at large that the very language in which women spoke, the images through which they expressed their inner being, were almost totally lost.⁴⁵

This statement reminds us that the female qualities of creativity are now more recognised than before and thus a new vision is emerging not just in the arts but also in spiritual renewal. Also one must not forget that the exploration of prehistoric matriarchal religions inspired artists to make connections between the creative forces of the female and their link with nature.

The issue that emerges with the way female artists see at the relationship between women's political identification with the earth can be termed "stylistic primitivism."⁴⁶ We have seen the problems that women had to face throughout the centuries especially their oppression from institutionalised religions and the way some feminists tried to find reassurance by examining prehistoric matriarchal religions. This helped female artists to establish women's identification with nature through the influence of prehistoric myth and imagery, which is an essential element in primitivism. Direct formal borrowings from prehistoric 'primitive' symbols manifested an affinity with nature in the works of feminist contemporary artists.

¹ GOODISON, Lucy, and MORRIS, Christine, eds., *Ancient Goddesses*, 1998, p. 12.

² Ibid.

³ LAGANÀ, Louis, *Maltese Neolithic Art and its influence on Contemporary Artists* – interview with Ebba Von Fersen Balzan, broadcast by the Voice of the Mediterranean radio station, Malta, 28th March 2001.

⁴ LOVEJOY, Arthur, O., BOAS, George, *Primitivism and related Ideas in Antiquity*, 1935, p. 16.

⁵ NIETZSCHE, Friedrich, *The Gay Science*, 1974, trans. Walter Kaufmann, New York: Vintage Books, p. 125.

⁶ see NIETZSCHE, Friedrich, *Thus Spake Zarathustra*, 1909. The theme of the "Übermensch" (Superhuman) when translated from German it is also known as "Overman". This is a major theme in this book.

⁷ JUNG, C.G., *Man and His Symbols*, 1964, p. 101.

⁸ Ibid.

⁹ Ibid.

¹⁰ MAYO, Donald, H., *Jung and Aesthetic Experience - The Unconscious as a Source of Inspiration*, 1995, p.72.

¹¹ JUNG, C.G., *Man and His Symbols*, 1964, p. 102.

¹² LAGANÀ, Louis, *Maltese Neolithic Art and its influence on Contemporary Artists* – interview with Ebba Von Fersen Balzan, broadcast by the Voice of the Mediterranean radio station, Malta, 28th March 2001.

¹³ CONWAY, Ann, R., *Case study questions* by LAGANÀ, Louis, personal communication 25th March 2002.

¹⁴ GADON, Elinor, *The Once and Future Goddess*, 1989, p. 260.

¹⁵ CHRIST, Carol, P., – PLASKOW, Judith, *Womanspirit Rising – A Feminist Reader in Religion*, 1979, p. 1.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid., p.3.

¹⁹ It is argued that Christianity inherited the patriarchal, classical doctrines of both Neo-Platonism and apocalyptic Judaism. See RADFORD, RUETHER, Rosemary, *Motherearth and the Megamachine: A Theology of Liberation in a Feminine Somatic and Ecological Perspective*, in *Womanspirit Rising – A feminist Reader in Religion*, edited by CHRIST, Carol, P., – PLASKOW, Judith, 1979, pp. 43-52.

²⁰ LIPPARD, Lucy, *Overlay: Contemporary Art and the Art of Prehistory*, 1983, pp. 41, 42.

²¹ CHRIST, Carol, P., – PLASKOW, Judith, *Womanspirit Rising – A feminist Reader in Religion*, 1979, p. 10.

²² STONE, Merlin, *When God Was a Women*, in *Womanspirit Rising – A feminist Reader in Religion*, edited by CHRIST, Carol, P., – PLASKOW, Judith, 1979, p. 125.

²³ Ibid.

²⁴ Ibid. p.126.

²⁵ Ibid.

²⁶ Ibid., p.127.

²⁷ Ibid., pp.127, 128.

²⁸ LIPPARD, Lucy, *Overlay: Contemporary Art and the Art of Prehistory*, 1983, p. 42.

²⁹ Ibid.

³⁰ TUCKER, Michael, *Dreaming with open eyes – the Shamanic Spirit in the Twentieth Century*, 1992, p. 284.

³¹ GADON, Elinor, *The Once and Future Goddess*, 1989, p. 359.

³² LAGANÀ, Louis, *Maltese Neolithic Art and its influence on Contemporary Artists* – interview with Jennifer Berezan, broadcast by the Voice of the Mediterranean radio station Malta, on 10th January 2001.

³³ Ibid.

³⁴ ROUNTREE, Kathryn, *The Past is a Foreigners' Country: Goddess Feminists, Archaeologists, and the Appropriation of Prehistory*, in the Journal of Contemporary Religion, Vol. 16, No.1, p.14.

³⁵ LAGANÀ, Louis, *Maltese Neolithic Art and its influence on Contemporary Artists* – interview with Jennifer Berezan, broadcast by the Voice of the Mediterranean radio station Malta, on 10th January 2001.

³⁶ LAGANÀ, Louis, *Maltese Neolithic Art and its influence on Contemporary Artists* – interview with Willow La Monte, broadcast by the Voice of the Mediterranean radio station Malta on the 17th January 2001.

³⁷ Ibid.

³⁸ Ibid.

³⁹ ENEIX, Linda, *Case study questions* by LAGANA`, Louis, personal communication, 19th January 2002.

⁴⁰ Ibid.

⁴¹ BORG, Victor Paul, *Reawakening the Goddess*, in the Sunday Circle, December 2000, p. 46.

⁴² ENEIX, Linda, *Case Study questions* by LAGANA`, Louis, personal communication, 19th January 2002.

⁴³ Ibid.

⁴⁴ GADON, Elinor, *The Once and Future Goddess*, 1989, p. 229.

⁴⁵ Ibid. p. 231.

⁴⁶ See the discussion by LIPPARD, Lucy, *Overlay: Contemporary Art and the Art of Prehistory*, 1983, pp. 44, 45.