

**ANCIENT FEMALE FIGURINES EMPOWER 21st CENTURY WOMEN:
The forgotten contribution of women to evolution and civilization**

*Lecture with slides presented by Annine van der Meer Ph.D.
on the 4th of July at the Matriarchy for Future Festival
in the 13th century estate of Castle de Berckt in Venlo, The Netherlands*

Leaving my flower village. I live and work in a small flowery village bordering the North Sea in the West of The Netherlands, to the south of The Hague, the capital of the Netherlands. It is a 'flower village' because the villagers love flowers and have what we call in Dutch 'green fingers'; many people work in greenhouses of glass with flowers, plants, and vegetables. In our direct surroundings you 'll find the flower auction where billions of bunches of flowers and plants loaded in large trucks are brought further into Europe and by planes all over the world.



Arriving the 3rd of July. On Thursday the 3rd of July 2025 I left this happy village and drove in my car some 2,5 hours along crowded highways to the Matriarchy-for-Future-Festival, my car loaded with books which I could finally take with me, because this time I did not need to fly in but could drive myself. After 4 years of preparation this joyous Matriarchy-for-Future-Festival took place in a picturesque 13th century green, rustic, and rural estate with a beautiful and old castle with spacious outbuildings, surrounded by water and beautiful nature in the South of my country close to the German border. Here 380 mostly women gathered to celebrate the Matriarchy-for-Future-Festival for four shining days. One of the absolute highlights was the performance of peace activist Yael Deckelbaum on Saturday evening.



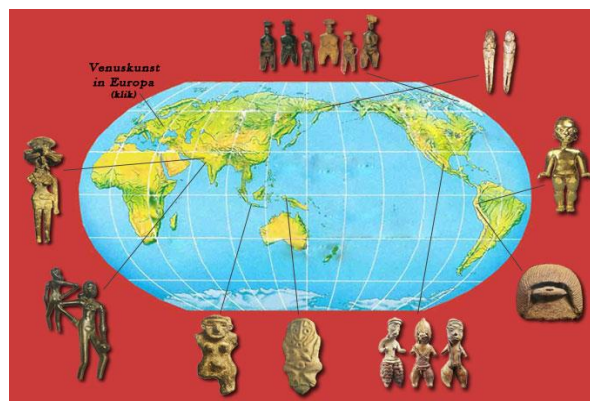
The organizing committee of ten ladies

The opening. In the early evening, I met and had dinner with my international colleagues from the Maternal Gift Economy and the global Matriarchy Network and was so pleased

to see a lot of my friends from Europe and abroad, after many years. Later that evening the conference was vibrantly opened by the team of ten woman who worked together for four years to make this all possible. The four days of celebration were such a resounding success that on Sunday before we left the organizing team told the participants that they were considering organizing another festival in two years.



Friday the 4th of July. The next morning on Friday the 4th of July at 10.00 am the program started. We first listened to the most interesting lecture of Dr. Heide Göttner-Abendroth about the future of Matriarchy. Then it was my turn to present for some forty minutes at the main stage in the Amazone Hall. I knew time was too short to present in English and German and therefore I prepared in advance an English/German handout. All the texts in the presentation on the huge screen were bilingual and corresponded with the bilingual texts in the handout. Technical issues were solved in advance, and the 40-minute presentation went smoothly and, very important, within the given time.



THE PRESENTATION. I started the presentation titled *Ancient female figurines empower 21st century women: The forgotten contribution of women to evolution and civilization* as follows. I indicated that I would take in these 40 minutes **five 'steps'** and that these steps revealed the structure of my presentation. In this article I follow the same path and will elaborate on:

1. My research of ancient female figurines. Six milestones on my path
2. The prehistoric female leaders. Old Stone Age 45.000-10.000 BC. Do you start to see a global coherent language?
3. The evolution of the female image after 10.000 BC. Do you again see a global coherent language. Do you see this is a continuation of the female figurines from Old Stone Age?

4. Female figurines show the transition from egalitarian to male dominated societies. This proves that in pre-patriarchal societies the women are at the center and that these societies are peaceful and non-authoritarian.
5. Conclusion. Remembering our glorious female past will bring us a bright future.

1. THE FIRST STEP MY RESEARCH OF ANCIENT FEMALE FIGURINES. MILESTONES ON MY PATH



A difficult start. When I started in the 80s, I just saw a thick forest - a kind of jungle - of different female forms; I saw endless variations in forms, styles and used materials. I saw no pathways through the forest, no structure. Behind me are 30 years of intense study, travelling around the world starting around the Mediterranean and then going eastwards and returning to Holland leading my Wisdom school for female empowerment in order to give lectures and courses. The pathway to learn to really see, love, and appreciate female figurines and to discover their power and authority, was long.

Prejudices. I had to struggle my way through all kinds of seemingly everlasting prejudices about female figurines; negative descriptions are found in handbooks and in museums descriptions in major museums all over the world. Here is a small selection of the various viewpoints.

*Female figurines would depict prostitutes and play girls of the Paleolithic because people were kind of oversexed in those days. No, they certainly were not.

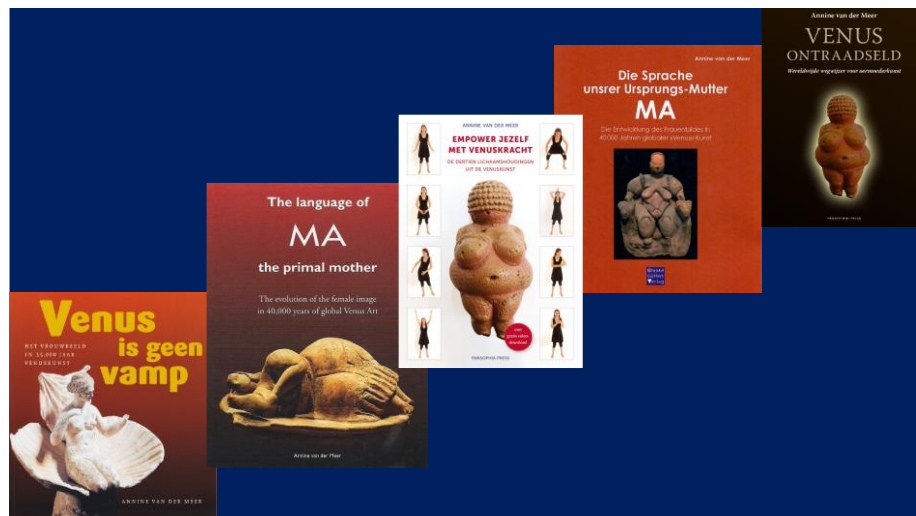
*They would depict pagan or heathen 'idols'. No, very wrong! (To me they rather seem like icons, but icons of what? Of the Great Mother? Of goddesses? Of ancient mothers? Of ancestresses?)

*Some academics said they were children's toys to play with. No, not in the least...

The New Archaeology. A lot of archaeologists are educated in this approach. They state that the figurines depict normal ladies. No, not at all, but why is this not true? Well, in Paleolithic times nomadic people had to walk long distances and were slender and certainly not fat. They were clothed in those *icy* ages and certainly did not walk *naked*. But the influential 'New Archaeology' school in archaeology insisted that both in the Paleolithic as Neolithic they would represent normal but very fat ladies (books and museums on the island of Malta in the Mediterranean label the famous female figures and figurines 'The Fat Ladies of Malta'). The explanation of the New Archaeology: The reason they were abnormally fat must have been that these fat ladies were sick and suffered from *obesitas*. No, not at all, they are not sick, and they certainly are not 'normal' women. We see a symbolic language, but what does this express?

The evolution in interpretation. First 19th century archaeologist told their audiences and students that these Paleolithic people carried a lot of weapons, weapons used by men; later these proved to be calendar sticks used by women. In Turkey the museum descriptions said I could see in a stone a female figurine, a goddess and in the Cycladic islands I was told the same; other descriptions said I just saw a stone... Many views and much confusion about the question who do we see and what the significance is. What does the mysterious *symbolic* body language of female figurines try to tell us?

My way to discover the essential meaning with a message for women and men from the 21st century was not easy. But there were milestones. From 2008 to 2020 I wrote five books on this subject.



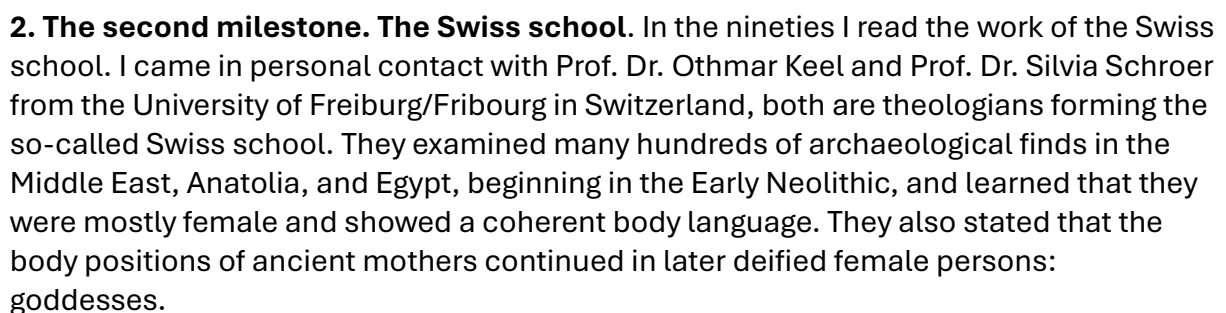
These five books are shown here. Three of them are in Dutch and written between 2009 and 2020. The information in this lecture you can find in my English Book *The Language of the Primal Mother Ma: The Evolution of the Female Image in 40,000 years of Venus Art* (2013) and in the German book *Die Sprache unsrer Ursprungs-Mutter MA. Die Entwicklung des Frauenbildes in 40,000 Jahren globaler "Venus"-Kunst* (2020). See literature list for more information. In my last Dutch book from 2020 *Venus Ontraadseld (Venus deriddled)* I gave an update. I published many recent colored pictures on my website www.anninevandermeer.nl See button *Venskunst update* (updating Venus Art). See also my two-hour PowerPoint presentation on Saturday, July 12, 2025, for the 82nd Maternal Gift Economy Salon at the following link: <https://www.maternalgifteconomymovement.org/salon-82-gift-of-the-knowledge-of-ancient-goddesses/>

1. The first step: MY RESEARCH OF ANCIENT FEMALE FIGURINES SIX MILESTONES ON MY PARTH



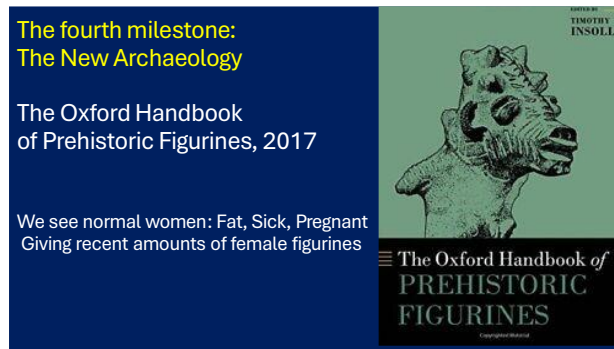
1. The first milestone. Marija Gimbutas, 1989. Looking back, I need to honor first Prof. Dr. Marija Gimbutas. She was my first milestone. I started to study her 1989 book, *The Language of the Goddess*, on the instigation of the Dutch professor Gilles Quispel. It was under his guidance that I wrote my doctoral thesis. He was a great lover of the Black Venus of Lespugue and the Black Madonna, and he saw connections between the two of them. He ordered me to get hold of Professor Gimbutas' book. The book arrived but, in those days, I could not understand the immense amount and variety of female figurines Marija's book presented. And there it stood

Marija became an example for me because she showed a **coherent** body language of female figurines of both the Old Stone Age and New Stone Age. She also brought Old Europe to my attention. She used an interdisciplinary method that impressed me, and I started to travel and to see and think for myself.



The comparative method. Subsequently I started to *compare* the work of the Swiss school in the Neolithic from the Middle East with the work of Marija Gimbutas in the Neolithic from Old Europe. I started to use the comparative scientific method and found many, many similarities in both female body language and body postures. Based on the archaeological results of both milestones I was able to reconstruct the evolution of female figurines through 40,000 years of feminine art. But there were more milestones on my path

5

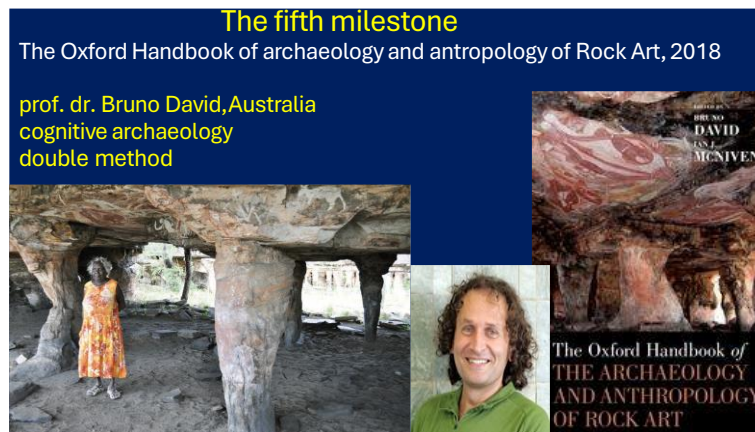


4. The fourth milestone proved to be *The Oxford Handbook of Prehistoric Figurines*, Oxford University Press, 2017.

In 2017 I ordered this handbook of worldwide figurines, published in 2017 and written by numerous scholars from the school of the New Archaeology. For me very disappointing, because this 'New Archaeology' - educating almost all future professors, museum directors, and young female students - insists that female figurines depict normal women: these women were either important or fat or sick while suffering from obesitas or pregnant. This approach prefers a local or regional approach and sees no global coherencies. When the figurine does not show breasts, it is not considered to be female. It is placed in the category "we cannot know" or 'ambiguous'. They simply do not understand or ignore the **symbolic** body language and all the similarities world-wide.

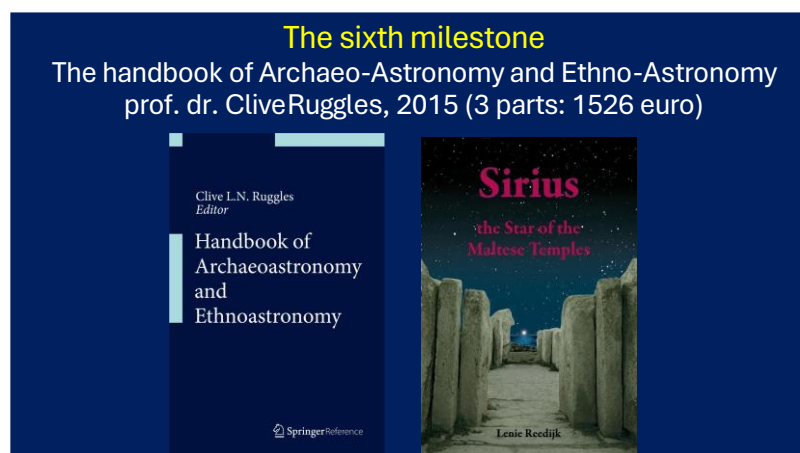
Recent numbers of female figurines. But... some of the detailed studies in this handbook described enormous newly found **amounts** of *female* figurines from all over the world and these facts allowed me to develop a global overview - not only based on Old Europe and the Middle East - but also on the most recent findings in Japan (18.000 female figurines), China, Pakistan and India (Mehrgarh, Harappa and Mohenjo-Daro-cultures), Iran, Cyprus, Sardinia, Ecuador, Mexico and Cahokia.

Enormous quantities of female figurines. This book showed that worldwide in the Old-, Middle-, New Stone and Copper Age till deep in the Bronze Age, *female* figurines were in the vast majority, and in enormous quantities. Only in the Bronze Age and especially in Iron Age - on a global scale - the masculine started to be depicted and the image of the feminine slowly disappeared. In relation to the *Paleolithic* female figurines Prof. Dr Nicholas Conard wrote in a handbook in 2010 '*The statues of women determine the portrayal of humankind*' (van der Meer, *The Language of MA*, 69 n 75). Based on these global new numbers we can conclude that this is also the case in New Stone Age and Copper Age. In Japan, the Indus cultures, Iran, Sardinia and Valdivia in Ecuador there were found in Neolithic times no male figurines, *all the figurines are female* (See my Dutch book, *Venus Ontraadseld (Venus Deriddled)* from 2020.



5. The fifth milestone: The Oxford Handbook of Archaeology and Anthropology of Rock Art, Oxford University Press, 2018 helped me further on my way to finding a more essential interpretation of the feminine figurines, a view that is closer to the truth of the world of experience of Paleolithic people and later. It introduced the *double* method of ‘cognitive archaeology’. The *first* method is using the most modern technical equipment to date the various layers of paint of rock art. The *second* method consists of the anthropological method of the interview; Australian archaeologists interviewed the Elders of aboriginal clans and tribes. Now archaeologists finally could not exclude anthropology from their research and started to use an interdisciplinary method that Gimbutas and Göttner-Abendroth and other feminist scholars had introduced much earlier.

The role of the ancestors. This new Australian approach explained Aboriginal Art in Northwestern Australia as *ancestor* art. Then it described caves on the island of Vanuatu in the Pacific where islanders visit the wall inscribed with the round heads of the ancestors behind which the souls of the ancestors are believed to live. That special cave is visited by living descendants who wish to have a child and ask the ancestors to send a spirit to their earthly clan. This was further established by my research in the Vietnam Museum for Ethnology in Hanoi 2017 where I found on a grave house of the Jarai Arap - a matrilineal tribe living in the inland woods of Middle Vietnam – twenty-seven life-sized wooden statues of ancestresses/ancestors, copulating, opening their vulva and becoming pregnant and pregnant mothers carrying a child. In Vietnam everybody knows that it is the ancestresses/ancestors that send the new souls to incarnate in earthly bodies, like people in Vanuatu still know.



6. The sixth milestone. The Handbook of Archaeo-Astronomy and Ethno-Astronomy

Prof. Dr. Clive Ruggles, 2015 (3 parts: 1526 euro)

Then I finally discovered *The Handbook of Archaeo-Astronomy and Ethno-Astronomy* (very technical), and I am convinced that this new academic field has a future. Ancient caves and megalithic sites are oriented to the sun, moon, equinoxes, and certain stars. Many ancients were stargazers.

*138 paleolithic caves in France were examined and are oriented especially to equinoxes.

* Megalithic structures are aligned to certain stars, sun, moon and equinoxes.

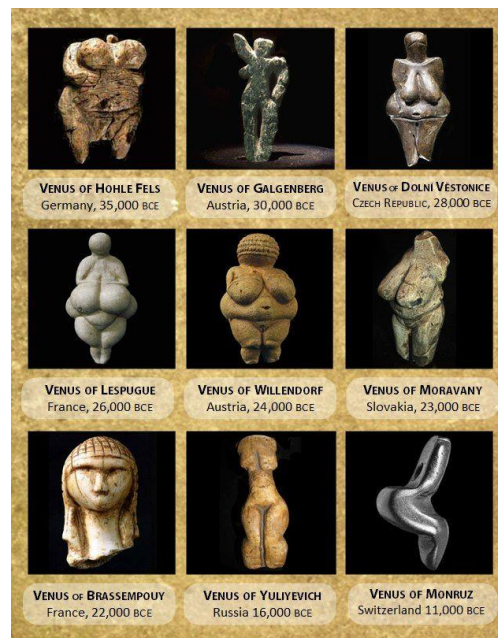
* Temples in Malta are aligned to the star group Sirius as people in ancient Egypt and Crete were.

Why are there the 66 ruins, rests, and foundations of temples on the two very small islands of Malta and neighboring Gozo, oriented on Sirius? For answers see the book by Lenie Reedijk, *Sirius, the Star of the Maltese Temples*, 2018.

2. The Second step:

THE PREHISTORIC FEMALE LEADERS. OLD STONE AGE 45.000-10.000 BC.

Do you see a global coherent symbolic language?



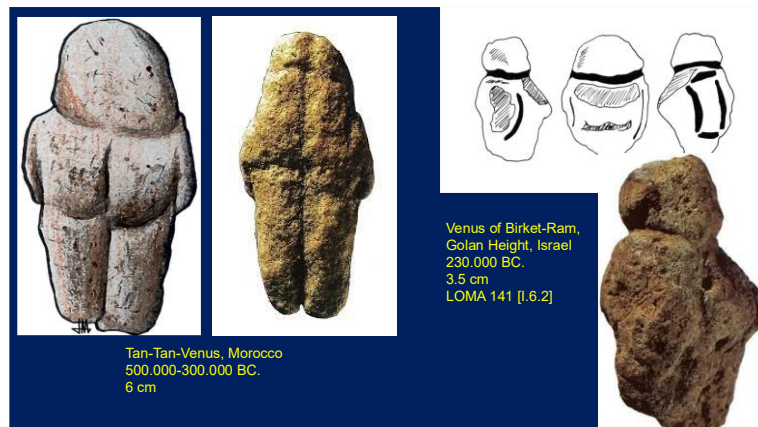
Who are the first female leaders of humanity? You find them in the very old naked 'Venus-figurines'. Many of them show overtly the 3 B's: they are not hiding their Breasts, Belly's with vulva, and Bottoms, but proudly presenting them, showing them overtly to the world. The first archaeologists of the 19th century - at that time an exclusively male occupation - interpreted this in a *sexual* way and many still do till this very day, as was proven to me by the words of Prof. Dr. Nicholas Conard supervisor of the excavation in Hohle Fels. I had this little confrontation with him when talking to him after the lecture he gave in an important Museum in Leiden in The Netherlands.

The feminine explanation. The first female figurines are very old, and they all are female. They show exaggerated body parts because these are fundamental to life; they produce and reproduce life. All of them have the key to birth-death-rebirth.

They were leaders because they also were central in their ancient communities for several other reasons. They gathered and collected in women-groups some 75-90 % of the food, they menstruated together in dark caves and isolated themselves there in order to reach their older intuitive right brain hemisphere (older than the rational left one, that is predominantly trained in

patriarchal educational systems), they taught children language, how to band together in dangerous situations, how to care and to share and to feed the clan, they healed the sick with their knowledge of herbs, told stories, exchanged inventions (thread revolution, making clothing, gathering food and herbs to heal), made music, and last but not least, performed shamanic rituals.

Why the name Venus? In the 19th century the first archaeologists *nicknamed* them ‘Venus’, they were as naked as the then known classical Venus statues were naked. The big difference was that these ancient figurines did not hide or were ashamed of their female bodyparts. Later the name Venus was and still is used in mainstream archaeology to indicate the most beautiful female statues found all over the world. But be aware that we in fact see Ancient Mothers, ancestral Mothers, Primal Mothers, giving and guarding Life in all forms and variations.



What are the oldest figurines, found so far?

*I show you **The Venus of Tan-Tan**, Morocco 500,000-300,000 BC. Why are there traces of red ochre? What is the meaning of this? It is about being a portal to life-death-rebirth: bringing souls into new life, making earthly life fertile to rebirth animal and human souls.

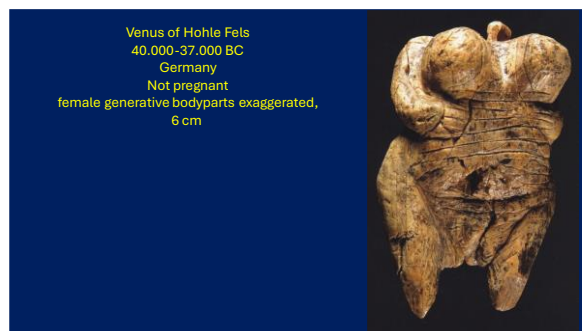
*I show you the **Venus of Birket Ram** from the Golan Heights in Israël, 300,000-200,000 BC. She also has a voluminous body and traces of red ochre. Both are definitely female. But why? Why are the two oldest figurines ever found FEMALE?

The Axis of female iconography in Old Stone Age

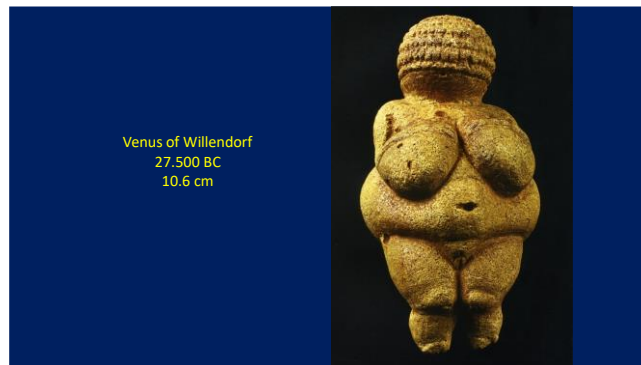
picture from the Museum of Natural History in Vienna



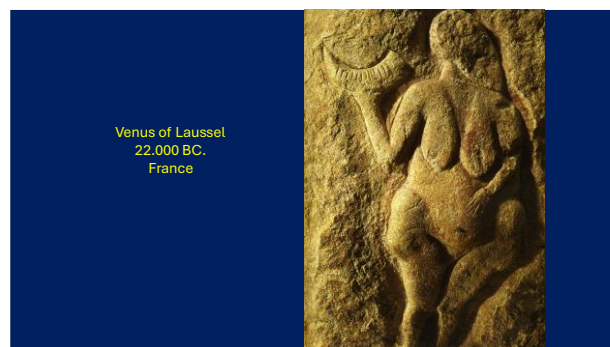
Do you see a coherent symbolic language in the Old Stone Age? I asked my audience this burning question and I ask you, dear readers, the same. I pointed out that we would follow the axis of female iconography, starting in Germany, France, and Italy and going eastwards as far as the very end of Siberia close to Japan, an island that at that time still was connected to the main continent. It was only after the melting of the ice around 10.000 BC that the sea levels rose to 140 m and Japan became an island.



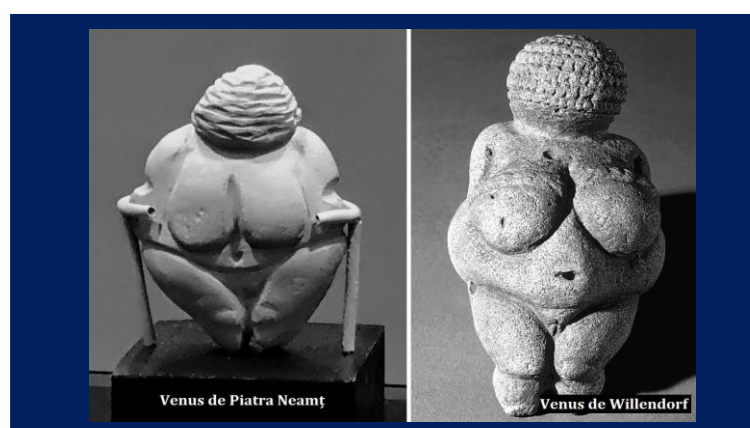
I showed my audience the **Venus of Hohle Fels**, Germany, 40,000-37,000 BC. She is showing her 3 B's, Big Breasts, Belly and Bottom. And she shows this enormous vulva with a clear slit. Her female body parts are depicted exaggerated. Why? You can see a kind of language of inscriptions, lines and signs. What's the meaning? Could she have been used as a measurer of time, a kind of calendar? She is worn as a pendant; she wears a belt of seven lines, coming together in a bundle. So, she knows how to count!



I showed them the **Venus of Willendorf**, Austria, 27,500 BC. She has the same characteristics but shows a head with a cap of seven full braids with many knots, with two half ones in her neck. So, she also knows how to count. She is covered with remnants of red ochre as many others are.



I showed them the **Venus of Laussel** or the Venus with the (moon)horn, 25,000-20,000 BC. She was found in a shelter cave, a women's area. She has her hand on her belly, showing that she is very pregnant and will give birth very soon in the Laussel shelter, helped by midwives of her clan. On her moon horn there are 13 lines, showing the 13 lunar months or the 13 days till the waxing moon becomes full. She exhibits lines and stripes and a Y-mark for pregnancy. She also knows how to measure time.



I showed the **Venus of Piatra Neamt**, Romania, 15,000 BC, exhibiting a remarkable similarity with the Venus of Willendorf, as other Rubenesque Venus-figurines do all over the axis of female iconography.



I showed round **head covers and belts worn on the naked body** all over the axis of female iconography, covered with red ochre. You do not see faces; when the face is depicted the eyes are closed, and there often is no mouth or nose. So, these ladies do not breath... they are ancestral images.



I showed female figurines from **Mal'ta, Siberia**, 22.000-12.700 BC also with round head gear. Some are full and Rubenesque, representing life and new life or birth and rebirth; others are oblong and sticklike as if they were to represent a stiff dead body. But they do represent death and being birthed into new life.

If you are not convinced and do not see a coherent language, I give you the main characteristics of female figurines in the Old Stone Age I found. Here they are:

Characteristics in the Old Stone Age

Red ochre
Nakedness
Female regenerative body parts: the 3B's of Breast, Belly and Bottom
Vulva is accentuated
Full buttocks or steatopygy
Strings accentuate fertility / regeneration
Headwear
Relationship with birthing animals
Sacred body postures

And you know what? I did find exactly the same characteristics in the New Stone Age. Talking about a global coherent language!

Body Positions in Old Stone Age

And what about the body positions? In the Paleolithic I found 9 major positions that reappear after the melting of the ice as if they belong to one continuous culture. I found:

1. Dea Genetrix or clan mother standing
2. Birthing with open vulva
3. Dea Gravida-posture of a highly pregnant lady
4. Dea Nutrix-posture: the lady presenting her breasts

5. Mother of animals and trees/plants
6. The Hurray-posture with elevated arms (invocation/epiphany)
7. Androgyne (male-female in one)
8. Female duality and trinity
9. Dea Regeneratrix or lady of death and new life

And you know what? You will find the same body positions in the New Stone Age, multiplied by four new ones. Which are they?

To the 9 body postures from Old Stone Age, we can add after 10.000 BC:

10. Dea Lactans: Mother breastfeeding her child
11. Blessing
12. Mourning
13. Praying

According to Keel and Schroer 'goddesses' only appear in New Stone Age and later; these later goddesses stand in the same body positions as the former primal mothers, our ancestresses. So here you also see this continuation of symbolic body language.

Changing interpretations. I also found changing interpretations shifting from the New Archaeology approach of profane and normal women towards the view that we are dealing with *sacred* images. In Turkey in the Museum for Anatolian Civilizations in Ankara they are called 'goddesses'. Ian Hodder, supervising the excavations in Catal Hüyük in Turkey, does not talk anymore about his older interpretation written down in his *The Leopard's Tale* from 2006 to see in female sculptures without breasts wild animals specifically bears! In a book from 2014 he writes about new 'revisionist' insights and allows two co-authors to talk about pregnancy; they are following Marija Gimbutas' goddess interpretations when discussing the famous 'Grain Goddess'...

In museums in Crete the goddess interpretation also gains ground. And in the Cycladic islands the students of the late Prof. Dr. Colin Renfrew, an early proponent of the New Archaeology, admitted in an 2019 exhibition on figurines from the Cycladic island of Keros - under his then supervising eye, an exhibition that took place on the neighboring island of Koufonissi - that most of the figurines found in the site of Kavos, in western Keros, were *female* and probably once had a *sacred* function related to fertility.

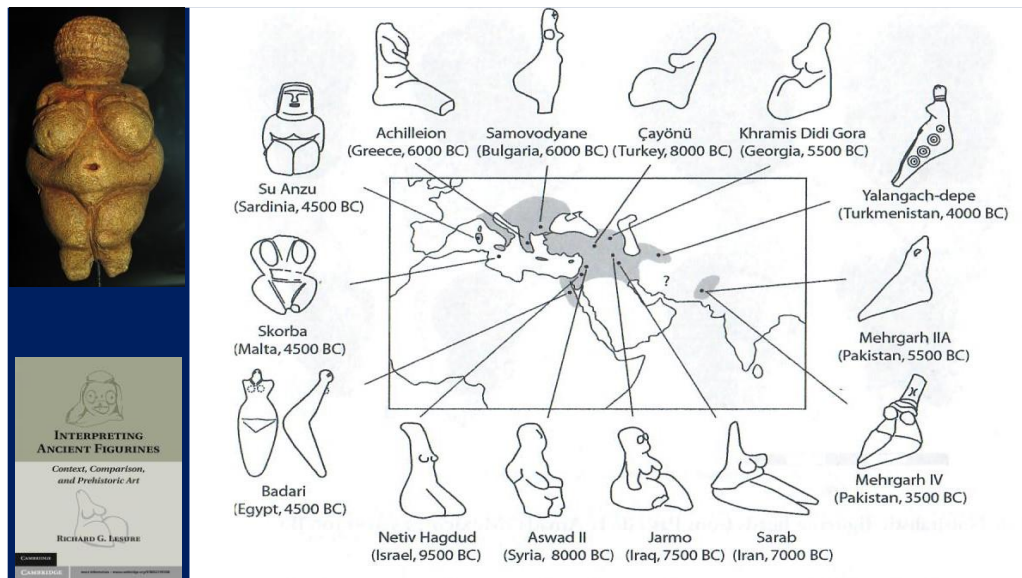
3.The third step: THE EVOLUTION OF THE FEMALE IMAGE AFTER 10.000 BC Do you see a global coherent symbolic language?



The ice melts. So after 10.000 BC, when the water of the melting icecaps - after heavy earthquakes - flooded the land, many people died. Dust obscured the sunlight for about 1200 years, and it became very cold again. Then the warmth came back and the female food gatherers and specialists in herbalism started – first in higher territories along the upper rivers in the Middle East and in the River Jordan valley – to cultivate little gardens and to grow crop on small

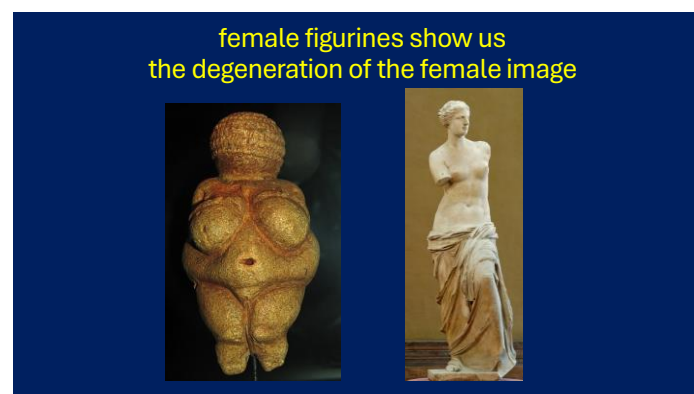
fields. So, the first farmers were *female* farmers. They built themselves a large house, a so-called long house, in which three matrilineal generations connected through the mother line lived together in unity, forming a matri clan. We are entering the Middle Stone Age and Early, Middle, and Later Neolithic or New Stone Age.

The evolution of the female image: In the Early and Middle and later New Stone Age female figurines show a remarkable similarity in body language and body pose. First, the voluminous female figurines again covered with red ochre show the same characteristics with the ones from the Old Stone Age. But instead of living a wandering life they settled in their long houses. They are not standing anymore but are firmly seated on Mother Earth. This is the main difference.



Sketch from the book of Richard Lesure, *Interpreting Ancient Figurines*, 2013, 21 fig. 6

But after millennia of being depicted voluminously seated on Mother Earth and sometimes leaning backward in, according to Felicitas Goodman, a possible trance posture, we find them standing up at the end of the Neolithic, still full. Later in the Bronze Age the ‘goddesses’ get slimmer, thinner, and more youthful, juvenile. But they still are naked, showing full breasts and vulva on a slender body. But this will change, because women are becoming ashamed of their reproductive body parts that give birth and rebirth and nurture life. This process of degeneration cannot be shown here, but it is described and depicted in *The Language of MA the Primal Mother*, part I chapters 6 and 7.



In Hellenistic times only a few goddesses still walk naked. They are depicted as seductive, erotic, and sexy, sometimes fruitlessly trying to hide their female body parts behind a simple cloth. But most of the respected goddesses, their priestesses and female adorants, are more than fully dressed in many layers of cloth. All kinds of embellishments like heavy make up or high, heavy, and complicated crowns are added to attract male attention. It becomes important for patriarchal women to know how to look from the outside and how to impress with their outer forms. Inner power from the inside becomes less and less important.

4. The fourth step: FEMALE FIGURINES SHOW THE TRANSITION FROM EGALITARIAN TO MALE DOMINATED SOCIETIES

The study of feminine art shows us a crystal-clear transition from a vast majority of *female* figurines in various forms and colorful styles to a vast majority and dominance of weaponed and heavily armed horse-riding *male* figures. This is shown on the vast Eurasian continent from 3000 BC on, the beginning of the Bronze Age. Due to Climate Change - freezing cold and dry periods called mini-ice ages alternate with warmer and wetter periods - male members of migrating Pontic steppe tribes start from 4200 BC on to move westwards into Eastern Europe; later they migrate into the Middle East and India and even later into China. These horseriding nomadic herders invade settled agricultural societies; they are not yet seafaring and therefore they reach isolated islands (the word *island* is derived from the Latin word *isola* or isolated region) much later.

This can be established for Cyprus, Crete, Sardinia and Japan.

* In continental Old Europe situated in southeastern Europe (Romania/Bulgaria/Danube-cultures) this transition takes place after c. 3000 BC, as is proven by Marija Gimbutas and recent *genetic* research. See my 2018 article about this subject to be found in the literature list.

* In Cyprus this transition is established around 1000 BC and definitely after 650 BC;

* In Sardinia after 1300 BC in late Bronze Age;

* In Japan the very late transition takes place after 300 BC.

It is not possible to depict this transition in this article.

5. The fifth step: CONCLUSION. UP TO A BRIGHT FUTURE

Once we start to learn more about our glorious feminine past, we may empower ourselves by the example of our ancient mothers and later goddesses. We can become the leaders of humanity once again.

ABOUT THE AUTHOR. Dr Annine E.G. van der Meer is a Dutch historian of religion and holds a PhD in theology from the University of Utrecht. She is the author of 20 books on the (divine) feminine in Dutch, English, French and German. She has travelled widely to retrace the lost language of the divine feminine in sacred art, symbols, texts and myths. In English she published on female figurines in *The Language of MA the primal mother. The evolution of the female image in 40,000 years of global Venus Art* (2013) with 1300 images of ancient mothers, each provided with a number and description; the corresponding characteristics are linked to each other with numbers. In 2020 two updates of this book were published: one in German titled *Die Sprache unsrer Ursprungs-Mutter MA* and one update in Dutch.

In 2008 she founded the Dutch PanSophia Academy, school of Wisdom, where she was active till 2018. In 2009 she joined the international matriarchy studies network. Since 2009 she has attended various international matriarchy- and gift economy conferences in Toronto (Canada, 2009), Hambach and Winzer

(Germany, 2010), Rome (2009, 2015), and Sankt Gallen (Switzerland, 2011). See www.anninevandermeer.nl and www.pansophia-press.nl.

See also my two-hour PowerPoint presentation on Saturday, July 12, 2025, for the 82nd Maternal Gift Economy Salon at the following link:
<https://www.maternalgifteconomymovement.org/salon-82-gift-of-the-knowledge-of-ancient-goddesses/>.

I have also published many recent colored photographs on my website www.anninevandermeer.nl, see the Venuskunst update tab (updating Venus Art).

ARTICLES. There are several articles in English about female figurines or ancient mothers on Annine's website see www.anninevandermeer.nl Articles.

***2013.** Venus or an obese woman? Report about the Ice Age Art exhibition in the British Museum in London May 2013, review in the catalogue, September 2013.

***2016.** Reaction to an online article 'Famous Siberian Venus figurines 'are NOT Venuses after all'', in the Siberian Times (18 February 2016) by Dr. Annine van der Meer.

***2013.** 'Divine Surprise. The female side of God', contribution to the book of Dr. Erella Shadmi, ed. from Tel Aviv, Mother's Path (Hebrew: Derech Em), Tel Aviv, 2015.

***2017.** Article 'Reconstructing Her Story. The interdisciplinary method applied to East Asia at the Ewha Global Empowerment Program' at the 10th EGEP 2016 Seoul South Korea', for Asian Journal of Women's Studies, Volume 23, 2017– Issue 1. EGEP: Ewha Global Empowerment Program.

2018. The Rehabilitation of Marija Gimbutas' Kurgan Theory, an update with recent info about Kristian Kristiansen, Colin Renfrew and David Anthony by Dr. Annine E. G. van der Meer, see https://www.annine-pansophia.nl/annine_van_der_meer/wp-content/uploads/Marija-Gimbutas-4-DEF.pdf

There are several articles in Dutch about new findings of ancient mothers in Italy, France, Africa and Romania

BOOKS BY THE AUTHOR

Meer, van der, Annine, *Op Zoek naar Loutering, De Oorsprong van de enkratitische ascese tot aan het begin van de 13e eeuw na Chr.*, proefschrift, uitg. Verloren, Hilversum, 1989.

Meer, van der, Annine, *Van Venus tot Madonna. Een verborgen geschiedenis*, Den Haag, 2006.

Meer, van der, Annine, *Van Sophia tot Maria. De wedergeboorte van de verborgen Moeder in de 21e eeuw*, Geesteren, 2008.

Meer, van der, Annine, *Venus Is Geen Vamp. De evolutie van het vrouwbeeld in 35.000 jaar Venuskunst*, Geesteren, 2009.

Meer, van der, Annine, *The Language of MA, and the Primal Mother. The evolution of the female image in 40,000 years of global Venus Art*, Den Haag, 2013. Abbr. LOMA.

Meer, van der, Annine, *Nieuw Licht op Nehalennia. Over een Zeeuwse Moedergodin uit de vaderlandse geschiedenis*, Den Haag, 2015.

Meer, van der, Annine, *De Drie Dames uit Duitsland. De Matronen en Nehalennia. Moedergodinnen uit de vaderlandse geschiedenis*, Den Haag, 2015.

Meer, van der, Annine, *Vrouw Holle en de verborgen wijsheid van sprookjes*, Den Haag, 2017.

Meer, van der, Annine, *Vrouw Holle met het Gouden Hart. Het sprookje van Vrouw Holle voor mensen van nu*, Den Haag, 2018.

Meer, van der, Annine, *La Vierge Noire des Origines à la Fin des Temps. Avec un répertoire complet de localisation des vierges noires en France*, Den Haag, 2018.

Meer, van der, Annine, *The Black Madonna from Primal to Final Times. The Mother of Darkness and light and her Daughter Mary Magdalene. Included is a list of short descriptions of 450 Black Madonna's in France*, Den Haag, 2019, repr. 2025.

Meer, van der, Annine, *Weg met de boze heks en de slechte stiefmoeder. Vertellingen van het Gouden Hart. Grimmsprookjes voor mensen van nu*, Den Haag, 2019.

Meer, van der, Annine, *Empower jezelf met venuskracht. De dertien lichaamshoudingen uit de venuskunst*, Den Haag, 2019.

Meer, van der, Annine, *Die Sprache unsrer Ursprungs-Mutter MA. Die Entwicklung des Frauenbildes in 40000 Jahren globaler "Venus"-Kunst*, überarbeitete, erweiterte und aktualisierte Ausgabe. Christel Göttert Verlag, Rüsselsheim, 2020.

Meer, van der, Annine, *Venus ontraadseld. Wereldwijde wegwijzer voor oermoederkunst*, Den Haag, 2020.

Meer, van der, Annine. *Maria Magdalena Ontsluierd. Verborgene bronnen ontsluiten haar geschonden beeld*, Den Haag, 2021;

Meer, van der Annine, *Mary Magdalene Unveiled. Hidden sources Restore her Broken Image*, 2023.

Meer, van der Annine, *Maria Magdalena Poort naar de Nieuwe Tijd*, Wegwijzer naar het Licht, Den Haag, 2023.

Meer, van der, Annine, *Magdalene's Ascension. Mary's Journey to Becoming Light*. Bear & Company, Vermont, 2025.

Meer, van der, Annine, *Het ET-tijdperk van de mensheid breekt aan. Verborgene kennis over ET's en engelen in actueel perspectief*, Obelisk uitgevers, 2025.