

WORSHIP

REPRESENTATION

METABOLISM

FERTILITY

PROCREATION



In the memory of professor Marija Gimbutas and her archeological reseach on prehistoric civilisations of Old Europe



Venus of Laussel, Dordogne, S. France (Upper Périgordian, c. 25000-20000 B.C.)



*Strange that the self's continuum should outlast  
The Virgin, Aphrodite, and the Mourning Mother,  
All loves and griefs, successive deities  
That hold their kingdom in the human breast.*

*Abandoned by the gods, woman with an aging body  
That half remembers the Annunciation  
The passion and the travail and the grief  
That were the mask of my humanity,*

*I marvel at the soul's indifference.  
For in her theatre the play is done,  
The tears are shed; the actors, the immortals  
In their ceaseless manifestation, elsewhere gone,*

*And I who have been Virgin and Aphrodite,  
The mourning Isis and the queen of corn  
Wait for the last mummer, dread Persephone  
To dance my dust at last into the tomb.*

Kathleen Raine <sup>1</sup>



Display of Fertility figurines in Benaki Museum, Athens. Photo: Marge Monko





BURBERRY

GODDESSES



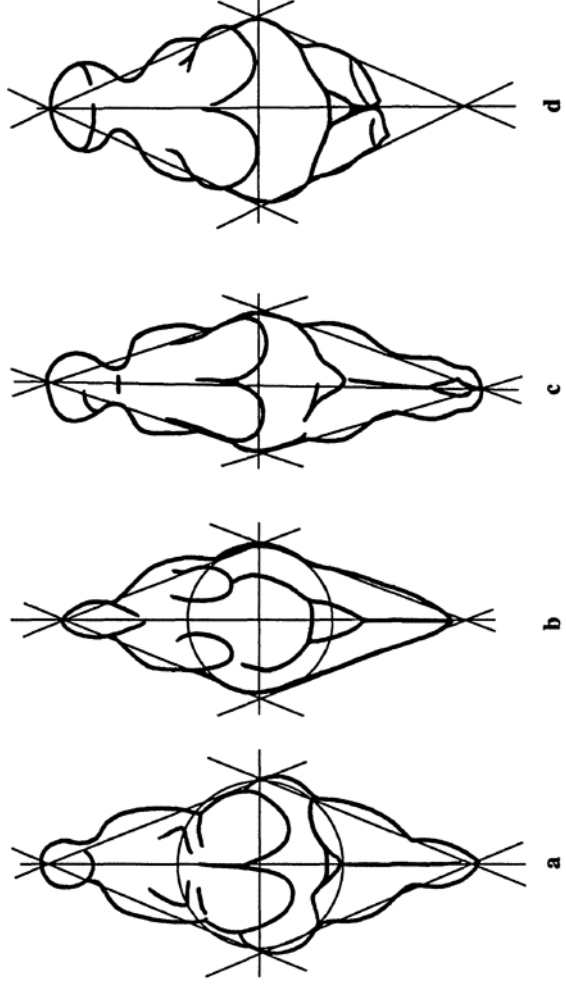


A Beauty Salon on Tatari st, Tallinn. Photo: Marge Monko

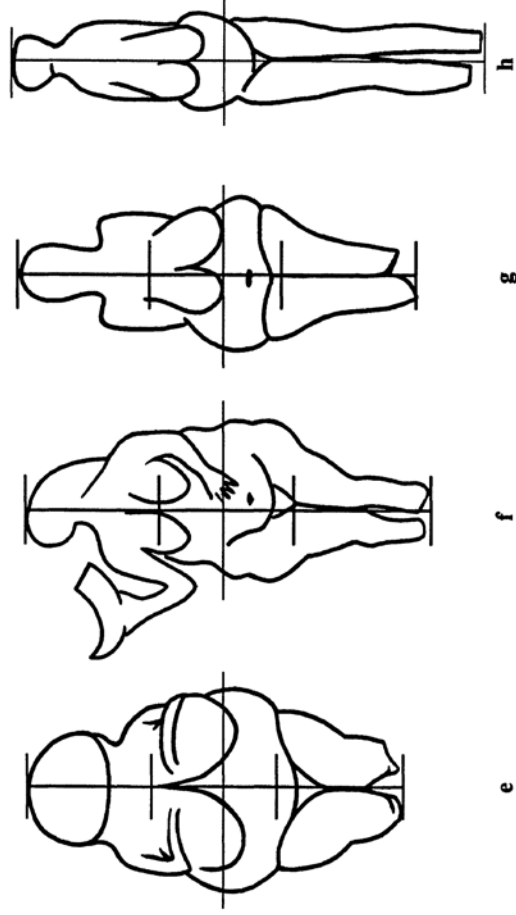


A Beauty Salon on Veikou st, Athens. Photo: Marge Monko





(a,b) an abdominal circle with a diameter defined by the greatest width of the image; (c,d) the incorrect proportions seen in the upper and lower body.



(a-h) the unnatural elevation of the vertical midpoint and greatest width of the female body; (e, f, g) the representation of what should be half of the body (pubes to ground) as being closer to one-third the total length.



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MAGGIORE  
ESTENSIONE  
DEL CAPO

Rib sail brassiere that  
allows more elasticity  
and extension to the  
garnet



ZONE ANATOMICHE  
E TASSELLO  
ODOR-CONTROL

Anatomical areas  
(or zones) and gusset  
odor-control



TO START US IMAGINING • II

women were responsible for the discovery of food cultivation. And, indeed, this may well be so. As food gatherers in tribes where the men went off to hunt, women may have been the first to recognize that grain grew from seed and could be deliberately planted and harvested. Although we should not be moved by this possible correlation between history and mythology to interpret all myth so literally, correspondences between the goddesses and their human counterparts tend to be more direct than is true of the male divinities of patriarchal religions. Unlike so many of the gods, the goddesses were never transcendent to earth and were never conceived in the abstract terms favored by philosophers and theologians.

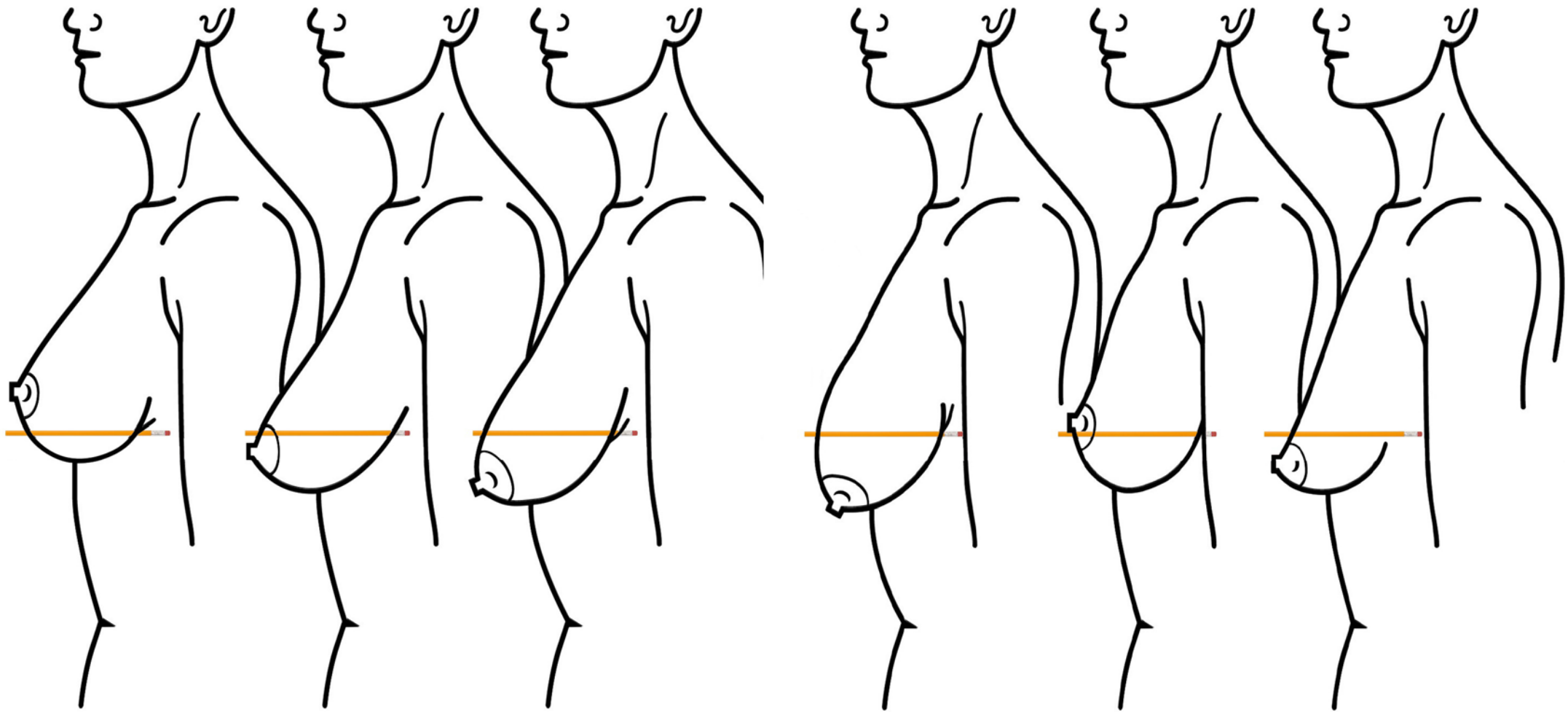
The well-fed voluptuous shape of so many of the ancient figurines (think, for instance, of the Venus of Willendorf) illustrated how for the myth-making imagination being and function are always closely intertwined: what a goddess does she also is. So the giver of food is herself food. The sculptural stress on the goddess's fleshy breasts and generous hips was intended to suggest not so much sexual attractiveness as the prodigality of the milk-giving mother and her procreative potency. That goddesses identified with vegetal fertility should also be associated with human fertility seems inevitable. Women were linked with food not only because they cultivated and prepared it but also because their own bodies were a source of food and life. They not only tilled the earth but in their reproductive aspect were like the earth. Ancient agricultural rituals were shaped by an intuition of the analogies between planting and sexual intercourse, between harvesting and childbirth.

What provoked goddess veneration was recognition of feminine energy as transformative energy. The food associated with the feminine is food as mystery, food as a transformed substance. Through cultivation and cooking, grass becomes bread. Women perform this transformation and incarnate this transformative power in their capacity to make milk out of blood and to give birth out of their own bodies to an utterly other creature: a male, a son. Yet these transformations are never absolute spiritualizations; the corporeal realm is never wholly abandoned. The various extensions of the goddess's

pillowlike?

vol. dee. hypot. need. howt  
more





**Normal**

**Grade 1 Ptosis:**  
Mild sagging

**Grade 2 Ptosis:**  
Moderate sagging

**Grade 3 Ptosis:**  
Significant  
sagging

**Pseudoptosis:**  
Lower breast  
sagging

**Parenchymal  
Maldistribution:**  
Unusual shape



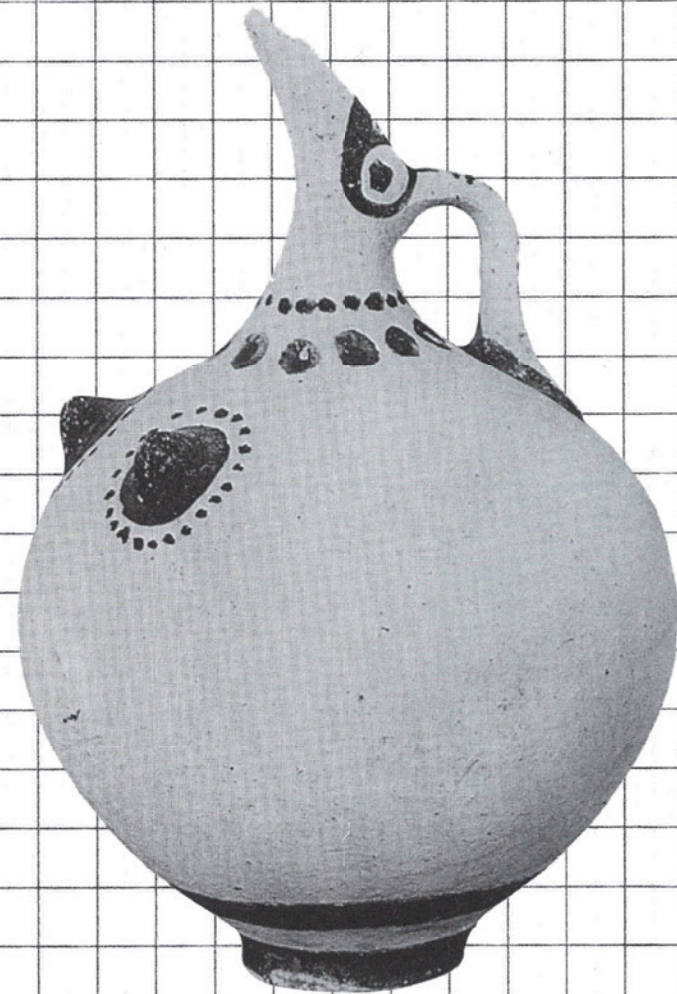
“Kel tütarlapsel lontsus, kottis rinnad, sest saava laisk ja oor, alatu inime, aga kel seuksed püsti rinnad, sest saava ikki ää naine. Näe, seda olli endisel ajal küllalt, et kellel põlnu ilusi rindu, tegid linadest või takkudest püsti kupud jaki alla, et ära ei praagitaks.”

Eesti Rahvaluule Arhiivi rahvaluulekogu II 202, 145 (107) < Häädemeeste khk (1938)



“If a girl has saggy, baggy breasts, she will be mean, lazy, and loose, but if she has perky ones, she will be a good wife. In old times, it was common that a girl without perky boobs would stuff her undergarments with flax fibres or tow under the shirt, so as not to be rejected”.

The Estonian Folklore Archives II 202, 145 (107) < Häädemeeste Parish (1938)



Nippled ewer (Thera in the Cyclades c. 1500 B.C.)





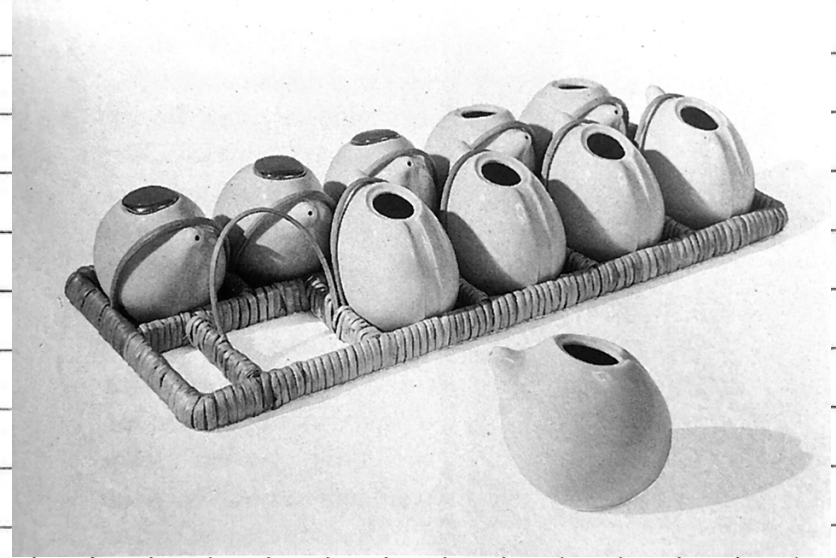
Photo: Elinor Carucci for Time Magazine

Photo: Elinor Carucci. Time Magazine, 2017





Working mothers express their milk in a Soviet factory, ca 1930



Baby bottles and tray designed by Alexey Sotnikov, ca 1930



The world's oldest surviving works of art fashioned after the human image appear in the archaeological strata of the Upper Paleolithic in Europe, shortly after *Homo sapiens sapiens* emerged onto the center stage of biocultural evolution. Questions about their meaning and significance began with Piette's (1895) and Reinach's (1898) early descriptions of finds from the rock shelters and caves of southern France and northern Italy. Since these pioneering efforts, several hundred additional images have been identified from the European Upper Paleolithic, most notably from modern France, Italy, Germany, Austria, the Czech Republic, Slovakia, and the Commonwealth of Independent States. The rich possibilities raised by a century of comparative and interpretive study have yet to generate a consensus about why our ancestors first began to create representational images of the human body or what functions they initially served (Conkey 1983).

This study challenges the assumption that images of the human figure were first created from the point of view of other human beings and argues instead that the art of representing the human body originated with visual information derived primarily from the physical point of view of "self." After restudying the originals from this neglected point of view,<sup>2</sup> I conclude that the oldest images of the human body literally embody egocentric or autogenous (self-generated) visual information obtained from a self-viewing perspective (McDermott 1985). Furthermore, since all the earliest, best-preserved, and most refined pieces appear to be analog representations<sup>3</sup> of women looking down on their changing biological selves, I conclude that the first tradition of human image making probably emerged as an adaptive response to the unique physical concerns of women and that, whatever else these representations may have symbolized to the society which created them, their existence signified an advance in women's self-conscious control over the material conditions of their reproductive lives.

Before representational art or mirrors, there were only two sources of visual information about human appear-

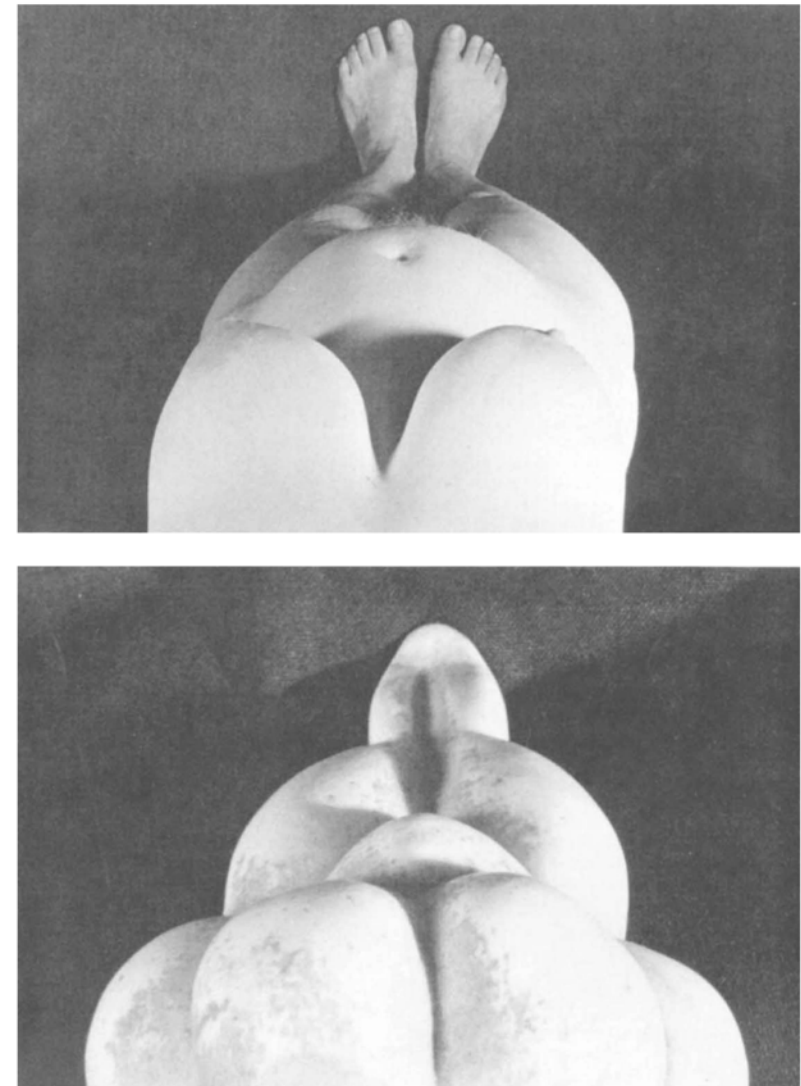
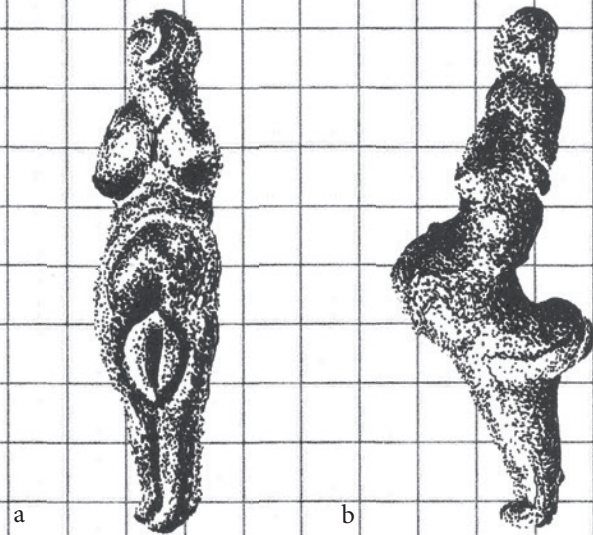


FIG. 6. Oblique aerial views of front body surfaces. Top, 30-year-old Caucasian female, four months pregnant; bottom, same view of figurine from Lespugue (cast).

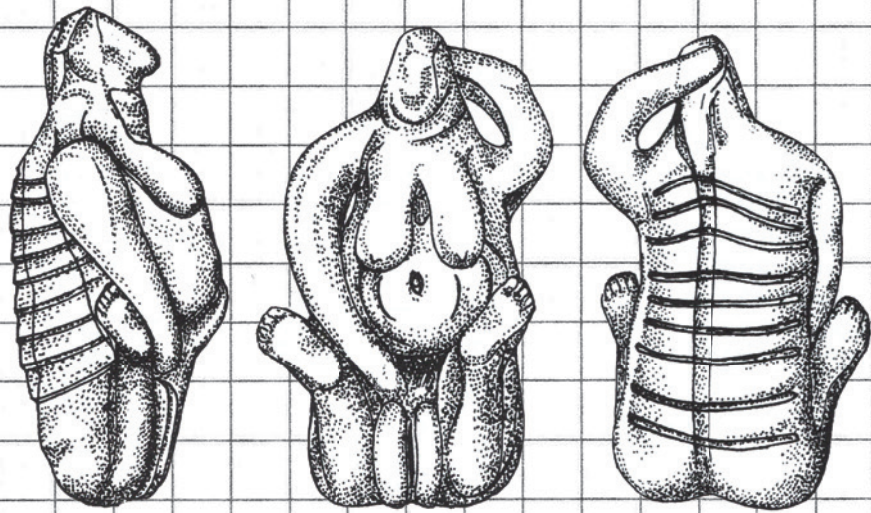




Limonite figurine with vulva, pregnant belly, and exaggerated buttocks.  
Gravettian-Upper Périgordian (Monpazier, Dordogne, s. France 23000-21000 B.C.)

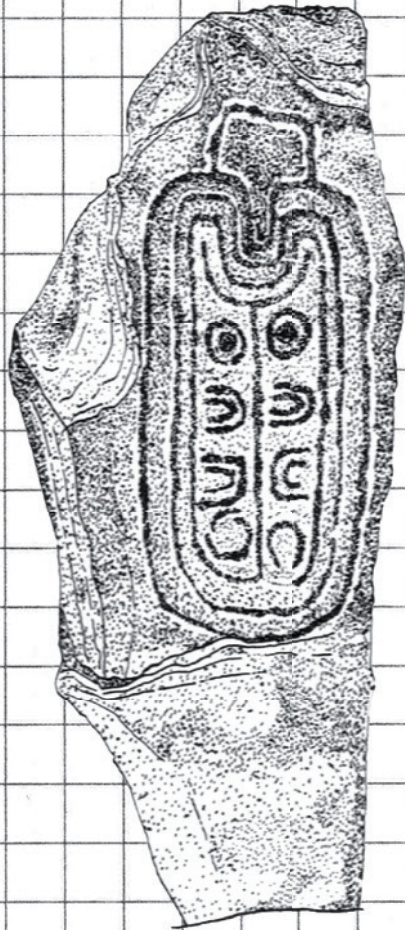


Figurine in squatting posture. Limestone. Chalcolithic Cyprus (c. 3000 B.C.)



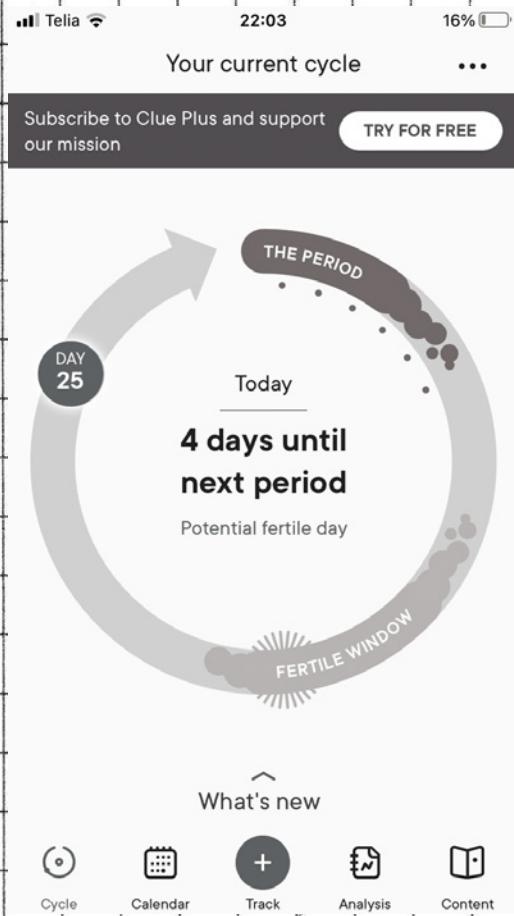
Figurine giving birth. Maltese temple period (Hagar Qim, Malta. 4th mill. B.C.)





Lunar cycles depicted on the Owl Goddess. In the passage graves in Brittany (Locmariaquer, 3000 B.C.)

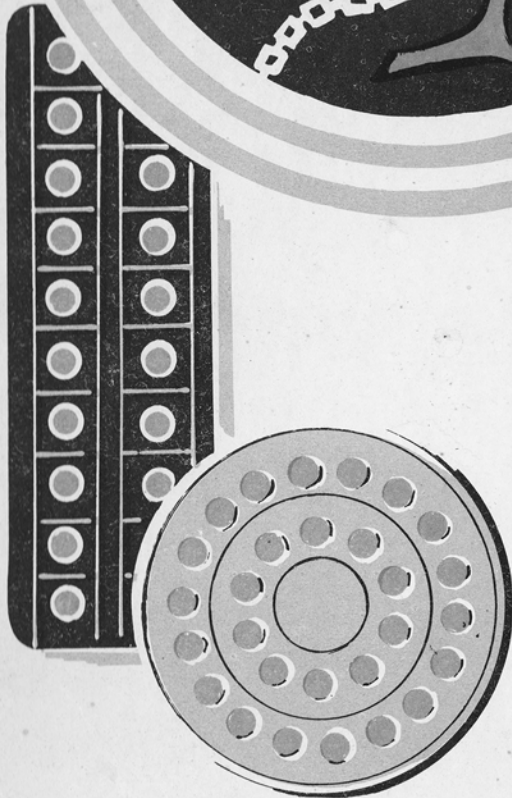




Winding serpents, circles, and arcs with possible lunar configurations.  
Passage-grave culture (Knowth, middle of 4th mill. B.C.)



# МЕТОД ПРИМЕНЕНИЯ ГОРМОНАЛЬНЫХ ПРОТИВОЗАЧАТОЧНЫХ СРЕДСТВ



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Methods of hormonal contraception means (USSR, 1974)





“Noored abielunaised, kes kartsid, et nad sigimatuks jäivad, on liu-kivil käind lapsesaamise perast. Liu-kivi pani värgid käima ja sügema. Tuli koa (koju) sai ööse mihhelt kuhhe (kohe) umitumase lapsu küllge. Senest pääle ei tahtnud kivi enam nähagi kui jah asi oli akkamassa. Ka vanad poised olla liukivil käinud aiga (aega) viitamas kui tusatõbi (kirg) päälä tükk.”

Eesti Rahva Muuseumi korrespondentide vastuste arhiiv 30:22, 53  
< Viru-Nigula khk (1941)

“Young married women, who were afraid of continued infertility, went to a specific boulder – a slanted rock. It was believed that if a woman slid down that boulder, magic occurred and made these women ready to conceive. Thus, the same night a woman came home from the boulder a child was conceived. When a woman was already pregnant, she didn't even look at the rock anymore. It is said that old bachelors would sometimes also go to that boulder when they were 'itching' for lust.”

Estonian National Museum 30:22, 53 < Viru-Nigula khk (1941)

Saadu slanted rock (Est. 'liukivi') in Lalli village, Muhu island, Estonia.  
Foto: Marge Monko



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Translation Estonian-English by Anneli Unt



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