

Remember MA

- Welcome a new art historical approach that definitively maps the contribution of woman to evolution and brings to an end a male world history without women.
- Remember the primal mothers, who much later were called 'Venuses' and sometimes pin-ups. This book rehabilitates them as the first leaders of humanity.
- Learn about a global feminine system of symbols that shows an astonishing consistency and coherency.
- Witness how prehistoric cultures produced much more feminine art than masculine art.
- Understand why the feminine was pictured so often in old and modern female-friendly societies of peace and balance.
- Learn to discern an ancient primal mother from a later goddess, priestess and worshipper.
- See how a male system of symbols is laid over the older feminine system of symbols; now the female image is devalued and the world is changed in a valley of tears.
- Meet the lost Lady of Old Israel in images and texts and see how she is transculturally transformed into Mary, the Lady of all Nations in Christianity.

Price

For the unique price of 29.95 euro, postal costs not included. Estimated retail price 200 euro.

Donations and the help of volunteers made the production of this book possible. The author has published this book herself in order to keep costs down. May this book keep and carry into the world the energy of the first gift that made the production possible. May this first gift spread the contribution of the feminine to human evolution, again a great gift.

Order on line 56shum@gmail.com for 29.95 euro, postal costs not included.

More information:

- Author's website:
www.anninevandermeer.nl see latest news and reports
- PanSophia Academy website:
www.academiepansophia.nl see under English flag publications and books

About the author

Dr Annine E.G. van der Meer (1953) is a Dutch historian of religion and holds a PhD in theology from the University of Utrecht. She is the author of several books. She has travelled widely to retrace the universal hidden Mother in sacred texts, art and symbols.

She is founder and president of the Dutch PanSophia Academy, school of Wisdom, where she also teaches. In July 2010 33 women of international standing in their particular fields were honoured in the 'Manifest Female Energy'. Annine van der Meer was one of six Dutch women to be decorated. According to the manifest, they have contributed to transformation processes in the world; a new world, in which feminine and masculine energies mutually inspire each other and are growing towards a new, powerful and creative world order.

World Premier

Learn to speak your mother tongue

The book of feminine symbols

The language of

MA

the primal mother

The evolution of the female image
in 40,000 years of global Venus Art



Annine van der Meer

1300... Venuses are presented in a large full-colour book of 592 pages.

1300... feminine highlights and masterpieces from all over the world come together in one book.

1300... beauties, each provided with a number and a short description; the corresponding characteristics are linked to each other by numbers.

For the unique price of 29.95 euro.
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What this book offers you

1. This book is the first pioneering study of global 'Venuses' who are part of an ancient and contemporary art traditionally called 'Venus Art', the art of the primal mother(s), the art of the female ancestors.
2. Venus Art reflects the consciousness of egalitarian societies of peace in which women and feminine values play or have played a central role, and where MA or the MATER or MOTHER and the primal mothers of the clan are central.
3. To date, Venus Art has been misunderstood, neglected and not integrally researched. The art has become eroticised and sexualised. The purpose of this book is to rehabilitate Venus Art. Venus is no pin-up or sex idol. She is a manifestation of the divine Mother MA.
4. This innovative view of Venus Art can significantly contribute to the dismantling of our history that does not include women. Feminine art is demonstrably in the majority in Palaeolithic, Neolithic cultures and in some present-day indigenous peoples. The time is ripe for a new art historical approach in which the contribution of woman to evolution is reclaimed.
5. The book 'The language of MA' builds on the work of the world-famous archaeologist Prof Dr Marija Gimbutas (UCLA). In 1989 she published the book 'The Language of the Goddess'. German anthropologist Prof Dr Veronika Bennholdt-Thomsen described the book 'The language of MA' as 'a direct continuation of the work of Marija Gimbutas'.
6. It is a must-read for academic disciplines such as art history, archaeology, anthropology, psychology, theology, religious studies, and, finally, women's studies. In addition, the book can be used as textbook or reference book for art-historical education. Finally,

the book is of great interest for artists, art lovers, and art collectors. In short, the book is meant for all those who are interested in the history of humanity and the development of human consciousness.

The language of MA is innovative

1. It reveals the symbolic and spiritual character of Venus Art with its basic themes of life, death, life after death and reincarnation.
2. It uncovers a system of feminine symbols in Ice Age Venus Art. Venuses are presented in the axis of feminine iconography over a distance of 8000 kilometres from France and Spain, Germany and Austria via the Czech Republic, Ukraine and Central Russia, as far as Eastern Siberia and the continuation after the Ice Age. There is a connection between Ice Age Venus Art and Venus Art from after the Ice Age.
3. It reconstructs a global system of feminine symbols that displays a striking consistency and continuity and shows an intercultural and transcultural cohesion in which symbolic characteristics remain repeated over thousands of years and large geographical areas.
4. It classifies Venus Art into two main groups, naturalistic and abstract. Naturalistic Rubenesque Venus ladies from early agrarian cultures are seated firmly on Mother Earth. Recent archaeological research has clarified that these little mothers are miniatures of a larger devotional image of the clan mother, who later became deified.
5. In the schematised and simplified forms of sitting and standing ladies of the second group, it recognises the feminine form. To date this huge group has been recorded as genderless. It can now definitively be considered female, if the masculinity is not expressly depicted with a beard and/or phallus.

6. It gives guidelines which enable the reader to distinguish a Palaeolithic or Neolithic ancestral mother from a goddess, priestess or adorant (worshipper) in Bronze and Iron Ages and classical times.
7. It gives a historical framework in which the female image evolves, but also crumbles within the Near East from 10,000 BC to the year 0. This shows that while at first the well-rounded seated lady enjoys a respected position in society, during the Bronze and Iron Ages she is considerably slimmed down and loses her nudity by being swathed in layers of clothing. This reveals how the position of woman and the image of the feminine deteriorate against the backdrop of an increasingly complex, hierarchical and militarised society.
8. It demonstrates that from the Iron Age following 1000 BC in cultures all over the world, a male system of symbols was superimposed over the female system, and that in the emerging world religions the feminine was suppressed; the monotheistic world religions in particular labelled Venus Art as a fertility cult and idolatry.
9. It recovers the Lost Lady of Israel. In the Old Testament she was written out of the text by scribes carrying out 'corrections'. A female-friendly layer is rediscovered behind these 'corrections'. The conclusion must be that the internationally used feminine system of symbols, which showed a balance between the female and male element (mother and son / consort), must have been known and active in pre-monotheistic ancient Israel and is transculturally transferred to Mary, Lady of all Nations.