

134. 1600, Mycenaeans Dominant on Greek Mainland

ReGenesis is the first open-access encyclopedia to
liberate pre-colonial research
to its rightful 3,000,000 BCE origins
- and -
liberate female spirituality.
(RGS.)

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Indo European Ancestry.

The art, architecture, and
written records of the Mycenaeans
reveal a fascinating mixture of Old European
and Indo European elements.
There is no doubt about the
Indo European ancestry of the Mycenaeans.
(TLG: 152.)

Mycenaean–Minoan Art.

The Minoans also endowed the Mycenaeans
with a style of arts and crafts.
The highly skilled Cretan artists
apparently moved to the mainland where,
under their Mycenaean masters,
they produced pottery and frescoes
in the Minoan style ... [and] referred to as
Mycenaean–Minoan art.
(TLG: 152.)

Epics.

The Homeric epics,
the *Iliad* and the *Odyssey*,
and the *Theogony* of Hesiod ...
actually are set several centuries earlier
in the Mycenaean era
and recall the adventures of the heroes
of the Mycenaean city-states,
their legendary ventures against Troy,
and their journeys home.
(TLG: 154.)

Greek Misogyny.

Hesiod has been labeled
the father of Greek misogyny.
(PAE: 15.)

Greek Legends.

The male hero of Greek legends
moved through a landscape
thronged with female monsters,
whom he must defeat or outwit
in order to survive.

The ancient Greeks considered sexuality
as an encroachment on male autonomy.
Even procreation is ambivalent in Hesiod.
Woman, who had once been considered
the human image of the goddess,
is no longer linked to earth's fertility.
(PAE: 15.)

Introduction.

Mycenaeans become the dominant Greek force. They are “an important transitional phase between the Old Europe gynocentric culture, and the classical Greek culture, where the male element came to dominate almost completely.” (TLG: 152.) Trade destinations include Sicily, southern Italy, Egypt, and the Near East. A written syllabic–ideographic script known as Linear B, c. 1400-1200 BCE is developed. Mycenaeans also introduced a bureaucratic palace life with heavily defended citadels. Kings, known as *wanax*, sanctioned and promoted the glorification of warriors, war deities, and ever increasing foreign invasions and conquests. Eventually a more militarized culture emerged with “the Indo–European sky and thunder god” Zeus as the primary military ruler. (MHE: 125-127, 152-155; MMR: 2-4; MK.)

Around 1500 BCE, the Mycenaeans developed – or – arrived on the Greek mainland. They introduce new burial procedures, beehive tombs, gold funeral masks, and individual graves (TLG 147), along with military–battle chariots, long swords, helmets and figure eight shields. The Mycenaeans are also noted for highly stylized art and pottery plus innovative architecture abilities, city planning, engineering skills, and distinctive corbel vaulting.

The name Mycenaean derives from one of the larger citadels, which these people built at Mycenae. ... [Around] the second millennium they became the dominant force in Greece. The trade routes they developed took them to Sicily, southern Italy, Egypt, and the Near East. ... By the 14 c. BCE they were raising their famous heavily defended citadels, epitomized for the tourist by the great ‘Lion Gate’ at Mycenae. Their flowering took place during the late Bronze Age, which archaeologists have divided chronologically into three phases – I, II and III – and geographically into Late Helladic on the mainland (LH), Late Minoan (LM) and Late Cycladic (LC). As might be expected, these people developed very different social structures and customs from those of the earlier populations. Combining elements of their own Indo–European language with the Cretan’s language and knowledge of writing, the Mycenaeans developed a written script

known as Linear B, which has been deciphered as an early form of Greek. ...[Translating the tablets] reveal a detailed picture of a very complicated bureaucratic palace life. At the head of whole complex it is perhaps no surprise to find a powerful king, or *wanax* as he was called (MHE: 125-127).

The [Linear B] tablets afford a picture of a highly stratified society and much power may have lain in the hands of specialized groups. Helen Waterhouse suggests that 'male hierarchies no doubt co-existed with the palace priestesses.... Knossos was not fortified, but the figure of 400 chariots itemized in the tablets [linear B] suggests that by the 15 century BCE, it was already militarized. It is to this period that most of the famous bull-leaping pictures belong. ... We see a move away from collectivity towards individualism [and eventually] the destruction of the Mycenaean palaces themselves and the disappearance of the whole culture, at about 1000 BCE, into the Greek 'Dark Ages' (MHE: 128-129).

Mediterranean Dark Ages (1100-800 BCE) and the Dorian invasion in Crete.

Temples were burnt and destroyed resulting in the fall of Mycenaean society and a 'deep slumber in Greek culture' (MHE: 147). Concurrently, Gods replaced the goddesses at Delos, Delphi, and Olympia and, male Gods such as Helios and Apollo superseded earlier sun deities (MHE: 140-142). The Hittite Empire and its sea power also collapsed. Other sea powers that ended included: Egypt, Crete, Troy, and the Mycenaeans (POTW: 53). (RGS: 1100-800, Mediterranean Dark Ages).

Of the few places where religious observances continued unbroken from the Mycenaean Age right through the 'Dark Age' to the Geometric Age, Coldstream (DIAA: 10; MHE: 154) lists no fewer than four major sites (including Delos, Delphi and Olympia) where male god replaced a female one during the Dark Age. Divine attributes were changing hands. So it is no surprise that the most prominent occupant of the heavens, the sun, is by now indisputably male. It [he] is know as Helios, a chariot—driver, attributed a traditionally male occupation (herding) and very sharp eyesight, which makes him a watchman of man and gods. The vase painting (MHE: 154, Fig. 222) might be intended to represent him. Apollo the archer god is also in a more general sense a sun god (MHE: 154). (RGS: 1100-800, Mediterranean Dark Ages).

Further Crete research: 7000-3500 (1450), Old Europe; 7000-5000, Early Neolithic Crete; 3100-2600, Proto Bronze Age Crete; 2600-2000, Early Bronze Age Crete; 2600-2150, Myrtos; 2000-1450, Middle Bronze Age Crete; 1600, Minos Controversy; 1625, Thera; 1580, Zeus; 1450-1100, Late Bronze Age Crete; 1100-800, Iron Age; and 1100-800, Mediterranean Dark Ages.

Further Crete and Aegean research:

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- Dietrich, Bernard C. *The Origins of Greek Religion.* Berlin, Germany: Walter de Gruyter, 1974: 11, 96-106. (OGR.)
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- Keller, Mara Lynn. “Crete of the Mother Goddess: Communal Rituals and Sacred Art.” *Re Vision* 20.3 (Winter 1998): 12-16. (KCMG.)
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- Platon, Nicolas. *Crete.* Geneva, Switzerland: Nagel Publishers, 1966. (C.)
- Rutkowski, Bogdan. *Cult Places of the Aegean.* New Haven, CT: Yale University Press, 1986. (CPA.)

Further research on writing plus Vinca – and – Tisza sacred script: 5500-5000, Old European Writing Examples from Sicily; 5400-3200, Ancient Aphrodite: Chalcolithic or Copper Age; 5300-4300, Climactic Phase and Script in Old Europe; 5000-4900, Inanna, Uruk, and Mesopotamia; 3400-2900, Mesopotamian Writing from the Protoliterate Period; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2300, Sumerian Transitions; 2000-1450, Middle Bronze Age Crete; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)

For images of Vinca – Tisza (Central Balkan) signs and symbols, see Google Images, and use the phrase: “Jela Transylvania Neolithic sign.”

- Further research on Cypro-Minoan, Classical Cypriot, Cretan hieroglyphic Linear A and B that supports a systemic affinity with the “cultural milieu of Western Asia” (including Vinca and Tisza):
- Dexter, Miriam Robbins. “The Frightful Goddess: Birds, Snakes and Witches.” *Varia on the Indo-European Past: Papers in Memory of Marija Gimbutas.* Eds. Miriam Robbins Dexter, and Edgar C. Polomé. *Journal of Indo-European Studies* Monograph No. 19 (1997): 124-151. (FG.)
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For research considerations on deep evolutionary linguistics:
 Shryock, Andrew, Daniel L. Smail, and Timothy K. Earle. *Deep History: The Architecture of Past and Present*. Berkeley, CA: University of California Press, 2011: 103-127. (DH.)

For considerations on the theory and possible impact of hieroglyphics on the alphabet:
 Goldwasser, Orly. "How the Alphabet Was Born from Hieroglyphs." *Biblical Archaeology Review* 36.2 (Mar./Apr. 2010): 36-50. (HA.)

For an extensive discussion about the Mycenaean–Minoan culture as a hybrid of both Old European and Indo–European elements that were later assimilated by the Classical Greece, c. 500 BCE, see: 1450-1100 BCE, Late Bronze Age Crete. (RGS.)

IMAGE: MAP: CRETE, GREECE.
 PHOTO: © GSA. DESCRIPTION: MAP OF CRETE AND CYCLADES, GREECE.
 SLIDE LOCATION MAPS, SHEET 1, ROW 1, SLEEVE 2, SLIDE #2, BCE.
 IT_MAP_S1_R1_SL2_S2.jpg
 SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
 NOTE : FIELDWORK PROJECT 1980-1989.

IMAGE: CARIAN EUROMOS TEMPLE SUBSUMED BY ZEUS: (ANATOLIA) TURKEY.
 PHOTO: © GSA. DESCRIPTION: CARIAN EUROMOS TEMPLE WITH 16 COLONNADES: ZEUS TOOK OVER FROM PREVIOUS GODDESSES. TURKEY.
 SLIDE LOCATION TURKEY, SHEET 95, ROW 1, SLEEVE 1, SLIDE #Bf40, BCE.
 CO_TUR_S95_R1_SL1_SBf40
 SHOT ON LOCATION: CARIAN EUROMOS TEMPLE REMAINS: (ANATOLIA) TURKEY.
 NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: ZEUS TEMPLE: PERGAMON OR ANCIENT PERGAMUM, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: REMAINS OF THE ZEUS TEMPLE: PERGAMON, (ANATOLIA) TURKEY.
SLIDE LOCATION TURKEY, SHEET 113, ROW 3, SLEEVE 3, SLIDE #Bk293, BCE.
CO_TUR_S113_R3_SL3_SbK293
SHOT ON LOCATION: PERGAMON, (ANATOLIA) TURKEY.
NOTE 1: "NO EVIDENCE OF THE BIRTHPLACE OF ZEUS HAS EVER BEEN FOUND, NOT ON CRETE NOR ANYWHERE ELSE (GOH: 222)." (SOURCE: ENTRY ABOVE.)
NOTE 2: ALSO SEE THE PERGAMON (ANCIENT PERGAMUM) ALTAR AT BERLIN'S MUSEUM OF THE ANCIENT NEAR EAST ON THE MUSEUM ISLAND.
NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: ZEUS TEMPLE INC. TALAMONI: AGRIGENTO, SICILY.
PHOTO: © GSA. DESCRIPTION: GIANT STATUE OF TALAMONE WITH REMAINS OF THE ZEUS TEMPLE IN THE BACKGROUND, AGRIGENTO, SICILY.
SLIDE LOCATION SICILY, SHEET 9, ROW 1, SLEEVE 4, SLIDE #36, BCE.
CU_SIC_S9_R1_SL4_S36
SHOT ON LOCATION: AGRIGENTO. SICILY.
NOTE 1: FIELDWORK 1998.

IMAGE: BRONZE BULL: CRETE, GREECE.
PHOTO: © GSA. DESCRIPTION: BRONZE BULL WITH ACROBAT.
SLIDE LOCATION CRETE, SHEET 3, ROW 3, SLEEVE 1, SLIDE #31, 1500-1450 MINOAN BCE.
CU_CRE_S3_R3_SL1_S31.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1:
KNOSSOS WAS NOT FORTIFIED, BUT THE FIGURE OF 400 CHARIOTS ITEMIZED IN THE TABLETS [LINEAR B] SUGGESTS THAT BY THE 15TH CENTURY BC, IT WAS ALREADY MILITARIZED. IT IS TO THIS PERIOD THAT MOST OF THE FAMOUS BULL-LEAPING PICTURES BELONG (MHE: 128-9). (SOURCE: ENTRY ABOVE.)
NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: MYCENAEAN-MINOAN BEE PENDANT: MALIA, CRETE.
PHOTO: © GSA. DESCRIPTION: GOLD MYCENAEAN-MINOAN PENDANT OF DOUBLE BEE GODDESS INC. TWO BEES CARRYING DROPS OF HONEY.
SLIDE LOCATION MSC. GREECE, SHEET 4, ROW 1, SLEEVE 5, SLIDE #30, BCE.
CO_MGR_S4_R1_SL5_S30.
SHOT ON LOCATION: CHRYSOLAKOS, MALLIA NECROPOLIS AT THE HERAKLION ARCHAEOLOGICAL MUSEUM: CRETE, GREECE.
NOTE 1: (DG: 100.)
NOTE 2: FIELDWORK PROJECT 1982.

IMAGE: GOLD STANDING IMAGE IN KA POSTURE: MYCENAEAN-MINOAN, GREECE.
PHOTO: © GSA. DESCRIPTION: GOLD MYCENAEAN-MINOAN STANDING IMAGE IN KA POSTURE FLANKED BY SERPENTS, GEESE AND FALCONS.
SLIDE LOCATION CRETE, SHEET 3, ROW 2, SLEEVE 2, SLIDE #16, BCE.
CU_CRE_S3_R2_SL2_S16.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: "KA POSTURE OF RAISED ARMS ALSO KNOWN AS CELEBRATION ORANT POSTURE (DM: 12; RGS)."
NOTE 2: FIELDWORK PROJECT 2002.

IMAGE: WAR GODDESS ASTARTE: RAS SHAMRA, UGARIT (NORTHERN SYRIA).
PHOTO: GSA DESCRIPTION: IVORY LID OF WAR GODDESS ASTARTE WITH BOAR'S TUSK HELMET AND FLUTED MINOAN-TYPE SKIRT. TWO GOATS STAND ON EITHER SIDE OF ASTARTE FEEDING ON EARS OF CORN FROM HER HANDS. IVORY LID IS FROM RAS SHAMRA (UGARIT) NORTHERN COAST OF SYRIA (MODERN MINET EL-BEIDA.)
SLIDE LOCATION NEAR EAST, SHEET 12, ROW 1, SLEEVE 5, SLIDE #61, BCE.
CU_NEA_S12_R1_SL5_S61.jpg
LOCATION: UGARIT (NORTHERN SYRIA).
NOTE 1: (DG: 171, 112.)
NOTE 2: FIELDWORK PROJECT.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES'S TEAM.

IMAGE: MYCENAEAN TOMB: MYCENAE, GREECE.
PHOTO: © GSA. DESCRIPTION: MYCENAEAN BEEHIVE TOMB, MYCENAE, GREECE.
SLIDE LOCATION MSC. GREECE, SHEET 4, ROW 1, SLEEVE 4, SLIDE #32, c. 1300-1250 BCE.

CO_MGR_S4_R1_SL4_S32.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELDWORK PROJECT 1982.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES'S TEAM.
PHOTO NOTE: BRITISH MUSEUM: LONDON, ENGLAND.

IMAGE: MYCENAE CITADEL: BOGAZKOY, TURKEY.
PHOTO: © GSA. DESCRIPTION: SUBTERRANEAN POOL, SACRED SPRING OR GROTTO COVERED BY A LOW CORBEL VAULT ON THE BACK WALL IN A LARGE RECTANGULAR BUILDING OF THE TEMPLE AREA. THE ARCHITECTURAL DESIGN OF THIS SUBTERRANEAN STRUCTURE IS ALL BUT IDENTICAL TO THE CITADEL OF MYCENAE, POSTERN GATE OF THE WALL (1353-1330 BCE) AT MYCENAE, GREECE.
SLIDE LOCATION TURKEY, SHEET 63, ROW 4, SLEEVE 3, SLIDE #795, BCE.

CO_TUR_S63_R4_SL3_S795
SHOT ON LOCATION: BOGAZKOY COMPLEX, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: HESIOD, AUTHOR OF THEOGONY: GREECE.
PHOTO: © GSA. DESCRIPTION: GREEK POET HESIOD, AUTHOR OF *THEOGONY*.
SLIDE LOCATION REGENESIS PHASE 1, SHEET 2, ROW 4, SLEEVE 1, SLIDE #5, 800-700 BCE.

IT_RPO_S2_R4_SL1_S5.jpg VS. IT_RPO-S2_R4_SL1_S5.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1:

THE ARCHAIC GREEK AGE GAVE RISE TO EPIC AND LYRIC MYTHOLOGISTS AND POETS INCLUDING HOMER AND HESIOD, C. 800-700 AND SAPPHO (ATTIC GREEK ΣΑΠΦΩ) C. 650-600 BCE (RGS). (RGS: 800-500, ARCHAIC GREEK AGE).

NOTE 2: HESIOD HAS BEEN LABELED THE FATHER OF GREEK MISOGYNY. (PAE: 15.)
NOTE 3:

THE MALE HERO OF GREEK LEGENDS MOVED THROUGH A LANDSCAPE THROGDED WITH FEMALE MONSTERS, WHOM HE MUST DEFEAT OR OUTWIT IN ORDER TO SURVIVE. THE ANCIENT GREEKS CONSIDERED SEXUALITY AS AN ENCROACHMENT ON MALE AUTONOMY. EVEN PROCREATION IS AMBIVALENT IN HESIOD. WOMAN, WHO HAD ONCE BEEN CONSIDERED THE HUMAN IMAGE OF THE GODDESS, IS NO LONGER LINKED TO EARTH'S FERTILITY (PAE: 15).

NOTE 4: "ZEUS GAINED SIGNIFICANT EMINENCE IN THE WORKS OF HESIOD'S *THEOGONY*, WHERE ZEUS IS PORTRAYED AS THE LEADING STORM-GOD OF THE GREEK PANTHEON (RGS). (RGS: 1580, ZEUS)."

NOTE 5: FIELDWORK PROJECT 1998.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES'S TEAM.

IMAGE: BUST OF HOMER, AUTHOR OF GREEK EPICS: GREECE.
PHOTO: © GSA. DESCRIPTION: BUST OF HOMER, AUTHOR OF THE GREEK EPICS, THE ILIAD AND THE ODYSSEY: GREECE.
SLIDE LOCATION REGENESIS PHASE 1, SHEET 2, ROW 4, SLEEVE 3, SLIDE #27, BCE.

IT_RPO_S2_R4_SL3_S27.jpg VS. > IT_RPO_S3_R4_SL3_S27.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1:

THE ARCHAIC GREEK AGE GAVE RISE TO EPIC AND LYRIC MYTHOLOGISTS AND POETS INCLUDING HOMER AND HESIOD, C. 800-700 BCE AND SAPPHO (ATTIC GREEK ΣΑΠΦΩ) C. 650-600 BCE (RGS). (RGS: 800-500, ARCHAIC GREEK AGE).

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NOTE 3: FIELDWORK PROJECT 1998.

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