

## 99. 3000-1450, Gournia

*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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*Gournia.*

Same time period as  
the construction of the  
Great Egyptian Pyramids  
England's Stonehenge.

*Harriet Boyd.*

Her reputation was wide-spread  
and her finds significant especially  
the additions to the old Cretan script on the  
Linear-A tablet.

(See below.)

*Minoan Crete.*

Law Code of Gortyna (fifth century BCE).  
The laws state that the woman  
retained control of her property even after marriage,  
and that she could choose to divorce at will.

(TLG: 121-122.)

*Beena Marriage.*

Husband and wife (mother goddess)  
resided with the wife's family and  
wives maintained divorce rights  
and other privileges.

(See below.)

The Greek Minoan town and temple complex of Gournia (Gortyna) is located on a gentle hillside near Pachia Ammos and Agios Nikolaos. Gournia is a natural Megaron on a low ridge landscape close to the southern shore of the Gulf of Mirabello with the precipices of the Vasiliki cliffs to the west. “To the north, the arms of the surrounding hills open to the gulf, and to the south raises a rocky knoll, directly behind which are two horns of a hill (ETG: 18).”

Gournia was first excavated between 1901-1905 CE by American archaeologist Harriet Boyd. Her reputation was wide-spread and finds significant, especially the additions to the old Cretan script on the Linear-A tablet that has yet to be translated. In the development of writing, the Linear-A was the first in the ancient Aegean world “as well as the use of Cretan hieroglyphics that were likely based on the Egyptian writing system.” (MOC: 31.) Other discoveries are a bull’s head/horns of consecration, double-axes, altars, shrines, temples, tables of libation, and female statues believed by Sir Arthur Evans and Boyd to be mother goddesses. Although this entire temple complex did not previously support fortification, recent discoveries may now prove otherwise. (MMRS; MOC.)

More recent excavations have unearthed kilns, a complete pottery workshop, red clay coarse wares, pithoi, anchors, and “elegant ashlar masonry walls flanking the western courtyard of Gournia’s palace.” (MOC: 33.) Also, Gournia’s fully functioning harbor is significant including “a monumental building linked to the palace, and a wharf for seagoing ships that sent goods out from the town and brought them back from overseas as part of the eastern Mediterranean-wide trade network in which the Minoans thrived.” (MOC: 35.)

According to Boyd:

The chief archaeological value of Gournia ... is that it has given us a remarkably clear picture of the everyday circumstances, occupation, and ideals of the Aegean folk at the height of their true prosperity. . . . When most people think of Minoan archaeology they think in terms of the palaces as these monolithic elements devoid of settlements, but at Gournia we have the settlement and the palace, and that’s so important. (MOC: 33.)

At Gournia and apparently throughout Crete and the Aegean, Old European matrilineal customs and clans remained in place much longer than elsewhere.

In the first century BCE, the Greek historian and geographer Strabo describes matrilineal marriage in Crete, and the existence of this custom is confirmed by evidence from the marriage laws preserved in the *Law Code of Gortyna* (fifth century BCE). The laws state that the woman retained control of her property even after marriage, and that she could choose to divorce at will. Another aspect of the Old European matrilineal system is the *avunculate* – the important role carried out by the woman’s brother – is described in the same inscriptions. Among other responsibilities the brother was responsible for the upbringing of his sister’s children (TLG: 121-122).

Although it is not well documented just how widespread the Law Code of Gortyna was throughout the Aegean, a similar arrangement called a *beena* marriage in northern Mesopotamia was also a law – or – tradition? According to the matrilineal tradition of a *beena* marriage, husband and wife (consort?) resided with the wife's family and wives maintained divorce rights and other privileges. With Hammurabi rise to power, this appears to have changed.

In the Hammurabian Dynasty, the northern cities of Mesopotamia fell to the Babylonian army led by Hammurabi c. 1750 BCE. In conjunction with this defeat was the introduction of the Hammurabi Laws that replaced former marriage laws [inc. *beena* marriage]. ... With the introduction of the Hammurabi Laws, patrilineal marriage laws were formalized in which female rights and autonomy were abrogated. Veils in public became a legal requirement for wives, daughters, and widows, but not for prostitutes or slaves. As such the veil became an extension of the enclosure and confinement relative to a woman's residence and male dominion. Not only did the veil systematize women by their sexual activities, but also it legislated their speech and movement (TCOP: 135). For example, if a woman were to speak publicly anywhere other than making marketplace purchases, she was subject to confinement and serious reproach (ATRL: 112). (RGS: 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna).

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, Chthonian \* Prepalatial/Early Minoan (EM I-III); 2600-2150, Myrtois; 2000-1450, Middle Bronze Age Crete; 1625, Thera; 1600, Mycenaean Dominant on Greek Mainland; 1580, Zeus 1450-1100, Late Bronze Age Crete; 1100-800, Iron Age; and 1100-800, Mediterranean Dark Ages. (RGS.)  
\* (Earth mother, Chthonia.)

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

Further Linear A and B, Cypro-Minoan, Classical Cypriot, Cretan hieroglyphic research 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.)

Finkelberg, Margalit. *Greeks and Pre-Greeks: Aegean Prehistory and Greek Heroic Tradition*. Cambridge, England: Cambridge University Press, 2005. 173-176. (GPG.)

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- \_\_\_\_\_. *The Living Goddesses*. Supplemented and Ed. by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. Proof copy. xvii; 48-54; 218, n.1. (TLG.)
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- Marler, Joan, Ed. *The Danube Script: Neo-Eneolithic Writing in Southeastern Europe*. Sebastopol, CA: Institute of Archaeomythology, 2008. (TDS.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- Robinson, Andrew. *The Man Who Deciphered Linear B: The Story of Michael Ventris*. New York, NY: Thames & Hudson, 2002. (MWD.)

**Further research on writing and deciphering symbol systems: 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, Asherah; 1900-1800, Dawning of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1600, Mycenaean Dominant on Greek Mainland; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 800, Tanit (also Taanit, Ta'anit, Tannit, or Tannin); 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)**

**For 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.)

**Further Gournia research:**

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- \_\_\_\_\_. *Tradition in Greek Religion*. New York, NY: Walter de Gruyter, 1986. (TIGR.)
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- Keller, Mara Lynn. "Crete of the Mother Goddess: Communal Rituals and Sacred Art." *ReVision* 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 bibliographic research (including numerous primary sources) on Sacred Marriages (*Hieros Gamos*):

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IMAGE: MINOAN GOURNIA NEAR THE GULF OF MIRABELLO: CRETE, GREECE.  
 PHOTO: © GSA. DESCRIPTION AERIAL VIEW OF MINOAN GOURNIA, CRETE, GREECE.

SLIDE LOCATION CRETE, SHEET 2, ROW 3, SLEEVE 1, SLIDE #12, LATE MINOAN BCE  
 CU\_CRE\_S2\_R3\_SL1\_S12

SHOT ON LOCATION: GOURNIA, NEAR THE GULF OF MIRABELLO: CRETE, GREECE.  
 NOTE 1: DISCOVERY BY AMERICAN ARCHAEOLOGIST, HARRIET BOYD-HAWES.  
 NOTE 2: GOURNIA IS A NATURAL MEGARON ON A LOW RIDGE LANDSCAPE CLOSE TO THE SOUTHERN SHORE OF THE GULF OF MIRABELLO WITH THE PRECIPICES OF THE VASILIKI CLIFFS TO THE WEST (ETG: 18; RGS) (SOURCE: ENTRY ABOVE.)  
 NOTE 3: FIELDWORK PROJECT 1982.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: MINOAN GOURNIA AND TWO HORNS OF A HILL: CRETE, GREECE.  
 PHOTO: © GSA. DESCRIPTION AERIAL VIEW OF MINOAN GOURNIA AND "TWO HORNS OF A HILL," CRETE. (ETG: 18.)

SLIDE LOCATION CRETE, SHEET 2, ROW 2, SLEEVE 4, SLIDE #10, LATE MINOAN BCE.  
 CU\_CRE\_S2\_R2\_SL4\_S10

SHOT ON LOCATION: GOURNIA, NEAR THE GULF OF MIRABELLO: CRETE, GREECE.  
 NOTE 1: DISCOVERY BY AMERICAN ARCHAEOLOGIST, HARRIET BOYD-HAWES.  
 NOTE 2: "TO THE NORTH THE ARMS OF THE SURROUNDING HILLS OPEN TO THE GULF, AND TO THE SOUTH RAISES A ROCKY KNOLL, DIRECTLY BEHIND WHICH ARE TWO HORNS OF A HILL (ETG: 18)." (SOURCE: ENTRY ABOVE.)  
 NOTE 3: FIELDWORK PROJECT 1982.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: MINOAN SNAKE GODDESS FIND AT GOURNIA: CRETE, GREECE.  
PHOTO: © GSA. DESCRIPTION: AREA IN GOURNIA WHERE THE SNAKE GODDESS WAS FOUND.

SLIDE LOCATION CRETE, SHEET 2, ROW 1, SLEEVE 2, SLIDE #3, BCE.

CU\_CRE\_S2\_R1\_SL2\_S3

SHOT ON LOCATION: GOURNIA, NEAR THE GULF OF MIRABELLO: CRETE, GREECE.

NOTE 1: SNAKE GODDESS PROTOTYPE OF HARRIET BOYD-HAWES' DISCOVERY NOT TO BE CONFUSED WITH THE ARTHUR EVANS' CONTROVERSY.

NOTE 2: FOR DISCUSSION ON MINOAN AND OTHER ANCIENT MEDITERRANEAN ANTIQUITIES SEE AUTHOR, GEORGE E. MYLONAS.

NOTE 3: FOR FURTHER DISCUSSIONS ON GOURNIA'S SNAKE GODDESS SEE, KENNETH S. LAPATIN'S *MYSTERIES OF THE SNAKE GODDESS*. (MM.)

NOTE 4: FIELDWORK PROJECT 1982.

IMAGE: GOURNIA'S SNAKE GODDESS: CRETE, GREECE.

PHOTO: © GSA. DESCRIPTION: CRETE SNAKE GODDESS FROM GOURNIA, NOT TO BE CONFUSED WITH THE ARTHUR EVANS' CONTROVERSY.

SLIDE LOCATION CRETE, SHEET 1, ROW 4, SLEEVE 5, SLIDE #6, BCE.

CU\_CRE\_S1\_R4\_SL5\_S6

SHOT ON LOCATION: HERAKLION MUSEUM: CRETE, GREECE.

NOTE 1: SNAKE GODDESS PROTOTYPE OF HARRIET BOYD-HAWES' DISCOVERY.

NOTE 2: FOR DISCUSSION ON MINOAN AND OTHER ANCIENT MEDITERRANEAN ANTIQUITIES SEE AUTHOR, GEORGE E. MYLONAS. (MM.)

NOTE 3: FOR FURTHER DISCUSSIONS ON GOURNIA'S SNAKE GODDESS SEE, KENNETH S. LAPATIN'S *MYSTERIES OF THE SNAKE GODDESS*.

NOTE 4: FIELDWORK PROJECT 1982.

MINOAN BULL HEAD: CRETE, GREECE.

PHOTO: © GSA. DESCRIPTION: MINOAN BULL HEAD.

SLIDE LOCATION CRETE, SHEET 1, ROW 3, SLEEVE 2, SLIDE #9, BCE.

CU\_CRE\_S1\_R3\_SL2\_S9

SHOT ON LOCATION: HERAKLION MUSEUM, CRETE, GREECE.

NOTE 1: FIELDWORK PROJECT 1982.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: BRONZE MINOAN BULL-LEAPING SCULPTURE: CRETE, GREECE.

PHOTO: © GSA. DESCRIPTION: BRONZE MINOAN BULL-LEAPING SCULPTURE OF AN ACROBAT IN FLIGHT THOUGHT TO REPRESENT A RELIGIOUS ACTIVITY, SUCH AS THE HARVEST FESTIVAL. (KCMG: 12-16.)

SLIDE LOCATION CRETE, SHEET 3, ROW 3, SLEEVE 1, SLIDE #31, BCE.

CU\_CRE\_S3\_R3\_SL1\_S31

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "IT IS TO THIS PERIOD THAT MOST OF THE FAMOUS BULL-LEAPING PICTURES [AND SCULPTURES] BELONG (MHE: 128-9)."

NOTE 2:

IN OLD EUROPE, THE BULL WAS SACRED TO THE GODDESS OF DEATH AND REGENERATION: THE BUCRANIA AND BULL'S HORNS WERE SYMBOLS OF THE REGENERATIVE POWERS, PRESENT IN TOMBS AND TEMPLES OF REGENERATION (TLG: 142).

NOTE 3: FIELDWORK PROJECT 2002.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: STANDING MINOAN FIGURE WITH BULL HORNS: CRETE, GREECE.

PHOTO: © GSA. DESCRIPTION: PENDANT OF STANDING MINOAN FIGURE IN KILT, POLOS HEADDRESS AND EARRINGS PLUS BIRDS AND STYLIZED BULL HORNS.

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: MOTHER GODDESS ON MINOAN POTTERY: GREECE.

PHOTO: © GSA. DESCRIPTION: HOURGLASS-SHAPED MINOAN MOTHER GODDESS WITH EXTENDED SERPENTINE TENTACLES ON POTTERY.

SLIDE LOCATION KA, SHEET 1, ROW 3, SLEEVE 5, SLIDE #36, 1300-1200 BCE.

IT\_KA\_S1\_R3\_SL5\_S36

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: (LOG: 227.)

NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: MINOAN – MYCENAEAN BEE PENDANT: MALIA, CRETE.

PHOTO: © GSA. DESCRIPTION: GOLD MINOAN – MYCENAEAN 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.