

142. 1450-1100, Late Bronze Age Crete (Post-palatial) Late Minoan (Lm Ib/IIIa-Lm IIIc)

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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Minoan–Mycenaean Transitions.

As documented archaeologically, these societies
were based on traffic in specialty products,
including wine and olive oil,
and on the support of warriors armed with bronze weapons.
The subsequent development of Greek and Phoenician
colonies followed a similar pattern.
(DH: 262.)

Late Bronze Age Crete or biblical Caphtor is known for the mainland introduction of Mycenaean Linear B, plus the rise of slaves, royalty, trade, weaponry, warrior clans, and burial rites and related practices. New gods and goddesses include Greek Athena, Apollo, Dionysus, Theseus, and Ariadne (Adrienne). Although temples Malia, Phaestos and Zahros were burned and destroyed in 1450 BCE, Knossos survived until c. 1375 BCE. The Zeus religion, noted earlier as introduced c. 1580, continued to flourish. Due to significant events of the Late Bronze Age, the alteration of the female role was one of the most radical modifications. Although in previous Mycenaean–Minoan cultures, women held pronounced and powerful positions, this changed drastically in the classical Greek warrior pantheon. (MMR: 2-4; MK; TLG: 153; TCNM: 131.)

A militaristic overview of the classical Greek warrior pantheon is as follows. In 1450 BCE, Minoan or Chthonian Crete fell to Mycenaean conquests and possibly Minos, the dubious ruler of the island and sea. A working hypothesis is that the Mycenaean originated from Indo–European tribes in the north or central Europe. A succession of invasions followed in which the Mycenaean were subsequently over taken by militarized Indo–Europeans. They in turn were absorbed by the 1200 BCE invasions of tribes from the area of central Europe who swept down through Greece and subsumed all in its path. “Subsequently, the Greek and Aegean Islands fell into a Dark Age, from which centuries later, the civilization of classical Greece would rise” (TLG: 152).

Summarizing the Indo–European elements, they include the constriction of female power, along with accelerated military efforts, conquests, prevalent male warriors and deities, and war implements. Pit graves mirrored the Kurgan burial practices including warrior prominence buried with weapon artifacts. In considering the preceding, it should also be remembered that the Mycenaean

were a hybrid culture that subsequently fused and bridged the Mycenaean – Minoan culture with Classical Greece, c. 500 BCE: an amalgamation of both Old European and Indo-European elements. (TLG: 164.)

With this in mind, additional evidence of the Mycenaean civilization is also noteworthy including: frescoes, seals and signet rings, bird goddesses, horns of consecration, the double axe, and numerous goddess figures.

The Mycenaean civilization demonstrates that significant worship of the goddess persisted in the Bronze Age Europe, even within heavily Indo-Europeanized cultures. The Mycenaean represent an important transitional phase between the Old Europe gynocentric culture, [religion], and the classical Greek culture, where the male element came to dominate almost completely. ... Although the Greek society and religion relegated the feminine [female] to inferior roles, study of Greek religion assists our understanding of Old European spirituality and its fusion with the Indo-European religion (TLG: 152-153).

Further research about sky god Zeus and other dominator take – over models (CB: 45), 4400-2500, Olympus Hera; 4400-2500, Kurgan Invasions; 1580, Zeus; 1450-1260, Hattusa and Yazilikaya; 1000, Gods; 800-500, Archaic Greek Age; and 200, Greece and Pergamon, Anatolia. (RGS.) (Also see the Pergamon Altar at Berlin's Museum of the Ancient Near East on the Museum Island.)

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; 1625, Thera; 1600, Minos Controversy; 1580, Zeus; 1600, Mycenaean Dominant on Greek Mainland; 1100-800, Iron Age; and 1100-800, Mediterranean Dark Ages. (RGS.)

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Rutkowski, Bogdan. *Cult Places of the Aegean*. New Haven, CT: Yale University Press, 1986. (CPA.)

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IMAGE: ATHENA WITH GORGON AND SERPENTS: VELLETRI RUINS, ROME.
PHOTO: © GSA. DESCRIPTION: THREE METERS TALL STATUE OF ATHENA WITH CORINTHIAN HELMET, BREASTPLATE OF CIRCLING SERPENTS, AND CENTERED

GORGON OR TRIPLE MOON GODDESS HEAD (WIM: 120-121): ROMAN VELLETRI RUINS.

SLIDE LOCATION FRANCE: SHEET 2, ROW 2, SLEEVE 2, SLIDE #25, 430 BCE.

CO_FRA_S2_R2_SL2_S25.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1: "OLD EUROPEAN GODDESSES WERE EROTICIZED, MILITARIZED TO VARIOUS DEGREES (ESPECIALLY ATHENA), AND MADE SUBSERVIENT TO THE GODS (TLG: 164)."

NOTE 2:

GORGONEION ON THE AEGIS OF ATHENE IS BUT THE HEAD OF THE SLAIN BEAST WHO'S SKIN WAS THE RAIMENT OF THE PRIMITIVE GODDESS: THE HEAD IS WORN ON THE BREAST, AND SERVES TO PROTECT THE WEARER AND TO FRIGHTEN HIS [HER] FOE. IT IS A PRIMITIVE HALF – MAGICAL SHIELD (PSGR: 192).

NOTE 3:

THE GORGON IS FOUND ON COINS AND ANCIENT THEATERS AS WELL AS 'TEMPLES PEDIMENTS, INDIVIDUAL SEALS, PUBLIC AND PRIVATE ROOF TOPS, AND THE SHIELDS OF WARRIORS; SHE ALSO ADORNS THE BREASTPLATE OF THE WARRIOR-GODDESS ATHENA' (TLG: 26; RGS) (RGS: 7000, CORFU, GORGONS, AND MEDUSA).

NOTE 4:

THE FATHER CAN FATHER FORTH WITHOUT A MOTHER. HERE SHE STANDS, OUR LIVING WITNESS. LOOK – CHILD [ATHENA] SPRUNG FULL-BLOWN FROM OLYMPIAN ZEUS, NEVER BRED IN THE DARKNESS OF THE WOMB (FV: 116).

NOTE 5: FIELDWORK PROJECT 1998.

IMAGE: ATHENA WITH SERPENT BODICE: VILLA CASALI, ROME.

PHOTO: © GSA. DESCRIPTION: ATHENA WITH VERY ACTIVE SERPENTS IN LEFT FOLDS OF BODICE. ATHENA IS NOT A WAR GODDESS BUT PROTECTRESS OF WOMEN AND THE DEAD. SCULPTURE IS FROM THE VILLA CASALI, ROME. SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 3, ROW 1, SLEEVE 4, SLIDE \$4, 4th C. BCE.

IT_RPO_S3_R1_SL4_S4.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: KEULS SUGGESTS THAT ATHENA'S BIRTH FROM THE HEAD OF FATHER – ZEUS WAS JUST ANOTHER PATRISTIC FANTASY (TROP: 40-41; RGS).

NOTE 2:

THE FATHER CAN FATHER FORTH WITHOUT A MOTHER. HERE SHE STANDS, OUR LIVING WITNESS. LOOK – CHILD [ATHENA] SPRUNG FULL-BLOWN FROM OLYMPIAN ZEUS, NEVER BRED IN THE DARKNESS OF THE WOMB (FV: 116).

NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: GOD APOLLO: GREEK.

PHOTO: © GSA. DESCRIPTION: MARBLE HEAD OF GREEK GOD APOLLO BASED ON LOST ORIGINAL.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 2, ROW 1, SLEEVE 5, SLIDE #6, BCE.

IT_RPO_S2_R1_SL5_S6.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: NEW GODS AND GODDESSES INCLUDE GREEK ATHENA, APOLLO, DIONYSUS, THESEUS AND ARIADNE (ADRIANNE). (SOURCE: ENTRY ABOVE.)

NOTE 2: AT DELPHI, APOLLO SLAYS THE MOTHER GODDESS AS SERPENT OR DRAGON AND ASSUMES THE TITLE AND POWER OVER THIS ANCIENT GAIAN/ GAEAN SITE (MGA: 30-38; MG: 303-310; RGS).

NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: MARBLE BUST OF GREEK GOD APOLLO AT CARACALLA: ROME, ITALY.

PHOTO: © GSA. DESCRIPTION: MARBLE HEAD OF APOLLO BASED ON LOST ORIGINAL FROM BATHS OF CARACALLA, ROME.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 1, ROW 1, SLEEVE 3, SLIDE #11, 3rd-2nd c. BCE.

IT_RPO_S1_R1_SL3_S11.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

NEW FATHER – RELIGIONS AND MONOTHEISTIC THUNDER AND SKY GODS
INCLUDE ZEUS, APOLLO, ALLAH, YAHWEH – ELOHIM, JESUS AND JUPITER:
THEIR TEMPLES WERE MOST OFTEN THOSE OF EARLIER GODDESSES (RGS).

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: ANCIENT FEMALE ABDUCTION: MEDMA, GREECE.

PHOTO: © GSA. DESCRIPTION: FRESCO OF ABDUCTED FEMALE IN CHARIOT,
ANCIENT GREEK CITY MEDMA, ITALY,
SHEET 2, ROW 1, SLEEVE 4, SLIDE #28, BCE.
CO_MIT_S2_R1_SL4_S28

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

WHEN INDO–EUROPEAN GODS TOOK OVER BIRTH AND CREATION
ATTRIBUTES, GODDESSES WERE THEN REDUCED TO THE POSITION OF
BRIDES AND WIVES, AND ‘NOT ALWAYS SUCCESSFULLY OR
CONSENSUALLY’ (TLG: 164) AS IS APPARENT IN THE GREEK MYTHS (RGS).

NOTE 2:

‘LEGENDS NARRATE THE RAPE OF THE GODDESSES BY ZEUS AND OTHER
GODS, WHICH CAN BE INTERPRETED AS AN ALLEGORY FOR THE
SUBJUGATION OF THE LOCAL GODDESS RELIGION BY THE INVADERS’
[PATRIARCHAL PANTHEON] (TLG: 154).

NOTE 3: FIELDWORK PROJECT 1998-2002.

IMAGE: DIONYSUS, GREECE.

PHOTO: © GSA. DESCRIPTION: DIONYSUS, GREECE.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 3, ROW 4, SLEEVE 5, SLIDE #24, BCE.
IT_RPT_S3_R4_SL5_S24.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: “THE SEXLESS BIRTH OF ATHENA MAKES A WORTHY COMPLEMENT TO
THAT CLASSIC TALE OF UTERUS ENVY, THE BIRTH OF DIONYSUS, IN WHICH THE
FATHER OF GODS AND MEN DEVELOPS A PSEUDO-WOMB (TROP: 40-42).”

NOTE 2: FIELDWORK PROJECT 1988.

IMAGE: DIONYSIAN RITES AT THE VILLA OF MYSTERIES; POMPEII, ITALY.

PHOTO: © GSA. DESCRIPTION: GREAT FRIEZE OF THE DIONYSIAN INITIATION
RITES AT THE VILLA OF MYSTERIES.

SLIDE LOCATION MSC. ITALY, SHEET 6, ROW 1, SLEEVE 2, SLIDE #3, AUGUSTAN
PERIOD.

CO_MIT_S6_R1_SL2_S3

SHOT ON LOCATION: VILLA OF MYSTERIES: POMPEII, ITALY.

NOTE 1:

ALMOST NINE YEARS, TO THE EXACT DAY, AFTER THE ‘ROMAN
LEGIONARIES DESTROYED GOD’S HOUSE IN JERUSALEM, GOD DESTROYED
THE LUXURIOUS WATERING HOLES OF THE ROMAN ELITE’ [INCLUDING
POMPEII’S VILLA OF MYSTERIES] (TDP: 60; RGS).

NOTE 2: FOR MORE RECENT POMPEIAN STYLE WALL PAINTING, SEE THE 21ST
CENTURY ARCHAEOLOGICAL DISCOVERIES IN ARLES, FRANCE, AT THE MUSEUM
AT ANCIENT ARLES.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: VILLA OF MYSTERIES: POMPEII, ITALY.

PHOTO: © GSA. DESCRIPTION: A FURTHER KA EXAMPLE INC. A DANCING FEMALE
IN KA POSITION, POMPEII, ITALY.

SLIDE LOCATION MSC. ITALY, SHEET 6, ROW 3, SLEEVE 2, SLIDE #35 (86), BCE.

CO_MIT_S6_R3_SL2_S35

SHOT ON LOCATION: VILLA OF MYSTERIES: POMPEII, ITALY.

NOTE 1: SEE LAURA SHANNON’S “WOMEN’S RITUAL DANCE.” (WRD: 138-157.)

NOTE 2: FOR MORE RECENT POMPEIAN STYLE WALL PAINTING, SEE THE 21ST
CENTURY ARCHAEOLOGICAL DISCOVERIES IN ARLES, FRANCE, AT THE MUSEUM
AT ANCIENT ARLES.

NOTE 3: FIELDWORK PROJECT 1986.

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: ILLUSTRATOR, CHRISI KARVONIDES' TEAM.