

104. **2600-2000, Early Bronze Age, Crete, Chthonian \* Prepalatial  
Early Minoan (Em I-III)**  
\* (Earth mother, Chthonia.)

*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.)

\* \* \*

*Ancient Crete.*

Crete's ancient inhabitants  
were revered and remembered  
as representatives of a  
sophisticated culture that,  
with its distinctive art, language,  
system of government,  
and maritime abilities, became  
Europe's first great civilization.  
(MOC: 35.)

*Double – Axe.*

The Tomb of the Double – Axes at Knossos  
– the most interesting of all Minoan sepulchers –  
was in fact, at the same time a Shrine of the Goddess.  
(RN: 61.)

*Hourglass.*

The double-axe of the Bronze Age was originally an  
hourglass shaped Goddess of Death and Regeneration.  
(LOG: 273.)

*Butterfly.*

The two – winged butterfly imaged by  
the gold pendants from the third Shaft Grave  
is practically identical with that engraved  
on what seems to have been a votive bronze [double] axe,  
found at Phaestos [M. M. III]  
where its religious import can hardly be doubted.  
(RN: 57.)

As Crete emerged from the Neolithic, additional people may have arrived from Anatolia and North Africa. Included in this transition is overwhelming evidence of a multiplicitous goddess, who could have been one or many. Unlike Egypt and the Near East, her temples were primarily in nature including groves, mountains, and caves and mostly free of fortification. She was aligned with snakes, birds, bees, lilies, poppies, dolphins, lions, octopus, doves, triangle – hourglass (double-axes \* – butterfly – figure 8 shield; labyrinth (labrys-labia)); red ochre; spindles; loom; weaving; shells; vessels with breasts; music; dance; flax; agriculture; caves; sacred bulls (horns of consecration); tholos tombs; pillar cults; as well as the moon and the sun. She was most frequently imaged with agriculture, animals, and women. Mara Keller's modification of Sir Arthur Evans' system suggests that this peaceful, goddess centered period that was prior the Mycenaean warriors, be renamed Chthonian after the Earth mother, Chthonia.

\* According to Sir Arthur Evans, double-axes in the Knossos Pillar Rooms form the “nucleus of a sanctuary block in relation with the Central Palace Sanctuary. ... Concerning the S.E. [?] house he says that the pillar cultures are brought into connection with the divinity of the double-axe, the Great Minoan Goddess.” (MMRS: 244.)

Although Martin Nilsson says that male gods were rare (MMRS: 354), Nanno Marinatos disagrees. Marinatos speaks more notably about armed men who were ‘hunter gods’ known as the Minoan Master [Mistress] of Animals, who controlled nature. These gods were associated with the hunt. Marinatos concludes that goddesses tend to be seen feeding or tending the animals, while male gods hunt the animals. She adds that the function of the gods was “to control nature, not to nourish it.” (MMR: 174.) This echoes the Genesis Creation Theory that mankind was created in God's image to dominate and control nature. “Man against nature” (DH: 8-11). Both Lucy Goodison and John N. Coldstream show how the male deities are late, mostly from the Mycenaean era, post 1450 BCE. (MHE: 138-173; DIAA: 10.) These gods initiated androcentric supremacy over women, nature and the sun. Priests replaced priestesses and traded in hunter garments for black skirts.

Other Early Bronze Age changes in Crete was the introduction of small villages. Food cultivation included vines and olives. New technologies were evidenced in multi-storied dwellings, light wells, ceramics, vessels, textiles, metals, jewelry and invention of water and drainage systems. Finds also indicate on-going sea trade with the Cycladic islands to the north, as well as with Egypt, Anatolia, Syria and Cyprus. (C: 161, 177; WITCS: 46-50; COG: 344, 346; MMRS: 354-5,

400; TPA: 431; KCMG: 12-16; CB: 37- 41, 68-9; MHE: 92, 139-141; WP: 77-107; MK; MMR: 2-4, 147-174; DGMM: 74; OGR: 21; TGG: 33.)

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- Weedman, Kathryn J. “An Ethnoarchaeological Study of Hafting and Stone Tool Diversity among the Gamo of Ethiopia.” *Journal of Archaeological Method and Theory* 13.3 (Sep. 2006): 188-237. (ES.)
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Further double-axe research: 30,000, Labyrinths, Spirals, and Meanders; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5000, Near and Middle East; 4000, Alaca Hüyük, Anatolia; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1400, Cybele and Buyukkale/Bogazkoy, Anatolia; and 664-525, Neith and the Black Virgin Mary Temple at Sais, Egypt. (RGS.)

Further research on the double/twin goddess including further double-axe: 30,000 Labyrinths, Spirals, and Meanders; 26,000, Grimaldi Caves; 25,000-20,000, Goddess of Laussel; 7250-6150, Çatal Hüyük; 6000, Sicilians to Malta; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-4100, Vinca Culture and Bird and Snake Culture; 5200, Malta and Gozo; 4400-2500, Olympus Hera; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Middle Indo-European Bronze Age; 3,000, Tell Brak; 1790-1700, Goddess of Kultepe, Anatolia; 1750, Ishtar; 1000, Double Goddess Transition; 630-620, Goddess Kore, Izmir Turkey; 500, Greek Mysteries; and 282-263, Demeter's Priene Temple. (RGS.)

Further Crete research; 7000-3500 (1450), Old Europe; 7000-5000, Early Neolithic Crete; 3100-2600, Proto Bronze Age Crete; 2600-2150, Myrtos; 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.)

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- Gesell, Geraldine C. *Town, Palace, and House Cult in Minoan Crete*. "Studies in Mediterranean Archeology" Vol. 67. Göteborg: P. Åströms Förlag, 1985: Ch. I: 2. (TP.)
- Keller, Mara Lynn. "Crete of the Mother Goddess: Communal Rituals and Sacred Art." *ReVision* 20.3 (Winter 1998): 12-16. (KCMG.)
- Lubell, Jarrett A. "The Minoans of Crete." *Archaeology* 68.3 (May-Jun. 2015): 28-35. (MOC.)
- Mellersh, H. E. L. *Minoan Crete*. New York, NY: Putnam, 1967. (MMC.)
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- Rutkowski, Bogdan. *Cult Places of the Aegean*. New Haven, CT: Yale University Press, 1986. (CPA.)

Further research on the Mycenaean-Minoan culture as 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 vulva GSA photo research: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 25,000-20,000, Goddess of Laussel; 5300-4300, Climactic Phase and Script in Old Europe; 3000-2000, Cycladic Goddesses; and 400, Celtic Sheela-na-gig. (RGS.)

Further triangle/vulva/ research: 70,000, Blombos Cave; 5300-4300, Climactic Phase and Script in Old Europe; 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 8000/7000-5000, Early Neolithic; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 4000-3500, Gavrinis, Brittany France; 2000, Asherah; 1790-1700, Goddess of Kultepe, Anatolia; 1500, Lachish Ewer, Triangle, and Menorah. (RGS.)

Further bucrania (bull or bovine head)/Horns of Consecration research: 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; and 7000-5000, Early Neolithic Crete. (RGS)

Further bucrania research that relates to 'regeneration and becoming' Psi /KA goddesses: 25,000, Caravanserai, Trade Routes, and Dark Mothers; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000, Nile Bird Goddess, Egypt; 2,000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1500, Lachish Ewer, Triangle, and Menorah; 1400-1000, Post Palace Period; 900-800, KA Goddess, Salamis, Cyprus; 800, Tanit (also Taanit, Ta'anit, Tannit, or Tannin); and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (RGS.)

Further research on bucranium, fallopian tubes; Horns of Consecration (or 'celebratory sun posture,' plus Psi/KA goddesses: 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; 10,000, Grotta dell'Addaura; 7000-5000, Early Neolithic Crete; and 2600-2000, Early Bronze Age, Crete, Chthonian\* Prepalatial/Early Minoan (EM I-III). (RGS.)

\* (Earth mother, Chthonia.)

Further research on ancient ochre: 500,000-300,000, Dark Mother Tan-Tan of Morocco; 285,000, Ochre at Kapthurin Formation Plus Other Sites; 280,000-250,000, The Berekhat Ram Figure; 92,000, Qafzeh Cave and Ochre Symbolism; 70,000, Blombos Cave and V Shaped Engraving; 50,000, African Homo Sapiens Migrations and Matrilineal Motherline; 31,000, Chauvet Cave and Vulva Engravings; 10,000, Grotta dell'Addaura; and 1500, Lachish Ewer, Triangle, and Menorah. (RGS.)

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Greenspan, Stanley and Stuart Shanker. *The First Idea: How Symbols, Language, and Intelligence Evolved from Our Early Primate Ancestors to Modern Humans*. Cambridge, MA: Da Capo Press, 2004. (FI.)

Hovers, Erella, Shimon Ilani, et al. "An Early Case of Color Symbolism: Ochre Use by Modern Humans in Qafzeh Cave." *Current Anthropology* 44.4 (Aug.-Oct. 2003): 491-522. (ECC.)

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IMAGE: DOUBLE-AXE CONJOINED AT APEXES WITH TWO HALF MOON BLADES: HERAKLION, GREECE.

PHOTO: © GSA. DESCRIPTION: DOUBLE-AXE CONJOINED AT APEXES WITH TWO HALF MOON BLADES OR SCHEMATIZED BUTTERFLY WINGS.

SLIDE LOCATION MSC. GREECE, SHEET 4, ROW 2, SLEEVE 4, SLIDE #11, 17th C. BCE.

CO\_MGR\_S4\_R2\_SL4\_S11.

SHOT ON LOCATION: HERAKLION MUSEUM: CRETE, GREECE.

NOTE 1: THIS DOUBLE-AXE WITH TWO HALF MOONS MAY HAVE BEEN A PROTOTYPE FOR THE CEREMONIAL FIGURE EIGHT AXE OR LABRYS \* ALSO FOUND THROUGHOUT THE NEAR AND MIDDLE EAST.

NOTE 2: \* CAMERON SUGGESTS THAT A MORE APPROPRIATE TERM FOR THE DOUBLE-AXE/LABRYS IS LABIUM. (SA: 10.)

NOTE 3: TO-SCALE PROTOTYPE.

NOTE 4: FIELDWORK PROJECT 1982-1985.

PHOTO NOTE: BULGARIAN DOUBLE-AXE CONJOINED AT APEXES,

<http://archaeologymatters2.blogspot.com/2011/07/double-axe-found-in-bugaria.html>

IMAGE: MONARCH BUTTERFLY: GREECE.

PHOTO: © GSA. DESCRIPTION: MONARCH BUTTERFLY INTERPRETATIONS INCLUDE: THE LABRYS; LABIA; CHRYSALISES; DOUBLE-AXE CONJOINED AT APEXES; AND THE FIGURE 8. (RGS.)

SLIDE LOCATION MSC. GREECE, SHEET 4, ROW 2, SLEEVE 5, SLIDE #16, BCE.

CO\_MGR\_S4\_R2\_SL5\_S16.

ON LOCATION: GREECE.

NOTE 1: MINOAN – MYCENAEAN BUTTERFLIES ARE FREQUENTLY PORTRAYED WITH DOUBLE-AXE WINGS OR CONJOINED TRIANGLES AT THE APEXES. (SEE, MMRS: 195. FIG. 90, #41.)

NOTE 2:

THE TWO – WINGED BUTTERFLY IMAGED BY THE GOLD PENDANTS FROM THE THIRD SHAFT GRAVE IS PRACTICALLY IDENTICAL WITH THAT ENGRAVED ON WHAT SEEMS TO HAVE BEEN A VOTIVE BRONZE [DOUBLE] AXE, FOUND AT PHAESTOS [M. M. III] WHERE ITS RELIGIOUS IMPORT CAN HARDLY BE DOUBTED (RN: 57; RGS).

NOTE 3:

‘THE BUTTERFLY/DOUBLE – AXE SYMBOL COULD REPRESENT [THE] OPENED LABIA’ (SA: 10, N. 7; RGS). ADDING TO THE BUTTERFLY– LABIA CONSIDERATION, ARCHAEOLOGIST SIR ARTHUR EVANS ‘PUBLISHED A SERIES OF CHRYSALISES, BUTTERFLIES, AND GODDESSES RELATED TO CHRYSALISES OR WITH BUTTERFLY WINGS (RN: 53-71). HE INTERPRETED THE CHRYSALIS AS AN EMBLEM OF NEW LIFE AFTER DEATH’ (GGE: 186-7; RGS).

IMAGE: FEMALE PLANK TERRACOTTA DEITY.  
PHOTO: © GSA. DESCRIPTION: FEMALE PLANK TERRACOTTA FIGURE (RED BURNISHED WARE).  
SLIDE LOCATION KARVON , IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2782, EARLY CYPRIOT, 2000-1900 BCE:  
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.  
NOTE 1: FIELDWORK PROJECT 2011.  
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES'S TEAM.

IMAGE: PRECURSOR OF CYCLADIC FIGURES: LATE NEOLITHIC.  
PHOTO: © GSA. DESCRIPTION: PRECURSOR OF CYCLADIC FIGURES INC. BEAK (BA BIRD?) NOSE, PRONOUNCED BREASTS PLUS "DEEPLY-CLEFTED TRIANGULAR VULVA," AEGEAN ISLANDS. (SV: 46-47.)  
SLIDE LOCATION CYCLADIC, SHEET 3, ROW 2, SLEEVE 2, SLIDE #36, 4500-3200 (LATE NEOLITHIC) BCE.  
CU\_CYO\_S3\_R2\_SL2\_S36.  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: CYCLODIC GODDESS FROM KAPROS CEMETERY: AMORGOS, GREECE.  
PHOTO: © GSA. DESCRIPTION: MARBLE PLASTIRAS TYPE OF CYCLADIC DEITY WITH AMPLE THIGHS, RECEDING PUBIC AREA AND FOLDED ARMS THAT ARE CUT AWAY FROM THE TORSO, KAPROS CEMETERY, AMORGOS, GREECE. (GROTTA – PELOS CULTURE.)  
SLIDE LOCATION CYCLODIC, SHEET 3, ROW 3, SLEEVE 5, SLIDE #10, 3000-28000 BCE.  
CU\_CYO\_S3\_R3\_SL5\_S10.  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: SCHEMATIZED VIOLIN DEITIES: CYCLADIC.  
PHOTO: © GSA. DESCRIPTION: THREE SCHEMATIZED VIOLIN DEITIES ALSO FOUND THROUGHOUT ANATOLIA, BABYLONIA, AND GREEK ISLANDS.  
SLIDE LOCATION CYCLADIC, SHEET 3, ROW 4, SLEEVE 4, SLIDE #30, BCE.  
CU\_CYO\_S3\_R4\_SL4\_S30  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: SCHEMATIZED VIOLIN-SHAPED FEMALE DEITY: NANTES, FRANCE.  
PHOTO: © GSA. DESCRIPTION: NEOLITHIC FEMALE DEITY FROM CAMP OR FORT-HARROUARD, MARCILLY-SUR-EURE, NANTES, FRANCE. (LIKELY RE. GROTTA – PELOS CULTURE.)  
SLIDE LOCATION NEO. PAL. FRENCH, SHEET 5, ROW 1, SLEEVE 2, SLIDE #2, BCE.  
CU\_NPF\_S5\_R1\_SL2\_S2.jpg  
SHOT ON LOCATION: MUSÉE DES ANTIQUITÉS NATIONALES: SAINT-GERMAIN-EN-LAYE, FRANCE.  
NOTE 1: MUSÉE DES ANTIQUITÉS NATIONALES IS LOCATED JUST OUTSIDE OF PARIS.  
NOTE 2: FIELDWORK PROJECT 1980'S.  
PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES'S TEAM.

IMAGE: CRUCIFORM DEITY: CYPRUS, GREECE.  
PHOTO: © GSA. DESCRIPTION CRUCIFORM WITH OUTSTRETCHED ARMS.  
SLIDE LOCATION KARVON , IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2759, c. 3,000 BCE:



SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.  
NOTE 1: FIELDWORK PROJECT 2011.  
PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES'S TEAM.

IMAGE: TWO CYCLODIC FIGURES: CYPRUS, GREECE.  
PHOTO: © GSA. DESCRIPTION: TWO EARLY CYCLADIC FIGURES WITH ARM FOLDED, MARBLE.  
SLIDE LOCATION KARVON , IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2762, 2700-2500 BCE.  
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.  
NOTE 1: FIELDWORK PROJECT 2011.  
PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES'S TEAM.

IMAGE: WOMAN SPINNING: MYRTOS, GREECE.  
PHOTO: © GSA. DESCRIPTION: GREEK WOMAN SPINNING: MYRTOS, GREECE. BRONZE AGE.  
SLIDE LOCATION KARVON , IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2784, EARLY BRONZE AGE, 2600-2000 BCE.  
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.  
NOTE 1: ATHENA'S ATTRIBUTE OF SPINNING OR WEAVING SEEMS TO BE ESPECIALLY PERTINENT TO HER 'ALLEGED' SKILLS AS PEACEKEEPER – AND – NEGOTIATOR DURING CONFLICTS, BATTLES, AND WARS (RGS).  
NOTE 2: FIELDWORK PROJECT 2011.  
PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES'S TEAM.

IMAGE: INCISED POTTERY WITH DANCING WOMAN/VULVA: NINEVEH.  
PHOTO: © GSA. DESCRIPTION: INCISED RITUAL POTTERY OF STICK FIGURES OF REINDEER – AND – A DANCING KA FEMALE EMERGING OUT OF PRONOUNCED VULVA, NINEVEH.  
SLIDE LOCATION, NEAR EAST, SHEET 10, ROW 3, SLEEVE 1, SLIDE #33, 2300-2100 BCE.  
CU\_NEA\_S10\_R3\_SL1\_S33.jpg  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: FIELDWORK PROJECT 1998-2002.