

144. 1400-1000, Post Palace Period

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.)

* * *

Post Palace.

Troubled and revolutionary transitions
Sea trade and traffic were compromised,
collapsed economy, dynastic challenges,
social mayhem, population displacement,
and Mycenaean temples and palaces destroyed.
(MHE: 146-147.)

Given that the Post Palace Period is tethered to pre – and – post events and cultures, the format for this entry draws on – and – consolidates other related BCE periods starting with 3000, Greek Minoan and ends with the 1100-800, Mediterranean Dark Ages.

3000, Greek Minoan

Discoveries.

Bull's heads (horns of consecration);
double axes; altars; shrines; temples;
libation tables; and selected mother goddess statues
as designated by Arthur Evans and Harriet Boyd.
(See below.)

Also note additions to the old Cretan script on the Linear – A Tablet along with evidence of a symbolic culture that included schematized Cycladic nudes in other grave finds plus unfortified temple complexes. (MMRS.) Old European matrilineal customs and rituals remained in place including the *Law Code of Gortyna* in which women retained 'at-will' divorce options and control of their property after marriage. (TLG: 121-122.) (RGS: 3000-1450, Gournia). (TLG: MMRS.)

2600-2000, Early Bronze Age, Crete, Chthonian * Prepalatial Early Minoan (EM I-III)

Rituals.

Music; dance; pillar cult [culture] reverence;
other use; and extensive religious use of female icons.
(See below.)

Synopsis: plentiful; agrarian; artistic; prosperous; and Goddess centered Chthonian Period. Discoveries are ceramics; vessels; metals; shells; labyrinths (labrys – labia); seal stones; obsidian; amphorae; textiles; spindles; looms; and unsurpassed gold jewelry. Small Myrtos communal – living villages were numerous multi – storied dwellings with light wells and water drainage systems plus further animal and plant domesticated vines and olives. Nature temples were in: groves; mountains; and caves. Rituals utilized music; dance; pillar cult [culture] reverence; other use; and female icons. Sea trade exited with the Cycladic Islands; Egypt; Anatolia; Syria; and Cyprus. (RGS: 2600-2000, Early Bronze Age, Crete, Chthonian* Prepalatial Early Minoan (EM I-III)).
* (Earth mother, Chthonia.)

2000-1450, Middle Bronze Age, Crete/Chthonian Peak Temple (Palace) Period/Middle Minoan Period (MM IA-MMII)

Warfare.

Lack of warfare draws to a close
with Late Bronze and Iron Age.
(See below.)

Summary of Old and New Temple (Palace) Periods of Minoan Crete, as evidenced in new temple centers in east and central Crete, c. 1900 BCE. (MK.) Little to no evidence of class stratification or hierarchical kingship. Exquisite Kamares pottery; signet rings; pillars–thrones; plus polytheistic female deities and priestess. Sanctuaries Piskokefalo and Kofinas both include clay female figures with high polos headdresses. With the introduction of the Late Bronze and Iron Age is the consideration of increased warfare. Knossos, first temple-palace was subsequently fortified and militarized. (For Cypro-Minoan Linear ‘A’ Phaistos translations: see *Re-Genesis* for ideograms of glyph (numbers) 27 and 34.) (RGS: 2000-1450, Middle Bronze Age, Crete, Chthonian Peak Temple (Palace) Period, Middle Minoan Period (MM IA-MMII)).

1600 Mycenaeans, Heroic Age, Homeric Epics, and Zeus

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.)

Transition from Old European gynocentric culture to classical Greek culture as the Mycenaeans become the dominant Greek force. Introduction of: Mycenaean warriors; Trojan War; Heroic Age; bureaucratic palace life; heavily defended citadels; Kings (or *wanax*); Indo-European sky and thunder god Zeus; plus, other warriors; plus, increased foreign invasions and conquests. Hittite Empire collapsed; increased earthquakes; tsunami; and temple fires. Introduction of: funeral masks; military – battle chariots; long swords; helmets; and figure eight shields. As democracy emerged, female rights decreased. Art and architecture: highly stylized art and pottery; innovative architecture; increased city planning; engineering skills; and distinctive corbel vaulting. Bull and KA: increased bull iconography; KA * (or Horns of Consecration); plus, KA dances and rituals. Other war gods: Gods Helios and Apollo replaced goddesses at Delos, Delphi, and Olympia. Zeus: god Zeus appointed runaway – model of male pregnancy and parturition; temples were subsumed; and increase of female rape, which as reported by Samuel Kramer, was *priestly piracy*. (FPS: 27, 29.)

* According to the *Dictionary of Ancient Egypt*, the KA is the 'spiritual essence' that exists alongside the physical body to nurture and guide one throughout life and also after death. (DOAE: 130.) (RGS: 1600, Mycenaeans Dominant on Greek Mainland; and 1580, Zeus).

1400-1000, Post Palace Period

Greek Slumber.

Eventual fall of Mycenaean society into a
'deep slumber in Greek culture.'
(MHE: 147.)

Transitions support compromised sea trade, Sea People piracy and plundering, famines, increased global disturbances, plus accelerated Mycenaean invasions, occupation, and conquests of Minoans. Dorian invasions in Crete along with temples fires, and further destruction. Eventual fall of Mycenaean society into a "deep slumber in Greek culture." (MHE: 147.) Increased beehive tombs, bull reverence and new god and goddess pantheon including double goddess Demeter/Persephone.

1100-800, Mediterranean Dark Ages

Legalization of Rape.

The victory of the solar hero
and patristic monotheism
appears to have correlated with,
increased warfare and numerous conquests,
the tragedy of culture and rape of earth's inclusive ideologies,
and demise of non-violent civilizations.
(RGS: 1100-800, Mediterranean Dark Ages.)

Decline of populations, technical skills, record keeping, and writing plus Crete's further deforestation leaving the island barren. Male God/s were credited with conception and human birth and birth of the universe. (The trajectory of male – creator – Gods continues into the 21 century CE.) Divine rape: male – creator – God's sexual entitlement i.e. Hades rape of Persephone. These rapes in the divine sphere may have reflected the brutal treatment of Old European mortal women during the transition from pre-patriarchy to patriarchy. (TLG: 164; PDAM: 164.)

Summary of the Mediterranean Dark Ages.

Old European goddesses were eroticized, militarized to various degrees (especially Athena), and made subservient to the gods (TLG: 164; RGS). Aphrodite is reduced from her former untamed *agrotera* nature (wild one) to that of a feminized "venus" *pudica* (modest "venus") (TLG: 156, 164; AUCC: 22; RGS). Earlier considerations of Astarte and Aphrodite by Bernard Dietrich (TIGR: 15-16) plus Henri Frankfort's correlation between Kilili/ Lilith and Aphrodite (FLANE: 1-2) seem quite out of character in this "venus" context. Competition for male superiority and monotheism escalated. Sheila Collins questions the 'revelation of Yahweh to the Israelites because that *revelation* was predicated on the debasement of woman and of the natural world' (ROTM: 70.) (MG: 417; MK; MHE: 147, 154; KCMG: 12-16; TCOP: 180; TLG: 151-164; RGS). (RGS: 1100-800, Mediterranean Dark Ages).

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Further Apollo research: 3000-2780, Egyptian Bronze Age; and 1000, Male Gods. (RGS.)

Further research on mother – rite to father – right savior God * transitions: 92,000, Qafzeh or Kafzeh Cave and Ochre Symbolism; 4400-2500, Kurgan Invasions; 4400-2500, Olympus Hera; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000-2780, Egyptian Bronze Age; 2686-2181, Old Kingdom Egypt (2600 Fifth Dynasty); 2600-1100, Late Indo-European Bronze Age; 2370-2316,

Akkadian Enheduanna and Inanna's Hymns; 2300, Sumerian Transitions; 2300-2100, Edfu Egypt; 1580, Zeus; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 1000, Double Goddess Transition; 668-626, Sumerian Mythology; 587-500, Demise of Sumerian and Babylonian Goddesses; 323-30, Kom Ombo Temple; and 305-30, Esna Temple. (RGS.) (Also, CE entries: 325, Council of Nicaea and Goddesses and Gods; 431, Council of Ephesus and Virgin Mary, Anatolia and Virgin Mary; 570, Mohammed's Birth; 1207-1273, Rumi and Mother.) (RG.)

* Soteriology: study of God's salvation and ontological concepts of female evil.

The following speaks to the theory that *mankind* is not a one size fits all. Over the centuries, there has been a historic shift to a culture and society in which half of the population (*females*) are traditionally regarded as: politically; philosophically; psychologically; professionally; theologically; spiritually; academically; scientifically; sexually; biologically and etc. inferior or less than the other half. (MHE: 150.)

The repercussions of this shift in the symbolic plane can be seen NOT only in the division of male gods from female gods, but also in the separation of sky from earth, of mind from body, of spirituality from sexuality. Incorporated into the mainstream of Greek thought and later crystallized in the philosophical writings of Plato, these ideas then pass via Neoplatonism into Christian theology and contribute to the symbolic worldview, which is still dominant in western [global] society today. From this early Greek Geometric period onwards, European culture ceases to offer the imaginative vocabulary for any human being, female or male, to experience themselves as whole and undivided (MHE: 150).

This hierarchical dis-order is discussed at length throughout *Re-Genesis* including BCE entries: 4400-2500, Olympus Hera; 3100-2600, Proto Bronze Age Crete, Writing, and Heroes; 3000-1450, Gournia; 2500, Inanna, Holder of the Me; 2400, Sumerian Women in the Akkadian Period; 2400, Lilith and Eve; 2300, Sumerian Transitions; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1580, Zeus; 1100-800, Iron Age; 1000, Gods; 800-500, Archaic Greek Age; 587-500, Demise of Sumerian and Babylonian Goddesses; 500-400 Classical Greek Era and Leading Male Authors; 384-322, Aristotle's Theory of Rational Male Dominance; and First Century BCE-Sixth Century CE, Summary of Female Catholic Priests and Synagogue Leaders. (RGS.)

Further Psi/KA goddess research: 25,000, Caravanserai, Trade Routes, and Dark Mothers; 15,000-12,000, Lascaux Cave; 10,000, Grotta dell'Addaura; 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; 2000-1450, Middle Bronze Age, Crete Chthonian Peak Temple (Palace) Period, Middle Minoan Period (MM IA-MMII); 2,000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 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.)

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For "The Homeric Hymn to Demeter" translated by Helene P. Foley:
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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, CRETE, GREECE. (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.

IMAGE: STANDING MINOAN FIGURE WITH BULL HORNS: CRETE, GREECE.
 PHOTO: © GSA. DESCRIPTION: PENDANT OF STANDING MINOAN FIGURE IN KILT, POLOS HEADRESS AND EARRINGS PLUS BIRDS AND STYLIZED BULL HORNS, CRETE, GREECE.
 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. (LOG: 227.)

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: FIELDWORK PROJECT 1998-2002.

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.

IMAGE: CYCLADIC WITH PUBIC DETAIL: KEROS-SYROS CULTURE.

PHOTO: © GSA. DESCRIPTION: CYCLADIC (CHALANDRIANI TYPE) STIFF MARBLE NUDE WITH DETAILED PUBIC TRIANGLE, KEROS-SYROS CULTURE.

SLIDE LOCATION CYCLADIC, SHEET 3, ROW 3, SLEEVE 3, SLIDE #8, 2400-2200 BCE.

CU_CYO_S3_R3_SL3_S8.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE TRIANGLE AS THE [GENERATIVE] YONI (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: WOMAN SPINNING: MYRTOS, GREECE.

PHOTO: © GSA. DESCRIPTION: GREEK WOMAN SPINNING (BRONZE AGE), MYRTOS GREECE.

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: ILLUSTRATOR, CHRISI KARVONIDES' TEAM.

IMAGE: AMPHORAE: RHODES, GREECE.

PHOTO: © GSA. DESCRIPTION: AMPHORAE, RHODES, GREECE.

SLIDE LOCATION RHODES, SHEET 1, ROW 1, SLEEVE 3, SLIDE #3, BCE.

CO_RHO_S1_R1_SL3_S3.

SHOT ON LOCATION: RHODES MUSEUM: RHODES, GREECE.

NOTE 1: FINDS FROM MYRTOS INCLUDE: POTS; SPINDLE AND LOOM; NUMEROUS AMPHORAE; AND OBSIDIAN. (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1993.

IMAGE: PHAISTOS DISC: CRETE, GREECE.

IMAGE © GSA. DESCRIPTION: THE PHAISTOS DISC ILLUSTRATES "ABUNDANT ICONOGRAPHY THAT IS PARALLEL TO THE OLD EUROPEAN REPERTORY AND HAS THEREFORE CRYSTALLIZED AND ILLUMINATED A DIRECT CORRELATION AS

NEVER BEFORE BROUGHT FORWARD IN SUCH OVERWHELMING EVIDENCE.”
(SOURCE: ENTRY ABOVE.)

LOCATION CRETE, SHEET , ROW , SLEEVE , SLIDE # , C. 1700, BCE.

ON LOCATION: ILLUSTRATION OF PHAISTOS DISC

NOTE 1:

FIRST PRINTED DOCUMENT IN CRETE. ...IN THIS FIND, THE PICTOGRAPHIC LINEAR A IS RELATIONALLY ASSOCIATED TO ANCIENT CRETAN HIEROGLYPHICS, BUT THE *MACRO PATTERN* OF LINEAR A IS FROM OLD EUROPE. IN LINEAR A, ONE THIRD TO ONE HALF IS BASED ON THE OLD EUROPEAN VINCA SCRIPT (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2:

RE-GENESIS PROPOSES THAT GLYPHS 27 AND 34 ARE CLEAR GRAPHIC SYMBOLS OF THE GODDESS WITH RAISED HANDS ON A TRIUNE VULVIC BASE THAT IS A UNIVERSAL GODDESS SIGN OR SYMBOL WITH VARIOUS NAMES INCLUDING THE KA GODDESS – OR – THE KA POSTURE (RGS). (SOURCE: ENTRY ABOVE.)

PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES' TEAM.

PHOTO NOTE: FOR FURTHER PHAISTOS DISC RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: KA PLUS HORNS OF CONSECRATION: NEOLITHIC.

PHOTO: © GSA. DESCRIPTION: KA MOTIFS ILLUSTRATED IN BOTH HUMAN AND ANIMAL MOTIFS (BULL HORNS OF CONSECRATION).

SLIDE LOCATION NEO. PAL. FRENCH: SHEET 5, ROW 1, SLEEVE 5, SLIDE #55, BRONZE AGE BCE.

CU_NPF_S5_R1_SL5_S55.jpg

SHOT ON LOCATION: MUSÉE DES ANTIQUITÉS NATIONALES: SAINT-GERMAIN-EN-LAYE, FRANCE, JUST OUTSIDE OF PARIS.

NOTE 1: 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, (ANATOLIA) 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: ANCIENT FEMALE ABDUCTION: MEDMA, GREECE.

PHOTO: © GSA. DESCRIPTION: FRESCO OF ABDUCTED FEMALE IN CHARIOT, ANCIENT GREEK CITY MEDMA IN SOUTHERN ITALY.

SLIDE LOCATION MSC. 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: 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.

ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1982.
PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES' TEAM.

IMAGE: HESIOD, AUTHOR OF THEOGONY: GREECE.
PHOTO: © GSA. DESCRIPTION: GREEK POET HESIOD, AUTHOR OF *THEOGONY*.
SLIDE LOCATION RE-GENESIS 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 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)."

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 THROGGED 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, CHRISI KARVONIDES' 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*.

SLIDE LOCATION RE-GENESIS 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)."

NOTE 2: "AS EARLY AS HOMER'S *ILIAD*, BEAUTY IS IDENTIFIED WITH DEATH: THOSE WHO FIGHT COURAGEOUSLY AND DIE IN BATTLE ARE RECKONED AS BEAUTIFUL BECAUSE THEY WILL BE FOREVER YOUTHFUL (FV: 39; RGS)."

NOTE 3:

THE MALE HERO OF GREEK LEGENDS MOVED THROUGH A LANDSCAPE THROGGED 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: FIELDWORK PROJECT 1998.

PHOTO NOTE: UPDATE CODING INFO., CHRISI KARVONIDES' TEAM.

IMAGE: MARBLE BUST OF GREEK APOLLO: CARACALLA, ROME.

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:

THE ZEUS RELIGION AS WELL AS THE APOLLO RELIGION OF FATHER SKY GODS AND THE 'SACROSANCTNESS OF TRADITIONAL EPISTEMOLOGY CAME INTO BEING SPECIFICALLY TO COUNTER THE AUTHORITY AND INHERENT WISDOM IN [THE GREAT MOTHER/GAIA] GODDESS (GBKF: 106; RGS).' (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: TROY II CHARIOT RAMP: TROY, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: TROY II CHARIOT RAMP THAT OVERLOOKS SAMOTHRACE AND CHANAKKALE STRAITS, TROY, (ANATOLIA) TURKEY.
SLIDE LOCATION TURKEY, SHEET 117, ROW 2, SLEEVE 4, SLIDE #BL355, 2600-2300 BCE.

CO_TUR_S117_R2_SL4_L355

SHOT ON LOCATION: TROY, OVERLOOKING CHANAKKALE AND SAMOTHRACE: CHANAKKALE STRAITS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

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. EOC

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 WHOSE 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: DANCING MAENADS: GREECE.

PHOTO: © GSA. DESCRIPTION: GREEK MAENAD PRIESTESS OF DIONYSUS (ROMAN BACCHANTES), GREECE.

SLIDE LOCATION MSC. GREECE, SHEET 4, ROW 3, SLEEVE 1, SLIDE #17, BCE.

CO_MGR_S4_R3_SL1_S17.

SHOT ON LOCATION: METROPOLITAN MUSEUM OF ART: NEW YORK, NY.

NOTE 1: FIELDWORK PROJECT 1993.

PHOTO NOTE: ENHANCE OVEREXPOSED IMAGE, CHRISI KARVONIDES' TEAM.

IMAGE: GODDESS "VENUS" (?) APHRODITE: GREECE.

PHOTO: © GSA. DESCRIPTION: CROUCHING "VENUS" * APHRODITE WITH WATER JAR BEHIND RIGHT FOOT, GREECE.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 4, ROW 3, SLEEVE 4, SLIDE #16, 3rd CEN.

IT_RPO_S4_R3_SL4_S16.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: * *VENUS* IS A DESACRALIZATION OR DESANCTIFICATION OF THE GREAT ANCESTRAL GODDESSES AND *MOTHER – RITE* CULTURES. (GMDP.)

NOTE 2: FEMINIZED *VENUS PUDICA* (MODEST “VENUS”): “THE ‘MONSTROUS VENUS OF PREHISTORY: DIVINE CREATRIX.’” (MVP: 25-54.)

NOTE 3: FIELDWORK PROJECT 3-2-2002.

IMAGE: WINGED, WISDOM KA-GODDESS LILITH.

PHOTO: © GSA. DESCRIPTION: WINGED, WISDOM KA-GODDESS LILITH (OR POSSIBLY ISHTAR?) WITH CROWN OF HORNS AND TALON BIRD FEET STANDING ON TWO BACK-TO-BACK HORNED ANIMALS. (IMAGE IS NOT TO BE CONFUSED WITH THE BURNEY RELIEF.) (IQ: 6, 179.)

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 1, SLEEVE 3, SLIDE #16E, 2000-1600 BCE
CU_NEA_S4_R1_SL3_S16E.jpg

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

NOTE 1: ISAIAH XXIV: 14. “LIKE THAT NOCTURNAL BIRD, LILITH MAKES HER HOME IN THE TRUNK OF A TREE, THE *HULUPPU*-TREE OF INANNA (IQ: 179).”

NOTE 2: KA (ORANT) POSTURE: STANDING IN A CELEBRATION POSTURE WITH ARMS RAISED OVERHEAD. (DM: 12.)

NOTE 3: FIELDWORK PROJECT 1980’S.

IMAGE: WINGED INANNA WITH CROWN OF HORNS: BURNEY RELIEF.

PHOTO: © GSA. DESCRIPTION: WINGED INANNA WITH CROWN OF HORNS AND TALON FEET STANDING ON TWO LIONS AND FLANKED BY OWLS. BURNEY RELIEF.

SLIDE LOCATION NEAR EAST, SHEET 6, ROW 1, SLEEVE 4, SLIDE #16cE, c. 2000.

CU_NEA_S6_R1_SL4_S16cE.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND. (II: 272-3; FLANE: 1-11).

NOTE 1: INANNA’S NAMES INCLUDE: ISHTAR, ERESHKIGAL, LILITH, AND LILITU. (D. COHEN’S 4-20-04 CORRESPONDENCE.)

NOTE 2: ALSO, HENRI FRANKFORT BELIEVES THAT THIS RELIEF “REPRESENTS THE SUPERNATURAL BEING KILILI IN AKKADIAN” (FLANE: 1-2).

NOTE 3: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: REMOVE LIGHTS ON LEFT OF INANNA, CHRIS KARVONIDES’S TEAM.