

**119. 2000-1450, Middle Bronze Age, Crete, Chthonian Peak Temple (Palace)
Period, Middle Minoan Period (Mm Ia-MmII)**

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.)

* * *

Crete.

The earliest religion of Crete
was mainly devoted to a Great Goddess.
(MMRS: 394.)

Nature's Womb.

The Great Mother Goddess who gives birth
to all creation out of the holy darkness of her womb
became a metaphor for Nature herself,
the cosmic giver and taker of life,
ever able to renew herself within the eternal cycle
of life, death, and rebirth.
(COG: 222.)

Universal Deity.

‘Judging from all of the evidence,
the great mother goddess in Crete,
had been from the beginning
a universal deity,
the goddess of nature herself,
like the Great Goddess
in Asia Minor, Syria, and Egypt.’
Although keep in mind
that a major difference
between Asia Minor, Syria and Egypt
is that a ‘Minoan goddess is

never shown inside a shrine;
she manifests herself
within a natural environment,
seated under a tree or on a rock.’
Priests in costume do not attend her and
‘[t]hose that come close to her are
either animal servants or worshipers
mostly of the female sex.’
(MMRS: 395, 160.)

Myth.

But to the critical intellect it is only too obvious
that myth is an integral component of all religions
and therefore cannot be excluded from the
assertions of faith without injuring them.
(TCW: 285.)

Old and New Temple (Palace) Periods of Minoan Crete, as evidenced in new temple centers in east and central Crete, began appearing c. 1900 BCE. Lacking significant evidence of class stratification and hierarchical kingship, Willetts believes that the palaces were in fact temples. (WCC.) Mara Keller adds to this hypotheses suggesting that temple center or Temple Period is a more legitimate term than palace, and therefore names this the Temple Period. (MK.)

Finds of the Temple Period include: exquisite Kamares pottery; seal stones; signet rings; temple frescos; *massebah* standing stones, and sacred Asherah pillars/thrones plus groves; horns of consecration; sacred knots (TGG: 32-39); labyrinths; labrys; tombs; caves; shrines; peak sanctuaries; plus polytheistic female deities. Goddesses were not only known as the lady, mountain mother and the lady of the animals, but also deities of “navigation, technology, birth and death.” (MK.) One of the standing snake goddesses was found in the treasury of Knossos Temple. Sacred sanctuaries of Piskokefalo and Kofinas yielded clay female figures with high polos headdresses. These polo are very similar to that of the Anatolian sun goddess Arinna found at Kultepe, c. 3000-2000 BCE. Arinna, frequently seen with a leopard or lion is also compared to Babylonian Hepat and Hurrian Hepatu. * These correlations speak to further evidence of religious influence as well as trade between Crete, Anatolia, and Mesopotamia. (WCC: 112-6; TIGR: 8-9; MK.)

* Hepatu is also known as Hebat, Hepit, or Hepat.

A consensus appears to support one great mother goddess with multiple names including *Mother of the Mountains*. M. Nilsson emphatically states, “there is nothing in the so-called Mother of the Mountains seal which cannot be accounted for by Minoan art and religion.” (MMRS: 390.) The Minoan mother goddess was a

great Nature * Goddess with numerous names and aspects which later split into more specialized divinities. Most scholars also agree to a theology (or more accurately *theology*) of an “all-embracing, omnipotent Mother Goddess.” (MMRS: 394.)

* Gaian?

“Judging from all of the evidence, the great mother goddess in Crete, had been from the beginning a universal deity, the goddess of nature herself, like the Great Goddess in Asia Minor, Syria, and Egypt (MMRS: 395).” Although keep in mind that a major difference between Asia Minor, Syria and Egypt is that a “Minoan goddess is never shown inside a shrine; she manifests herself within a natural environment, seated under a tree or on a rock.” (MMR: 160.) Priests in costume do not attend her and “[t]hose that come close to her are either animal servants or worshippers mostly of the female sex.” (MMR: 160.) According to Professor Blinkenberg, this supreme goddess was simply addressed as ‘the Lady’ (Notre Dame). (MMRS: 395.) To date archaeological discoveries have yet to discover any significant finds of male god images: as “male cult * idols are absent.” (MMRS: 400.) Male gods with the exception of master of the animals are rare. (MMRS: 390-400.) * [Cultures.]

Lack of warfare evidence suggests continued peaceful co-existence, but this comes to an end in the Late Bronze and Iron Age. The Middle Bronze Age was the last period that women would have an elevated personage including prominent priestess roles.

Almost every surviving picture of an elevated personage, celebrating or receiving offerings, is a woman: Fig. 98 is one example among many. However, whether a queen or high priestess ruled at Knossos, we have come a long way from the earlier communal structures of Cretan life. The [Linear A and 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’ (PK: 153-155). Knossos was not fortified, but the figure of 400 chariots itemized in the tablets [Linear B] suggests that by the 15 century BC, it was already militarized. It is to this period that most of the famous bull – leaping pictures belong (MHE: 128-9).

According to Mara Keller, priestesses *re-presented* the goddesses. Numerous ritual sites include caves and mountains plus temple shrines. In 1700 BCE, earthquakes destroyed the first temples. (Further research pending on this destruction.)

The Phaistos Disk, c. 1700 BCE, is the first printed document in Crete. In this discovery, 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. Although not all of Linear A has been deciphered, the *repetitive continuity* of the abundant signs 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.

As we enter the 21st Century, history will have to be re-written as a result of this scientific, linguistic, and archaeological discovery. This discovery not only challenges dualistic typologies and determinist paradigms such as patristic entitlement, hierarchy, slavery, and subservience, but also questions subsequent structuralist theories such as Lévi-Strauss' anthropological binary principal of contrasting pairs as well as Cartesian mechanistic models. * These challenges have the possibility of cracking the door to ecological awareness of fundamental interdependence to a larger natural whole ** that also includes female contributions in the controversial and androcentric history of Man-kind. "In *Re-Genesis*, the ecological interdependence to the larger natural world is named Eco-theology (nature-goddess/Gaia's Web) in which all life forms in the cosmos" are eternal, boundless, interconnected and infinitely sacred (RG: 63). (RE: 9-10, 63; MMR: 2-4; LOA: 161-180; MHE: 166-169; WAM: 109-110; NS: 99; WOL; MK.)

* Also see Descartes', 17th century "mind and mechanism proposal. "In this single stroke, he devitalized the planet and all its living creatures with the exception of the human (ET: 18, 26) " and in the process, attempted another genesis rendition of de-souling the self from the natural world.

** In the principles of a *larger natural whole*, mankind is not a one size fits all.

Additional significance of the c. 1700 BCE Cypro-Minoan Linear 'A' Phaistos (or Phaestos) Disk are the unidentified ideograms of glyph (numbers) 27 and 34. (GGE: 179, Fig. 137- 2 and 3, 174-179; LOG: 251-256.) *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. For example, finds of archaeological Cretan figures of males and females are usually standing. "The male figures assume a saluting position or hold an offering, but the female figures hold a variety of poses. Only the *goddess* with raised hands develops a standard pose (TP: Ch. 1-3)."

This KA motif is also the sign of goddess Tanit; * the ankh symbol of dark Egyptian mother goddess Isis (GSAE: 27); a votive frog epiphany (from ancient Greek ἐπιφάνεια) or manifestation of the uterus (LOG: 251); Goddess Asherah; Cypriot Psi/KA coins and goddess statues from the Enkomi, Kition, and Paphos temples; Lascaux Cave's horns of consecration; Cypriot circle dancers; Nile Bird Goddess; symbol included in the Dawn of African Alphabet; ** Lachish Plaque of goddess Qudshu; Cretan Poppy Goddesses; Salamis KA Goddess; and KA goddess servants at Sais; plus planet "Venus".

* Birnbaum adds that African Tanit as the ankh (sign of life hieroglyphic) is also the symbol of international feminism. (FAH: 21.)

** (RGS: 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle).

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, 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 Psi/KA research:

Evans, Sir Arthur. *The Mycenaean Tree and Pillar Cult and Its Mediterranean Relations: With Illustrations from Recent Cretan Finds*. London, England: Macmillan, 1901. (MTPC.)

James, Edward Oliver. *The Tree of Life: An Archaeological Study*. Leiden, Netherlands: Brill, 1966. (TOL.)

Keel, Othmar. *Goddesses and Trees, New Moon and Yahweh*. Sheffield, England: Sheffield Academic Press, 1998. (GAT.)

Meekers, Marijke. *Sacred Tree on Cypriote Cylinder Seals*. Nicosia, Cyprus: Report of the Department of Antiquities Cyprus: 1987. 66-76. (STCC.)

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, Asherah; 1900-1800, of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1600, Mycenaean Dominant on Greek Mainland; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)

According to M. M. Winn (PW), * the emergence of sacred script in the Vinca – Tisza culture includes:

- a) V (chevron): 35; 72; 79; 142; 231,
- b) V with small centered vertical line: 82; 97; 142; 189; 142; 353,
- c) double V (chevron): 97-98; 144,
- d) labyrinth: 100; 155; 351; 410,
- e) single spiral labyrinth: 45; 155; 333,
- f) spiral: 261,
- g) triangle: 88; 114; 121; 186; 231,
- h) concentric circle and dot: 90; 119; 148; 313,
- i) KA: 41; 80; 119; 151; 180,
- j) double-axe (labrys): 184, **
- k) tryfus (triske – triskele): 245; 321,

- l) double goddess: 327,
 m) V (chevron) with emerging bush: 366,
 n) Vinca and Uruk script comparisons: 218-220 and Chapter VII, and
 o) M (amniotic fluid or Egyptian and Greek *mu* = water): 35; 119; 353. ***
 * The above is in addition to the many other authors cited throughout *Re-Genesis* including Gimbutas. (GGE; LOG; WCG; TKC; BBA; TFW; TWKP; TAW; TLG.)
 ** Interpretations of the labrys include: the labia; butterfly; chrysalises; double-axe; and figure 8. (Also see Native American Bannerstones.)
 *** According to the Darnells (1999), M is the hieroglyphic for water and later the Semitic letter M. (DOE.) Also, according to Gimbutas (1989), “the aquatic significance of the M sign seems to have survived in the Egyptian hieroglyph M, *mu*, meaning water, and in the ancient Greek letter M, *mu*.” (LOG: 19.) (OG: 11.) (Addendum. 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 – Minion, 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.)
- Finkelberg, Margalit. *Greeks and Pre-Greeks: Aegean Prehistory and Greek Heroic Tradition*. Cambridge, England: Cambridge University Press, 2005. 54-64. (GPG.)
- Fox, Margalit. *The Riddle of the Labyrinth: The Quest to Crack an Ancient Code*. New York, NY: Harper Collins, 2013. (RL.)
- Gimbutas, Marija Alseikaite. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 35-41, 52, 309, and 319. (COG.)
- _____. *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.)
- Haarmann, Harald. *Early Civilization and Literacy in Europe: An Inquiry into Cultural Continuity in the Mediterranean World*. New York, NY: Mouton de Gruyter, 1996. (ECLE.)
- _____. “Writing in the Ancient Mediterranean: The Old European Legacy.” *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 108-121. (WAM.)
- _____. *Ancient Knowledge, Ancient Know-How, Ancient Reasoning: Cultural Memory in Transition, from Prehistory to Classical Antiquity and Beyond*. Amherst, NY: Cambria Press, 2013. (AN.)
- 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 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 research about 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.)

Further research on the Vinca – and – Tisza linguistic symbol systems * including the V/triangle/vulvic engravings and gender emergence:

Caldwell, Duncan. "Supernatural Pregnancies: Common Features and New Ideas Concerning Upper Paleolithic Feminine Imagery." *Arts & Cultures*. Geneva, Switzerland: Barbier-Mueller Museums, 2010. 52-75. (SPC.)

Christ, Carol P. "Why Women Need the Goddess: Phenomenological, Psychological, and Political Reflections." *Womanspirit Rising: A Feminist Reader in Religion*. Eds. Carol P. Christ, and Judith Plaskow. San Francisco, CA: Harper & Row, 1979. 71-86. (WWN.)

Clottes, Jean, and J. David Lewis-Williams. *The Shamans of Prehistory: Trance and Magic in the Painted Caves*. Trans. Sophie Hawkes. New York, NY: Harry N. Abrams, 1998. (SOP.)

Conroy, L. P. "Female Figurines of the Upper Paleolithic and the Emergence Of Gender." *Women in Archaeology: A Feminist Critique*. Eds. Hilary du Cros and Laurajane Smith. Canberra, Australia: Dept. of Prehistory, Research School of Pacific Studies, Australian National University, 1993. 153-160. (FF.)

Joan, Eahr Amelia. "Ochre's Living Lineage: The Gyne-Morphic Bloodline of Spirituality." Publication, 2018. (OLL.)

Lewis-Williams, David J. *The Mind in the Cave: Consciousness and the Origins of Art*. London, England: Thames and Hudson, 2002. (MIC.)

Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)

McCoid, Catherine Hodge and LeRoy D. McDermott. "Toward Decolonizing Gender." *American Anthropologist* 98.2 (Jun. 1996): 319-326. (TDG.)

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

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 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; 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.)

Further Crete and Aegean research:

Alexiou, Stylianos, Nikolaos Platon, and Hanni Guanella. *Ancient Crete*. Trans. D. J. S. Thomson. London, England: Thames & Hudson, 1968. (AC.)

Arthur, Marilyn B. "Early Greece: The Origins of the Western Attitude toward Women." *Women in the Ancient World: The Arethusa Papers*. Eds. John Peradotto, and J. P. Sullivan. Albany, NY: State University of New York Press, 1984. 7-58. (EG.)

Conn, Marie A. "Pandora and Eve: The Manipulation and Transformation of Female Archetypes." *Balancing the Scales: An Examination of the Manipulation and Transformation of Symbolic Concepts of Women*. Eds. Marie A. Conn and Therese B. McGuire. Lanham, MD: University Press of America, 2003, 1-24. (PAE.)

Dietrich, Bernard C. *The Origins of Greek Religion*. Berlin, Germany: Walter de Gruyter, 1974: 11, 96-106. (OGR.)

_____. *Tradition in Greek Religion*. New York, NY: Walter de Gruyter, 1986. (TIGR.)

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

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.)

Platon, Nicolas. *Crete*. Geneva, Switzerland: Nagel Publishers, 1966. (C.)

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

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.)

Further labyrinth, labrys, spiral, and meander research: 30,000-25,000, Aurignacian Age; 3000, Founding of Troy; 2700, Silbury Hill, England; 2600-2000, Early Bronze Age, Crete, Chthonian; 2000, Asherah; and 1450-1260, Hattusa and Yazilikaya, Anatolia. For a significant tomb with multiple spirals, see the Castelluccio tomb door #34 in *Re-Genesis* entry, 19th to 15th BCE, Castelluccio Culture. (RGS.)

Further research on ancient healing/re-generating centers, some more well-known than others: Anatolian Bursa, Pergamon/Asclepion, Perge, Pamukkale, Ephesus and Bogazkoy; Egyptian Philae, Dendera, Abu Simbel/Abshek's Sacred Cave, and Kom Ombo; Roman Villa of Mysteries, Herculaneum, and Pompeii; Greek Kos; Minoan Crete; Megaliths Stonehenge, Avebury, Woodhenge, and West Kennet Long Barrow; ancient chalk mound Silbury Hill; Celtic Glastonbury / Chalice Well, and Brythonic Bath; Breton Gavrinis; Eire/Ireland's Knowth and Newgrange; Syrian Palmyra, * and Iberian/Roman Alhambra.

* UNESCO world–heritage site Palmyra was invaded and seized by Islamic militants on 5–20–2015. Ancient Palmyra was a major caravan juncture for centuries, crossroad center of trade, dark–deity rituals, water–healing facilities, and mercantile information exchange resource for Greek, Roman, Persian and Islamic cultures. As a world–crossroad repository, Palmyra's archaeology is/was (?) an iconic legacy and archive of ancient civilizations.

Further Arinna and Hapat research: 3000-2000, Anatolia.

Further research on dualistic ramifications/topologies that divide the physical and meta – realms as well as polarize and valorize differences such as light over dark, sun over the moon, gods over goddesses, and male over female: 4400-2500, Kurgan Invasions Bring Catastrophic Destruction; and 1100-800, Mediterranean Dark Ages; and Aristotle's Theory of Rational Male Dominance. (Also, CE entries: 52, St. Paul and Virginity; and 1637, René Descartes.) (RGS.)

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

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: 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: 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: 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.

IMAGE: DOUBLE-AXE, PROTOTYPE FOR THE CEREMONIAL FIGURE EIGHT: MALTA.

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,

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). (SOURCE: ENTRY ABOVE.)

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: SNAKE GODDESS FROM GOURNIA: 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: 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: 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: ARINNA: CARCHEMISH (KARKAMIS), (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: ARINNA * WITH POMEGRANATE AND A HIGH POLOS HEADRESS. (OTHER NAMES INC. LADY KUBABA/KUBA/KABAB/KAABA/ ISHTAR/ HEPAT): HITTITE CARCHEMISH (KARKAMIS), (ANATOLIA) TURKEY. (ALSO SEE: TURKISH VILLAGE BOGHAZKEUI.)

SLIDE LOCATION TURKEY, SHEET 45, ROW 2, SLEEVE 3, SLIDE #428, BCE.

CO_TUR_S45_R2_SL3_S428.jpg

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.

NOTE 1: GODDESS ARINNA/KUBABA (KABABA) WITH POMEGRANATE, COALESCING WITH “PHRYGIAN MOTHER GODDESS CYBELE, WHO WAS ALSO PORTRAYED WITH POMEGRANATES.” (HVG: 202.)

NOTE 2:

* INSCRIBED ON THE WALLS OPPOSITE THE YAZILIKAYA ENTRANCE IS THE GREAT CONVERGING PROCESSION OF GODDESS HEPATU (OLDER HITTITE – HATTIC SUN GODDESS ARINNA) (RGS).

NOTE 3:

HITTITE EVIDENCE ILLUSTRATES ... THAT ALL OF THESE PANTHEONS ‘HAVE STORMGODS AT THE HEAD, BUT WIVES WITH INCONSISTENTLY COGNATE NAME OR ORIGIN. HEPAT’S POSITION IN FACT IS A SYNCRETISM OF HURRIAN HEPAT WITH OLDER HITTITE – HATTIE SUN GODDESS OF ARINNA, QUEEN OF HEAVEN’ (IEMS: 64; RGS).

NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: ARINNA: CARCHEMISH (KARKAMIS), (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: ARINNA * WITH POMEGRANATE AND A HIGH POLOS HEADRESS. (OTHER NAMES INC. LADY KUBABA/KUBA/KABAB/KAABA/ISHTAR/ HEPAT): HITTITE CARCHEMISH (KARKAMIS), (ANATOLIA) TURKEY. (ALSO REFERENCE THE TURKISH VILLAGE BOGHAZKEUI.)

SLIDE LOCATION TURKEY, SHEET 45, ROW 2, SLEEVE 2, SLIDE #427a, BCE.

CO_TUR_S45_R2_SL2_S427a.jpg

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.

NOTE 1: GODDESS ARINNA/KUBABA (KABABA) WITH POMEGRANATE, COALESCING WITH “PHRYGIAN MOTHER GODDESS CYBELE, WHO WAS ALSO PORTRAYED WITH POMEGRANATES.” (HVG: 202.)

NOTE 2:

* INSCRIBED ON THE WALLS OPPOSITE THE YAZILIKAYA ENTRANCE IS THE GREAT CONVERGING PROCESSION OF GODDESS HEPATU (OLDER HITTITE – HATTIC SUN GODDESS ARINNA) (RGS).

NOTE 3:

HITTITE EVIDENCE ILLUSTRATES ... THAT ALL OF THESE PANTHEONS ‘HAVE STORMGODS AT THE HEAD, BUT WIVES WITH INCONSISTENTLY COGNATE NAME OR ORIGIN. HEPAT’S POSITION IN FACT IS A SYNCRETISM OF HURRIAN HEPAT WITH OLDER HITTITE – HATTIE SUN GODDESS OF ARINNA, QUEEN OF HEAVEN’ (IEMS: 64; RGS).

NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: WINGED – TYPE – URAEUS PROTECTS KUBABA: (ANATOLIA.) TURKEY

PHOTO © GSA DESCRIPTION: WINGED – TYPE – URAEUS PROTECTS GODDESS KUBABA: ALTERNATIVE APPELLATIONS INC. LADY KUBABA, KUBA, KABAB, KAABA, ISHTAR, HEPAT. ACCOUTERMENTS ARE POMEGRANATE OR MIRROR PLUS A HIGH POLOS HEADRESS: COMPOSITION IS BASALT, (DARK VOLCANIC ROCK). SOURCE IS HITTITE CARCHEMISH (KARKAMIS), (ANATOLIA) TURKEY, NEAR THE ASSYRIAN (SYRIAN) BORDERS.

SLIDE LOCATION TURKEY, SHEET 53A, ROW 2, SLEEVE 2, SLIDE #29, NEO-HITTITE BCE.

CO_TUR_S53A_R2_SL2_S29.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

ADDITIONALLY, THE ROYAL URAEUS (WEDJAT) OR COBRA IS ONE OF THE EGYPTIAN HIEROGLYPHIC SYMBOLS FOR THE GODDESS, ISIS. AS SUCH, THE COBRA (URAEUS) WAS UNDERSTOOD AS A THIRD EYE, ANALOGOUS TO HER WISDOM, PROTECTION AND MYSTICAL INSIGHT. THEREFORE IT IS NOT UNUSUAL TO FIND EGYPTIAN DEITIES AS WELL AS TEMPLE ENTRANCES AND DOORWAYS FRAMED BY THE URAEUS (RGS).

PHOTO NOTE: ENHANCE UNDER-EXPOSURE, CHRISI KARVONIDES' TEAM.

IMAGE: EGYPTIAN ANKH COIN, SIGN OF LIFE: CYPRUS, GREECE.

PHOTO: © GSA. DESCRIPTION: ANKH COIN, FEMALE SIGN OF LIFE.

SLIDE LOCATION CYPRUS, SHEET 3, ROW 3, SLEEVE 2, SLIDE #8, 425 BCE.

CU_CYP_S3_R3_SL2_S8.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: COMPARISON ALSO NOTED AT KING TUT EXHIBIT, DE YOUNG MUSEUM (SF CA) ON 6-27-09.

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE ANKH INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 4: "THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET VENUS, AND THE EGYPTIAN ANKH (RGS)." (SOURCE IS ENTRY ABOVE.)

NOTE 5: FIELDWORK PROJECT 2002.

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: PHAISTOS DISC: CRETE, GREECE.

PHOTO: © 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.)

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

NOTE 1:

FIRST PRINTED CRETAN DISCOVERY. 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 TBD, 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.)