

## 132. 1600, Minos Controversy

*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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### *Minos.*

Just prior the Mycenaeans and subsequent destruction of Knossos, Willetts suggests that a Minos kingship might then have developed into a thalassocracy of domination, oppression, and fear of what he considers to be Indo-European features including heroic traditions and mythic heroes.  
(WCC: 110-127.)  
(See below.)

In *Cretan Cults and Festivals*, Willetts explores various aspects of the Minos controversy. He suggests that not only do Herodotus and Thucydides give contradictory accounts of Minos, but also it is unlikely that one king ruled consistently for the 200 years. This would have been between 1600-1400 BCE, when Crete was a notable sea force. Willetts adds, that a Parian chronicler posited that two Minos may have reigned. But this theory is also problematic, as evidence does not support hierarchical rule, kingship, fortification, or violence. Lacking any noticeable trace of brutality, it is further believed that shields, bows, and spears were used for hunting, rather than murder, war and subjugation. (WCC: 110-127.) (TLG: 131-150.)

Also, graves were communal, palaces were in fact religious temples, and the role of the priestess although preeminent was also co-existent with the priests. (WCC: 110-127.) Apparently a common interest in Minoan religion was the bull and bull leaping, therefore reflecting Old European traditions. "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)." This ideology is especially evidenced in Cretan seal stones, sculpture, frescos, KA dances, and architecture including the Horns of Consecration at Knossos. (TLG: 141-142.) Also, the KA (or Horns of Consecration) dances were a celebration by "men and women together as accepting nature's law, adoring it, adding to their own power precisely insofar as they seized it close and adjusted their rhythms to its force." (ETG: 13.) (KCMG: 12-16; SOTG: 132-150; ETG; WCC: 110-127; PK: 153-155; MHE: 128-9.)

Willetts believed that prior to the Mycenaeans, a primary priest and priestess held their positions for intervals of eight-year periods called *enneoros*, subject to a renewed sanction. Priests and men may have been in charge of oriental gods, trade, and maritime efforts as priestesses and women supervised the ritual arts of

cyclical goddess mysteries relative to vegetation, land, childbirth, death, healing, and crafts. Just prior the Mycenaean and subsequent destruction of Knossos, Willetts suggests that a Minos kingship might then have developed into a thalassocracy of domination, oppression, and fear of what he considers to be Indo-European features (WCC: 110-127) including heroic traditions and mythic heroes.

Further research on theocratic cosmologies, mythic heroes, and savior God-traditions:

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- Berry, Jason, and Gerald Renner. *Vows of Silence: The Abuse of Power in the Papacy of John Paul II*. New York, NY: Free Press, 2004. (VOS.)
- Christ, Carol P. *Rebirth of the Goddess: Finding Meaning in Feminist Spirituality*. New York, NY: Addison-Wesley, 1997. 48-49; 160-171. (ROG.)
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- Martos, Joseph, and Pierre Hégy. *Equal at the Creation: Sexism, Society, and Christian Thought*. Toronto, Canada: University of Toronto Press, 1998. (EAC.)
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- Reid-Bowen, Paul. *Goddess as Nature: Towards a Philosophical Theology*. Burlington, VT: Ashgate Publishing Co., 2007. (GAN.)
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- History of Roman Women*. Ann Arbor, MI: The University of Michigan Press, 2014. 158-179. (ROR.)
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- Thornhill, Randy, and Craig T. Palmer. *A Natural History of Rape: Biological Bases of Sexual Coercion*. Cambridge, MA: MIT Press, 2000. (NHR)
- Weil, Simone. *The Iliad: Or, the Poem of Force*. Wallingford, PA: Pendle Hill, 1962. (TLPF.)
- Yalom, Marilyn. "Wives in the Ancient World: Biblical, Greek, and Roman Models." *A History of the Wife*. New York, NY: Harper Collins, 2001. (HOW.)

Further research: 1580, Zeus; 1600, Mycenaean Dominant on Greek Mainland; 1450-1100, Late Bronze Age Crete; 1100-800, Iron Age; and 1100-800, Mediterranean Dark Ages. (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; 2000-1450, Middle Bronze Age Crete; 1450-1100, Late Bronze Age Crete; 1625, Thera; 1600, Mycenaean Dominant on Greek Mainland; 1580, Zeus; 1100-800, Iron Age; and 1100-800, Mediterranean Dark Ages. (RGS.)

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- Mellersh, H. E. L. *Minoan Crete*. New York, NY: Putnam, 1967. (MMC.)
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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: 1450-1100 BCE, Late Bronze Age Crete. (RGS.)

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.

NOTE 1: FIELDWORK PROJECT 1982.

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: BULL PENDANTS: CRETE, GREECE.

PHOTO: © GSA. DESCRIPTION TWO BULL PENDANTS, CRETE, GREECE.

SLIDE LOCATION MSC. GREECE, SHEET 1, ROW 3, SLEEVE 3, SLIDE #24, BCE.

CO\_MGR\_S1\_R3\_SL3\_S24.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1999.

IMAGE: KA PLUS HORNS OF CONSECRATION: FRANCE.

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: 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.

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: 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: MINOAN GOURNIA NEAR THE GULF OF MIRABELLO: CRETE, GREECE.

PHOTO: © GSA. DESCRIPTION AERIAL VIEW OF MINOAN GOURNIA, CRETE:  
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: FIELDWORK PROJECT 1982.

IMAGE: LOCATION OF MINOAN SNAKE GODDESS DISCOVERY: GOURNIA, CRETE.

PHOTO: © GSA. DESCRIPTION: ALTAR OF MINOAN SNAKE GODDESS DISCOVERY  
FROM GOURNIA AS DISCUSSED WITH THE SITE SUPERVISOR 1982.

SLIDE LOCATION CRETE, SHEET 2, ROW 2, SLEEVE 1, SLIDE #7, BCE.

CU\_CRE\_S2\_R2\_SL1\_S7.

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

NOTE 1: SNAKE GODDESS DISCOVERED BY AMERICAN ARCHAEOLOGIST, HARRIET  
BOYD-HAWES, NOT TO BE CONFUSED WITH THE ARTHUR EVANS' CONTROVERSY.

NOTE 2: FIELDWORK PROJECT 1982.

IMAGE: MINOAN SNAKE GODDESS: GOURNIA, 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 LOCATION: HERAKLION MUSEUM: CRETE, GREECE.

NOTE 1: SNAKE GODDESS PROTOTYPE OF AMERICAN ARCHAEOLOGIST 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: 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.