

139. 1500, Athena Lindos' Temple

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liberate pre-colonial research
to its rightful 3,000,000 BCE origins
- and -
liberate female spirituality.
(RGS.)

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Athena Lindos.

Pre-Greek Athena Lindos was
originally a Nature Goddess
venerated by the Mycenaeans and
gradually assimilated by
the Greek goddess named Athena.
(MMRS: 495, n. 42.)

Athena Flies without Wings.

With foot unwearied haste I without wings,
Whirred onward by my aegis' swelling sail.
(PSGR: 307.)

Unwed Athena.

In *Women's Mysteries Ancient and Modern*,
Esther Harding speaks of
Virgin Athena Parthenos
in the context of an unwed deity,
she who is *one – in – herself*.
'a separate or complete character or personality
of [her] own.'
(WM: 102-104: RGS.)

At the top of a spectacular rock cliff on the eastern side of the Greek island of Rhodes are the archaeological remains of the Lindos Temple that still goes by the pre-Greek name of Athena Lindos. (MMRS: 495.) According to Blinkenberg, pre-Greek Athena Lindos was originally a Nature Goddess venerated by the Mycenaeans and gradually assimilated by the Greek goddess named Athena. (MMRS: 495, n. 42.)

Rhodes is located in the eastern Aegean, near Kos Greece and Bodrum Turkey. Although Rhodes has limited evidence of a Neolithic settlement, the first notable

inhabitants were the Minoans, who were frequently invaded and colonized: first by the Mycenaeans in the 10th century BCE and later by the Dorians. Rhodes was known in the ancient world as a major mercantile trade center but was weakened and battered by piracy and plundering starting around the Post Palace Period, 1400-1000 BCE. Following the Post Palace Period was a gradual resurgence of god and goddess pantheons. But it was not until the Classical Period, that Lindos Temple became distinguished as the site of Athena Lindos' dramatic Doric temple.

Athena or Athena Lindos had numerous epithets including: Athena Parthenos (virgin); Athena Hygeia (healer); Athena Nike (Victorious Athena); Athena Alea; Athena Polias; and Potniya Athena. * In addition to being a city-goddess, she was an early bird-goddess aligned with wisdom and protector of the dead and dying. (MMRS: 494.) "Later the owl became the bird of Athena. ...A series of terracotta plaques show an owl with human arms spinning wool which is taken from a *kalathos* [basket] (MMRS: 493-94)." 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. As a spinner and weaver she is also associated with the spider Arachne and webs. In the GSA section below are numerous images of Athene portrayed with: her primary owl icon; Nike on her helmet; and shields with gorgon heads and serpents. "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 [or her] foe. It is a primitive half-magical shield (PSGR: 192)." * Athena is also aligned with Egyptian Neith and her Sais Temple. A selection of Athena's other cities and temples are Sparta and the Parthenon in Greece, plus Troy and Priene in Turkey.

Further research:

- 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.)
- 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. 54-64. (GPG.)
- 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.)

For deep evolutionary considerations:

- 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 on the 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; 2000-1450, Middle Bronze Age, Crete; and 384-322, Aristotle’s Theory of Rational Male Dominance. (RGS.) (Also, CE entries: 52, St. Paul and Virginity; and 1637, René Descartes.) (RG.)

IMAGE: ATHENA WITH SERPENT BODICE: VILLA CASALI, ROME.
PHOTO: © GSA. DESCRIPTION: ATHENA WITH VERY ACTIVE SERPENTS IN LEFT FOLDS OF BODICE. WHETHER ATHENA IS OR IS NOT A WAR GODDESS, SHE CLEARLY PROTECTS WOMEN AND THE DEAD. SCULPTURE IS FROM 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 1998.

IMAGE: ATHENA POLIAS’ TEMPLES AT THE PARTHENON: ATHENS, GREECE.
PHOTO: © GSA. DESCRIPTION: MODEL OF ATHENA POLIAS’ NUMEROUS STATUES, ALTARS, AND TEMPLES AT THE PARTHENON, ATHENS, GREECE.

SLIDE LOCATION MSC. GREECE, SHEET 3, ROW 1, SLEEVE 2, SLIDE #18, BCE.

CO_MGR_S3_R1_SL2_S18.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

ATHENA HAD NUMEROUS EPITHETS INCLUDING: ATHENA PARTHENOS (VIRGIN); ATHENA LINDOS; ATHENA HYGEIA (HEALER); ATHENA ALEA; ATHENA POLIAS; AND POTNIYA ATHENA. IN ADDITION TO BEING A CITY-GODDESS, ATHENA WAS AN EARLY BIRD – GODDESS ALIGNED WITH WISDOM AND PROTECTOR OF THE DEAD AND DYING (MMRS: 494; RGS). ‘LATER THE OWL BECAME THE BIRD OF ATHENA (MMRS: 493-494; RGS).’

NOTE 2:

IN *WOMEN’S MYSTERIES ANCIENT AND MODERN*, ESTHER HARDING SPEAKS OF *VIRGIN* ATHENA PARTHENOS IN THE CONTEXT OF AN UNWED DEITY, SHE WHO IS *ONE – IN – HERSELF*: ‘A SEPARATE OR COMPLETE CHARACTER OR PERSONALITY OF [HER] OWN.’ (WM: 102-104.)

NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: ATHENA’S WEST SANCTUARY: TROY, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF TROY VII INCLUDING ATHENA’S WEST SANCTUARY, ANIMAL SACRIFICE GRIDS, WELLS, AND GODDESS-FACED POTTERY ASSOCIATED WITH BABYLONIAN ISHTAR.

SLIDE LOCATION TURKEY, SHEET 117, ROW 3, SLEEVE 1, SLIDE #BL357, BCE.

CO_TUR_S117_R3_SL1_SBL357

SHOT ON LOCATION: TROY, (ANATOLIA) TURKEY.

NOTE 1:

ATHENA HAD NUMEROUS EPITHETS INCLUDING: ATHENA PARTHENOS (VIRGIN); ATHENA LINDOS; ATHENA HYGEIA (HEALER); ATHENA ALEA; ATHENA POLIAS; AND POTNIYA ATHENA. IN ADDITION TO BEING A CITY-GODDESS, ATHENA WAS AN EARLY BIRD – GODDESS ALIGNED WITH WISDOM AND PROTECTOR OF THE DEAD AND DYING (MMRS: 494; RGS). ‘LATER THE OWL BECAME THE BIRD OF ATHENA (MMRS: 493-494; RGS).’

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: ATHENA'S/DEMETER'S TEMPLE: PRIENE, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: ATHENA'S TEMPLE ABOVE DEMETER – PERSEPHONE'S ANCIENT MEGARA TEMPLE, ON MT. MYCALE AT PRIENE IS CONSIDERED THE BEST EXAMPLE OF THE IONIAN STYLE. (ACRT: 19-20.)
SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 2, SLEEVE 4, SLIDE #Bf14, BCE.

IT_RPT_S2_R2_SL4_SBf14.jpg

SHOT ON LOCATION: PRIENE, (ANATOLIA) TURKEY.

NOTE 1:

THE PRIENE TEMPLE INCLUDES INNER SUBTERRANEAN SANCTUARY ROOMS [THAT] WERE DEDICATED TO DEMETER AND USED FOR THE CELEBRATION OF ON-GOING ELEUSINIAN MYSTERIES OF UNDERWORLD PURIFICATION RITES OF DEATH AND RENEWAL (TIGR: 37-38; RGS).

NOTE 2: FIELDWORK PROJECT 1986.

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: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

IMAGE: WOMAN SPINNING: MYRTOS, GREECE.

PHOTO: © GSA. DESCRIPTION: GREEK WOMAN SPINNING.

SLIDE LOCATION RHODES, SHEET 1, ROW 4, SLEEVE 2, SLIDE #7, BCE.

CO_RHO_S1_R4_SL2_S7.

SHOT ON LOCATION: RHODES MUSEUM: RHODES, GREECE.

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 1993.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: DOUBLE PLANK GODDESS: RHODES, GREECE.

GSA. DESCRIPTION: DOUBLE PLANK GODDESS.

SLIDE LOCATION RHODES, SHEET 1, ROW 4, SLEEVE 1, SLIDE #8, BCE.

CO_RHO_S1_R4_SL1_S8.

SHOT ON LOCATION: RHODES MUSEUM: RHODES, GREECE.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

NOTE 1: FIELDWORK PROJECT 1985.

IMAGE: COIN OF ATHENA'S OWL.

PHOTO: © GSA. DESCRIPTION: COIN OF ATHENA'S OWL.

SLIDE LOCATION MSC. GREECE, SHEET 2, ROW 1, SLEEVE 3, SLIDE #30, FIG. 37, BCE.

CO_MGR_S2_R1_SL3_S30.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: ATHENA IS AN ANCIENT GUARDIAN OF THE DEAD AND THE OWL IS HER PRIMARY BIRD – GODDESS ICON.

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: ATHENA, OWLS, AND URN/TOMBSTONES AT PÈRE LACHAISE: PARIS, FRANCE.

PHOTO: © GSA. DESCRIPTION: OWL AND URNS TOMBSTONE, PÈRE LACHAISE, PARIS.

SLIDE LOCATION FRANCE, SHEET 2, ROW 2, SLEEVE 5, SLIDE #15, BCE.

CO_FRA_S2_R2_SL5_S15.jpg

SHOT ON LOCATION AT PÈRE LACHAISE: PARIS, FRANCE.

NOTE 1:

ATHENA OR ATHENA LINDOS HAD NUMEROUS EPITHETS INCLUDING: ATHENA PARTHENOS (VIRGIN); ATHENA HYGEIA (HEALER); ATHENA ALEA; ATHENA POLIAS; AND POTNIYA ATHENA. IN ADDITION TO BEING A CITY-GODDESS, ATHENA WAS AN EARLY BIRD – GODDESS ALIGNED WITH WISDOM AND PROTECTOR OF THE DEAD AND DYING (MMRS: 494; RGS). ‘LATER THE OWL BECAME THE BIRD OF ATHENA (MMRS: 493-494; RGS).’

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NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: ANATOLIAN GORGON MASK: EPHEBUS, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: THE TURKISH GORGON TRAGEDY MASK FROM THE EPHEBUS THEATER.

SLIDE LOCATION TURKEY, SHEET 96, ROW 4, SLEEVE 1, SLIDE #Bg4, BCE.

CO_TUR_S96_R4_SL1_SBg4

SHOT ON LOCATION: EPHEBUS MUSEUM (EFES MUZESI): SELCUK, (ANATOLIA) TURKEY.

NOTE 1:

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 [OR HER] FOE. IT IS A PRIMITIVE HALF-MAGICAL SHIELD (PSGR: 192).

NOTE 2: THE GORGON MEDUSA MASKS SERVE A SIMILAR FUNCTION TO THE SHEELA-NA-GIG PLACED ON BUILDINGS AND THEATERS TO “SERVE AS GUARDIANS OF THE GATES” (SDG: 217) OR “SCARE AWAY THE UNINITIATED.” (MG: 340.)

NOTE 3: FIELDWORK PROJECT 1986.