

## 42. 7000, Corfu, Gorgons, and Medusa

*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.)

\* \* \*

### *Mistress of the Wild.*

Erinys—side of the Great Mother;  
she is a potent goddess  
not as in later days  
a [Gorgon] monster to be slain by heroes.  
(PSGR: 194.)

### *Gorgon.*

As viewed in the pre-patriarchal age,  
this same goddess  
in whom death and life reside  
was herself the mythic garden  
wherein death and life  
– the two queens –  
were one.  
(MOG: 72.)

### *Essence of Being.*

Medusa with her serpent hair had been  
a widely-recognized symbol of Divine Female Wisdom –  
the serpent representing knowledge and Change,  
the very essence of Being, never-ending  
renewal and thus immortality.  
(TFM: 103.)

### *Artemis Temple.*

On the western pediment of the Artemis temple on Corfu, c. 580 B.C.,  
she is portrayed with snakes emerging horizontally out of her head;  
she is girdled by two snakes with hissing opposed heads  
exuding powerful energy.  
(LOG: 208-209.)

*Apotropaic Guardians.*

Like the Sheela,  
images of the Gorgon Medusa  
are also placed on sacred buildings  
to serve as guardians of the gates.  
(SDG: 217.)

*Sheila-na-gig.*

Not infrequently,  
the Sheila-na-gig is compared to  
classical Baubo (Personified Yoni) \*  
and Gorgon Medusa.  
(SDG: 216-17.)  
\* (FEF: 93-99.)

Corfu (ancient Corcyra) may well be the most luxurious of the Greek Islands. Given its dense vegetation, forests and orchards, palm trees and cypresses, ruins of Roman baths, abundant fresh water springs, and frequent showers, it is often referred to as the Greek Garden of Eden. Location is the northwest corner of Greece and earliest Mesolithic radiocarbon dates are 7<sup>th</sup>– 6<sup>th</sup> millennium BCE. (COG: 156.) Two subsequent archaeological discoveries and personal favorites are the wall-size Gorgon Pediment from the Artemis Kanoni near the monastery of St. Theodore – and – the dark madonna at the Paliokastritsa Monastery perched high above the sea.

Mortal Medusa (cunning one), along with her immortal Gorgon sisters Stheno (strength) and Euryale (wide sea), were “priestesses of the triple moon – goddess, mask – wearing women who guarded the secrets of the women’s mysteries.” (WIM: 120-121.) Additional interpretations of Gorgons include “titles of the Moon-Goddess: the Orphics called the moon’s face ‘the Gorgon’s head’” (TGMC: 129)– and – startling mask of the goddess in her death aspect. (LOG: 323.) The archaic Gorgon and Medusa are most likely Neolithic if not Mesolithic but continued into Classical Greece and beyond. (MOG: 154.) Archaic Gorgonian masks or gorgon-faces have piercing eyes, numerous serpents or spirals, lolling tongues, and boar-like fangs. Possible origins are Mesopotamia, Anatolia or Libya. Function may have been *apotropaic*, to frighten off sources of perceived danger.

Goode suggests that the Gorgon Medusa as well as classical Baubo (personified yoni) (FEF: 93-99) serve a similar function to Sheila-na-gigs placed on sacred buildings to “serve as guardians of the gates” (SDG: 217) or “scare away the uninitiated.” (MG: 340.) Additionally, the Gorgon is found on coins and ancient theaters as well as “temple 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.)

The head of Medusa, *Queen of the Gorgons* (MG: 340) is often displayed on Athena’s shield. (MG: 340). Although there are various mythic interpretations about Athena’s inheritance of Medusa’s head, perhaps it is her ability to “transform the terrifying face of instinct into a protective shield?” (MG: 341.) An alternative view

proposes that the “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.)

North African Ath-enna or Athene is also aligned with Greek Pallas Athene and Egyptian/Libyan Neith. (NLEM1: 37; TWG: 231.) In this capacity these goddesses share the distinctive epitaph: “I am all that has been, that is, and that will be. No mortal has yet been able to lift the veil which covers me.” (NLE: 37.) Later, the *Book of Revelation* I.8 echoes the above inscription from Neith’s temple: “I am the Alpha and the Omega says the Lord God, who is, who was, and who is to come, the Almighty.” (NLE: 37; TJB; GSAE: 135.)

Temple of Artemis Kanoni Corcyra (Corfu) Greece.

The wall-size reconstruction of the façade of the western limestone pediment sculpture from the Temple of Artemis Kanoni on Corcyra (Corfu), spotlights a spine chilling Gorgon and yet many view her as “Malefic, a misunderstanding due to the changeover from the matrifocal religion to the patriarchal.” (LB: 152.) A further consideration is that Medusa is the chthonic force of apotropaic powers of the Great Underworld Goddess. As Guardian of the Gates, her face is a stylized gorgon mask. Writhing snakes frame her head (SDG: 217), her feet are winged, and wrapped serpents secure her waist and form a caduceus on her belly. (CAH: VOL. III PLATES, 355B, 270-271.)

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IMAGE: MEDUSA OF APOTROPAIC POWERS: CORFU, GREECE. (SDG: 217).  
 PHOTO: © GSA. DESCRIPTION: CRONE MEDUSA LIMESTONE PEDIMENTAL SCULPTURE FROM THE TEMPLE OF ARTEMIS, CORCYRA (CORFU), GREECE. AS GUARDIAN OF THE GATES, HER FACE IS A STYLIZED GORGON MASK WITH HEAD FRAMED BY WRITHING SNAKES (SDG: 217) AND WINGED FEET: SERPENTS SECURE HER WAIST AND FORM A CADUCEUS ON HER BELLY. (CAH: VOL. III PLATES, 355B, 270-271.)  
 SLIDE LOCATION CORFU, SHEET 1, ROW 1, SLEEVE 5, SLIDE #2C, 590-580 BCE.  
 CU\_COR\_S1\_R1\_SL5\_S2C.  
 SHOT ON LOCATION: ARCHAEOLOGICAL MUSEUM: CORFU, GREECE.  
 NOTE 1: FIELDWORK PROJECT 1987.

IMAGE: DETAILED MEDUSA OF APOTROPAIC POWERS: CORFU, GREECE. (SDG: 217).  
 PHOTO: © GSA. DESCRIPTION: CRONE MEDUSA LIMESTONE PEDIMENTAL SCULPTURE FROM THE TEMPLE OF ARTEMIS, CORCYRA (CORFU), GREECE. AS GUARDIAN OF THE GATES, HER FACE IS A STYLIZED GORGON MASK WITH HEAD FRAMED BY WRITHING SNAKES (SDG: 217) AND FEET ARE WINGED: GIRDLED SERPENTS SECURE HER WAIST AND FORM A CADUCEUS ON HER BELLY. (CAH: VOL. III PLATES, 355B, 270-271.)  
 SLIDE LOCATION CORFU, SHEET 1, ROW 2, SLEEVE 3, SLIDE #116, 590-580 BCE.  
 CU\_COR\_S1\_R2\_SL3\_S116.  
 SHOT ON LOCATION: ARCHAEOLOGICAL MUSEUM: CORFU, GREECE.  
 NOTE 1: "NOT INFREQUENTLY, THE SHEILA-NA-GIG IS COMPARED TO CLASSICAL BAUBO (PERSONIFIED YONI) (FEF: 93-99) AND GORGON (GORGON) MEDUSA (MEDOUSA)" (SDG: 216-17; RGS).  
 NOTE 2: FIELDWORK PROJECT 1987.

PHOTO: © GSA. DESCRIPTION: WHITE MARBLE MEDUSA WITH WINGS AND SERPENTS FROM THE TEMPLE OF ARTEMIS ON CORCYRA (CORFU), GREECE.  
 SLIDE LOCATION CORFU, SHEET 1, ROW 4, SLEEVE 3, SLIDE #9C1, BCE.  
 CU\_COR\_S1\_R4\_SL3\_S9C1.  
 SHOT ON LOCATION: ARCHAEOLOGICAL MUSEUM: CORFU, GREECE.  
 NOTE 1: "NOT INFREQUENTLY, THE SHEILA-NA-GIG IS COMPARED TO CLASSICAL BAUBO (PERSONIFIED YONI) (FEF: 93-99) AND GORGON (GORGON) MEDUSA (MEDOUSA)" (SDG: 216-17; RGS).  
 NOTE 2: FIELDWORK PROJECT 1987.

IMAGE: DETAILED TERRACOTTA GORGON MASK: SICILY.  
PHOTO: © GSA. DESCRIPTION: TERRACOTTA STYLIZED GORGON MASK WITH LOLLING TONGUE AND EXPOSED TEETH.  
SLIDE LOCATION SICILY, SHEET 20, ROW 3, SLEEVE 4, SLIDE #4, BCE.  
CU\_SIC\_S20\_R3\_SL4\_S4  
SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE PAOLO ORSI: SYRACUSE, SICILY.  
NOTE 1: LIKE THE SHEELA, IMAGES OF THE GORGON MEDUSA ARE ALSO PLACED ON SACRED BUILDINGS TO SERVE AS GUARDIANS OF THE GATES. (SDG: 217.)  
NOTE 2: “NOT INFREQUENTLY, THE SHEILA-NA-GIG IS COMPARED TO CLASSICAL BAUBO (PERSONIFIED YONI) (FEF: 93-99) AND GORGON (GORGON) MEDUSA (MEDOUSA)” (SDG: 216-17; RGS).  
NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: WINGED MEDUSA: SYRACUSE, SICILY.  
PHOTO: © GSA. DESCRIPTION: WINGED MEDUSA WITH SERPENTS AND SON PEGASUS UNDER LEFT ARM, PEDIMENT FROM SYRACUSE TEMPLE, SICILY.  
SLIDE LOCATION SICILY, SHEET 20, ROW 2, SLEEVE 1, SLIDE #28, BCE.  
CU\_SIC\_S20\_R2\_SL1\_S28  
SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE PAOLO ORSI: SYRACUSE, SICILY.  
NOTE 1: WINGED MEDUSA POSSIBLY LIBYAN AMAZON GODDESS.  
NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: WINGED MEDUSA: PALERMO, SICILY.  
PHOTO: © GSA. DESCRIPTION: WINGED MEDUSA SURROUNDED BY FIGS AND SERPENTS, PALERMO, SICILY.  
SLIDE LOCATION SICILY, SHEET 4, ROW 1, SLEEVE 5, SLIDE #28, BCE.  
CU\_SIC\_S4\_R1\_SL5\_S28  
SHOT ON LOCATION: MUSEO ARCHEOLOGICO: PALERMO, SICILY.  
NOTE 1: WINGED MEDUSA POSSIBLY LIBYAN AMAZON GODDESS.  
NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: DOUBLE GODDESS GORGON MEDUSA: DIDYMA (DIDYMAION), (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: DOUBLE CRONE GORGON MEDUSA OF APOTROPAIC POWERS (SDG: 217) WITH SERPENT HAIR: SACRED ORACLE CENTER IN THE MILETOS DISTRICT NEAR THE TURKISH AEGEAN COAST.  
SLIDE LOCATION TURKEY, SHEET 95, ROW 3, SLEEVE 1, SLIDE #Bf49, BCE.  
CO\_TUR\_S95\_R3\_SL1\_SBf49  
SHOT ON LOCATION: DIDYMA (DIDYMAION): (ANATOLIA) TURKEY.  
NOTE 1: “[GORGON] AS VIEWED IN THE PRE-PATRIARCHAL AGE, THIS SAME GODDESS IN WHOM DEATH AND LIFE RESIDE WAS HERSELF THE MYTHIC GARDEN WHEREIN DEATH AND LIFE—THE TWO QUEENS—WERE ONE (MOG: 72).”  
NOTE 2: NOT INFREQUENTLY, THE GORGON MEDUSA IS COMPARED TO THE CLASSICAL BAUBO AND CELTIC SHEILA-NA-GIG. (SDG: 216.)  
NOTE 3: AT DIDYMAION, OR PRESENT DIDYMA, APOLLO’S 650-555 BCE TEMPLE WAS BUILT OVER THE ANCIENT ORACLE ROOM KNOWN AS THE CHRESMOGRAPHEION.  
NOTE 4: THE FIRST LAYER OF THE DIDYMA (DIDYMAION) TURKEY TEMPLE IS 2,600 YEARS OLD: HELLENISTIC LAYER IS FROM 300 BCE.  
NOTE 5: 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.  
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: SAVIOR GOD ARCHETYPES.

THIS OLYMPIAN LINE-UP OF DEITIES WAS HEADED BY THE ILL-MATCHED COUPLE OF ZEUS AND HERA, AND INCLUDED ATHENA, APHRODITE, APOLLO, POSEIDON, ... PROJECTING A VIEW OF THE WORLD, WHICH WE MAY GUESS WAS IN THE INTERESTS OF A DOMINANT CLASS OF GREEK SOCIETY (MHE: 150).

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: ATHENA WITH SERPENT BODICE: VILLA CASALI, ROME.

PHOTO: © GSA. DESCRIPTION: ATHENA WITH VERY ACTIVE SERPENTS IN LEFT FOLDS OF BODICE. ATHENA IS NOT A WAR GODDESS BUT PROTECTRESS OF 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 PROJECT 1998.

IMAGE: AERIAL VIEW OF HADRIAN’S TEMPLE INC. MEDUSA: EPHESUS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: HADRIAN’S TEMPLE WITH ELEGANT PRONAOS (PORCH), GODDESS TYCHE ON ARCH, FOUR CORINTHIAN CAPITALS AND MEDUSA IN BACKGROUND, EPHESUS, ANATOLIA.

SLIDE LOCATION TURKEY, SHEET 103, ROW 2, SLEEVE 3, SLIDE #Bg120, BCE.

CO\_TUR\_S103\_R2\_SL3\_SBg120

SHOT ON LOCATION: EPHESUS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: CLOSE-UP OF MEDUSA AT HADRIAN’S TEMPLE: EPHESUS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: CLOSE-UP OF MEDUSA AT HADRIAN’S TEMPLE EPHESUS, ANATOLIA.

SLIDE LOCATION TURKEY, SHEET 103, ROW 4, SLEEVE 2, SLIDE #Bg129, BCE.

CO\_TUR\_S103\_R4\_SL2\_SBg129

SHOT ON LOCATION: EPHESUS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: MEDUSA: SIDE (CYME), (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MEDUSA PEDIMENT WITH INTERTWINED SERPENT HAIR, SIDE (CYME), TURKEY.

SLIDE LOCATION TURKEY, SHEET 80, ROW 3, SLEEVE 3, SLIDE #Bc6, BCE.

CO\_TUR\_S80\_R3\_SL3\_SBc6

SHOT ON LOCATION: SIDE (CYME), (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: MALE GORGON MEDUSA PEDIMENT: BATH, ENGLAND.  
PHOTO: © GSA. DESCRIPTION: MALE GORGON (GORGO) MEDUSA (MEDOUSA) PEDIMENT WITH A HALO OF SERPENTS INTERTWINED WITH WATER GOD OCEANUS' BEARD, GRAND PUMP ROOM BATH, ENGLAND.

SLIDE LOCATION ENGLAND, SHEET 2, ROW 3, SLEEVE 4, SLIDE #19, 1<sup>st</sup> c. AD.

CO\_ENG\_S2\_R3\_SL4\_S19.jpg VS.> CO\_ENG\_2\_R3\_SL4\_S19.jpg

SHOT ON LOCATION: BATH, ENGLAND.

NOTE 1: THE BRYTHONIC BATHS WERE DEDICATED TO ANCIENT SUN GODDESS AQUAE SULIS, SUBSEQUENTLY ROMAN MINERVA.

NOTE 2: MOST FAMOUS BRYTHONIC HEALING SANCTUARY IN THE WESTERN PROVINCES. (GR: 59.)

NOTE 3: FIELDWORK PROJECT 1980'S.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: ANATOLIAN GORGON MASK: EPHESUS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: THE TURKISH GORGON TRAGEDY MASK FROM THE EPHESUS THEATER.

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

CO\_TUR\_S96\_R4\_SL1\_SBg4

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

NOTE 1: 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 2: FIELDWORK PROJECT 1986.

IMAGE: ANATOLIAN GORGON TRAGEDY MASKS: EPHESUS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: EPHESUS GORGON TRAGEDY MASKS FROM THE EPHESUS THEATER, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 96, ROW 4, SLEEVE 2, SLIDE #Bg5, BCE.

CO\_TUR\_S96\_R4\_SL2\_SBg5

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

NOTE 1: 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 2: FIELDWORK PROJECT 1986.

IMAGE: ANATOLIAN GORGON TRAGEDY MASK: EPHESUS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: EPHESUS GORGON TRAGEDY MASK FROM THE EPHESUS THEATER, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 96, ROW 4, SLEEVE 3, SLIDE #Bg6, BCE.

CO\_TUR\_S96\_R4\_SL2\_SBg5

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

NOTE 1: 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 2: FIELDWORK PROJECT 1986.

IMAGE: PROTECTIVE SPREAD EAGLE (ANZU?) AND TREE – OF – LIFE: NIMRUD, ASSYRIA.

PHOTO: © GSA. DESCRIPTION: PROTECTIVE SPREAD EAGLE (ANZU) OR GENII ABOVE TREE – OF – LIFE, NIMRUD NORTH PALACE.

SLIDE LOCATION NEAR EAST, SHEET 9B, ROW 2, SLEEVE 5, SLIDE #20, BCE.

CU\_NEA\_S9B\_R2\_SL5\_S20.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: LIKE THE SHEELAS, GORGONS, AND MEDUZA (MEDUSA), THE SPREAD EAGLE (ANZU) PROTECTS SACRED SPACES AND ARTIFACTS.

NOTE 2: "ASHERAH WAS ANY SACRED TREE (AMST: 44): [SHE] WAS ALWAYS A LIVING TREE, OR GROVE, AS HER LIVINGNESS WAS INTEGRAL TO HER RE-CREATRIX, LIFE GIVING FERTILITY ATTRIBUTE" (AMST: 42; RGS). (SOURCE: RGS.)  
NOTE 3: ASHERIM, \* ICONIC REPRESENTATIONS OF ASHERAH.  
NOTE 4: \* FOR FURTHER INTERPRETATIONS OF THE ASHERIM, SEE AH: 385-408, PLUS 1 KINGS 15:13 AND 2 KINGS 21:7.)  
NOTE 5: FIELDWORK PROJECT 1998-2002.

IMAGE: BLACK MADONNA WITH CHILD: PALEOKASTRITSA MONASTERY: CORFU, GREECE.

PHOTO: © GSA. DESCRIPTION: ANCIENT CATHEDRA (ENTHRONED) BLACK GODDESS MARY WITH CHRIST CHILD, THRONE SOURCE OF ROYAL LINEAGE. SLIDE LOCATION CORFU, SHEET 2, ROW 3, SLEEVE 2, SLIDE #94, BCE. CU\_COR\_S2\_R3\_SL2\_S94.

SHOT ON LOCATION: PALEOKASTRITSA MONASTERY: CORFU, GREECE.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) MADONNA AND CHRIST CHILD INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 2: CATHEDRA (ENTHRONED). "THE FEMALE POWER BEHIND THE THRONE – BE IT THAT OF A QUEEN, PRINCESS, OR GODDESS (CK: F1; RGS)."

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: FIELDWORK PROJECT 1993.