

## 190. 500, Greek Mysteries

*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.)

\* \* \*

### *Christian Salvation Mysteries.*

In the golden age of Greece, Demeter's symbolic role  
as the giver of life was taken over  
by a male surrogate, her divine son,  
a model for the future Christian mystery.  
(OFG: 163.)

### *Demeter's Many Cretan Names.*

Great Mother; Goddess of Nature;  
Mistress of the Animals;  
Britomartis; Dicktyнна;  
and Eileithya.

Among the Greek Mysteries are the Andanian Mysteries of Messenia, Dionysian Mysteries, naturalized Anatolian Mysteries, and the Demeter (Mother) and Persephone/Kore (Daughter) Eleusinian Mysteries. Also, deserving of mention are the Samothrace Cabiric Mysteries second only to the Eleusinian Mysteries. Mystery (*mysterion* in Greek) means closed or secret. "Vows of Silence \* were meant to ensure that the initiate would keep the holy secret from being revealed to outsiders (TAM: 4)."

\* The holy secrets included that no one "reveal who their father was since this was told only in the secret cult [culture]." (GOG: 86.)

The initiatory character of mystery religions 'usually represent a specific aspect of the cult [culture] attributed to a particular deity in that same context' (SMA: xiv). ... 'We can say that in all the attempts to classify the mysteries scholars have concentrated essentially on the type of deity who is the object of the cult [culture], the specific ritual procedure of the cult [culture] and the apparent purposes of its celebration' (SMA: xv). ... For examples, the Eleusian mysteries in Greece are a completely individual and a historically identifiable form of the cult [culture] of Demeter while the mysteries of Dionysus only constitute a single aspect of the varied and multiform phenomenon of the Dionysiac religion whose origins, procedure, and historical development still have to be studied. ... The cult [culture] of the Great Mother Cybele of [Phrygia], Anatolian origin but naturalized in Greece was at least as early as the 6<sup>th</sup> century BC and officially introduced into Rome in the 3<sup>rd</sup> century BC (SMA: xiv).

Resistance to the Pagan mystery religions was not uncommon especially in Rome. These mystery religions were organic in an initiatory and esoteric structure such as the Isian, Eleusian, and culture of Cybele that was subsequently introduced into Rome.

In other words, the necessity of the comparative method in examining religious facts in order to detect kindred, or even common, aspects [to situate mystery cults to the later] Christian message, seemed to reside in its being a message of salvation based on the person of Christ, a figure both human and divine who was subject to an earthly vicissitude with death and resurrection, and at the same time connected with a sacramental practice which fulfilled that salvific promise establishing a direct relationship between the worshipper and Christ, scholars sought in the contemporary Pagan sphere for religious phenomena which might present some affinity to these elements peculiar to Christianity. ... The mystery cults, then, were examined from this specific angle. ... In late Hellenism and round which the most vital forces of the pagan resistance in the last years of the Empire assembled, contained soteriological elements centered on the divinity whose destiny, celebrated in a liturgical and sacramental context, was believed to have an effect on the destiny of man. ... Once Frazer's formula of the 'dying and rising god' had come into its own as a definition of the nature of the mystery gods, the notion of the soteriological efficacy of the god's vicissitude on the initiate who was ritually assimilated in the destiny of the deity through a 'mystic' experience of death and rebirth was fully accepted. The Soteriology of the mysteries was thus regarded as clearly, if not exclusively, orientated towards eschatology. The participant in one of the many esoteric-initiatory cults of the ancient world appeared as a man occupied (SMA, xv) with his own existence after death, determined to guarantee for himself a life of bliss in the hereafter but already capable of anticipating this happy destiny in the ritual experience, through a process of mystically obtained inner 'regeneration,' which made of him a 'new' man with an intimate spiritual relation with his god (SMA: XVI).

Criticism of the definition of the mystery gods as 'dying and rising gods' were advanced from the various sides and present-day religious-historical research, in the words of A. Brelich, 'virtually dismantled the assumed type of divinity (SMA: XVI). ...

I refer to the interpretations proposed by A. Brelich...\* according to which 'the dying or dead god,' in other words the character 'subject to vicissitude' in the 'fertility cults' and the mysteries, is a divinity whom the polytheisms have 'inherited' from the earlier cultural complexes, namely from those civilizations of primitive agriculturalists in which we get the figure of the 'dema' as illustrated in the studies of A. E. Jensen (*Hainuwele: Volkserzählungen von der Molukken-Insel Ceram*, Frankfurt am Main 1939; *Das religiöse Weltbild einer frühen Kultur*, Stuttgart 1948; Id., *Mythos und Kult bei Naturvölkern*, Wiesbaden 1951) (SMA: XX, ff. 4).  
\* (*Studi e Materiali di Storia delle Religioni* XXXI, 1960: 92-98.)

In the Greek agrarian festivals, Mother Earth held a prominent position as "worshippers expressed concern for the fertility of the earth and are thought to have confessed the earth to be nourished and protected by the divine mother." (TAM: 6.) This was especially evident in the double goddess Demeter –

Persephone/Kore Eleusinian Mysteries until the introduction of the male fertility figure Iakchos, later Triptolemos.

The sanctuary at Eleusis was originally non-Attica. The Athenians established control over it only in the seventh century BC, and were never able fully to eradicate the maternal nature of its cult [culture] and symbolism. The secret proceedings took place indoors, in the sanctuary hall (*telesterion*). During the period of Attic control over the sanctuary, a deliberate attempt was made to reduce the Earth Mother symbolism of the cult [culture], in accordance with the pattern of 'defeminization' of myths. A new male object of worship was introduced, the boy Iakchos, later called Triptolemos. In the new version of the Eleusinian myth, Demeter gives the secret of agriculture to Iakchos/Triptolemos, who, Prometheus-like, passes it on to men and thus becomes a male fertility figure. The artificial addition of a male divinity to the cult [culture] at Eleusis was part of the new patriarchal mythology that accompanied Athens' rise to power. Figure 293 shows a relevant scene, with Demeter and Persephone waiting on the newly invented, departing god and thereby being diminished, as Athena was diminished by serving Heracles. Despite vigorous promotion and the collaboration of some of Athens' finest artists—the drinking cup in the illustration here by the gifted painter Makron—the cult [culture] of Iakchos/ Triptolemos never caught on. Eleusis continued to be the domain of the 'twin goddesses,' Demeter and Persephone, and the Eleusinian cult [culture] motif most frequently invoked was that of Demeter searching and sorrowing for her lost daughter (TROP: 351). Demeter the Earth Mother was celebrated also in another major ritual, this one for women only—namely, the Thesmophoria, a festival that combined elements of fertility cult [culture] with those of a rite of rebellion (TROP: 352).

Agha-Jaffar adds that the Lesser Mysteries were a purification requirement and introductory initiation for the Greater Mysteries.

The Greater Mysteries, which lasted nine days (symbolic of the nine months of pregnancy and reminiscent of Demeter's search for her daughter before learning of her abduction to the underworld), also consisted of purifications and sacrifices, concluding in a final, visionary experience. ...Purification, fasting, prayers, sacrifices, and the drinking of a barley potion, *kykeon*, were involved. ...Although the grain was nothing more than grain, it may possibly have come to represent the gifts that Demeter and Persephone had bestowed on mankind [humankind]. Demeter provided food and wealth; Persephone presented the possibility of birth under the earth (DPL: 9). (GWWS: 77.)

Additionally, the Greeks adhered to bread and cake sacrifices to honor and celebrate the discovery of grain by Demeter.

Eleusinian mysteries centered around Demeter and partaking of her food [that] may have been the climax of the ritual, recalling the barley drink that refreshed her during her journey (TVG: 174-175). ... '[The] feast of the great loaves' was a festival of Delos in honor of Demeter. In Boeotia and epithet of her ... was the name of the month of Halos in Thessaly and in Athens, Halos was the festival of Demeter during which the first bread made from the new harvest was dedicated to her. The great festival of Thesmophoria, during the month of Pyanepsion, was also dedicated to Demeter. This celebration was restricted to women, and here again, cakes were the cultic sacrificial offerings (TVG: 175). (RGS: 600-398 Astarte-Anat-Ashtaroth-Asherah-Ishtar and Yahweh, Egypt).

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Agha-Jaffar, Tamara. *Demeter and Persephone: Lessons from a Myth*.  
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Further Demeter research: 7000-3500 (1450), Old Europe; 4000, Nile Bird Goddess, Egypt; 2000, Indo-European Tribes; 1100-800, Mediterranean Dark



Ages; 630-620, Goddess Kore, Izmir Turkey; 575, Acropolis and Sanctuary of Demeter Malophoros, Selinus Sicily; 528, Agrigento, Sicily; 282-263, Demeter's Priene Temple; and 200, Greece and Pergamon, Anatolia. (RGS.) (Also see RG: 37-48 CE, Mary and Pagan Goddesses.)

Further underworld/labyrinthine descent (Greek, *katabasis*) research: \* 30,000, Labyrinths, Spirals, and Meanders; 4000, Sumer, Mesopotamia and Mythologems; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1750, Ishtar; 630-620, Goddess Kore, Izmir Turkey; 528, Agrigento, Sicily; 282-263, Demeter's Priene Temple; and 200, Greece and Pergamon, Anatolia. (RGS.)

\* For the matrix of descent and re-turned deities see RG: 37-48 CE, Mary and Pagan Goddesses.

(Further information on the Pergamon mystery rites is pending, including the nearby Myrina temple affiliated with early Amazons of possibly Scythian origins from Colchis.)

Keyword suggestions for further research about possible cities founded by Amazons, include: Smyrna (Izmir); Ephesus; Cyme (Side); Gryneium; Prjene (Priene); Pitane (Western Anatolia); Mytilene (Lesbos); Troy; Samothrace; plus, Pergamum (Pergamon).

Further double/twin goddess including further double-axe research: 30,000 Labyrinths, Spirals, and Meanders; 26,000, Grimaldi Caves; 25,000-20,000, Goddess of Laussel; 7250-6150, Çatal Hüyük; 6000, Sicilians to Malta; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-4100, Vinca Culture and Bird and Snake Culture; 5200, Malta and Gozo; 4400-2500, Olympus Hera; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Middle Indo-European Bronze Age; 3,000, Tell Brak; 2600-2000, Early Bronze Age, Crete, Chthonian; 1790-1700, Goddess of Kultepe, Anatolia; 1750, Ishtar; 1000, Double Goddess Transition; 630-620, Goddess Kore, Izmir, Turkey; and 282-263, Demeter's Priene Temple. (RGS.)

IMAGE: GOLD STATUE OF CATHEDRA (SEATED) DEMETER.

PHOTO: © GSA. DESCRIPTION: GOLD STATUE OF SEATED DEMETER (CATHEDRA) LAWGIVER WITH CORNCOUPIA.

SLIDE LOCATION FRANCE, SHEET 1, ROW 2, SLEEVE 2, SLIDE #6, BCE.

CO\_FRA\_S1\_R2\_SL2\_S6.jpg

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

NOTE 1: "ALONG WITH THE CULTIVATION OF GRAIN, GREEK GODDESS DEMETER ALSO BECOMES KNOWN AS THE LAW-GIVER (*THESMOPHOROS*) (RC: 233; RGS)."

NOTE 2:

'*CATHEDRA* IS DEFINED AS THE OFFICIAL CHAIR OR THRONE OF ONE IN A POSITION OF PROMINENCE' AND [THEREFORE] REFERENCED AS A CATHEDRA GODDESS (RG: 29) (RG: 7100-6300, CATHEDRA GODDESS OF THE BEASTS, ÇATAL HÜYÜK).

NOTE 3: FIELDWORK PROJECT 1980-1989.

IMAGE: DOUBLE GODDESSES DEMETER AND PERSEPHONE: HELLENISTIC.

PHOTO: © GSA. DESCRIPTION: SEATED DOUBLE GODDESSES DEMETER AND PERSEPHONE, HELLENISTIC.

SLIDE LOCATION MSC. GREECE, SHEET 3, ROW 2, SLEEVE 5, SLIDE #24, 438-432 BCE.

CO\_MGR\_S3\_R2\_SL5\_S24.

SHOT ON LOCATION: BRITISH MUSEUM LONDON. ENGLAND

NOTE 1: FIELDWORK PROJECT 1998-2002.

IMAGE: DOUBLE GODDESS DEMETER/PERSEPHONE-KORE: IZMIR, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MARBLE STATUE OF DOUBLE GODDESS DEMETER/  
PERSEPHONE—KORE: IZMIR, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 111, ROW 2, SLEEVE 5, SLIDE #Bj255, 150-30 BCE.  
CO\_TUR\_S111\_R2\_SL5\_SBj255

SHOT ON LOCATION: IZMIR ARCHAEOLOGICAL MUSEUM: IZMIR, (ANATOLIA)  
TURKEY.

NOTE 1: “MAIDEN FORM (KORE) OF THE GODDESS SHARE[S] THE FUNCTIONS OF  
THE MATURE FORM (DEMETER), AS GIVER OF CROPS ON THE EARTH AND RULER  
OF THE UNDERWORLD (LG: 100).”

NOTE 2: SEE GOODISON FOR FURTHER FIGURES OF FEMALE PAIRS. (MHE: 152.)

NOTE 3: (RGS: 1000, DOUBLE GODDESS TRANSITION.)

NOTE 4: FIELDWORK PROJECT 1986.

PHOTO: © GSA. DESCRIPTION: GREEK DEMETER, PERSEPHONE/KORE AND SON  
IAKCHOS/TRIPTOLEMOS.

SLIDE LOCATION CRETE, SHEET 3, ROW 3, SLEEVE 2, SLIDE #32, 5-CENTURY BCE.  
CU\_CRE\_S3\_R3\_SL2\_S32.

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

NOTE 1:

DURING THE PERIOD OF ATTIC CONTROL OVER THE [ELEUSIS]  
SANCTUARY, A DELIBERATE ATTEMPT WAS MADE TO REDUCE THE EARTH  
MOTHER SYMBOLISM OF THE CULT [CULTURE]. IN ACCORDANCE WITH  
THE PATTERN OF ‘DEFEMINIZATION’ OF MYTHS. A NEW MALE OBJECT OF  
WORSHIP WAS INTRODUCED, THE BOY IAKCHOS, LATER CALLED  
TRIPTOLEMOS (TROP: 351).

NOTE 2: “IN THE GOLDEN AGE OF GREECE, DEMETER’S SYMBOLIC ROLE AS THE  
GIVER OF LIFE WAS TAKEN OVER BY A MALE SURROGATE, HER DIVINE SON, A  
MODEL FOR THE FUTURE CHRISTIAN MYSTERY (OFG: 163).”

NOTE 3: FIELDWORK PROJECT 1993.

PHOTO NOTE: ENHANCE OVEREXPOSED, CHRISI KARVONIDES’ TEAM.

IMAGE: PERSEPHONE/KORE: SMYRNA, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: LIFE SIZE MARBLE STATUE OF PERSEPHONE/KORE  
FROM ANCIENT SMYRNA NAMED AFTER AMAZON QUEEN SMYRNA.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 1, SLEEVE 4, SLIDE #Bj258,  
630-620 BCE.

IT\_RPT\_S2\_R1\_SL4\_SBj258.jpg

SHOT ON LOCATION: IZMIR ARCHAEOLOGICAL MUSEUM: IZMIR, (ANATOLIA)  
TURKEY.

NOTE 1: IZMIR IS MODERN-DAY SMYRNA.

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: ELEUSINIAN MYSTERIES AND THE FOUR SEASONS: ITALY.

PHOTO: © GSA. DESCRIPTION: RITUAL TERRACOTTA RELIEFS HONORING THE  
FOUR SEASONS: SPRING/SUMMER/FALL/WINTER AND ELEUSINIAN MYSTERIES.

SLIDE LOCATION MSC. ITALY, SHEET 4, ROW 3, SLEEVE 4, SLIDE #21, BCE.

CO\_MIT\_S4\_R3\_SL4\_S21

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

AS FAR AS THE CULT [CULTURE] OF CYBELE IS CONCERNED, THE  
ADOPTION OF THE MYSTERY FORM CAN BE INTERPRETED, IN THE  
CONTEXT OF THE TRADITION, WHICH ASSOCIATES OR ACTUALLY  
ASSIMILATED THE MOTHER OF THE GODS WITH DEMETER, AS THE RESULT  
OF A SPECIFIC INFLUENCE OF THE ELEUSINIAN MODEL (SMA: 64).

NOTE 2:

THE RITES WERE PERFORMED PRIMARILY BY WOMEN (MHE: 151) IN WHICH  
PLANT LIFE AND VEGETATION CYCLES WERE CENTRAL AND MAY RECALL  
EARLIER, WOMAN – BASED PREHISTORIC TRADITIONS AND RITUAL  
PRACTICES (MHE: 177; RGS).

NOTE 3: FIELDWORK PROJECT 1998-2002.

PHOTO: © GSA. DESCRIPTION: VICTORY OF SAMOTHRACE, FROM LYDIAN VILLAGE  
OF KULA: SAMOTHRACE, GREECE.

SLIDE LOCATION FRANCE, SHEET 2, ROW 1, SLEEVE 4, SLIDE #22, 200 BCE.

CO\_FRA\_S2\_R1\_SL4\_S22.jpg

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

NOTE 1: SAMOTHRACE CABIRIC MYSTERIES ARE SECOND ONLY TO THE ELEUSINIAN MYSTERIES. (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: PERSEPHONE'S POMEGRANATE PIERCED BY A CRUCIFIX: ALHAMBRA, SPAIN.

PHOTO: © GSA. DESCRIPTION: PERSEPHONE'S POMEGRANATE PIERCED BY A CRUCIFIX IN A SPANISH MARKET.

SLIDE LOCATION SPAIN, SHEET 5, ROW 1, SLEEVE 2, SLIDE #2, BCE.

CO\_SPA\_S4\_R1\_SL3\_S21.

SHOT ON LOCATION: ALHAMBRA, SPAIN.

NOTE 1:

[PERSEPHONE'S] MOTHER DEMETER'S DESPERATE GRIEF CAUSES THE EARTH TO BECOME BARREN (WINTER) SO THAT HADES IS OBLIGED TO LET PERSEPHONE RETURN (SPRING), BUT ONLY AFTER SHE HAS EATEN A POMEGRANATE WHICH WILL ENSURE HER RETURN TO THE UNDERWORLD FOR THREE MONTHS EACH YEAR (MHE: 151-52).

NOTE 2: FIELDWORK PROJECT 1999.

IMAGE: RAPE OF PERSEPHONE: ANCIENT GREEK CITY MEDMA, S. ITALY.

PHOTO: © GSA. DESCRIPTION: RAPE OF PERSEPHONE OR POSSIBLY ANOTHER YOUNG FEMALE, 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: ELEUSINIAN MYSTERIES AND THE FOUR SEASONS: ITALY.

PHOTO: © GSA. DESCRIPTION: RITUAL TERRACOTTA RELIEFS HONORING THE FOUR SEASONS: SPRING/SUMMER/FALL/WINTER AND ELEUSINIAN MYSTERIES.

SLIDE LOCATION MSC. ITALY, SHEET 4, ROW 3, SLEEVE 4, SLIDE #21, BCE.

CO\_MIT\_S4\_R3\_SL4\_S21

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

AS FAR AS THE CULT [CULTURE] OF CYBELE IS CONCERNED, THE ADOPTION OF THE MYSTERY FORM CAN BE INTERPRETED, IN THE CONTEXT OF THE TRADITION, WHICH ASSOCIATES OR ACTUALLY ASSIMILATED THE MOTHER OF THE GODS WITH DEMETER, AS THE RESULT OF A SPECIFIC INFLUENCE OF THE ELEUSINIAN MODEL (SMA: 64).

NOTE 2:

THE RITES WERE PERFORMED PRIMARILY BY WOMEN, IN WHICH PLANT LIFE AND VEGETATION CYCLES WERE CENTRAL AND MAY RECALL EARLIER, WOMAN - BASED PREHISTORIC TRADITIONS AND RITUAL PRACTICES (MHE: 151, 177; RGS).

NOTE 3: FIELDWORK PROJECT 1998-2002.

IMAGE: VILLA OF MYSTERIES: POMPEII, ITALY.

PHOTO: © GSA. DESCRIPTION: A FURTHER KA EXAMPLE INC. A DANCING FEMALE IN KA POSITION.

SLIDE LOCATION MSC. ITALY, SHEET 6, ROW 3, SLEEVE 2, SLIDE #35 (86), BCE.

CO\_MIT\_S6\_R3\_SL2\_S35

SHOT ON LOCATION: VILLA OF MYSTERIES: POMPEII, ITALY.

NOTE 1: LAURA SHANNON'S "WOMEN'S RITUAL DANCE." (WRD: 138-157.)  
NOTE 2: FOR MORE RECENT POMPEIAN STYLE WALL PAINTING, SEE THE  
ARCHAEOLOGICAL DISCOVERIES IN ARLES, FRANCE, AT THE MUSEUM AT  
ANCIENT ARLES.  
NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: DIONYSUS TEMPLE: PERGAMON, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF DIONYSUS TEMPLE, PERGAMON,  
(ANATOLIA) TURKEY.  
SLIDE LOCATION TURKEY, SHEET 113, ROW 2, SLEEVE 1, SLIDE #Bk286, 2nd c. BCE.  
CO\_TUR\_S113\_R2\_SL1\_SBk286  
SHOT ON LOCATION: BERGAMON/PERGAMON MUSEUM: BERGAMON, TURKEY.  
NOTE 1: GREEK MYSTERIES INCLUDED THE DIONYSIAN MYSTERIES, (*MYSTERION*  
IN GREEK MEANS CLOSED OR SECRET) (TAM: 4; RGS). (SOURCE: ENTRY ABOVE.)  
PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.  
NOTE 2: FIELDWORK PROJECT 1989.

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.