

161. 1000, Gods

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.)

* * *

Father-Religions.

New father – religions and monotheistic thunder and Sky Gods
include Zeus, Apollo, Allah, Yahweh – Elohim, Jesus, and Jupiter:
their temples were most often those of earlier goddesses.
(RGS.)

Legends Narrate.

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.)

Olympian Line-up of Deities.

This Olympian line-up of deities was headed
by the ill-matched couple of Zeus and Hera,
and included Athena, Aphrodite, Apollo, [and] Poseidon, ...
projecting a view of the world, which we may guess
was in the interest of a dominant class of Greek society.
(MHE: 150.)

Homer, Hesiod, and the Homeric Hymns.

Patriarchal reworkings of
earlier female-centered myths.
(WTV: 20-21.)

Old European Goddesses.

Old European goddesses were
eroticized, militarized to various degrees
(especially Athena), and made subservient to the Gods.
(TLG: 164.)

Gaea/Gaia.

‘The universal mother, eldest of all beings,’
was more manifest in this world even than Zeus.
As the *Homeric Hymn to Earth, Mother of All* begins:
‘She feeds all creatures that are in the world.’ ...
Because she is omnipresent to all living things,
and because all depend on her,
Gaea [Gaia] is often named first of all deities
as witness and as enforcer of oaths.
(MGA: 32-33.)

Over the evolution of increased patristic dominance and monotheism, the spectrum of gods also expanded including Apollo, Zeus, Dionysus, Athena and Hera.

Zeus, marked a significant transition in ancient history when gods subsumed goddesses by rape, confiscated temple sites, and claimed to have birthed their children. Renowned Sumerian linguist, Samuel Noah Kramer refers to such *reversal phenomena* as ‘priestly piracy’ (FPS: 27, 29). Kramer’s Sumerian construct of priestly piracy is also apropos to Greek Zeus. In the Indo-European pantheon, Zeus was the primary ruler. Former goddesses who were known for power in their own right, became \geq subordinate to the gods as daughters, or wives such as Hera, or militarized icons such as Athena. Later in the Archaic Greek Age, c. 800-50 BCE, Zeus gained significant eminence in the works of Hesiod’s *Theogony*, where Zeus is portrayed as the leading storm – god of the Greek pantheon. His sky powers are described in detail, including his birthing of Athena and Dionysus (FPS: 27, 29; TLG: 154, 164; TCOP: 204-205; FG: 135). (RGS: 1580, Zeus).

Keuls adds to the discussion of male pregnancy and parturition of both Gods Zeus and Dionysus.

Athena’s birth was as sexless as her mature personality. She was the result of one of Zeus’ great feats of male pregnancy and parturition, the other being the god Dionysus. Athena was born, highly symbolically, from her father’s head – that is, of patriarchal male fantasy. In the most common version of her birth, when Zeus’ cerebral pregnancy had come to term, the divine craftsman Hephaestus split Zeus’ head open with an ax and out

sprang Athena, fully equipped with the armor of militarism. ...The sexless birth of Athena makes a worthy complement to that classic tale of uterus envy, the birth of Dionysus, in which the father of gods and men develops a pseudo – womb (TROP: 40-42).

Further research on Apollo and Zeus male dominator take-over models (CB: 45): 4400-2500 Olympus Hera; 4400-2500, Kurgan Invasions; 3000-2780, Egyptian Bronze Age; 1580 Zeus; 1450-1100, Late Bronze Age Crete; 1450-1260, Hattusa and Yazilikaya; 3000-2780, Egyptian Bronze Age; 700-550, Apollo at Delphi and Didymaion; 800-500, Archaic Greek Age; and 200, Greece and Pergamon, Anatolia. (RGS.)

Further research on mother – rite to father – right savior God * transitions: 92,000, Qafzeh or Kafzeh Cave and Ochre Symbolism; 4400-2500, Kurgan Invasions; 4400-2500, Olympus Hera; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000-2780, Egyptian Bronze Age; 2686-2181, Old Kingdom Egypt (2600 Fifth Dynasty); 2600-1100, Late Indo-European Bronze Age; 2370-2316, Akkadian Enheduanna and Inanna's Hymns; 2300, Sumerian Transitions; 2300-2100, Edfu Egypt; 1580, Zeus; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 1000, Double Goddess Transition; 668-626, Sumerian Mythology; 587-500, Demise of Sumerian and Babylonian Goddesses; 323-30, Kom Ombo Temple; and 305-30, Esna Temple. (RGS.) (Also see CE entries: 325, Council of Nicaea and Goddesses and Gods; 431, Council of Ephesus and Virgin Mary, Anatolia and Virgin Mary; 570, Mohammed's Birth; 1207-1273, Rumi and Mother.) (RG.)

* Soteriology: study of God's salvation and ontological concepts of female evil.

The following speaks to the theory that *mankind* is not a one size fits all. Over the centuries, there has been a historic shift to a culture and society in which half of the population (*females*) are traditionally regarded as: politically; philosophically; psychologically; professionally; theologically; spiritually; academically; scientifically; sexually; biologically and etc. inferior or less than the other half. (MHE: 150.)

The repercussions of this shift in the symbolic plane can be seen NOT only in the division of male gods from female gods, but also in the separation of sky from earth, of mind from body, of spirituality from sexuality. Incorporated into the mainstream of Greek thought and later crystallized in the philosophical writings of Plato, these ideas then pass via Neoplatonism into Christian theology and contribute to the symbolic worldview, which is still dominant in western [global] society today. From this early Greek Geometric period onwards, European culture ceases to offer the imaginative vocabulary for any human being, female or male, to experience themselves as whole and undivided (MHE: 150).

Although this hierarchical dis-order is discussed at length throughout *Re-Genesis*, selected entries include: 4400-2500, Olympus Hera; 3100-2600, Proto Bronze

Age Crete, Writing, and Heroes; 3000-1450, Gournia; 2500, Inanna, Holder of the Me; 2400, Sumerian Women in the Akkadian Period; 2400, Lilith and Eve; 2300, Sumerian Transitions; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1580, Zeus; 1100-800, Iron Age; 1000, Gods; 800-500, Archaic Greek Age; 587-500, Demise of Sumerian and Babylonian Goddesses; 500-400 Classical Greek Era and Leading Male Authors; 384-322, Aristotle's Theory of Rational Male Dominance; and First Century BCE-Sixth Century CE, Summary of Female Catholic Priests and Synagogue Leaders.

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- 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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- Hinds, Stephen. *The Metamorphosis of Persephone: Ovid and the Self-Conscious Muse*. Cambridge [Cambridgeshire], England: Cambridge University Press, 1987. (MOP.)
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- Reid-Bowen, Paul. *Goddess as Nature: Towards a Philosophical Theology*. Burlington, VT: Ashgate Publishing Co., 2007. (GAN.)
- Richlin, Amy. "Reading Ovid's Rapes." *Arguments with Silence: Writing the History of Roman Women*. Ann Arbor, MI: The University of Michigan Press, 2014. 158-179. (ROR.)
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- Sissa, Giulia. "The Sexual Philosophies of Plato and Aristotle." *A History of Women in the West: I. From Ancient Goddesses to Christian Saints*. Ed. Pauline Schmitt Pantel. Trans. Arthur Goldhammer. Cambridge, MA: Harvard University Press, 1992. 46-81. (SPPA.)
- 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: HarperCollins, 2001. (HOW.)

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IMAGE: CARIAN EUROMOS TEMPLE SUBSUMED BY ZEUS: (ANATOLIA) TURKEY.
 PHOTO: © GSA. DESCRIPTION: CARIAN EUROMOS TEMPLE WITH 16 COLONNADES: ZEUS TOOK OVER FROM PREVIOUS GODDESSES, (ANATOLIA) TURKEY.
 SLIDE LOCATION TURKEY, SHEET 95, ROW 1, SLEEVE 1, SLIDE #Bf40, BCE.
 CO_TUR_S95_R1_SL1_SBf40
 SHOT ON LOCATION: CARIAN EUROMOS TEMPLE REMAINS: (ANATOLIA) TURKEY.
 NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: ZEUS TEMPLE: PERGAMON OR ANCIENT PERGAMUM, (ANATOLIA) TURKEY.
 PHOTO: © GSA. DESCRIPTION: REMAINS OF THE ZEUS TEMPLE, PERGAMON, (ANATOLIA) TURKEY.
 SLIDE LOCATION TURKEY, SHEET 113, ROW 3, SLEEVE 3, SLIDE #Bk293, BCE.
 CO_TUR_S113_R3_SL3_SBk293
 SHOT ON LOCATION: PERGAMON, (ANATOLIA) TURKEY.
 NOTE 1: "NO EVIDENCE OF THE BIRTHPLACE OF ZEUS HAS EVER BEEN FOUND, NOT ON CRETE NOR ANYWHERE ELSE (GOH: 222)."
 (SOURCE: ENTRY ABOVE.)

NOTE 2: ALSO SEE THE PERGAMON ALTAR AT BERLIN'S MUSEUM OF THE ANCIENT NEAR EAST ON THE MUSEUM ISLAND.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: ZEUS TEMPLE INC. TALAMONE: AGRIGENTO, SICILY.

PHOTO: © GSA. DESCRIPTION: GIANT STATUE OF TALAMONE WITH REMAINS OF THE ZEUS TEMPLE IN THE BACKGROUND, AGRIGENTO, SICILY.

SLIDE LOCATION SICILY, SHEET 9, ROW 1, SLEEVE 4, SLIDE # 36, BCE.

CU_SIC_S9_R1_SL4_S36

SHOT ON LOCATION: AGRIGENTO. SICILY.

NOTE 1: FIELDWORK 1998.

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 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 4: 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 THE 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: 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: FIELDWORK PROJECT 1986.

IMAGE: GOD APOLLO: GREEK.

PHOTO: © GSA. DESCRIPTION: MARBLE HEAD OF GOD APOLLO BASED ON LOST ORIGINAL.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 2, ROW 1, SLEEVE 5, SLIDE #6, BCE.

IT_RPO_S2_R1_SL5_S6.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: NEW GODS AND GODDESSES INCLUDE GREEK ATHENA, APOLLO, DIONYSUS, THESEUS AND ARIADNE (ADRIANNE). (SOURCE: ENTRY ABOVE.)

NOTE 2: AT DELPHI, APOLLO SLAYS THE MOTHER GODDESS AS SERPENT OR DRAGON AND ASSUMES THE TITLE AND POWER OVER THIS ANCIENT GAIAN/GAEAN SITE (MGA: 30-38; MG: 303-310; RGS).

NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: MARBLE BUST OF GREEK GOD APOLLO AT CARACALLA: ROME, ITALY.

PHOTO: © GSA. DESCRIPTION: MARBLE HEAD OF GREEK GOD APOLLO BASED ON LOST ORIGINAL FROM BATHS OF CARACALLA, ROME.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 1, ROW 1, SLEEVE 3, SLIDE #11, 3rd-2nd c. BCE.

IT_RPO_S1_R1_SL3_S11.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

NEW FATHER – RELIGIONS AND MONOTHEISTIC THUNDER AND SKY GODS INCLUDE ZEUS, APOLLO, ALLAH, YAHWEH – ELOHIM, JESUS AND JUPITER: THEIR TEMPLES WERE MOST OFTEN THOSE OF EARLIER GODDESSES (RGS).

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: APOLLO'S ORACLE TEMPLE: DIDYMA, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: IONIC DIDYMA, APOLLO'S ORACLE TEMPLE, PREVIOUSLY ORACLE CENTER OF ARTEMIS. TEMPLE SITS ON HIGH PROMONTORY WITH SUMMIT VIEW OF SAMOS ISLAND.

SLIDE LOCATION TURKEY, SHEET 95, ROW 4, SLEEVE 2, SLIDE #Bf55, 650-555 BCE.

CO_TUR_S95_R4_SL2_SBf55

SHOT ON LOCATION: DIDYMA: (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: DIONYSUS, GREECE.

PHOTO: © GSA. DESCRIPTION: DIONYSUS, GREECE.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 3, ROW 4, SLEEVE 5, SLIDE #24, BCE.

IT_RPT_S3_R4_SL5_S24.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE SEXLESS BIRTH OF ATHENA MAKES A WORTHY COMPLEMENT TO THAT CLASSIC TALE OF UTERUS ENVY, THE BIRTH OF DIONYSUS, IN WHICH THE

FATHER OF GODS AND MEN DEVELOPS A PSEUDO – WOMB (TROP: 40-42).”
NOTE 2: FIELDWORK PROJECT 1988.

IMAGE: DIONYSUS TEMPLE: PERGAMON, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF DIONYSUS TEMPLE, (ANATOLIA)
(ANCIENT PERGAMUM), TURKEY.
SLIDE LOCATION TURKEY, SHEET 113, ROW 2, SLEEVE 1, SLIDE #Bk286, 2nd c.
BCE.
CO_TUR_S113_R2_SL1_SBk286
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.

IMAGE: DOUBLE HERAS: BOEOTIA, GREECE.
PHOTO: © GSA. DESCRIPTION: DOUBLE HERAS, BOEOTIA, GREECE. (DG: 85, FIG.
2.17.) AN ALTERNATIVE INTERPRETATION OF THIS DOUBLE GODDESS IS DEMETER/
PERSEPHONE.
SLIDE LOCATION MSC. GREECE, SHEET 2, ROW 2, SLEEVE 3, SLIDE #35, BCE.
CO_MGR_S2_R2_SL3_S35.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FORMER GODDESSES WHO WERE KNOWN FOR POWER IN THEIR OWN
RIGHT, BECAME SUBORDINATE TO THE GODS AS DAUGHTERS, OR WIVES SUCH AS
HERA, OR MILITARIZED ICONS I.E. ATHENA (RGS).
NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: CATHEDRA HERA: SICILY.
PHOTO: © GSA. DESCRIPTION: CATHEDRA HERA WITH APPLE AND FRUIT.
SLIDE LOCATION SICILY, SHEET 22, ROW 2, SLEEVE 2, SLIDE #26, BCE.
CU_SIC_S22_R2_SL2_S26
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE)
GODDESS HERA INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 2: “THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999).”
NOTE 3: FIELDWORK PROJECT 1998-2002.

IMAGE: GREEK– ROMAN APHRODISIAS TEMPLE: (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: REMAINS OF THE GREEK – ROMAN APHRODITE OF
APHRODISIAS TEMPLE, (ANATOLIA) TURKEY.
SLIDE LOCATION, SHEET 107, ROW 4, SLEEVE 5, SLIDE #Bh194, BCE
SHOT ON LOCATION: APHRODISIAS TEMPLE, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1989.
NOTE 2: FOLLOWING APHRODITE’S PAGAN TEMPLE, CHRISTIANS PARADED A
CATHEDRAL, SAME AS THE EPHEBUS’ PAGAN (AMAZON/CYBELE/DIANA/ARTEMIS)
TEMPLE WAS *CONVERTED* TO A BASILICA.
NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: SAPPHO: LESBOS, GREECE.
PHOTO: © GSA. DESCRIPTION: MARBLE BUST OF POETESS SAPPHO, FOUNDER OF
THE MOST CHALLENGING OF ALL VERSE FORMS, THE *SAPPHIC STANZA*. LESBOS,
GREECE.
SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 6, ROW 2, SLEEVE 1, SLIDE #32, 5th C.
BCE.

IT_RPO_S6_R2_SL1_S32.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE ARCHAIC GREEK AGE GAVE RISE TO EPIC AND LYRIC MYTHOLOGISTS AND POETS INCLUDING HOMER AND HESIOD, C. 800-700 BCE AND SAPPHO (ATTIC GREEK ΣΑΠΦΩ) C. 650-600 BCE (RGS)." (SOURCE: ENTRY ABOVE.)

NOTE 2: "YOU WILL KNOW THAT I ESCAPED THE GLOOM OF HADES, AND NO SUN WILL EVER RISE ON A WORLD WHICH DOES NOT KNOW THE NAME OF THE LYRIC POET, SAPPHO." (SOURCE IS SAPPHO, BUT YEAR AND LOCATION ARE UNKNOWN.)

NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: HESIOD, AUTHOR OF THEOGONY: GREECE.

PHOTO: © GSA. DESCRIPTION: GREEK POET HESIOD, AUTHOR OF *THEOGONY*.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 2, ROW 4, SLEEVE 1, SLIDE #5, 800-700 BCE.

IT_RPO_S2_R4_SL1_S5.jpg VS. > IT_RPO-S2_R4_SL1_S5.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE ARCHAIC GREEK AGE GAVE RISE TO EPIC AND LYRIC MYTHOLOGISTS AND POETS INCLUDING HOMER AND HESIOD, C. 800-700 BCE AND SAPPHO (ATTIC GREEK ΣΑΠΦΩ) C. 650-600 BCE (RGS). (RGS: 800-500, ARCHAIC GREEK AGE)."

NOTE 2: HESIOD HAS BEEN LABELED THE FATHER OF GREEK MISOGYNY. (PAE: 15.)

NOTE 3:

THE MALE HERO OF GREEK LEGENDS MOVED THROUGH A LANDSCAPE THROGGED WITH FEMALE MONSTERS, WHOM HE MUST DEFEAT OR OUTWIT IN ORDER TO SURVIVE. THE ANCIENT GREEKS CONSIDERED SEXUALITY AS AN ENCROACHMENT ON MALE AUTONOMY. EVEN PROCREATION IS AMBIVALENT IN HESIOD. WOMAN, WHO HAD ONCE BEEN CONSIDERED THE HUMAN IMAGE OF THE GODDESS, IS NO LONGER LINKED TO EARTH'S FERTILITY (PAE: 15).

NOTE 4: ZEUS GAINED SIGNIFICANT EMINENCE IN THE WORKS OF HESIOD'S *THEOGONY*, WHERE ZEUS IS PORTRAYED AS THE LEADING STORM-GOD OF THE GREEK PANTHEON (RGS). (RGS: 1580, ZEUS.)

NOTE 5: FIELDWORK PROJECT 1998.

PHOTO: NOTE CORRECT SLIDE KEY, CHRISI KARVONIDES' TEAM.

IMAGE: BUST OF HOMER, AUTHOR OF GREEK EPICS: GREECE.

PHOTO: © GSA. DESCRIPTION: BUST OF HOMER, AUTHOR OF THE GREEK EPICS, THE ILIAD AND THE ODYSSEY: GREECE.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 2, ROW 4, SLEEVE 3, SLIDE #27, BCE.

\ IT_RPO_S2_R4_SL3_S27.jpg VS. > IT_RPO_S3_R4_SL3_S27.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE ARCHAIC GREEK AGE GAVE RISE TO EPIC AND LYRIC MYTHOLOGISTS AND POETS INCLUDING HOMER AND HESIOD, C. 800-700 BCE AND SAPPHO (ATTIC GREEK ΣΑΠΦΩ) C. 650-600 BCE (RGS). (RGS: 800-500, ARCHAIC GREEK AGE)."

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NOTE 3: FIELDWORK PROJECT 1998.

PHOTO: NOTE CORRECT SLIDE KEY, CHRISI KARVONIDES' TEAM.

