

184. **550, Cathedra Goddess Kourotrophos: Megara Hyblaea, Sicily**

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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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Goddess Kourotrophos.

Kourotrophos is amalgamated with
Greek Artemis/Roman Diana and
revered throughout the Mediterranean,
Aegean, and North Africa including Jordan.
As Kourotrophos (Artemis/Diana),
she is patron nurse, midwife and
protector of small children and youths.
(See below.)

The archaic Greek hamlet of Megara Hyblaea on the East Coast of Sicily is near
Catana (modern Catania). Like many islands and cultures, Catana endured
numerous colonizations and invasions as a result of the Canaanites; Dorians;
Persians; Greeks; Romans; Byzantines; Christians; and Arabs.

Given Sicily's central Mediterranean location, it has been inhabited since
the Paleolithic and considered a significant African Diaspora crossroad.
From Sicily, ancient African peoples expanded into Asia, Europe, and
Australia, plus North and South America (MDM: 25; DM: 4; RGS). Numerous
examples of Paleolithic dolmens, menhirs, caves, grottos and rock art on
the northwest coast of Sicily, demonstrate ancient African habitation,
burials and ritual practices. In summary, numerous archaeological finds
authenticate and support a culture of highly advanced and skilled peoples
(RGS). (RGS: 10,000, Grotta dell'Addaura).

During this ancient period of external influences, numerous Greek and Sicilian
townships were named Megara, due to a strong following of the earth deity
Megara (i.e. Demeter – Gaia's underground mysteries). (T: 417-418.) "The women
to this day perform rites that are analogous to the story told (T: 418)." But given the
extensive number of villages named Megara, it continues to be confusing. As
discussed by Pausanias (5.23.6), numerous Sicilian villages named Megara

Hyblaea (Hyblafa) has resulted in difficulties distinguishing between various sites and districts. Given extensive research, the Cathedra Kourotrophos Goddess comes from the Sanctuary of Hyblaea of the Hyblaeans Megarians at Catana. (Smith, William. *Dictionary of Greek and Roman Geography*. London, England: Walton & Maberly, 1854.)

Goddess Kourotrophos is a Cathedra (seated) mother deity nursing two children. According to ancient records, Kourotrophos * is amalgamated with Greek Artemis/Roman Diana and revered throughout the Mediterranean, Aegean, and North Africa including Jordan. As Kourotrophos (Artemis/Diana), she is patron nurse, midwife and protector of small children and youths. She is also patron goddess of wild animals, nature, the agora, and childbirth. Her iconography is the deer, willow trees, the moon, bears, hawks, and bees. A brief selection of Artemision temples are: Anatolian Ephesus; Jordan's Jerash; Greek Temple of Artemis Kanoni Corcyra (Corfu); and Attica's Brauron Sanctuary where she was protector of young girls (aka she-bears) – and – mentor who prepares her girls for womanhood. **

* “[Artemis] is called *Eileithyia* and *Kourotrophos* and venerated as such (MMRS: 503-504).”

** “The small Athenian maidens who served her are called bears (MMRS: 503-504).” (See GSA Section below.)

Although little remains of the original site, Kourotrophos and several other finds are currently on display at the Museo Archeologico Paolo Orsi in Syracuse, Sicily. (GAPP: 365.) (See GSA Section below.)

Further Artemis research : 1100-800, Mediterranean Dark Ages; 900-800, KA Goddess, Salamis, Cyprus. (RGS.)

Further research on cathedra goddesses 8300-4500, Sha'ar Hagolan (Sha'ar HaGolan); 7250-6150, Çatal Hüyük, Anatolia; 7100-6300, Cathedra Goddess of the Beasts; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4400-2500, Olympus Hera; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3000-2000, Anatolia, Kubaba and the Hittites; 2500, Inanna, Holder of the Me; 2000, Asherah; 900, Taanach, Canaanite Libation Stand; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 750-650, Cybele and King Midas, Anatolia; and 400, Cathedra Goddess Isis. (RGS.)

IMAGE: MAP: SICILY, ITALY.

PHOTO: © GSA. DESCRIPTION: MAP: SICILY, ITALY.

SLIDE LOCATION MSC. ITALY, SHEET MAPS, ROW 1, SLEEVE 3, SLIDE #8, BCE.

CO_MIT_MAP_R1_SL3_S8

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 2002.

IMAGE: CATHEDRA GODDESS KOUROTROPHOS: MEGARA HYBLAEA, SICILY.

PHOTO: © GSA. DESCRIPTION: CATHEDRA GODDESS KOUROTROPHOS NURSING SIDE-BY-SIDE DIVINE TWIN DEITIES. AS KOUROTROPHOS (ARTEMIS/DIANA), SHE IS PATRON NURSE, MIDWIFE AND PROTECTOR OF SMALL CHILDREN AND YOUTHS. (TWIN EMBODIMENT OF “A UNION OF PRINCIPLES, WHICH IS ONE FIGURE IN TWO GUISES.”) (MG: 368.)

SLIDE LOCATION SICILY, SHEET 19, ROW 3, SLEEVE 2, SLIDE #22, C. 550 BCE.

CU_SIC_S19_R3_SL2_S22

SHOT ON LOCATION: MUSEO ARCHAEOLOGICO PAOLO ORSI; SYRACUSE, SICILY.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA (THRONE) MEGARA HYBLAEA 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.

IMAGE: A CATHEDRA GODDESS THRONE: CASTELLUCCIO, SICILY.

PHOTO: © GSA. DESCRIPTION: A CATHEDRA GODDESS–THRONE INCLUDING CRESCENT LUNAR HORNS OF CONSECRATION, BREASTS, AND BOWL FOR OFFERINGS SURROUNDED BY V–SYMBOLS ON THE RIM, CASTELLUCCIO, SICILY. SLIDE LOCATION SICILY, SHEET 18, ROW 3, SLEEVE 4, SLIDE #35, BCE.

CU_SIC_S18_R3_SL4_S35

SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE PAOLO ORSI: SYRACUSE, SICILY,

NOTE 1:

THE CRESCENT HORN/HORNS OF THE BULL, BISON ETC. – AND – THE CRESCENT LUNAR HORN ALL SHARE SOME SIMILAR ATTRIBUTES. ... CONSIDERATIONS REGARDING THE CRESCENT BULL HEADS AND CRESCENT LUNAR HORN OF CONSECRATION MAY RELATE TO THE FALLOPIAN TUBES AND UTERUS (SBDN: 12-13, 4-5; POM; TEG: 46-7; LOG: 265-6; RGS).

NOTE 2:

THE GENERATIVE BULL/UTERUS SYMBOLISM MAY HAVE BEEN FURTHER AMPLIFIED BY THE OBSERVATION THAT BOTH THE HUMAN AND THE BOVID GESTATION PERIOD ARE NINE MONTHS. AS A METAPHOR OF BIRTH, THE IMAGE OF A BULL, MOON AND UTERUS MERGES INTO ONE POWERFUL MULTIVALENT SYMBOL. THESE ELEMENTS WOULD HAVE BEEN SIGNIFICANT TO PEOPLE WHO BASED THEIR RELIGION ON ANALOGY AND METAPHOR (MH: 512).

NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA THRONE INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 4: “THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999).”

NOTE 5: FIELDWORK PROJECT 1998.

IMAGE: SEATED PRE-DYNASTIC BIRD GODDESS ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: PRE-DYNASTIC CATHEDRA DEITY ISIS OR AU–SET, (SEAT OR THRONE): SEATED BIRD GODDESS WITH DOWNTURNED WINGS, FULL THIGHS AND BUTTOCKS.

SLIDE LOCATION EGYPT, SHEET 40, ROW 2, SLEEVE 2, SLIDE #343, PREDYNASTIC. CO_EGY_S40_R2_SL2_S343.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE ENTHRONED CATHEDRA GODDESS ISIS INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 2: “THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OTHER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999).”

NOTE 3: "NATIONALLY THE MOST IMPORTANT GODS [DEITIES] WERE DISTINGUISHED BY BEING REPRESENTED SEATED ON THRONES AND CARRYING THE EMBLEMS OF LIFE AND POWER (BATB: 30)."

NOTE 4: FIELDWORK PROJECT 1985-1989.

IMAGE: CATHEDRA ASHDODA: ASHDOD, PALESTINE.

PHOTO: © GSA. DESCRIPTION: LONG-NECKED CATHEDRA ASHDODA FIGURE WITH HORIZONTAL BANDS, ARMLESS TORSO, MODELED BREASTS, FLAT HEADRESS, TRIANGLES, AND A CHAIR BASE SIMILAR TO AN OFFERING TABLE. (PS: 153, 155.) SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 4, ROW 1, SLEEVE 2, SLIDE #8, 1200 BCE.

IT_RPT_S4_R1_SL2_S8.jpg

SHOT ON LOCATION: FRAUEN WOMEN'S MUSEUM: WIESBADEN, GERMANY.

NOTE 1:

'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 2: AN ICONOGRAPHIC INTERPRETATION OF GODDESS ASHDODA INCLUDES HIEROS GAMOS. (APL: 2-23-1999.) (TO SCALE PROTOTYPE: ORIGINAL IN ISRAEL MUSEUM, JERUSALEM, ISRAEL.)

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: "STYLISTICALLY THIS FIGURE RETAINS MYCENAEAN TRADITIONS (ALB: 324, FIG. 8.15)."

NOTE 5: FIELDWORK PROJECT.

IMAGE: CATHEDRA GODDESS AND CHILD: THEBES, GREECE.

PHOTO: © GSA. DESCRIPTION: SEATED MOTHER GODDESS ON A THRONE-LIKE CHAIR OR BIRTHING SEAT HOLDING AN A NEWBORN INFANT. DEITY WEARS A HIGH CROWN AND STYLIZED DRAPED GARMENT THAT IS PART OF THE THRONE DESIGN, CONSTRUCTED IN BOEOTIA.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 4, ROW 1, SLEEVE 3, SLIDE #10, 450-440 BCE.

IT_RPO_S4_R1_SL3_S10.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS 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 2002.

IMAGE: CATHEDRA INANNA WITH ME: SUSAN, SW IRAN.

PHOTO: © GSA. DESCRIPTION: SEATED GODDESS NARUNDI OR INANNA WITH THE ME IN FEATHERED ROBE (KAUNAKES). LIONS ARE ON EACH SIDE AND UNDER HER FEET ALONG WITH INSCRIPTIONS FROM THE SUSAN ACROPOLIS IN SW IRAN.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 5, ROW 2, SLEEVE 1, SLIDE #30E, c. 2500 BCE.

CU_NEA_S5_R2_SL1_S30E.jpg

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

NOTE 1: INANNA CONFIRMATION RE. ANDRÉ PARROT. (SUA.) AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS INANNA 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 1980-1989.

IMAGE: CATHEDRA THRONE DEITY: UR, BABYLON.
PHOTO: © GSA. DESCRIPTION: TERRACOTTA CATHEDRA THRONE DEITY, UR.
SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 3, SLIDE #13, 2000-1050
BCE.

CU_NEA_S11_R3_SL3_S13.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE)
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.

PHOTO: © GSA. DESCRIPTION: CATHEDRA ASTARTE'S THRONE, PHOENICIAN (PRE-
CARTHAGE).

SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 1, SLIDE #11, BCE.

CU_NEA_S11_R3_SL1_S11.jpg

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

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF ASTARTE'S THRONE 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 1980-1989.

PHOTO NOTE: REMOVE GREEN STREAK, CHRISI KARVONIDES ' TEAM.

IMAGE: CATHEDRA MOTHER GODDESS ASHERAH: TEL TAANACH, CANAANITE
(NORTHERN ISRAEL.)

IMAGE GSA. DESCRIPTION: MOTHER GODDESS ASHERAH (OR ASTARTE) (GGL: 147)
SEATED ON A CATHEDRA THRONE BETWEEN TWO LIONESSES. LOCATION TEL
TAANACH.

SLIDE LOCATION, SHEET , ROW , SLEEVE , SLIDE #, BCE.

ON LOCATION.

NOTE 1: ASHERAH WAS THE PROTOTYPICAL MOTHER GODDESS OF THE SEVENTY
CANAANITE GODS AND KNOWN AS "*QNYT 'LIM*, 'PROCREATRESS OF THE GODS' OR
'*UM L(M)*': 'MOTHER OF THE GODS.'" (AMST: 47.)

NOTE 2: GODDESS ASHERAH WAS WORSHIPED IN ISRAEL FROM THE DAYS OF THE
FIRST SETTLEMENT IN CANAAN, AS THE HEBREWS HAD TAKEN OVER THE CULT
[CULTURES] OF THIS GREAT MOTHER GODDESS FROM THE CANAANITES. (HG: 45.)

NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA GODDESS
INDICATES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 4: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 5: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATION TBD ,CHRISI KARVONIDES' TEAM.

IMAGE: ARTEMIS, AFFILIATED DARK MOTHER/APHRODISIAS: EPHEBUS,
(ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MANY BREASTED (POLYMASTIC) ARTEMIS/DIANA
AT EPHEBUS, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 98, ROW 3, SLEEVE 1, SLIDE #Bg37, BCE.

CO_TUR_S98_R3_SL1_SBg37

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

NOTE 1: APHRODISIAS PRIMARY DEITY, APHRODITE IS ALIGNED WITH EPHESIAN
ARTEMIS PLUS CYBELE (ACV: 28; RGS).

NOTE 2: ACCORDING TO ANCIENT RECORDS, GODDESS KOUROTROPHOS IS AMALGAMATED WITH GREEK ARTEMIS/ROMAN DIANA AND REVERED THROUGHOUT THE MEDITERRANEAN, AEGEAN, AND NORTH AFRICA INCLUDING JORDAN (RGS). (SOURCE IS ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1986.

PHOTO NOTE: ALSO SEE SLIDE LOCATION TURKEY, SHEET 100.

IMAGE: ARTEMISION TEMPLE: EPHESUS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: RENDERING OF ARTEMISION TEMPLE, EPHESUS, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 99, ROW 2, SLEEVE 3, SLIDE #21, BCE.

CO_TUR_S99_R2_SL3_S21

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: EPHESUS WAS ONE OF THE SEVEN WONDERS OF THE WORLD AND UNPARALLELED IN THE ANCIENT WORLD AS THE FIRST ARCHITECTURAL SITE OF SUCH MONUMENTAL PROPORTIONS (ACRT: 147; RGS).

NOTE 2: ACCORDING TO ANCIENT RECORDS, GODDESS KOUROTROPHOS IS AMALGAMATED WITH GREEK ARTEMIS/ROMAN DIANA AND REVERED THROUGHOUT THE MEDITERRANEAN, AEGEAN, AND NORTH AFRICA INCLUDING JORDAN (RGS). (SOURCE IS ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 2002.

IMAGE: MANY BREASTED DARK ARTEMIS: EPHESUS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MANY BREASTED (POLYMASTIC) DIANA/ARTEMIS AT EPHESUS. (DM: 157.)

SLIDE LOCATION TURKEY, SHEET 98, ROW 4, SLEEVE 3, SLIDE #3, BCE.

CO_TUR_S98_R4_SL3_S3

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: ACCORDING TO ANCIENT RECORDS, GODDESS KOUROTROPHOS IS AMALGAMATED WITH GREEK ARTEMIS/ROMAN DIANA AND REVERED THROUGHOUT THE MEDITERRANEAN, AEGEAN, AND NORTH AFRICA INCLUDING JORDAN (RGS). (SOURCE IS ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: ARTEMIS TEMPLE: JERASH, JORDAN.

PHOTO: © GSA. DESCRIPTION: ARTEMIS TEMPLE, JERASH, JORDAN.

SLIDE LOCATION PETRA, SHEET 9, ROW 2, SLEEVE 3, SLIDE #32J, BCE.

CO_PET_S9_R2_SL3_S23J.

SHOT ON LOCATION: JERASH, JORDAN.

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: GIRLS GYMNASTICS: PIAZZA ARMERINA, SICILY.

PHOTO: © GSA. DESCRIPTION: MOSAIC OF BIKINI GIRLS (OR SHE-BEARS)

COMPETING IN GYMNASTICS AND RACES FROM GREEK ARTEMIS (*KOUROTROPHOS*)/ROMAN DIANA'S BRAURON SANCTUARY, PIAZZA ARMERINA SICILY.

SLIDE LOCATION SICILY, SHEET 11, ROW 1, SLEEVE 3, SLIDE #8, BCE.

CU_SIC_S11_R1_SL3_S8

SHOT ON LOCATION: GIRLS GYMNASTICS: PIAZZA ARMERINA, SICILY.

NOTE 1: "THE SMALL ATHENIAN MAIDENS WHO SERVED HER [ARTEMIS/DIANA] ARE CALLED BEARS (MMRS: 503-504)."

NOTE 2:

AT PERGAMON (ANCIENT PERGAMUM) IN ANATOLIA, A GYMNASIUM THAT SUGGESTS SIMILAR OLYMPIC SPORTS FOR YOUNG GIRLS AS PLAYED AT OLYMPIA ON HERIA WHEN LITTLE GIRLS CELEBRATED AND COMPETED IN

SPORTS INCLUDING FOOT RACES. (THESE OLYMPICS OCCURRED EVERY
FOUR YEARS) (LG: 86: RGS).
NOTE 3: FIELDWORK 1998.