

198. 282-263, Demeter's Priene Temple, Anatolia

*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.)

\* \* \*

*Demeter's Self Companion.*

[Demeter] had a companion in her daughter,  
who was her other self.  
(GOH: 221.)

*Mother and Daughter Fluidity.*

There are also doubles  
most generally fused into one body,  
suggesting a bonding between women  
or between mother and daughter.  
(ISS: 290.)

*Divine Generative Force.*

[H]owever much the female aspect  
of divine generative force  
may be unacknowledged and denied  
within the current dominant ideology  
of a created universe,  
still it persists.  
(SDGF: 179.)

*Priene Temple.*

Demeter – Persephone's  
major sanctuary/ temple.

*Feminine.*

The *feminine*  
equals privation.  
(PAE: 8, ff. 44.)

Priene (or Amazonian Prjene) Temple, just south of Kusadasi (Anatolia)  
Turkey, includes a major sanctuary/temple to the chthonic goddess, Demeter–

Persephone. This temple was called *Megara*, possibly from the root of the Semitic, Hebrew, and Greek word for cave. In classical Greek, *Megaron* was the inner room in the temple, similar to a pit room. Bernard Dietrich suggests that these inner subterranean sanctuary rooms were dedicated to Demeter and used for the celebration of on-going Eleusinian mysteries of underworld purification rites of death and renewal. Priene, as well as Cnidus, are but two examples of temples that maintained inner subterranean areas. (TIGR: 37-38.) In addition to the celebration of death and renewal, a further consideration is that Demeter was celebrated as the lawgiver, *Thesmophoros*. (RC: 233.)

Although the disappearing vegetation goddesses Demeter – Persephone/Kore were never fully integrated into the Olympian pantheon, the Eleusinian mysteries are profoundly significant and continued into the classical era and beyond. (MHE: 177) \* Theologian Rachel Pollack suggests that the Eleusinian Mysteries speak to “our very deep sense of the world as composed of isolated fragments, each one of them seemingly alone, and yet all of them, all of us, connected at some fundamental level.” (BOG: 1-10; GAN: 107, n. 77.)

\* For a contemporary mother/daughter discussion including the Mysteries, Adrienne Rich says that even though both Jung and Neumann have done much to bring into focus the role of *feminine* in culture, they are “primarily concerned with integrating the *feminine* into the masculine psyche.” (MHE: 259; OWB: 95, 218-255, 237-40.) (According to Sissa in “Sexual Philosophies of Plato and Aristotle” (SPPA: 61-62), “the feminine equals privation.” (PAE: 8, ff. 44.))

The *Homeric Hymn to Demeter* was composed in the archaic period: although the exact date of the Demeter – Persephone/Kore rites, mysteries, and myths can vary, 650 BCE is most likely (MHE: 262.) \* 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.)

\* The Bronze Age is a dating consideration. (MHE: 151.)

In *Prehistoric Roots of Romanian and Southeast European Traditions*, Adrian Poruciu adds further dating possibilities.

Eleusis appears to have been connected not only with an archaic Mother/Daughter pair, such as Demeter and Persephone, but also with an archaic type of shrine. We can surmise this because the oldest sanctuary on the site to remain visible was dated c. 1500 BC. The mysteries were apparently celebrated there at this early time (PRR 41-42). (PRR: 41-42, 51-61.)

According to Goodison’s rendering, the Mystery Religion is central to the Old European narratives.

This [Homeric] story is one of the most important early myths and was to survive until the classical era at the center of the popular mystery cult [culture] known as the Eleusinian Mystery. The origin of this mystery religion is debated, but it does have Bronze Age parallels. In the story, Persephone is picking flowers when Hades, god of the Dead, snatches her in his chariot and takes her down to the underworld. Her 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. The story is closely linked with the cycle of vegetation, and the strength of the relationship between the two women (Fig. 221) recalls the female pairs common in Bronze Age art. In (Fig. 240), the archaeologist Coldstream (DIAA: 10) sees a Persephone in the House of the Dead, while

on the roof farmers await her re-emergence in the spring (*Deities in Aegean Art*). The parallel between Persephone as a disappearing vegetation goddess and those female figures we saw departing with vegetation by boat on Bronze Age seals (like Fig. 136-40) might also suggest that this story grows out of older traditions of fertility cult [culture]. We can see two main differences in the way she disappears: the boat is replaced by the chariot, and, whereas the Bronze Age females left of their own accord, Persephone is kidnapped by a male god (MHE: 151-152).

In addition to various hermeneutical interpretations and translations of the Demeter – Persephone/Kore meta – narrative, suggest a further consideration of the Persephone/Kore’s journey as Demeter’s reconciliation with her pubescent virgin self. *Koure* (Homeric dialect) or *Kore* (Attica) is an initiatory stage, *parthenos*, coming of age, *virginitas* of a young girl, who sometimes was bynamed (known as) Persephone. These linguistics therefore support “the myth of Persephone’s abduction was nothing more than an account of archaic Greek initiation of women.” (TRP: 224.)

*Demetres* is a name sometimes given to Demeter and Persephone/Kore that not only ‘stresses the oneness of their divinity’ but also can make it difficult to tell mother and daughter apart, illustrating an archetypal mother/daughter bond. (BGH: 94.) “The two images represent one goddess in two guises, her older and younger aspects.” In the winter, they are separated but come the spring they are once again reunited. (TLG: 161.) These “Eleusinian Mysteries prominently reflect Old European beliefs: the *Zoe*, the ‘life force’ suffers no interruption and permeates all things.” (TLG: 161.) It is this *Zoe* (soul) model, this life ritual, this annual spring enactment that brought comfort to the initiates in the “knowledge of eternal life gained through the mystery.” (DTG: 99.) (WIM: 81-82.) According to Agha-Jaffar’s interpretation, “Demeter may have lost her little girl, but she has apparently gained a friend, a soul mate, and a sister.” (DPL: 55.)

In Phrygia on the island of Samothrace, a similar mother goddess (Anieros) and daughter (Axiocersa) were/was also a double earth goddess. (Samothrace is of special significance here as the Samothrace Cabiric Mysteries were second only to the Eleusinian Mysteries.)

[Anieros and Axiocersa] were doubles of each other: the young earth of the springtime and the mature earth of autumn; the young woman of promise and the fulfilled matron. Their religion was the ancient one of Asia Minor, based on the divinity of the female body, which was seen as a microcosm of the forces of life, growth, death, and rebirth (BGH: 24).

Contemporary Demeter – Persephone/Kore stages might include birth, virgin, *generatrix* (SDGF: 179), \* matron, re-genesis, oracle, death and re-enactment. Suggest that related mystery rites include puberty, menstruation, ovulation, de-flowerment, pregnancy, lactation, matrix, menopause, wisdom and re-birth.

\* C. Christ advances a further consideration to the above.

Goddess as Giver of Life is more accurately called Creatress, since she gives birth to plants and animals as well as human children. The connection of creation with mothering is ‘not so much the power to give birth ... but the power to make, to create, to transform’ (ROG: 91; SHR: 29).

Creatress Goddess as Giver of Life affirms Gaia’s endurance throughout the centuries. The embodied practice of Gaian Spirituality as a *nested energy* is the restoration of the great creator mother goddess and she is alive! A Unity of Be-ing

in an *Earth-Universe-Cosmogogenesis*. (PGS: 31-52.) *Cosmogogenesis*, according to Thomas Berry, is “the omnipresent creative dynamic essential to all structure and form in the Universe.” (PGS: 37.)

Lincoln reminds us that of all the mystery rites, “Kore’s defloration changes her utterly.” (TRP: 228.)

[W]ith her virginity lost, Kore’s name, which literally means ‘the maiden’ becomes meaningless, and thus she takes on a new name to replace it: Persephone (229). ... The initiation of Persephone is truly a cosmic event in the fullest sense. If ever a Greek woman assumed the role of the goddess at Eleusis or elsewhere, it was no personal ceremony, but a matter that affected the entire universe (235).

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; 500, Greek Mysteries; and 200, Greece and Pergamon, Anatolia. (RGS.) (Also see RG: 37-48 CE, Mary and Pagan Goddesses.)

Further research about subsumed female – identified shrines: 12,000, Pamukkale/Hierapolis, Anatolia (Central Turkey); 1290-1223, Abu Simbel, Egypt; and 700-550, Apollo at Delphi and Didymaion. (RGS.)

Further CE research about earlier Pagan shrines replaced with Christian churches: 324, St. Peter’s Basilica Built Over Pagan Site, Rome; 326-1243, Byzantine Period and Constantine The Great; 410, Cybele and Fall of Rome; 432-440, Santa Maria Maggiore Church Built Over Pagan Site; 12<sup>th</sup> and 13<sup>th</sup> Centuries, Cult of the Virgin Mary; 1280, Catholic Church Built Over Pagan Sanctuary, Rome; and 1870, Lyon’s Basilica Built Over Cybele’s Pagan Temple. (RG.)

Further Anatolian plus Hittite research: 7250-6150, Çatal Hüyük, Anatolia (Central Turkey); 7100-6300, Cathedra Goddess of the Beasts, Çatal Hüyük, Anatolia; 7040-3500, Hacilar, Anatolia; 4400-2500, Kurgan Invasions Bring Catastrophic Destruction to Old Europe; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Founding of Troy; 3000-2000, Anatolia, Kubaba and the Hittites; 2500, Troy, Anatolia; 2000, Anatolia; 2000, Indo-European Tribes; 1790-1700, Goddess of Kultepe, Anatolia; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1400, Cybele and Buyukkale-Bogazkoy, Anatolia; 1320, Palestine - Assyria - Exodus of Hebrews from Egypt; 1260, Hittites, Anatolia; 1200, Perge, Anatolia; 1200-1000, Phrygians in Anatolia: 1184, Hittites and Trojan War, c. 1200; 1100-800, Mediterranean Dark Ages; 1050-850, Kubaba and Kubat, Anatolia; 750-650, Cybele and King Midas, Anatolia; 650-550, Anatolia; 630-620, Goddess Kore, Izmir Turkey; 588-587, Cybele’s Dedication, Rome; 585-300, Lydia Replaces Phrygia, Anatolia; 204, Cybele to Rome; 200, The Great Cybele: Magna Mater at Santoni Sicily; and 200, Greece and Pergamon, Anatolia. (RGS.) (For CE entries see: 324, St. Peter’s Basilica; 432-440, Santa Maria Maggiore; 410, Cybele and Fall of Rome; 1207-1273, Rumi and Mother; and 1870, Lyon’s Basilica Built Over Cybele’s Pagan Temple.) (RG.)

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; 500, Greek

Mysteries; 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 research 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).

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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 500, Greek Mysteries (RGS.)

IMAGE: MAP: PRIENE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: PRIENE MAP, (ANATOLIA) TURKEY.  
SLIDE LOCATION MAPS, SHEET 2, ROW 2, SLEEVE 1, SLIDE #31, BCE.  
IT\_MAP\_S2\_R2\_SL1\_S31.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: PRIENE (OR AMAZONIAN PRJENE), JUST SOUTH OF KUSADASI, TURKEY  
INCLUDES A MAJOR SANCTUARY/TEMPLE TO THE CHTHONIC GODDESS, DEMETER  
– PERSEPHONE. (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1999.

IMAGE: DEMETER'S TEMPLE: PERGAMON OR PERGAMUM, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MODEL OF DEMETER'S TEMPLE RE. WOMEN'S LIFE  
RENEWAL AND PURIFICATION MYSTERIES, PERGAMON OR PERGAMUM TURKEY.  
SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 4, SLEEVE 3, SLIDE #Bk297,  
282-263 BCE.

IT\_RPT\_S2\_R4\_SL3\_SBk297.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1999.

IMAGE: PRIENE THEATER: PRIENE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: PRIENE THEATER WITH ALTAR, PRIENE TURKEY.  
SLIDE LOCATION TURKEY, SHEET 93, ROW 4, SLEEVE 2, SLIDE #Bf21, 4<sup>th</sup> C. BCE.  
CO\_TUR\_S93\_R4\_SL2\_SBf21

SHOT ON LOCATION: PRIENE, TURKEY.

NOTE 1: 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, 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: SAMOTHRACE CABIRIC MYSTERIES: GREECE.

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 (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: ATHENA'S/DEMETER'S MAJOR SANCTUARY/ TEMPLE: PRIENE, (ANATOLIA)  
TURKEY.

PHOTO: © GSA. DESCRIPTION: ATHENA'S POLIAS TEMPLE COLUMNS, 43 FEET ABOVE DEMETER – PERSEPHONE'S ANCIENT MEGARA TEMPLE ON MT. MYCALE, PRIENE, (ANATOLIA) TURKEY.  
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, TURKEY.

NOTE 1: "THE LEADING CITIES AND SITES IN ANCIENT ANATOLIA WERE BOGAZKOY, YAZILIKAYA, PESSINUS, AND PRIENE (RGS)."

NOTE 2:

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 3: FIELDWORK PROJECT 1986.

IMAGE: CYBELE WITH DRUM AT ATHENA'S (DEMETER'S) POLIAS TEMPLE: PRIENE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: CYBELE (KYBELE) WITH DRUM OR TAMBOURINE: PATRON GODDESS OF HEALING & RESURRECTION MYSTERIES. PRIENE, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 93, ROW 3, SLEEVE 5, SLIDE #Bf19, 4th BCE.

CO\_TUR\_S93\_R3\_SL5\_SBf19

SHOT ON LOCATION: PRIENE, (ANATOLIA) TURKEY.

NOTE 1: CYBELE (KYBELE) WAS ALSO PATRON GODDESS OF HEALING MYSTERIES RE. ATTIS AND SPRING RENEWAL AT PERGAMON (ANCIENT PERGAMUM), TURKEY.

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: CATHEDRA GODDESS DEMETER WITH CORNUCOPIA.

PHOTO: © GSA. DESCRIPTION: SEATED (CATHEDRA) GOLD DEMETER WITH CORNUCOPIA.

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:

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.)

NOTE 3: FIELDWORK PROJECT 1980-1989.

IMAGE: SEATED DEMETER: KNIDOS, GREECE.

PHOTO: © GSA. DESCRIPTION: SEATED (CATHEDRA) DEMETER, KNIDOS GREECE.

SLIDE LOCATION MSC. GREECE, SHEET 2, ROW 3, SLEEVE 4, SLIDE #31, 350-330 BCE.

CO\_MGR\_S2\_R3\_SL4\_S31.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: SEATED DEMETER: KNIDOS, GREECE.

PHOTO: © GSA. DESCRIPTION: SEATED (CATHEDRA) DEMETER, KNIDOS GREECE.

SLIDE LOCATION MSC. GREECE, SHEET 2, ROW 4, SLEEVE 3, SLIDE #36, 350-330 BCE.

CO\_MGR\_S2\_R4\_SL3\_S36.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998.

IMAGE: DEITY DEMETER HOLDING A PIGLET: CARTHAGE OR DUGGA, TUNIS.

PHOTO: © GSA. DESCRIPTION: STANDING DEITY DEMETER HOLDING A PIGLET, TUNIS, TUNISIA.

SLIDE LOCATION TUNISIA, SHEET 7, ROW 2, SLEEVE 3, SLIDE #32C, BCE.

CO\_TUN\_S7\_R2\_SL3\_S32C.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: DOUBLE GODDESS DEMETER – PERSEPHONE: GREECE.  
PHOTO: © GSA. DESCRIPTION: IDENTICAL DOUBLE GODDESS DEMETER –  
PERSEPHONE WITH AQUATIC BIRD – HEADDRESS, CORINTH, GREECE.  
SLIDE LOCATION MSC. GREECE, SHEET 2, ROW 2, SLEEVE 3, SLIDE #35, 600 BCE.  
CO\_MGR\_S2\_R2\_SL3\_S35.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

*DEMETRES* IS A NAME SOMETIMES GIVEN TO DEMETER AND  
PERSEPHONE/KORE THAT NOT ONLY ‘STRESSES THE ONENESS OF THEIR  
DIVINITY’ BUT ALSO CAN MAKE IT DIFFICULT TO TELL MOTHER AND  
DAUGHTER APART, ILLUSTRATING AN ARCHETYPAL MOTHER/DAUGHTER  
BOND (BGH: 94; RGS).

NOTE 2:

‘TWO IMAGES REPRESENT ONE GODDESS IN TWO GUISES, HER OLDER AND  
YOUNGER ASPECTS.’ IN THE WINTER THEY ARE SEPARATED BUT COME  
THE SPRING THEY ARE ONCE AGAIN REUNITED (TLG: 161; RGS). (SOURCE:  
ENTRY ABOVE.)

NOTE 3: ALTERNATIVE INTERPRETATION IS DOUBLE HERAS.

NOTE 4: SEE GOODISON FOR FURTHER FIGURES OF FEMALE PAIRS. (MHE: 152.)

NOTE 5: FIELDWORK PROJECT 1985-1989.

IMAGE: DOUBLE GODDESS DEMETER – PERSEPHONE: IZMIR, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: MARBLE DOUBLE GODDESS DEMETER –  
PERSEPHONE: IZMIR, 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: SEE GOODISON FOR FURTHER FIGURES OF FEMALE PAIRS. (MHE: 152.)

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: DOUBLE GODDESS DEMETER – PERSEPHONE: GREECE.

PHOTO: © GSA. DESCRIPTION: LIFE SIZE GREEK MARBLE STATUE OF TWIN  
GODDESS DEMETER – PERSEPHONE, GREECE.

SLIDE LOCATION MSC. GREECE, SHEET 3, ROW 3, SLEEVE 2, SLIDE #24, BCE.

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

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: SEE GOODISON FOR FURTHER FIGURES OF FEMALE PAIRS. (MHE: 152.)

NOTE 2: FIELDWORK PROJECT 1998-2002.

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, TURKEY.

NOTE 1: IZMIR IS MODERN – DAY SMYRNA.

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: FIVE GODDESS PLAQUE: SAN DIEGO MUSEUM.

PHOTO: © GSA. FIVE GODDESS PLAQUE, SAN DIEGO MUSEUM, 1998. FURTHER  
INFORMATION PENDING.

SLIDE LOCATION SAN DIEGO, SHEET 1, ROW 1, SLEEVE 1, SLIDE #15.

CU\_SAD\_S1\_R1\_SL1\_S15.jpg

SHOT ON LOCATION: SAN DIEGO MUSEUM, SAN DIEGO CA. 1998.

NOTE 2: 1998.

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

PHOTO: © GSA. DESCRIPTION: PERSEPHONE’S POMEGRANATE PIERCED BY A  
CRUCIFIX IN AN ALHAMBRA MARKET, SPAIN.

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

CO\_SPA\_S5\_R1\_SL2\_S2.

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; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: "SHE IS GODDESS OF THE FRUITS OF THE EARTH, AND ESPECIALLY THE EARTH THAT IS CULTIVATED, WHEN HER HELP ABOVE ALL OTHERS IS NEEDED (MG: 365)."

NOTE 3: FIELDWORK PROJECT 1999.