

57. 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age

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.)

* * *

Aphrodite's Temple Worship.

The longest, uninterrupted pre-Greek
(Cypro – Minoan) religious tradition is evidenced
in the 'sanctuary of Aphrodite at Paphos
on the southwestern coast of Cyprus.'
(WAM: 109.)

According to Finnish linguist Harald Haarmann, Aphrodite's origins are the Chalcolithic Period c. 5400-3500 BCE or Copper Age. (WAM: 109; ECLE: 19.) This determination is based on the linguistic macro-pattern of the Cypriot-Syllabic script that continued in Cyprus long after Minoan Linear A and B ceased to exist in Crete. Haarmann also proposes that the origins of Cypro-Minoan literacy are Old European Vinca and Tisza script. (WAM: 110-116.)

In addition to the above, are other aggregated considerations to bear in mind? Over the centuries, Aphrodite's aggregated names were numerous, influence widespread, and origins multi-faceted. Considerations are: "Old European, Sumerian and Semitic, proto – Indo – European and pre-Greek, Minoan and Mycenaean as well as Egyptian – as places of origin." (GMM: 164.) In *Tradition in Greek Religion*, Bernard C. Dietrich says that the Phoenician name for Aphrodite was Queen Wanassa and later Aphrodite/Astarte. (TIGR: 16.) Jaan Puhvel in *Comparative Mythology* suggests that Aphrodite's lineage is (or includes) Cybele. (CM.) As evidenced on numerous statues and amphorae, Aphrodite is also affiliated with Egyptian Hathor. *

* (See GSA images below.)

In *Greek Myths and Mesopotamia*, distinguished Australian classic scholar Charles Penglase * says that the given "extant literary sources and a respectable number of demonstrable parallels in character, culture and iconography, many of which parallels are of a specific and central nature," a Near Eastern derivation may present the strongest case for Aphrodite's ancestry, Mesopotamian Inanna – androgynous Ishtar/Astarte. (GMM: 164-166.)

* Penglase, Charles. *Greek Myths and Mesopotamia: Parallels and Influence in the Homeric Hymns and Hesiod*. New York, NY: Routledge, 1997. (GMM: 159-179.)

Aphrodite and her temple worship are unique examples of Cypro – Minoan continuity. Haarmann says that the Cypro – Minoan continuity is the longest,

uninterrupted pre-Greek religious tradition as evidenced in the “sanctuary of Aphrodite at Paphos * on the southwestern coast of Cyprus.” (WAM: 109.) *Evolutive continuity* is the name given to this uninterrupted cultural tradition of Aphrodite’s attributes and ritual elements. Finds also highlight a repetitive continuity of “the reorganization and reinforcement of Old European customs in the Cyclades and in Crete after a break of several centuries.” (WAM: 109.) * Other sanctuaries in the Greek world include Amathus in Cyprus plus Cythera and Corinth. (TOL: 191.)

Representations of Aphrodite are also multifaceted and thought provoking. Despite closure of Aphrodite’s Paphian Sanctuary in 1988 due to archaeological excavations, the sanctuary’s black standing conical stone or baetyl * was in full view at the on-site museum. ** To the right of the sacred baetyl is (or was) a rendering of the ancient ‘Aphrodite Sanctuary’ clearly illustrating that the baetyl was the primary sacred item in her tripartite temple. (See this baetyl plus a Paphos rendering below in the GSA Collection.) Another interesting representation of Aphrodite is the 3000-2500 cruciform goddess that was later absorbed by the Christians c. 600 BCE. (MAHG: 188.) (This signature item from the Nicosia Museum in Cyprus is now on display at the Getty Villa Museum, Malibu, California.) Aphrodite is also one of the cathedra goddesses as evidenced in both the Nicosia Museum and the British Museum. (Extensive discussions and images of the cathedra goddesses–madonnas are throughout the *Re-Genesis Encyclopedia* as noted below.)

* (In addition to Greek *baetylus/baetyls*, note Hebrew *Beth el* and Phoinikian *beit* signify the ‘house of the divine.’)

** Further research in process on recent meteorite studies of ancient black conical stones (baetyls) including: Aphrodite’s Palaeo–Paphos Sanctuary; Syrian Elagabal in Emisa or Emesa; Mecca’s black Ka’ab, Ka’aba, Kuba, Kube, or Kaabeh (cube) goddess (CAA: 22); Pessinus; Perge; Sidon; Synnada; Tripolis; Cyrrhus; Mallas; Sardis; Pierian Seleucia; Macedonia; Tyre; Attuda; Samothrace, Pola, Palatine, Cybele/Kubaba/Kybele, Pirro Ligorio, plus Nymphaea.

In *Re-Genesis* are many cross–cultural discussions about the KA, KA/BA, and the Psi/KA. Included are numerous Psi/KA statues from the Enkomi, Kition, Amathus, and Paphos temples of the great goddess standing alone with raised arms or engaged in circle dances. The gesture of raised arms above the head is archetypal of Minoan – Mycenaean *Psi* madonna figures. * (TIGR: 15-16; RGS.) Furthermore, this image is common in Egypt and known as the KA (or KA/BA.) Selected interpretations of the KA include: a vital spirit, spiritual essence, or an alternate dwelling place for the spirit after death. (The root translation of KA is *generative force* or *life force*. (RAE: 42; RGS.) The Psi/KA posture is also directly related to the ancient tree-pillar culture that is discussed throughout this database. (See the GSA section below.)

* As in *L’Euguelionne*, Psi relates to the study of psychology, psychiatry, and psychobiology. (AOW: 46-47; RGS.)

Miroslav Marcovich speaks to Aphrodite’s relationship with Isis and the Virgin Mary. * He says that Greek art c. 530 BCE includes numerous representations of *kurotrophic* statues of “Venus”** Aphrodite nursing her child Eros. These statues are known as “Venus” *lactans* as in “Venus” nursing. There are also numerous examples of Isis suckling Horus, including the Isis *lactans* from Caranis, Egypt c. 300 CE. Marcovich further explores the comparison between Aphrodite *lactans* and Isis *lactans* with the Maria *lactans* such as the Medinet Madi bas – relief c. 500 CE. The archaeological type of Aphrodite *lactans* is clearly evidenced in the

Isis and Maria *lactans*. “As for the syncretism between Aphrodite and Isis, it is an established fact in scholarship today (FIA: 56).”

* Isis nursing Horus and Mary nursing Christ – child are both examples of “Hieros Gamos from whence a royal sovereign gets her/his power and this is the goddess herself.” (APL: 2-23-1999.)

** “Venus” (Medieval Latin *Uenus*) is a desacralization or desanctification of the great ancestral goddesses and *mother-rite* cultures.

Further Psi/KA research related to ancient tree—pillar cults:

Evans, Sir Arthur. *The Mycenaean Tree and Pillar Cult and Its Mediterranean Relations: With Illustrations from Recent Cretan Finds*. London, England: Macmillan, 1901. (MTPC.)

James, Edward Oliver. *The Tree of Life: An Archaeological Study*. Leiden, Netherlands: Brill, 1966. (TOL.)

Keel, Othmar. *Goddesses and Trees, New Moon and Yahweh*. Sheffield, England: Sheffield Academic Press, 1998. (GAT.)

Meekers, Marijke. *Sacred Tree on Cypriote Cylinder Seals*. Nicosia, Cyprus: Report of the Department of Antiquities Cyprus, 1987. 66-76. (STCC.)

Further research on Psi/KA figures with arms raised relative to various interpretations including stylized horns/female uterus: 25,000, Caravanserai, Trade Routes, and Dark Mothers; 15,000-12,000, Lascaux Cave; 10,000, Grotta dell'Addaura; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 4000, Nile Bird Goddess, Egypt; 2000-1450, Middle Bronze Age, Crete/Chthonian Peak Temple (Palace) Period/Middle Minoan Period (MM IA-MMII); 2,000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1500, Lachish Ewer, Triangle, and Menorah; 1400-1000, Post Palace Period; 900-800, KA Goddess, Salamis, Cyprus; 800, Tanit (also Taanit, Ta'anit, Tannit, or Tannin); and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (RGS.)

Also for related discussions about bucranium, fallopian tubes; Horns of Consecration (or 'celebratory sun posture'), plus Psi/KA goddesses: 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; 7000-5000, Early Neolithic Crete; and 2600-2000, Early Bronze Age, Crete, Chthonian * Prepalatial/Early Minoan (EM I-III). (RGS.)

* (Earth mother, Chthonia.)

Further research on writing plus Vinca – and – Tisza sacred script: 5500-5000, Old European Writing Examples from Sicily; 5300-4300, Climactic Phase and Script in Old Europe; 5000-4900, Inanna, Uruk, and Mesopotamia; 3400-2900, Mesopotamian Writing from the Protoliterate Period; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2300 Sumerians Transitions; 2000-1450, Middle Bronze Age Crete; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and Aniconic Goddess Triangle; 1600, Mycenaeans Dominant on Greek Mainland; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)

- Further Cypro-Minoan, Classical Cypriot, Cretan hieroglyphic Linear A and B research that supports a systemic affinity with the ‘cultural milieu of Western Asia’ (including Vinca – and – Tisza):
- Dexter, Miriam Robbins. “The Frightful Goddess: Birds, Snakes and Witches.” *Varia on the Indo-European Past: Papers in Memory of Marija Gimbutas*. Eds. Miriam Robbins Dexter, and Edgar C. Polomé. *Journal of Indo-European Studies* Monograph No. 19 (1997): 124-151. (FG.)
- Finkelberg, Margalit. *Greeks and Pre-Greeks: Aegean Prehistory and Greek Heroic Tradition*. Cambridge, England: Cambridge University Press, 2005. 54-64. (GPG.)
- Fox, Margalit. *The Riddle of the Labyrinth: The Quest to Crack an Ancient Code*. New York, NY: Harper Collins, 2013. (RL.)
- Gimbutas, Marija Alseikaite. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 35-41, 52, 309, and 319. (COG.)
- _____. *The Living Goddesses*. Supplemented and Ed. by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. Proof copy. xvii; 48-54; 218, n.1. (TLG.)
- Haarmann, Harald. *Early Civilization and Literacy in Europe: An Inquiry into Cultural Continuity in the Mediterranean World*. New York, NY: Mouton de Gruyter, 1996. (ECLE.)
- _____. “Writing in the Ancient Mediterranean: The Old European Legacy.” *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 108-121. (WAM.)
- _____. *Ancient Knowledge, Ancient Know-How, Ancient Reasoning: Cultural Memory in Transition, from Prehistory to Classical Antiquity and Beyond*. Amherst, NY: Cambria Press, 2013. (AN.)
- Marler, Joan, Ed. *The Danube Script: Neo-Eneolithic Writing in Southeastern Europe*. Sebastopol, CA: Institute of Archaeomythology, 2008. (TDS.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- Robinson, Andrew. *The Man Who Deciphered Linear B: The Story of Michael Ventris*. New York, NY: Thames & Hudson, 2002. (MWD.)

Further considerations on deep evolutionary linguistics:

- Shryock, Andrew, Daniel L. Smail, and Timothy K. Earle. *Deep History: The Architecture of Past and Present*. Berkeley, CA: University of California Press, 2011: 103-127. (DH.)

Further Cypriot discoveries including Aphrodite:

- Karageorghis, Jacqueline. *Kypris: The Aphrodite of Cyprus: Ancient and Archaeological Evidence*. Nicosia, Cyprus: A.G. Leventis Foundation, 2005. (K.)
- Vagnetti, Lucia. “Stone Sculpture in Chalcolithic Cyprus.” *Bulletin of the American Schools of Oriental Research* No. 282/283, Symposium: Chalcolithic Cyprus (May-Aug. 1991): 139-151. (SSCC.)

Archaeomythology (Diversity) Method: A brief selection of Neolithic Europe/Old European works that highlight archaeology, mythology, proto – script including logographic or ideographic writing, linguistics, signs, symbols, folksongs, and other matristic considerations that may challenge perennial silos and other dominant endeavors.

- Biggs, Sharon M. *The Silo Effect: Invisible Barriers That Can Destroy Organizational Teams*. San Bernardino, CA: no pub., 2014. (TSE.)
- Cavalli-Sforza, Luigi Luca, and Francesco Cavalli-Sforza. *The Great Human Diasporas: The History of Diversity and Evolution*. New York, NY: Helix Books, 1995. (GHD.)
- Cavalli-Sforza, Luigi Luca. "Genetic Evidence Supporting Marija Gimbutas' Work on the Origin of Indo-European People." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 93-101. (GE.)
- Eisler, Riane Tennenhaus. *The Chalice and the Blade: Our History, Our Future*. San Francisco: Harper and Row, 1987. (CB.)
- _____. "Rediscovering Our Past, Reclaiming Our Future: Toward a New Paradigm for History." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 335-349. (ROP.)
- _____. "The Battle Over Human Possibilities: Women Men, and Culture Transformation." *Societies of Peace: Matriarchies Past, Present and Future: Selected Papers, First World Congress on Matriarchal Studies, 2003, Second World Congress on Matriarchal Studies, 2005*. Ed. Göttner-Abendroth, Heide. Toronto, Canada: Inanna Publications, 2009. 269-282.(BOH.)
- Gimbutas, Marija Alseikaite. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco, 1989. (LOG.)
- _____. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 43, 47-49. (COG.)
- _____. "Three Waves of the Kurgan People into Old Europe, 4500-2500 B.C." Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies* Monograph No. 18 (1997): 240-268. (TWKP.)
- Haarmann, Harald. *Early Civilization and Literacy in Europe: An Inquiry into Cultural Continuity in the Mediterranean World*. New York, NY: Mouton de Gruyter, 1996. (ECLE.)
- _____. *Ancient Knowledge, Ancient Know-How, Ancient Reasoning: Cultural Memory in Transition, from Prehistory to Classical Antiquity and Beyond*. Amherst, NY: Cambria Press, 2013. (AN.)
- Journey of Man*. Dir. Jennifer Beamish. Eds. Clive Maltby, Gregers Sall, and Spencer Wells. Tigress Productions, Public Broadcasting Service (U.S.), et al. 1 videodisc (120 min.) PBS Home Video, 2004. (JOM.)
- Keller, Mara Lynn. "The Interface of Archaeology and Mythology: A Philosophical Evaluation of the Gimbutas Paradigm." *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 381-398. (IAM.)
- Mallory, James P. *In Search of the Indo-Europeans: Language, Archaeology and Myth*. London, England: Thames and Hudson, 1990. (SIE.)
- Marler, Joan, Ed. *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. (FRA.)
- _____. *The Danube Script: Neo-Eneolithic Writing in Southeastern Europe*. Institute of Archaeomythology, 2008. (TDS.)
- Marler, Joan. "The Iconography and Social Structure of Old Europe: The Archaeomythological Research of Marija Gimbutas." *Societies of Peace: Matriarchies Past, Present and Future: Selected Papers, First World Congress on Matriarchal Studies, 2003, Second World Congress on*

- Matriarchal Studies, 2005*. Ed. Göttner-Abendroth, Heide. Toronto, Canada: Inanna Publications, 2009. (ISS.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- Meador, Betty De Shong. *A Sagidda of Inanna*. Tran. Betty De Shong Meador. Handout for “Inanna,” CIIS Workshop, 11-17-1996. (ASOI.)
- _____. *Inanna: Lady of the Largest Heart*. Austin, TX: University of Texas Press, (2000). (ILLH.)
- Metzner, Ralph. *The Well of Remembrance: Rediscovering the Earth Wisdom Myths of Northern Europe*. Boston, MA: Shambhala, 1994. (WOR.)
- Poruciuc, Adrian. *Prehistoric Roots of Romanian and Southeast European Traditions*. Eds. Joan Marler, and Miriam R. Dexter. Sebastopol, CA: Institute of Archaeomythology, 2010. (PRR.)
- Reason, Peter. *Participation in Human Inquiry*. London, England: Sage, 1994. (PHI.)
- Shannon, Laura. “Women’s Ritual Dances: An Ancient Source of Healing in Our Times.” Eds. Leseho, Johanna, and Sandra McMaster. *Dancing on the Earth: Women's Stories of Healing and Dance*. Forres, Scotland: Findhorn Press, 2011. 138-157. (WRD.)
- Spretnak, Charlene. “Beyond Backlash: An Appreciation of the Work of Marija Gimbutas.” *Journal of Feminist Studies in Religion* 12.2 (Fall 1996): 91-98. (BBAW.)
- Swimme, Brian. *The Hidden Heart of the Cosmos: Humanity and the New Story*. Maryknoll, NY: Orbis Books, 1996. (HHTC.)
- Swimme, Brian, and Thomas Berry. *The Universe Story: From the Primordial Flaring Forth to the Ecozoic Era*. San Francisco, CA: Harper San Francisco, 1992. (TUS.)
- Wade, Nicholas. “The Tangled Roots of English: Proto-Indo-European, the Precursor to Many Languages, May Have Been Spread by Force, Not Farming.” *New York Times*, Feb. 24, 2015: D1, D6. (TRE.)
- Winn, Milton M. *The Signs of Vinca Culture: An Internal Analysis: Their Role, Chronology and Independence from Mesopotamia*. Los Angeles, CA: University of California, 1973. (PW.)
- Winn, Shan M. M. *Pre-writing in Southeastern Europe: The Sign System of the Vinca Culture, ca. 4000 B.C.* Calgary, Canada: Western Publishers, 1981. (PW2.)

Alternate considerations include:

Brian Hayden, 2002; Ian Hodder in “Scientific American,” 2004; Conkey and Tringham, 1994; Colin Renfrew, 2003; Goodison and Morris, 1998; and Michael Balter, 2005.

Further research:

- Anthony, David W. *The Horse, the Wheel, and Language: How Bronze-Age Bronze-Age Rider from the Eurasian Steppes Shaped the Modern World*. Princeton, NJ: Princeton University Press, 2007. (HWL)
- Rigoglioso, Marguerite. “The Disappearing of the Goddess and Gimbutas: A Critical Review of The Goddess and the Bull.” *Journal of Archaeomythology* 3.1 (Spring-Summer 2007): 95-105. (DGG.)

According to M. M. Winn (PW), * the emergence of sacred script in the Vinca – Tisza culture includes:

a) V (chevron): 35; 72; 79; 142; 231,

- b) V with small centered vertical line: 82; 97; 142; 189; 142; 353,
 - c) double V (chevron): 97-98; 144,
 - d) labyrinth: 100; 155; 351; 410,
 - e) single spiral labyrinth: 45; 155; 333,
 - f) spiral: 261,
 - g) triangle: 88; 114; 121; 186; 231,
 - h) concentric circle and dot: 90; 119; 148; 313,
 - i) KA: 41; 80; 119; 151; 180,
 - j) double-axe (labrys): 184, **
 - k) tryfus (triske – triskele): 245; 321,
 - l) double goddess: 327,
 - m) V (chevron) with emerging bush: 366,
 - n) Vinca and Uruk script comparisons: 218-220 and Chapter VII, and
 - o) M (amniotic fluid or Egyptian and Greek *mu* = water): 35; 119; 353. ***
- * The above is in addition to the many other authors cited throughout *Re-Genesis* including Gimbutas. (GGE; LOG; WCG; TKC; BBA; TFW; TWKP; TAW; TLG.)
- ** Interpretations of the labrys include: the labia; butterfly; chrysalises; double-axe; and figure 8. (Also see Native American Banner stones.)
- *** According to the Darnells (1999), M is the hieroglyphic for water and later the Semitic letter M. (DOE.) Also, according to Gimbutas (1989), “the aquatic significance of the M sign seems to have survived in the Egyptian hieroglyph M, *mu*, meaning water, and in the ancient Greek letter M, *mu*.” (LOG: 19.) (OG: 11.) (Addendum. For images of Vinca (Central Balkans) signs and symbols, see Google Images and use the phrase: “Jela Transylvania Neolithic sign.”)

- For further symbolic writing systems, cave engravings and gender emergence:
- Caldwell, Duncan. "Supernatural Pregnancies: Common Features and New Ideas Concerning Upper Paleolithic Feminine Imagery." *Arts & Cultures*. Geneva, Switzerland: Barbier-Mueller Museums, 2010. 52-75. (SPC.)
- Christ, Carol P. “Why Women Need the Goddess: Phenomenological, Psychological, and Political Reflections.” *Womanspirit Rising: A Feminist Reader in Religion*. Eds. Carol P. Christ, and Judith Plaskow. San Francisco, CA: Harper & Row, 1979. 71-86. (WWN.)
- Clottes, Jean, and J. David Lewis-Williams. *The Shamans of Prehistory: Trance and Magic in the Painted Caves*. Trans. Sophie Hawkes. New York, NY: Harry N. Abrams, 1998. (SOP.)
- Conroy, L. P. “Female Figurines of the Upper Paleolithic and the Emergence of Gender.” *Women in Archaeology: A Feminist Critique*. Eds. Hilary du Cros and Laurajane Smith. Canberra, Australia: Dept. of Prehistory, Research School of Pacific Studies, Australian National University, 1993. 153-160. (FF.)
- Jabr, Ferris. “Ars Longa.” *New York Times Magazine*, Dec. 7, 2014: 18, 20. (ARSL.)
- Joan, Eahr Amelia. “Ochre’s Living Lineage: The Gyne-Morphic Bloodline of Spirituality.” 2017. (OLL.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- McCoid, Catherine Hodge and LeRoy D. McDermott. "Toward Decolonizing Gender." *American Anthropologist* 98.2 (Jun. 1996): 319-326. (TDG.)
- Rubin, Alissa J. "A Mirror of Subterranean Wonders: Replica of Chauvet Cave Bristles with Lifelike Paintings." *New York Times*, Apr. 25, 2015: C1-C2. (MSW.)

Tedlock, Barbara. *The Woman in the Shaman's Body: Reclaiming the Feminine in Religion and Medicine*. New York, NY: Bantam Books, 2005. (WSB.)

Further research on the Virgin Mary: 1479-1425, Tutmosis III Egyptian King; and 664-525, Neith and Temple at Sais, Egypt. (RGS.) (Also see CE entries: 37-48, Mary and Pagan Goddesses; 325, Council of Nicaea and Goddesses and Gods; 386, Pagan Rites Banned; 391, Roman Pagan Rites Attacked; 431, Council of Ephesus and Virgin Mary, Anatolia; 12th and 13th Centuries: Cult of the Virgin Mary; 1555, Council of Trent; and 1954, Virgin Mary.) (RG.)

Further research about subsumed female – identified shrines and iconography: 12,000, Pamukkale/Hierapolis, Anatolia (Central Turkey); 1290-1223, Abu Simbel, Egypt; 1000, Ephesus, Anatolia; 700-550, Apollo at Delphi and Didymaion, 370, Isis and Philae, Egypt; 664-525, Neith and the Black Virgin Mary Temple at Sais, Egypt; and 88, Aphrodisias, Turkey. (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; 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; 550, Cathedra Goddess Kouroutrophos, Megara Hyblaea, Sicily; and 400, Cathedra Goddess Isis. (RGS.)

Further Aphrodite research: (RGS 88, Aphrodisias, Turkey.)

IMAGE: CYPRUS MAP.

PHOTO: © GSA. DESCRIPTION: CYPRUS MAP.

SLIDE LOCATION CYPRUS, SHEET 1, ROW 1, SLEEVE 4, SLIDE #26, BCE.

CU_CYP_S1_R1_SL4_S26

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998-2002.

IMAGE: SALAMI CIVIC CENTER: CYPRUS.

PHOTO: © GSA. DESCRIPTION: SALAMI CIVIC CENTER.

SLIDE LOCATION CYPRUS, SHEET 1, ROW 2, SLEEVE 1, SLIDE #28, BCE.

CU_CYP_S1_R2_SL1_S28

SHOT ON LOCATION: CYPRUS.

NOTE 1: PALAESTRA, GYMNASIUM, THEATER PLUS AMPHITHEATER.

NOTE 2: FIELDWORK PROJECT 1988.

IMAGE: APHRODITE'S BIRTH ROCK: CYPRUS.

PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF APHRODITE'S BIRTH ROCK.

SLIDE LOCATION CYPRUS, SHEET 2, ROW 1, SLEEVE 3, SLIDE #23, BCE.

CU_CYP_S2_R1_SL3_S23

SHOT ON LOCATION: APHRODITE'S BIRTH ROCK: CYPRUS.

NOTE 1: FIELDWORK PROJECT 1988.

IMAGE: CRUCIFORM GODDESS: SOUSKIOU, CYPRUS.

PHOTO: © GSA. DESCRIPTION: CRUCIFORM WITH OUTSTRETCHED ARMS AND KNEES SLIGHTLY BENT.

SLIDE LOCATION KARVON, IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2758, 2700-2500 BCE.

SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA: IMAGE TBD.

NOTE 1: FIELDWORK PROJECT 2011.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: CRUCIFORM DEITY FROM YIALIA OR POMOS: CYPRUS, GREECE.
PHOTO: © GSA. DESCRIPTION OF DEITY IN KA POSTURE WEARING A CRUCIFORM NECKLACE WITH HEAD TILTED BACK AND KNEES SLIGHTLY BENT: FROM REGION OF YIALIA OR POMOS, CYPRUS. (SSCC: 141.)

SLIDE LOCATION CYPRUS, SHEET 2, ROW 4, SLEEVE 4, SLIDE #19, c. 3000-2500 BCE.
CU_CYP_S2_R4_SL4_S19.

SHOT ON LOCATION: CYPRUS ARCHAEOLOGICAL MUSEUM: NICOSIA, CYPRUS.

NOTE 1:

THE ENTIRE BODY OF THE GODDESS IS REPRESENTED IN THE MEGALITHIC TOMBS OF WESTERN EUROPE, WHOSE SHAPE SHEDS AN INTERESTING LIGHT ON THE LATER CRUCIFORM CATHEDRALS OF EUROPE. PLANS OF TOMBS INSIDE CAIRNS. THE NEOLITHIC PASSAGE-GRAVE CULTURE OF IRELAND (CARROWKEEL, COUNTY SLIGO, NW IRELAND); 2nd HALF 4th MILL. B.C (LOG: 153, FIG. 236).

NOTE 2: (ALSO LOG: 104, FIG. 170.)

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: CRUCIFORM LABYRINTH: CO. WICKLOW, IRELAND.

PHOTO: © GSA. DESCRIPTION: CRUCIFORM LABYRINTH FROM CO. WICKLOW NR. HOLLYWOOD.

SLIDE LOCATION IRELAND, SHEET 1, ROW 4, SLEEVE 1, SLIDE #16, 6 C. CE.
CO_IRE_S1_R4_SL1_S16.

SHOT ON LOCATION: NATIONAL MUSEUM OF IRELAND: DUBLIN, IRELAND.

NOTE 1: SIMILAR LABYRINTH DESIGN TO THE HOPI INDIAN SPIRAL AND MINOAN COIN. (TK: 83.)

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: KA (ANKH) CIRCLE DANCE: CYPRUS, GREECE.

PHOTO: © GSA. DESCRIPTION: PSI/KA FEMALES WITH RAISED ARMS IN CIRCLE DANCE, CYPRUS, GREECE.

SLIDE LOCATION CYPRUS, SHEET 5, ROW 1, SLEEVE 4, SLIDE #18, 350-300 BCE.
CU_CYP_S5_R1_SL4_S18.

SHOT ON LOCATION: CYPRUS ARCHAEOLOGICAL MUSEUM: NICOSIA, CYPRUS.

NOTE 1: LAURA SHANNON'S "WOMEN'S RITUAL DANCE." (WRD: 138-157.)

NOTE 2: FIELDWORK PROJECT 1988.

IMAGE: KA FEMALE WITH RAISED ARMS AT THE VILLA OF MYSTERIES: POMPEII, ITALY.

PHOTO: © GSA. DESCRIPTION: DANCING FEMALE WITH RAISED ARMS (KA POSITION) AT VILLA OF MYSTERIES, POMPEII, ITALY.

SLIDE LOCATION ITALY, SHEET 6, ROW 3, SLEEVE 3, SLIDE #33, BCE.
CO_MIT_S6_R3_SL3_S33

SHOT ON LOCATION: POMPEII, ITALY.

NOTE 1: "THE GESTURE OF RAISED ARMS ABOVE THE HEAD IS ARCHETYPAL OF MINOAN – MYCENAEAN *PSI*/MADONNA FIGURES" (TIGR: 15-16; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: FOR MORE RECENT POMPEIAN STYLE WALL PAINTING, SEE THE 21st CENTURY ARCHAEOLOGICAL DISCOVERIES IN ARLES, FRANCE, AT THE MUSEUM AT ANCIENT ARLES.

NOTE 3: FIELDWORK PROJECT 1987.

IMAGE: APHRODITE'S BLACK TRIANGULAR STONE (EGYPTIAN KA/ANKH) COIN FROM THE PAPHIAN SANCTUARY: KOUKLIA, CYPRUS.

PHOTO: ©. DESCRIPTION: COIN OF APHRODITE'S BLACK TRIANGULAR (VULVA-SHAPE) BAETYL (STONE), PAPHIAN SANCTUARY IN KOUKLIA, CYPRUS. (TRIANGLE/ANKH = FEMALE SIGN OF LIFE.)

SLIDE LOCATION CYPRUS, SHEET 3, ROW 2, SLEEVE 2, SLIDE #2, 198-217 AD.
CU_CYP_S3_R2_SL2_S2.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: COMPARISON ALSO NOTED AT KING TUT EXHIBIT, DE YOUNG MUSEUM (SF CA) ON 6-27-09.

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

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: THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET "VENUS," AND THE EGYPTIAN ANKH. (RGS.) (SOURCE IS ENTRY ABOVE.)

NOTE 5: FIELDWORK PROJECT 2002.

IMAGE: CATHEDRA MARY, NURSING CHRIST CHILD.

PHOTO: © GSA. DESCRIPTION: CATHEDRA OR THRONED GODDESS MARY NURSING CHRIST CHILD, THRONE SOURCE OF ROYAL LINEAGE.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 4, ROW 2, SLEEVE 3, SLIDE #8, BCE.

IT_RPT_S4_R2_SL3_S8.jpg

SHOT ON LOCATION: PORTLAND MUSEUM OF ART: PORTLAND, MAINE.

NOTE 1:

MIROSLAV MARCOVICH SPEAKS TO APHRODITE'S RELATIONSHIP WITH ISIS AND THE VIRGIN MARY. HE SAYS THAT GREEK ART C. 530 BCE INCLUDES NUMEROUS REPRESENTATIONS OF *KUROTROPHIC* STATUES OF "VENUS"/APHRODITE NURSING HER CHILD EROS. THESE STATUES ARE KNOWN AS "VENUS" *LACTANS* AS IN "VENUS" NURSING. THERE ARE ALSO NUMEROUS EXAMPLES OF ISIS SUCKLING HORUS, INCLUDING THE ISIS *LACTANS* FROM CARANIS, EGYPT C. 300 CE. MARCOVICH FURTHER EXPLORES THE COMPARISON BETWEEN APHRODITE *LACTANS* AND ISIS *LACTANS* WITH THE MARIA *LACTANS* SUCH AS THE MEDINET MADI BAS-RELIEF C. 500 CE. THE ARCHAEOLOGICAL TYPE OF APHRODITE *LACTANS* IS CLEARLY EVIDENCED IN THE ISIS AND MARIA *LACTANS*. 'AS FOR THE SYNCRETISM BETWEEN APHRODITE AND ISIS, IT IS AN ESTABLISHED FACT IN SCHOLARSHIP TODAY' (FIA: 56; RGS).

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

NOTE 3: CATHEDRA (ENTHRONED). "THE FEMALE POWER BEHIND THE THRONE – BE IT THAT OF A QUEEN, PRINCESS, OR GODDESS (CK: F1; RGS)."

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: FOR FURTHER RESEARCH OF THE VIRGIN MARY THEORY OF IMMACULATE CONCEPTION, SEE PARTHENOGENESIS, SELF – SEEDING, AUTOPOIESIS, AND OTHER ASPECTS OF SELF – FERTILIZATION EGGS = TWO X CHROMOSOMES.

NOTE 6: FIELDWORK PROJECT 1993.

IMAGE: APHRODITE'S BLACK BAETYL (STONE): KOUKLIA, CYPRUS.

PHOTO: © GSA. DESCRIPTION: APHRODITE'S BLACK CONICAL

(ANTHROPOMORPHIC) STONE FROM PAPHIAN SANCTUARY IN KOUKLIA.

SLIDE LOCATION CYPRUS, SHEET 1, ROW 2, SLEEVE 4, SLIDE #3, 1500 BCE.

CU_CYP_S1_R2_SL4_S3.

SHOT ON LOCATION AT THE KOUKLIA MUSEUM: CYPRUS, GREECE..

NOTE 1: KOUKLIA MUSEUM REFERS TO THIS BLACK BAETYL (STONE) AS ANTHROPOMORPHIC. (1998.)

NOTE 2:

FURTHER RESEARCH IN PROCESS ON RECENT METEORITE STUDIES OF ANCIENT BLACK CONICAL STONES (BAETYLS) INCLUDING: APHRODITE'S PALAEO – PAPHOS SANCTUARY; SYRIAN ELAGABAL IN EMISA OR EMESA; MECCA'S BLACK KA'AB, KA'ABA, KUBA, KUBE, OR KAABEH (CUBE) GODDESS (CAA: 22); PESSINUS; PERGE; SIDON; SYNNADA; TRIPOLIS; CYRRHUS; MALLAS; SARDIS; PIERIAN SELEUCIA; MACEDONIA; TYRE; ATTUDA; SAMOTHRACE, AND POLA (RGS).

NOTE 3:

IN MANFRED LURKER'S DISCUSSION ABOUT BAETYLS, HE SAYS THAT ISIS' BAETYL IS HER WOMB WHERE SHE HOLDS THE DECEASED IN THE FETAL POSITION OR POSTURE OF THE CUBE, 'SYMBOLIC FORM OF THE MOTHER GODDESS' (GSAE: 44; RGS).

NOTE 4: FIELDWORK PROJECT 1988.

IMAGE: APHRODITE'S PAPHIAN SANCTUARY: KOUKLIA, CYPRUS.

PHOTO: © GSA. DESCRIPTION: ILLUSTRATION OF APHRODITE'S PAPHIAN SANCTUARY.

SLIDE LOCATION CYPRUS, SHEET 1, ROW 3, SLEEVE 2, SLIDE #4, BCE.

CU_CYP_S1_R3_SL2_S4.

SHOT ON LOCATION: KOUKLIA MUSEUM: KOUKLIA, CYPRUS.

NOTE 1: FIELDWORK PROJECT 1988.

IMAGE: COIN OF APHRODITE'S BLACK TRIANGULAR (VULVA-SHAPE) BAETYL (STONE); PAPHIAN SANCTUARY, KOUKLIA, CYPRUS.

PHOTO: © GSA. DESCRIPTION: COIN OF APHRODITE'S BLACK TRIANGULAR (VULVA-SHAPE) BAETYL (STONE), PAPHIAN SANCTUARY IN KOUKLIA, CYPRUS. (TRIANGLE/ANKH = FEMALE SIGN OF LIFE.)

SLIDE LOCATION CYPRUS, SHEET 3, ROW 3, SLEEVE 2, SLIDE #8, 425 BCE

CU_CYP_S3_R3_SL2_S8.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE TRIANGLE AS THE [GENERATIVE] YONI (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."

NOTE 2: THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET "VENUS," AND THE EGYPTIAN ANKH. (RGS.)

NOTE 3: FOR FURTHER COIN SEARCHES SEE KEYWORDS: TRAIAN, VESPASIAN, DRUSUS, OR CARACALLA.

NOTE 4: FIELDWORK PROJECT 2002.

IMAGE: CATHEDRA APHRODITE: CYPRUS.

PHOTO: © GSA. DESCRIPTION: CATHEDRA GODDESSES APHRODITE FROM SANCTUARY OF ARTEMIS PARALIA AT LARNACA, CYPRUS.

SLIDE LOCATION CYPRUS, SHEET 4, ROW 1, SLEEVE 5, SLIDE #37, 4th c. BCE.

CU_CYP_S4_R1_SL5_S37.

ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS APHRODITE 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 1988.

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

PHOTO: © 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: ILLUSTRATION/IMAGE TBD.

NOTE 1: ASHERAH WAS THE PROTOTYPICAL MOTHER GODDESS OF THE SEVENTY CANAANITE GODS AND KNOWN AS "QNYT 'LIM, 'PROCREATRICE 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 THE 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: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: APHRODITE AS HATHOR: LEMNOS, GREECE.

PHOTO: © GSA. DESCRIPTION: APHRODITE IDENTIFIES AS HATHOR ON AN AMPHORA: LEMNOS, GREECE.

SLIDE LOCATION CYPRUS, SHEET 4, ROW 3, SLEEVE 4, SLIDE #27, 600-550 BCE.

CU_CYP_S4_R3_SL4_S27.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: AS EVIDENCED ON NUMEROUS STATUES AND AMPHORAE, APHRODITE IS ALSO AFFILIATED WITH EGYPTIAN HATHOR (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1988.

IMAGE: CHARACTERISTIC HORNS OF CONSECRATION ON A BRONZE TABLET FROM PSYCHRO: CRETE, GREECE.

ILLUSTRATION © GSA. DESCRIPTION: CHARACTERISTIC HORNS OF CONSECRATION ON BRONZE TABLET.

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

SHOT ON LOCATION: IMAGE IN PROCESS.

NOTE 1: (MHE: FIG. 106, SEE SYMBOL SECTION AT END OF TEXT.)

NOTE 2:

GERTRUDE LEVY SUGGESTS THAT THE BULL IS THE ACTUAL EMBODIMENT OF THE EARTH'S FERTILITY AND HELD IN HIGH REGARD ALONG WITH HORNED ALTARS DATING BACK TO SUB-NEOLITHIC LEVELS (GOH: 229, N. 5; POM). DOROTHY CAMERON'S RESEARCH PROPOSES A UNIQUE GYNECOLOGICAL THEORY IN WHICH 'NEOLITHIC BULL HEADS AND *HORNS OF CONSECRATION* DIRECTLY RELATE TO THE FALLOPIAN TUBES AND UTERUS (SBDN: 12-13, 4-5)' (POM; TEG: 46-47; LOG: 265-6) (RGS: 15,000-12,000 BCE, LASCAUX CAVE).

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES. *

PHOTO NOTE: * FOR FURTHER GREEK HORNS OF CONSECRATION RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: APHRODITE BATH: PAPHOS, CYPRUS.

PHOTO: © GSA. DESCRIPTION: APHRODITE BATH, CYPRUS.

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

SHOT ON LOCATION: PAPHOS DISTRICT, CYPRUS.

NOTE 1: FIELDWORK PROJECT 1988.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: OWL-EYED BIRD DEITY ON A BURIAL TOMB: ENKOMI, CYPRUS.

PHOTO: © GSA. DESCRIPTION OF OWL-EYED BIRD DEITY (BA BIRD?) * WITH

INFANT FROM BURIAL TOMB 93: ENKOMI, CYPRUS.

SLIDE LOCATION CYPRUS, SHEET 3, ROW 4, SLEEVE 3, SLIDE #1, 1450-1200 BCE.

CU_CYP_S3_R4_SL3_S1.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

THE OWL BECAME AN EMBLEM OF THE UTERUS; IN EUROPE, ASIA, AND AFRICA THE OWL WAS ONE IN A FAMILY OF MATERNAL SYMBOLS, UTERINE IN NATURE, BOTH CONTAINING AND PROTECTIVE AND THEREFORE MUCH BELOVED. IN ADDITION TO SYMBOLIZING A LIVING AND NOURISHING FUNCTION, HOWEVER, THE OWL PRESIDES OVER THE CULT [CULTURE] OF THE DEAD. THE CYPRUS MADONNA BORROWS THE MAGIC MASK OF THE OWL, WITH ITS RENDERING BEAK, AND FLASHING EYE TO ILLUMINATE THE MOTHER GODDESS'S POWER OVER DEATH (LB: 46-47).

NOTE 2 RE. BA – BIRD OR BA – SOUL. *

'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).

NOTE 3: FIELDWORK PROJECT 2002.

IMAGE: TWO OWL-EYED BIRD DEITIES: CYPRUS.

PHOTO: © GSA. DESCRIPTION: TWO OWL-EYED BIRD DEITIES WITH HANDS UNDER BREASTS.

SLIDE LOCATION CYPRUS, SHEET 3, ROW 4, SLEEVE 4, SLIDE #2, 1450-1200 BCE.

CU_CYP_S3_R4_SL4_S2.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

THE OWL BECAME AN EMBLEM OF THE UTERUS: IN EUROPE, ASIA, AND AFRICA THE OWL WAS ONE IN A FAMILY OF MATERNAL SYMBOLS, UTERINE IN NATURE, BOTH CONTAINING AND PROTECTIVE AND THEREFORE MUCH BELOVED. IN ADDITION TO SYMBOLIZING A LIVING AND NOURISHING FUNCTION, HOWEVER, THE OWL PRESIDES OVER THE CULT [CULTURE] OF THE DEAD. THE CYPRUS MADONNA BORROWS THE MAGIC MASK OF THE OWL, WITH ITS RENDERING BEAK, AND FLASHING EYE TO ILLUMINATE THE MOTHER GODDESS'S POWER OVER DEATH (LB: 47 FIG. 47).

NOTE 2: FIELDWORK PROJECT 2002.

IMAGE: CATHEDRA BIRD (BA – BIRD?) * DEITY: VINCA, CENTRAL BALKANS.
PHOTO: © GSA. DESCRIPTION OF CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD MASKS: VINCA (CENTRAL BALKANS). HOLES NOTED ON EARS, SHOULDERS, AND ELBOWS FOR POSSIBLE DECORATIVE OR RITUAL ITEMS.
SLIDE LOCATION NEAR EAST, SHEET 6A, ROW 4, SLEEVE 3, SLIDE #32, c. 4500-4000 BCE.

CU_NEA_S6A_R4_SL1_S32.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1 RE. BA – BIRD OR BA – SOUL. *

'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).

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

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 1998-2002.

PHOTO NOTE: FOR FURTHER IMAGES OF VINCA (CENTRAL BALKANS) SIGNS AND SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: "JELA TRANSYLVANIA NEOLITHIC SIGN."

IMAGE: CATHEDRA BIRD (BA – BIRD?) * DEITY: VINCA, CENTRAL BALKANS.
PHOTO: © GSA. DESCRIPTION: CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD MASKS: VINCA (CENTRAL BALKANS). HOLES NOTED ON EARS, SHOULDERS, AND ELBOWS FOR POSSIBLE DECORATIVE OR RITUAL ITEMS.

SLIDE LOCATION NEAR EAST, SHEET 6A, ROW 4, SLEEVE 1, SLIDE #32, c. 4500-4000

CU_NEA_S6A_R4_SL1_S32.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND. ENHANCE.

NOTE 1 RE. BA – BIRD OR BA – SOUL. *

'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).

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

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 1998-2002.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

PHOTO NOTE: FOR FURTHER IMAGES OF VINCA (CENTRAL BALKANS) SIGNS AND SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: "JELA TRANSYLVANIA NEOLITHIC SIGN."

IMAGE: GREEK-ROMAN APHRODITE OF APHRODISIAS TEMPLE: (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: REMAINS OF THE GREEK/ROMAN APHRODITE OF APHRODISIAS TEMPLE, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 107, ROW 4, SLEEVE 5, SLIDE #Bh194, BCE.

CO_TUR_S107_R4_SL5_SBh194

SHOT ON LOCATION: APHRODISIAS TEMPLE, TURKEY.

NOTE 1: 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 2: FIELDWORK PROJECT 1989.