

169. 800-500, Archaic Greek 169 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.)

\* \* \*

*Greek Wives.*

The good wife was cloistered in the home and  
covered and chaperoned when at market.  
(HMW: 112.)

*Greek Mythology.*

‘When modeling is done by the divine,  
the modeling does not simply illustrate;  
it authorizes and approves what it models.’  
Greek mythology affirmed woman’s status as non–citizens;  
biblical mythology made woman second–class  
in the eyes of the very Creator.  
Divine stereotypes lend powerful support  
to societal attitudes and inhibit change.  
(PAE: 17.)

Ancient Customs.

The Bibles and the Greek epics testify to the ancient custom  
of enslaving the women and children of the enemy.  
(NDP: 213.)

Hesiod’s *Theogony*, 585 BCE.

Greek females were known as a *kalon kakon* (necessary evil):  
‘evil because she is undisciplined and licentious,  
lacking the self-control of which men are capable,  
yet necessary to society as constructed by men, in order to reproduce it.’  
BTB: 110.)

*Greek Epics.*

Away from a symbolism  
reflecting the power of the female,  
towards a symbolism  
reflecting male power.”  
(MHE: 149.)

*Homeric Hymns, Homer, and Hesiod.*

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

*Homeric Epics.*

[This] process reflects a historic shift,  
begun in the Mycenaean age,  
towards a society in which  
one half of the population,  
the women  
are politically inferior to the other half.  
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.  
(MHE: 150.)

*Homer.*

The Olympians of Homer  
are no more primitive  
than his hexameters.  
(PSGR: ix.)

*New Olympian Gods and Religions.*

Strange as it may seem,  
the idea of ‘god’  
like the other great religious insights of the period,

developed a market economy  
in the spirit of aggressive capitalism.  
(HOG: 37.)

*Simone Weil.*

The strong are,  
as a matter of fact,  
never absolutely strong,  
nor are the weak absolutely weak,  
but neither is aware of this. ...

Thus it happens  
that those who have force  
on loan from fate  
count on it too much  
are destroyed.  
*The Iliad: Or, the Poem of Force.*  
Simone Weil.  
(TLPF: 13-14.)

*Sappho.*

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 unknown.)

The Archaic Greek Age gave rise to epic and lyric mythologists and poets including Homer and Hesiod, c. 800-700 BCE and Sappho (Hittite *numinous*, Attic Greek Σαπφώ) c. 650-600 BCE. Homer's *Iliad* is the tale of the Trojan War (c. 1200 BCE) and the *Odyssey* is the hero Odysseus's journey home from the war. But according to Harrison in *Prolegomena to the Study of Greek Religion*, rather than a starting point, Homer presents a "mechanical accomplishment, with scarcely a hint of origins." (PSGR: vii.)

For literature Homer is the beginning, though every scholar is aware that he is nowise primitive; for theology, or—if we prefer so to call it—mythology, Homer presents, not a starting-point, but a culmination, a complete achievement, an almost mechanical accomplishment, with scarcely a hint of *origins*, an accomplishment moreover, which is essentially literary rather than religious, skeptical and moribund already in its very perfection. The Olympians of Homer are no more primitive than

his hexameters. Beneath this splendid surface lies a stratum of religious conceptions, ideas of evil, of purification, of atonement, ignored or suppressed by Homer, but reappearing in later poets and notably Aeschylus (PSGR: 5a, vii).

Although archaic female lyric poetesses are seldom noted other than Sappho, \* other archaic poets to re-member are: Erinna (Erina, Herinna); Myrus; Myrtis of Anthedon; Hipparchia and Themistra of Athens; Corinna (Korinna) of Boeotia; Praxilla of Sicyon; Telesilla of Argos; Nossis, epigrammatist and poet of Locri; Anyta; Gorgo; Andromeda; and Danophila of Pamphylia. Leading hetaera of Athens are: Aspasia of Ionia; Leontium; Danae; Glycera; Meteneria (Metaneira); Herpyllis; Archeanassa; and Phryne. (UOH: 259-62; FE: XIII-XIV.) (A separate entry on archaic female poets is in process.)

\* Founder of the most challenging of all verse forms, the Sapphic stanza.

Hesiod's poetry speaks to the mythology of men's everyday life and recasts the story of Eve's evil into Pandora's box whereas Sappho (10<sup>th</sup> lyric muse/poet?) celebrates the pleasures of personal regard and erotic intimacy via unique quantitative verse. Charlene Spretnak and Lucy Goodison suggest that works of both Homer and Hesiod relate patristic versions of ancient female – centered myths. Harrison compares Homer's Olympian gods to a *bouquet of cut-flowers*.

[They are] like a bouquet of cut-flowers whose bloom is brief, because they have been severed from their roots. To find those roots we must burrow deep into a lower stratum of thought, into those chthonic cults which underlay their life, and from which sprang all their brilliant blossoming (T: XI). (TCOP: 204; WWW: 249-250.)

Alternately, Goodison says that although the author of the Homeric epics remains unclear, the epics preserve the oral tradition of the Mycenaean Age. Hesiod, a small-scale farmer from Boeotia is credited with a series of epic poems based on everyday life and mythological subjects. But remember that during this period, the trend is not only a class bias but also clearly “away from a symbolism reflecting the power of the female, towards a symbolism reflecting male power.” (MHE: 149.)

As the social systems of patriarchy become increasingly entrenched, we will see the male deities take control of the sky, allowing female deities a place in ‘heaven’ only in male-specified roles, and banishing the rest to the lower regions of the earth. The old Cretan female symbols are either co-opted, (MHE: 149) or become discredited: a familiar process whereby the gods of the old religion become the devils of the new religion. The process reflects a historic shift, begun in the Mycenaean age, towards a society in which one half of the population, the women are politically inferior to the other half. 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 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).

By this age we find a specific and articulate theology. Homer and Hesiod both offer a clear picture of a set of gods dwelling on the heights of Mount Olympus, who preside over the world of men, in much the same way as the nobles of the Geometric age presided over the rest of the population. This Olympian line-up of deities was headed by 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. The Homeric poems as epic poetry oriented towards an aristocratic audience, seem to reflect a class bias in their emphasis on the Olympian gods. ... Hesiod, though not a peasant, is closer to the soil, ... sun, streams, the natural world, the dates of the month, and daily life, ... [but] his misogynism is blatant, and he will not tell us anything about the work, activities, myths or rituals specifically concerning women (MHE: 150).

In *Goddess as Nature: Towards a Philosophical Theology*, Paul Reid-Bowen, adds to the discussion of misogynistic world-views that might be worthy of *re-mythologizing*. (GAN: 34.)

Myths may be understood as narratives, which enshrine a number of religious and cultural meanings ... For Goddess feminists, patriarchy is understood to have produced myths that have served to legitimate the oppression of women and the degradation of the non-human world, and also systematically empowered men to the detriment of women. Goddess feminists, in turn, recognize that patriarchal myths must be challenged by the creation or reclamation of gynocentric alternatives. That is, women must be empowered, female power legitimated and human relations with the rest of nature improved by a process of re-mythologization. The invidious ethos of patriarchy can, it is asserted by many goddess feminists, only be supplanted by the provision of an alternative feminist mythos or worldview (GAN: 34, n. 27). (ROG: 48-49; 160-171.)

This period also introduced Olympian games honoring Zeus, ascendant sky gods, renewed trade with the Near East, Greek colonization of the Mediterranean with the city-states, plus increased slavery and female subjugation. As Olympian sky gods continued their thrust for superiority over the earth and replaced mother – rite with father – right savior \* Gods (GMDP), violence became increasingly glorified. This is especially evident in the sixth Century BCE Attic mythology and dominates the black/red-figure pottery of cup, bowl, vase and amphora scenes. Kaempf-Dimitriadou's book, *The Love of the Gods in Attic Art of the Fifth Century BC* includes 395 illustrations that succinctly depict an eruption of major gods violently

raping and abusing goddesses/women (TROP: 47-55; TLOG) as illustrated in Zeus' slaughter of the pre-patriarchal serpent-goddess. According to Kaempf-Dimitriadou, Zeus took his power by raping scores of goddesses. The transition from mother goddesses to Olympian sky gods is also evidenced at ritual cave sites. As a result, goddess cave temples gave way to the construction and replacement of the open-air temples for the incoming sky gods. (TROP: 51-52; FG: 135; TLOG.)

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

Karen Armstrong adds to the discussion of father – right and the growth of aggressive capitalism.

There was a new prosperity that led to the rise of a merchant class. Power was shifting from king to priest, temple and palace, to the marketplace. ... Each region developed a distinctive ideology to address these problems and concerns, Taoism and Confucianism in China, Hinduism and Buddhism in India and Philosophical rationalism in Europe. The Middle East did not produce a uniform solution, but in Iran and Israel Zoroaster and the Hebrew prophets respectively evolved different versions of Monotheism. Strange as it may seem, the idea of 'god' like the other great religious insights of the period, developed a market economy in the spirit of aggressive capitalism (HOG: 37).

In addition to these transitions, the wives of 'respectable' Athenian men were sequestered in the home and likened to his slaves, neither of whom had any operable legal power, financial autonomy, or sexual rights. The functional role of wives and slaves was "seclusion, shelter and the production of goods for consumption of the household." (WAH: 83.) "The good wife was cloistered in the home and covered and chaperoned when at market (HMW: 112)." A man's slaves and his sequestered wife became a status symbol of the affluent and "emulated by others striving for respectability." (WAH: 81.) (Aspects of sequestering/colonizing/controlling women, children and the planet have continued into the 21<sup>st</sup> Century.)

Not only were Athenian wives publicly curtailed, financially insolvent, and domestically sequestered to the *gynaeceum* (women's quarters) (WCLS: 143-144), but also, they were "legally lifelong minors under the guardianship of a male." (TCOP: 202.) New Greek marital and family laws were a continuation of female ownership and suppression as discussed in Harrison's *The Law of Athens*. \* (TLOA.) (Also see *Re-Genesis* BCE entry, 1100-800, Iron Age.)

\* Harrison, Alick Robin Walsham. *The Law of Athens: Family and Property*. Oxford, England: Clarendon Press, 1968. (TLOA.)

As noted in Hesiod's *Theogony*, 585 BCE, Greek females were known as a *kalon kakon* (necessary evil): "evil because she is undisciplined and licentious, lacking the self-control of which men are capable, yet necessary to society as constructed by men, in order to reproduce it." (BTB: 110.) Male paternity \* and family property were a man's primary concerns. According to Eva Keuls, premature marriages of fourteen or fifteen-year-old girls were encouraged because "premature motherhood which is likely to ensue from such a marriage greatly increases the likelihood of

death in childbirth.” (TROP: 103.) (WTV: 20-21, 72-76; MHE: 149-152; TROP: 138-139, 202, 212, 231; SP: 20-21; WAH: 81-83; WCLS: 143-144; BTB: 110; TLOA; MK.)

\* Not until the nineteenth century [CE] did the legal systems of Europe began to recognize the legal rights of a mother to her children. (OM: 41, n. 65.) (Also see Ibsen’s *Doll’s House*.)

Further research on father – right and Greek – Roman marriages:  
Yalom, Marilyn. “Wives in the Ancient World: Biblical, Greek, and Roman Models.” *A History of the Wife*. New York, NY: HarperCollins, 2001. (HOW.)

Further research on the *Iliad*:

Bachvarova, Mary R. “The Poet’s Point of View and the Prehistory of the *Iliad*.” *Anatolian Interfaces: Hittites, Greeks, and Their Neighbours: Proceedings of an International Conference on Cross-Cultural Interaction, September 17-19, 2004, Emory University, Atlanta, GA*. Eds. Billie Jean Collins, Mary R. Bachvarova, and Ian Rutherford. Oxford, England: Oxbow Books, 2008. 93-106. (PPV.)

For “The Homeric Hymn to Demeter” translated by Helene P. Foley:  
Agha-Jaffar, Tamara. *Demeter and Persephone: Lessons from a Myth*. Jefferson, NC: McFarland, 2002. (DPL: 173-185.)

Further research on Troy:

Cline, Eric H. “Troy as a ‘Contested Periphery:’ Archaeological Perspectives on Cross-Cultural and Cross-Disciplinary Interactions Concerning Bronze Age Anatolia.” *Anatolian Interfaces: Hittites, Greeks, and Their Neighbours: Proceedings of an International Conference on Cross-Cultural Interaction, September 17-19, 2004, Emory University, GA*. Eds. Billie Jean Collins, Mary R. Bachvarova, and Ian Rutherford. Oxford, England: Oxbow Books, 2008. 11-19. (TCP.)

Knight, C. *Cumaean Gates: A Reference of the Sixth Aeneid to the Initiation Pattern*. Oxford, England: B. Blackwell, 1936. (CG.)

Knight, W. F. Jackson. *Myth and Legend at Troy*. (No publisher identified.) 1935. (MLT.)

For a historic timeline of Troy from 3000 BCE with interactive options including related countries and cultures see: <http://cerhas.uc.edu/troy/timeline.html>

Further research on theocratic cosmologies, mythic heroes, and savior God-traditions:

Aarons, Mark, and John Loftus. *Unholy Trinity: The Vatican, the Nazis, and The Swiss Banks*. New York, NY: St. Martin's Griffin, 1998. (UT.)

Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. 290-298. (MG.)

Berry, Jason, and Gerald Renner. *Vows of Silence: The Abuse of Power in the Papacy of John Paul II*. New York, NY: Free Press, 2004. (VOS.)

- Christ, Carol P. *Rebirth of the Goddess: Finding Meaning in Feminist Spirituality*. New York, NY: Addison-Wesley, 1997. 48-49; 160-171. (ROG.)
- \_\_\_\_\_. "Patriarchy as a System of Male Dominance Created at the Intersection of the Control of Women, Private Property, and War, Part 2." *Feminism and Religion* (18 Feb. 2013 <http://feminismandreligion.com>). (PSM.)
- \_\_\_\_\_. "A New Definition of Patriarchy: Control of Women's Sexuality, Private Property, and War." *Feminist Theology* 24:3 (April 2016): 214-225. (NDP.)
- Curran, L. C. "Rape and Rape Victims in the Metamorphoses." *Arethusa* 11.1-2 (1978): 213-241. (RPV.)
- Eilberg-Schwartz, Howard, and Wendy Doniger. *Off with Her Head! The Denial of Women's Identity in Myth, Religion, and Culture*. Berkeley, CA: University of California Press, 1995. (OWH.)
- Finkelberg, Margalit. *Greeks and Pre-Greeks: Aegean Prehistory and Greek Heroic Tradition*. Cambridge, England: Cambridge University Press, 2005. 54-64. (GPG.)
- Goodison, Lucy. *Moving Heaven and Earth: Sexuality, Spirituality and Social Change*. Aylesbury, Bucks, England: The Women's Press, 1990. (MHE.)
- Hinds, Stephen. *The Metamorphosis of Persephone: Ovid and the Self-Conscious Muse*. Cambridge [Cambridgeshire], England: Cambridge University Press, 1987. (MOP.)
- Jantzen, Grace. *Foundations of Violence*. London, England: Routledge, 2004. (FV.)
- Keller, Mara Lynn. "Violence against Women and Children in Scriptures and in the Home." *The Rule of Mars: Readings on the Origins, History and Impact of Patriarchy*. Ed. Christina Biaggi. Manchester, CT: Knowledge, Ideas & Trends, 2005. 225-240. (VA.)
- Kertzer, David I. *The Pope and Mussolini: The Secret History of Pius XI and the Rise of Fascism in Europe*. Oxford, England: Oxford University Press, 2014. (TPM.)
- Martos, Joseph, and Pierre Hégy. *Equal at the Creation: Sexism, Society, and Christian Thought*. Toronto, Canada: University of Toronto Press, 1998. (EAC.)
- Rayor, Diane. *The Homeric Hymns: A Translation, with Introduction and Notes*. Berkeley, CA: University of California Press, 2004. (HH.)
- 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.)
- Sanday, Peggy R. *Female Power and Male Dominance: On the Origins of Sexual Inequality*. Philadelphia, PA: University of Pennsylvania Press, 1991. (OTO.)
- 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.)
- Further research on women in the classical world:
- Boatwright, Mary Taliaferro. "Plancia Magna of Perge: Women's Roles and Status in Roman Asia Minor." *Women's History and Ancient History.* Ed. Sarah B. Pomeroy. Wilmington, NC: University of North Carolina Press, 1991. 249-272. (PMP.)
- Cameron, Averil, and Amélie Kuhrt, Eds. *Images of Women in Antiquity.* Detroit, WI: Wayne State University Press, 1983. (IWA.)
- Conn, Marie A. "Pandora and Eve: The Manipulation and Transformation of Female Archetypes." *Balancing the Scales: An Examination of the Manipulation and Transformation of Symbolic Concepts of Women.* Eds. Marie A. Conn and Therese B. McGuire. Lanham, MD: University Press of America, 2003, 1-24. (PAE.)
- Fejfer, Jane. *Roman Portraits in Context.* Berlin, Germany: Walter de Gruyter, 2008. (RPC.)
- Lusnia, Susann S. "Urban Planning and Sculptural Display in Severan Rome: Reconstructing the Septizodium and Its Role in Dynastic Politics." *American Journal of Archaeology* 108.4 (2004): 517-544. (UP.)
- McManus, Barbara F. *Classics and Feminism: Gendering the Classics.* New York, NY: Twayne Pub., 1997. (CF.)
- Pomeroy, Sarah B. *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity.* New York, NY: Schocken Books, 1975. (GWWS.)
- \_\_\_\_\_. "Infanticide in Hellenistic Greece." *Images of Women in Antiquity.* Eds. Averil Cameron, and Amélie Kuhrt. Detroit, WI: Wayne State University Press, 1983. 207-222.
- \_\_\_\_\_. "Selected Bibliography on Women in Classical Antiquity." *Women in the Ancient World: The Arethusa Papers.* Eds. John Peradotto, and J. P. Sullivan. Albany, NY: State University of New York Press, 1984. 315-372. (SBO.)
- \_\_\_\_\_. *The Murder of Regilla: A Case of Domestic Violence in Antiquity.* Cambridge, MA: Harvard University Press, 2007. (MOR.)
- Smith, R. R. R. "Cultural Choice and Political Identity in Honorific Portrait Statues in the Greek East in the Second Century A.D." *The Journal of Roman Studies* 88 (1998): 56-93. (CC.)
- Songe-Möller, Vigdis. *Philosophy without Women: The Birth of Sexism in Western Thought.* London, England: Continuum, 2002. (PWW.)

Further Homer and Apollo research: 700-550, Apollo at Delphi and Didymaion. (RGS.)

Further research on the fall of Troy's Empire: 750-650, Cybele and King Midas, Anatolia. (RGS.)

Further research on sky god Zeus and other dominator take-over models (CB: 45): 4400-2500, Olympus Hera; 4400-2500, Kurgan Invasions; 1580, Zeus; 1450-1260, Hattusa and Yazilikaya; 1450-1100, Late Bronze Age Crete; 1000, Gods; and 200, Greece and Pergamon, Anatolia. (RGS.) (Also see the Pergamon Altar at Berlin's Museum of the Ancient Near East Museum on the Museum Island.)

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; 700-550, Apollo at Delphi and Didymaion; 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.) As noted above,

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).

This hierarchical dis-order is discussed at length throughout *Re-Genesis* including BCE entries: 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. (RGS.)

Further Sappho research and considerations:\*

Sappho, Alcaeus, and David A. Campbell. *Greek Lyric: 1*. Cambridge, MA: Harvard University Press, 1982. (Classicist documentation.)

Sappho, and Anne Carson. *If Not, Winter: Fragments of Sappho*. New York, NY: Alfred A. Knopf, 2002. (Superb Greek translations.)

Sappho, Diane J. Rayor, and A. P. M. H. Lardinois. *Sappho: A New Translation of the Complete Works*. Cambridge, MA: Harvard University Press, 2014. (Adventurous neologisms.)

Sappho, and Josephine Balmer. *Sappho: Poems & Fragments*. New York, NY: Carol Pub. Group, 1993. (Contemporary verse idiom.)

Sappho, and Mary Barnard. *Sappho: A New Translation by Mary Barnard*. Foreword by Dudley Fitts. Berkeley, CA: University of California Press, 1958. (Modernist renditions.)

Winterson, Jeanette. *Written on the Body*. New York, NY: Knopf, 1993. (Ungendered perspective.)

\* Source of the above: New York Times Book Review (May 7, 2015): 49-50.

Further research on the nine lyric poets: Clio, Thalia, Erato, Euterpe, Polyhymnia (Polymnia), Calliope, Terpsichore, Urania, and Melpomene. (For a contemporary illustration see, *The Muses* by Maurice Denis 1893, CE. Musée d'Orsay, Paris, France.)

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 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:

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 3: FIELDWORK PROJECT 1998.

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

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, 5<sup>th</sup> 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: GOD APOLLO: GREEK.

PHOTO: © GSA. DESCRIPTION: MARBLE HEAD OF GREEK 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: RGS.)

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 APOLLO: CARACALLA, ROME.

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

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 1, ROW 1, SLEEVE 3, SLIDE #11, 3<sup>rd</sup>-2<sup>nd</sup> 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:

THE NEW MALE SKY – AND – SUN AUTHORITY (EXPRESSED IN THE COMBINED EFFORTS OF HELIOS AND APOLLO) VIOLENTLY DEFEATS THE OLD EARTH-BASED, FEMALE – CENTERED RELIGION BASED IN THE ‘BELLY-STONE’ AND SYMBOLIZED BY THE DRAGONESS OR SNAKE. THE SNAKE, PREVIOUSLY REVERED BECOMES MONSTROUS, A SYMBOL OF EVERYTHING IN THE OLD RELIGION WHICH HAS TO BE REJECTED, ONE OF THE FIRST MAJOR SYMBOLS TO BE THOROUGHLY DISCREDITED (MHE: 158).

NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: DOUBLE GODDESS GORGON MEDUSA: DIDYMA (DIDYMAION), (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: DOUBLE CRONE GORGON MEDUSA OF APOTROPAIC POWERS (SDG: 217) WITH SERPENT HAIR.

SLIDE LOCATION TURKEY, SHEET 95, ROW 3, SLEEVE 1, SLIDE #Bf49, BCE.

CO\_TUR\_S95\_R3\_SL1\_SBf49

SHOT ON LOCATION: DIDYMA (DIDYMAION): (ANATOLIA) TURKEY.

NOTE 1: TEMPLE FIRST LAYER IS 2,600 YEARS OLD: HELLENISTIC LAYER IS FROM 300 BCE.

NOTE 2: “[GORGON] AS VIEWED IN THE PRE-PATRIARCHAL AGE, THIS SAME GODDESS IN WHOM DEATH AND LIFE RESIDE WAS HERSELF THE MYTHIC GARDEN WHEREIN DEATH AND LIFE – THE TWO QUEENS – WERE ONE” (MOG: 72).

NOTE 3: “NOT INFREQUENTLY, THE SHEILA-NA-GIG IS COMPARED TO CLASSICAL BAUBO (PERSONIFIED YONI) (FEF: 93-99) AND GORGON (GORGON) MEDUSA (MEDOUSA) (SDG: 216-17; RGS).”

NOTE 4: FIELDWORK PROJECT 1986.

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 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: MUSEE ON LOCATION: 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 OF DEITIES WAS HEADED BY 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 5: FIELDWORK PROJECT 1998.

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: 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: ZEUS TEMPLE: PERGAMON, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: REMAINS OF THE ZEUS TEMPLE, PERGAMON, TURKEY.  
SLIDE LOCATION TURKEY, SHEET 113, ROW 3, SLEEVE 3, SLIDE #Bk293, BCE.  
CO\_TUR\_S113\_R3\_SL3\_SBk293  
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 (ANCIENT PERGAMUM) 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: SIGNAGE: TROY, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: TROY SIGNAGE: TROY, (ANATOLIA) TURKEY.  
SLIDE LOCATION TURKEY, SHEET 116, ROW 3, SLEEVE 5, SLIDE #BL343, BCE.  
CO\_TUR\_S116\_R3\_SL5\_SBL343  
SHOT ON LOCATION: CHANAKKALE, TURKEY.  
NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: MAP: TROY, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: MAP OF TROY I AND II.  
SLIDE LOCATION TURKEY, SHEET 117, ROW 1, SLEEVE 4, SLIDE #BL350, BCE.  
CO\_TUR\_S117\_R1\_SL4\_SBL350  
SHOT ON LOCATION: TROY, (ANATOLIA) TURKEY.  
NOTE 1: TROY IS NEAR CHANAKKALE, (ANATOLIA) TURKEY.  
NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: TROY II CHARIOT RAMP: TROY, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: TROY II CHARIOT RAMP THAT OVERLOOKS SAMOTHRACE AND CHANAKKALE STRAITS.  
SLIDE LOCATION TURKEY, SHEET 117, ROW 2, SLEEVE 4, SLIDE #BL355, 2600-2300 BCE.  
CO\_TUR\_S117\_R2\_SL4\_SBL355  
SHOT ON LOCATION: TROY, OVERLOOKING CHANAKKALE AND SAMOTHRACE: CHANAKKALE STRAITS, TURKEY.  
NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: GREAT WALLS OF TROY: TROY, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: CIRCULAR GREAT WALLS OF TROY AS EXITING SITE, PRESUMABLY THE EAST GATE.  
SLIDE LOCATION TURKEY, SHEET 117, ROW 4, SLEEVE 2, SLIDE #BL363, BCE.  
CO\_TUR\_S117\_R4\_SL2\_SBL363  
NOTE 1: FIELDWORK PROJECT 1986.

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: LIMESTONE STAIRS OVERLOOKING SAMOTHRACE AND CHANAKKALE STRAITS: TROY, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: LIMESTONE STAIRS THAT OVERLOOK MT. FINGAZI, ISLAND OF SAMOTHRACE AND CHANAKKALE STRAITS.

SLIDE LOCATION TURKEY, SHEET 117, ROW 2, SLEEVE 3, SLIDE #BL354, BCE.

CO\_TUR\_S117\_R2\_SL3\_SBL354

SHOT ON LOCATION: TROY, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: TROY'S SOUTH GATE: TROY, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF TROY VI SOUTH GATE POSSIBLY HOMER'S SCAEAN GATE WITH PILLAR HOUSE ABOVE = PRIAM'S PALACE?

SLIDE LOCATION TURKEY, SHEET 117, ROW 3, SLEEVE 4, SLIDE #BL360, BCE.

CO\_TUR\_S117\_R3\_SL4\_SBL360

SHOT ON LOCATION: TROY, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: THEATER OR ATHENA'S SANCTUARY: TROY, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: SMALL THEATER OR ATHENA'S SANCTUARY FOUNDATION REMAINS NEAR SOUTH GATE AND PILLAR HOUSE.

SLIDE LOCATION TURKEY, SHEET 117, ROW 3, SLEEVE 5, SLIDE #BL361, BCE.

CO\_TUR\_S117\_R3\_SL5\_SBL361

SHOT ON LOCATION: TROY, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: ATHENA'S TEMPLE: TROY (ILIUM), TURKEY.

PHOTO: © GSA. DESCRIPTION: ATHENA'S TEMPLE FOUNDATION AND GRIDS OVER CIRCULAR PITS FOR PRESUMED ANIMAL SACRIFICE.

SLIDE LOCATION TURKEY, SHEET 117, ROW 2, SLEEVE 2, SLIDE #BL353, 350-400 BCE.

CO\_TUR\_S117\_R2\_SL2\_SBL353

SHOT ON LOCATION: TROY (ILIUM), TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: THEATER AUDITORIUM: TROY (ILIUM), TURKEY.

PHOTO: © GSA. DESCRIPTION: TROY IX.

SLIDE LOCATION TURKEY, SHEET 117, ROW 3, SLEEVE 2, SLIDE #BL358, 350-400 BCE.

CO\_TUR\_S117\_R3\_SL2\_SBL358

SHOT ON LOCATION: TROY (ILIUM), TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: TROJAN HORSE: TROY, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MODEL OF THE TROJAN HORSE.

SLIDE LOCATION TURKEY, SHEET 117, ROW 1 SLEEVE 1, SLIDE #BL347, BCE.

CO\_TUR\_S117\_R1\_SL1\_SBL347

SHOT ON LOCATION: TROY, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1989.



Further images of Troy: 3000, Founding of Troy; 2500, Troy, Anatolia; 1600-1100, The Heroic Age of Greece; and 800-500, Archaic Greek Age. (RGS.)