

67. 4400-2500, Olympus Hera

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.)

* * *

Aeolian Goddess.

II. 10.46.
You, [Hera],
the glorious Aeolian goddess,
origin of all.
(WGS: 121:
Alcaeus of Mytilene GI. 6-7.)

Matrilinear Societies.

Moreover, there is another point of supreme importance.
In primitive matrilinear societies
woman is a great social force or rather central focus,
not as woman, or at least not as sex,
but as mother,
the mother of tribesmen [tribes–people] to be.
(T: 494.)

Old Gynocentric Religion.

Archaeological evidence suggests
that Hera was one of the surviving
pre-patriarchal goddesses from
the Minoan and Mycenaean era.
The continuing marital strife
between her and Zeus perhaps reflects
the fact that their marriage is the arena
where conflicts between the old gynocentric religion
and the new patriarchal one are mythologically expressed.
(MHE: 170.)

Greek Classical Mythology.

Each of the Goddesses is deprived
of the power that once was hers.
In Homer, Hera, once the autonomous
Goddess of the Argive plain and of Samos,
becomes the frustrated and unhappy wife of Zeus.
(ROG: 65.)

Zeus and Hera.

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.)

Hera.

Hera's name is cognate with *Hora* or Year:
root of heresy is from Greek *heritas* meaning to choose.
(See below.)

Greek Hera.

Translation of a Mycenaean word
signifying *Queen* or *Lady*,
by which the Greek people called this
Goddess.
(MMRS: 489.)

Hera.

Hera-tage.
(PFK: 444.)

True Heiresses.

Both Hera and Athena,
are true heiresses of the Old European pantheon.
(GGE: 150.)

Castrating Olympian Nature.

The mother is no parent of her 'child,'
Only the nurse of the young seed within her.
The male is parent, she as outside friend
cherishes the plant, if fate allows its bloom.
(T: 500-501.)

Given ongoing research and new discoveries of indigenous pre-Hellenic (pre-patriarchal?) passage, the Pelasgians dating for the "Olympian Hera" entry is 4400-2500 and will be updated as further information unfolds.

Hera is introduced by two classics: Jane Ellen Harrison's *Themis* – and – Charlene Spretnak's, *Lost Goddesses of Early Greece*.

Hera was indigenous and represents a matrilinear system; she reigned alone at Argos, at Samos, her temple at Olympia is distinct from and far earlier than that of Zeus. Her first husband, or rather consort, was Herakles [Heracles]. The conquering Northerners pass from Dodona to Thessaly. Zeus drops his real shadow-wife, Dione, at Dodona, in passing from Thessaly to Olympia, and at Olympia Zeus, after the fashion of a conquering chieftain, marries Hera, a daughter of the land. In Olympos [Olympus] Hera seems merely the jealous and quarrelsome wife. In reality she reflects the turbulent native princess, coerced but never really subdued by an alien conqueror (T: 491).

In patriarchal mythology, Hera becomes the wife of Zeus, although the connection of Zeus with Hera through the sacred marriage is a 'late and superficial usage.' Hera is portrayed as Zeus' troublesome, disagreeable wife in a stormy marriage. The archaic theme of parthenogenesis is found in Homer's work several times in connection with Hera linking her to the older matrifocal world (LG: 80-81).

In ancient Asia Minor (Assuwa) and pre-European Europe (WGS: 173), *Hieros Gamos* (sacred marriage) was "from whence a royal sovereign gets her/his power and this is the goddess herself." (APL: 2-23-1999.) In *Re-Genesis*, these goddesses are known as cathedra goddesses, including 'Hera of the Golden Throne' as in the Iliad. (TLG: 160.)

Cathedra is defined as the official chair or throne of one in a position of prominence. Erich Neumann speaks of the seated deities as the 'original form of the enthroned Goddess' (RG: 29). This designation is illustrated throughout via extensive GSA cathedra goddess images from: Anatolian Alaca Hüyük and Çatal Hüyük, plus Sicily, Egypt, Carthage, Cyprus, Sumer, Spain, Vinca, Greece, Poland, France, Canaan/Israel as well as St. Peter's Basilica in Rome (DM: 115-164; SGM: 32; TGG: 32-39; RGS). (RGS: 7100-6300, Cathedra Goddess of the Beasts: Çatal Hüyük, Anatolia).

In later Indo-societies such as Classical Greece, the queen-consort was sublimated and dis-empowered. Other queen – consort goddesses in the patristic pantheons of Sumer and Rome also played more limited, *feminine* (adjunct) roles than previously. These sovereign *Hieros Gamos* goddesses were divided and fitted into compulsory marriages “limiting categories, subjugated, objectified, restricted to less powerful *feminine* hegemonies.” Wilshire adds that “ purpose and reason for being was defined primarily by her relationship and service to a male – *his* wife, *his* mother, *his* daughter, *his* muse and inspiration, and so forth.” (VMC: 43; RGS.)

According to Herodotus, Hera was taken over by the Greeks from the Pelasgians, the indigenous people in northern Greece. Her name *e-ra*, as it appears in the Linear B tablet, is not Indo-European origin. Homer and Plato connected her name with the air. Ludwig Preller in 1854 in his book on Greek Mythology described Hera as a *feminine* [female] aspect of the sky, the air, which encompasses the aspect of female fertility. ... Both Hera and Athena, are true heiresses of the Old European pantheon (GGE: 150).

Puhvel suggests that the transitional chronology was around 2000 BCE if not earlier with the gradual emergence from the North of the Greek-speaking Indo-Europeans and completed with the Dorians around 1200 BCE. (Crete was the exception here.) By 1600 BCE, mainland Greece was ruled by Greek warlike aristocracy from areas such as Mycenae. (CM: 128.)

Harrison adds to this discussion about the emergence from the North of the Greek-speaking Indo-Europeans:

Zeus, father of gods and men, Zeus the sky-god, with all the heavy fatherhood of Wuotan, is a Northerner. ... As the father, though perhaps not wholly as the Sky-God, he is the projection of northern fatherhood. He or rather his fatherhood, came down from the north with some tribe, or tribes, whose social system was patrilineal (n. 1). Hera was indigenous and represents a matrilinear system; she reigned alone at Argos, at *Samos* her temple at Olympia is distinct from and far earlier than that of Zeus (T: 491). [A] change of social structures indicates either racial change or some profound political upheaval. It is, I think, probable that the indigenous population whose social structure was matrilinear was not Indo-European at all but belonged to the same race as the Hittites of Asia Minor (T: 491, n. 1).

Harrison continues with Phratia considerations including an example of the castrating nature of females.

As patrons of the Apatouria, Zeus and Athena bear the titles Phratris and Phratia. The Phratia is the brotherhood of those who have the same father. It has nothing to do with ... those who have the same mother; it is of the patrilineal, not the matrilinear structures. When in the Eumenides

the Erinyes ask of Orestes, slayer of his mother, ‘What brotherhood will give him holy water? Apollo is ready with his answer:

*This too I tell you, mark how plain my speech,
The mother is no parent of her ‘child,’
Only the nurse of the young seed within her.
The male is parent, she as outside friend
Cherishes the plant, if fate allows its bloom.
Proof will I bring of this mine argument.
A father needs no mother’s help. She stands,
Child of Olympian Zeus, to be my witness,
Reared never in the darkness of the womb.
Yet fairer plant than any heaven begot.’*

This alliance of the three Olympians of *Eumenides*, Zeus, Apollo and Athena brings us to a curious point. The bond we feel, is non–natural; the three gods stand together not because there is any primitive link, any common cultus, but as projections, representations of patriarchy, pushed to the utmost. They are trinity of Phratrioi, Patrooi (T: 500-501).

For further Zeus (also Dionysus) research:

Poruciuc, Adrian. *Prehistoric Roots of Romanian and Southeast European Traditions*. Eds. Joan Marler, and Miriam R. Dexter. Sebastopol, CA: Institute of Archaeomythology, 2010. (PRR: 54-61.)

Hera’s ancient sites, symbols, and temples frequently included a sacred tree–of–life, later true for biblical Asherah and many other goddesses throughout the Ancient Near East. Hera’s tree–of–life is also the annual renewal tree–of–life in the Garden of the Hesperides. Other significant symbols, suggested iconography, and attributes include: the apple and center pentacle - five pointed star; midwifery; healer; cows; lions; agriculture; start of Olympics; and turn of the seasons. Additionally, Hera’s name is cognate with *Hora* or Year: root of heresy is from Greek *heritas* meaning to choose.

In her sanctuary/temple on Samos (ancient Parthenos) (PSGR: 316) where she ruled in her own right, is a compelling standing statue (or *xoana*) that is almost identical to Kore in Izmir Anatolia (Anatoia) Turkey. * Hera’s tree was the willow (*lygos*) that was subsequently incorporated into her altar. A statue of seated Hera at Tiryns in the Archive Heraion was carved out of wild–pear wood that Walter Burkert considers the most ancient statue of its kind. (GRA: 86-90.) Relative to ancient Olympics, Hera’s sanctuary at Pergamon Anatolia included a gymnasium possibly for similar Olympic sports for young girls as played at Olympia on *Heraia*? On the feast of *Heraia* at Olympia, little girls celebrated seasonal rites and competed in sports including foot races. (These initiating Olympics occurred every four years.) (LG: 86.) Hera’s recognition and worship in the ancient Heraion is significantly earlier than Zeus. “At Argos, the early votive terra–cottas of a woman goddess ... [and] the Heraion marks her [stature]” (PSGR: 315). Also, note that Zeus and Hera belong to stocks that were not only distinct but tribes that were

combative. (PSGR: 315, n. 1.) Further research is pending not only on the potential tribes in question, but also the nature of the spoils of war, along with compulsory marriages, female subjugation, etc.

* See GSA images below.

In *Dea Syria*, Lucian amalgamates Hera with *Queen of Heaven* Atargatis, a syncretistic theology shared by numerous other Near Eastern goddesses. (TVG: 57.) Examples of other *Queen of Heaven* deities include: Juno, Astarte – Ishtar, Aphrodite, Cybele, Asherah, Isis, and Caelestis. The origins of the Greco – Roman Virgin Mary are also *Queen of Heaven* (pre-Christian) goddesses: Inanna, Asherah (Asherot), Arinna, Tanit, Anat, Anath, Atargatis, Cybele, Kubaba, Kube, Kube, and Kaaba. Many Queen of Heaven deities are cathedra goddesses “the female power behind the throne – be it that of a queen, princess or goddess.” (CK: F1.) Examples are: Isis-Osiris; Ishtar – Tammuz; Inanna – Dumuzi; Atargatis – Adad; Astarte – Adoni; Aphrodite – Adonis; and of course, Mary – Jesus.

Other similarities are noted between Hera and Atargatis. Anahita (translation *undefiled*) was hailed by the epithet of *High Hara*, patron goddess of pregnant women. (TSB: 144.) (At Samos, Hera was praised as *Parthenos*.) Hera and Atargatis shared similar titles related to land recognition. On several occasions, Anahita is imaged with sunrays surrounding her head. (WM: 49.) Other sun goddesses include Hittite Arinna later known as Wurusemu, * ‘the Lady of the Land’ and then goddess Arinitti. TOL: 115.) *Themis* speaks of Hera as ‘Woman of the Land.’ (T: 491.)

* Further sun goddesses include: Kultepe (Arinitti); Egyptian Sekhmet; Germanic Sunna (Sunn); Brythonic Aquae Sol (Sulis); (Roman) Sul – Minerva; Celtic Bridget; Baltic Saule; Finnish Paivatar; Siberian Kajae; Arabian Al-Ilat; and Shinto Amaterasu Omikami.

Lucy Goodison introduces Zeus with a more contemporary interpretation in Hesiod’s *Theogony*. (153-154.)

Many of the patrimony themes in Hesiod’s *Theogony* include the conflict, between father and son reminiscent of the later Oedipus story; the deceitful and potentially castrating nature of the female; even perhaps a primordial allusion to the man’s place in love making: on top, enveloping the woman below. Although Hesiod points out heaven’s wrong doing in confining his children, the result of the story is to put Earth in a bad light. We are left with a self-righteous, superior and desexualized heaven and an irreparable breach between sky and earth. The separation of a male heaven from a female Earth speaks of [dualistic] changes in the symbolism of up and down, male and female, light and dark. The cosmos is divided (MHE: 153).

The poets seem aware that the Earth they know is a shadow of her former self and has been stripped of powers she held in ancient times. In his *Theogony*, Hesiod tells us that thunder, the thunderbolt and lightning had

been hidden by Earth before they were given to Zeus. Now they are used against her: Homer tells us that the earth groans beneath the battering of Zeus the Thunderer when he is angry. What of the earth-womb's power to procreation, so celebrated in Bronze Age times? Even that is pre-empted by the male. The very same sickle-wielding son of Earth, Kronos, who castrated his father heaven, grows up to swallow his own children (born of the goddess Rhea, another earth figure) so that no son of his could usurp his ruling position. Zeus is the only son who escapes (MHE: 153) by being raised secretly. This is the same [patrimony] story reduplicating: Heaven forced the babies back inside, Kronos swallows them himself as soon as they are outside. In both cases the father interferes with childbirth. We have, if not 'womb envy,' certainly disregard for, and disempowerment of, the workings of the womb. The succession problems of the divine royal family are not solved until the next generation, when Zeus settles the matter once and for all by swallowing his wife [consort?] Metis whole; he then gives birth himself to Athena, an 'honorary male' goddess lacking in female sexual attributes. The myth could be interpreted as showing the attempts of male divinities, over three generations, to deny and appropriate the procreative power of the earth-womb in the vocabulary of myth (MHE: 153-154).

Further research on Hera and the Linear B tablets:

1450-1100 Late Bronze Age Crete/Post-palatial/Late Minoan (LM IB/IIIA-LM IIIC). (RGS.) (Late Bronze Age Crete, or biblical Caphtor, is known for the mainland introduction of Mycenaean Linear B.)

Further *Queen of Heaven* research: 5000-4900, Inanna in Uruk, Mesopotamia; 4000, Sumer, Mesopotamia, and Mythologems; 2000, Asherah; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1000, Ephesus, Anatolia; 800, Tanit (also Taanit, Ta'anit, Tannit, or Tannin); 600-398, Anat/Asherah and Yahweh, Egypt; 586, Destruction of the First Temple, Jerusalem Exile; 200, Greece and Pergamon, Anatolia; and 100, Mecca, the Ka'aba and Sacred Stones. (RGS.)

Further Hera research: 7000-3500/1450 Old Europe; 4400-2500, Kurgan Invasions Bring Catastrophic Destruction to Old Europe; 1100-800, Mediterranean Dark Ages. (RGS.)

Further cathedra goddesses research: 8300-4500, Sha'ar Hagolan (Sha'ar Ha-Golan); 7250-6150, Çatal Hüyük, Anatolia; 7100-6300, Cathedra Goddess of the Beasts; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 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; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 750-650, Cybele and King Midas, Anatolia; 550, Cathedra Goddess Kourotrophos, Megara Hyblaea, Sicily; and 400, Cathedra Goddess Isis. (RGS.)

According to numerous scholars including M. Zour, S. Farzin, and B. Aryanpour, the mother of the gods embodied unequalled preeminence including royal ascendancy to the throne through matrilineal lineage (WA). *Hieros Gamos* frequently included apotheosis (deification) of the king plus land stewardship (CDBL: 132-133, WDSS0: 182-3). Selected examples are: Egyptian Hatshepsut –Thothmes; Middle Elamite period Goddess Kiririsha and gods Inshoshimak and Houmban; Goddess Anahita and King Narseh’s investiture (PHM: 188) as legitimacy of male kings was only through the mother’s (matrilineal) side (WA: 233); Phrygian Matar Cybele (Kybele) and her son – lover Attis (CAA: 18-20, MG: 398-400); and god –son – husband Kabeiros (Kadmilos, Korybas) of Samothracian Mother Goddess (GOG: 87). (RGS: 7000, Hieros Gamos).

Additional examples of *Hieros Gamos* and goddesses/queens venerated alongside of male gods/kings/princes are: Hebrew Asherah – Baal/Yahweh (MOO: 376); * Ugaritic/Canaanite Athirah-El (bull) (MOO: 376); ** Shekhinah – Yahweh (HG: 105-111); Babylonian Aruru (Asherah/Ashratum) – god Anu (TGA: 39, MOO: 376); Punic Tanit – Baal Hammon (MOO: 378); N. Syrian Tanit – Lord of Mount Amanus (MOO: 378); Sumerian Inanna – Dumuzi (MOO: 383); Levant Astarte – Baal (GGL: 131); Sumerian (not Semitic) Ishtar – Tammuz (MOO: 383); Greek Aphrodite – Adonis (MOO: 383); Hittite/Phrygian Cybele and Attis (SMA: 54); Adam and Eve; *** Sarah and Abraham; and Lady Ikoom, Snake Queen and mother of lord Wa’oom Uch’ab Tzi’kin, royal ruler of the Mayan Snake Dynasty c. 562 AD (TSK: 16). (Also note subsequent Mayan Snake Queen named K’abel (TSK: 16)).
* Astarte/Athart/’ttrt was ‘Baal’s Other Self’ (GGL: 131).
** According to Ugaritic texts, Canaanite Athirah is Hebrew Asherah (MOO: 376).
*** Or, Eve and Adam? (RGS: 7000, Hieros Gamos.)

Further Hieros Gamos research: 7000, Hieros Gamos; 7000-3500 (1450), Old Europe; 3200-539, Proto Elamite Goddesses and Matrilineal Aspects; 3000, First Dynasty, Egypt; 3000-1450, Gournia; 2613-2494, Hathor’s Dendera (Denderah) Temple, Egypt; 1800, Re-Visioning Goddess Sarah; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1479-1425 Tuthmosis III, Egyptian King; 1000, Ephesus, Anatolia; 900, Taanach, Canaanite Libation Stand; 750-650, Cybele and King Midas, Anatolia; 323-30, Temple Kom Ombo, Egypt; and 200, Winged Victory (RGS.)

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- Wakeman, Mary K. “Ancient Sumer and the Women’s Movement: The Process of Reaching Behind, Encompassing and Going Beyond.” *Journal of Feminist Studies in Religion* 1.2 (Fall 1985): 7-27. (ASWM.)
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Further double/twin goddess including 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; 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; 500, Greek Mysteries; and 282-263, Demeter’s Priene Temple. (RGS.)

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Further Zeus and male takeover research:

4400-2500, Kurgan Invasions; 1580, Zeus; 1450-1260, Hattusa and Yazilikaya; 1450-1100, Late Bronze Age Crete; 1000, Gods; 800-500, Archaic Greek Age; and 200, Greece and Pergamon, Anatolia. (RGS.)

(Also see the Pergamon Altar in Berlin's Ancient Near East Museum on Museum Island.)

Further research on mother – rite to father – right transitions: 92,000, Qafzeh or Kafzeh Cave and Ochre Symbolism; 4400-2500, Kurgan Invasions; 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; 800-500, Archaic Greek Age; 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.)

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

scientifically; sexually; biologically and etc. inferior or less than the other half. (MHE: 150.)

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

This hierarchical dis-order is discussed at length throughout *Re-Genesis* including BCE entries: selected entries include: 4400-2500, Olympus Hera; 3100-2600, Proto Bronze Age Crete, Writing, and Heroes; 3000-1450, Gournia; 2500, Inanna, Holder of the Me; 2400, Sumerian Women in the Akkadian Period; 2400, Lilith and Eve; 2300, Sumerian Transitions; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1580, Zeus; 1100-800, Iron Age; 1000, Gods; 800-500, Archaic Greek Age; 587-500, Demise of Sumerian and Babylonian Goddesses; 500-400 Classical Greek Era and Leading Male Authors; 384-322, Aristotle's Theory of Rational Male Dominance; and First Century BCE-Sixth Century CE, Summary of Female Catholic Priests and Synagogue Leaders. (RGS.)

IMAGE: CATHEDRA HERA: SICILY.

PHOTO: © GSA. DESCRIPTION: CATHEDRA HERA WITH APPLE AND FRUIT.

SLIDE LOCATION SICILY, SHEET 22, ROW 2, SLEEVE 2, SLIDE #26, BCE.

CU_SIC_S22_R2_SL2_S26

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA (THRONE) HERA INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

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

NOTE 3: FIELDWORK PROJECT 1998-2002.

IMAGE: CATHEDRA THRONE DEITY: UR, BABYLON.

PHOTO: © GSA. DESCRIPTION: TERRACOTTA CATHEDRA THRONE DEITY, UR.

SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 3, SLIDE #13, 2000-105 BCE.

CU_NEA_S11_R3_SL3_S13.jpg

SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 3, SLIDE #13, 2000-1050

CU_NEA_S11_R3_SL4_S13.jpg VS. > CU_NEA_S11_R3_SL3_S13.jpg

ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

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

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

NOTE 3: FIELDWORK PROJECT 1998-2002.

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 IN PROCESS.

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

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

NOTE 3: ALTERNATE INTERPRETATION OF THIS DOUBLE GODDESS IS DEMETER/ PERSEPHONE.

NOTE 4: FIELDWORK PROJECT 1998-2002.

IMAGE: GREEK POET: HESIOD.

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).

IMAGE: ZEUS TEMPLE: PERGAMON OR ANCIENT PERGAMUM, (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

SHOT ON LOCATION: PERGAMON (ANCIENT PERGAMUM): TURKEY.

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:

AS PATRONS OF THE APATOURIA, ZEUS AND ATHENA BEAR THE TITLES PHRATRIOS AND PHRATRIA. THE PHRATRIA IS THE BROTHERHOOD OF THOSE WHO HAVE THE SAME FATHER. IT HAS NOTHING TO DO WITH ... THOSE WHO HAVE THE SAME MOTHER; IT IS OF THE PATRILINEAL, NOT THE MATRILINEAR STRUCTURES(T: 500-501). (SOURCE: ENTRY ABOVE.)

NOTE 3: (ALSO SEE THE PERGAMON ALTAR AT BERLIN'S ANCIENT NEAR EAST MUSEUM ON MUSEUM ISLAND.)

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).

IMAGE: ATHENA WITH GORGON AND SERPENTS: VELLETRI RUINS, ROME.

PHOTO: © GSA. DESCRIPTION: THREE METERS TALL STATUE OF ATHENA WITH BREASTPLATE OF CIRCLING SERPENTS AND CENTERED GORGON HEAD FROM ROMAN VELLETRI RUINS.

SLIDE LOCATION FRANCE: SHEET 2, ROW 2, SLEEVE 2, SLIDE #25, 430 BCE.

CO_FRA_S2_R2_SL2_S25.jpg

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

NOTE 1: "OLD EUROPEAN GODDESSES WERE EROTICIZED, MILITARIZED TO VARIOUS DEGREES (ESPECIALLY ATHENA), AND MADE SUBSERVIENT TO THE GODS (TLG: 164)."

NOTE 2: 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 3:

THE FATHER CAN FATHER FORTH WITHOUT A MOTHER. HERE SHE STANDS, OUR LIVING WITNESS. LOOK – CHILD [ATHENA] SPRUNG FULL-BLOWN FROM OLYMPIAN ZEUS, NEVER BRED IN THE DARKNESS OF THE WOMB (FV: 116).

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: BUST OF GREEK GOD APOLLO.

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 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: “APOLLO IS READY WITH HIS ANSWER: ‘*THIS TOO I TELL YOU, MARK HOW PLAIN MY SPEECH, THE MOTHER IS NO PARENT OF HER CHILD*’ (T: 500-501).”

(SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1998.

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

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

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

IT_RPO_S1_R1_SL3_S11.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

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

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: HERA’S SANCTUARY/GYMNASIUM: PERGAMON OR ANCIENT PERGAMUM, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: REMAINS OF THE HERA SANCTUARY AND GYMNASIUM, PERGAMON, (ANATOLIA) TURKEY.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 3, ROW 4, SLEEVE 1, SLIDE #Bk304,
IT_RPT_S3_R4_SL1_SBk304.jpg

SHOT ON LOCATION: HERA’S SANCTUARY/GYMNASIUM: PERGAMON OR ANCIENT PERGAMUM, (ANATOLIA) TURKEY.

NOTE 1:

AT PERGAMON (ANCIENT PERGAMUM), IN ANATOLIA, A GYMNASIUM THAT SUGGESTS SIMILAR OLYMPIC SPORTS FOR YOUNG GIRLS AS PLAYED AT OLYMPIA ON HERIA WHEN LITTLE GIRLS CELEBRATED AND COMPETED IN SPORTS INCLUDING FOOT RACES. (THESE OLYMPICS OCCURRED EVERY FOUR YEARS) (LG: 86: RGS).

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: GIRLS GYMNASTICS AND RACES: PIAZZA ARMERINA, SICILY.

PHOTO: © GSA. DESCRIPTION: MOSAIC OF BIKINI GIRLS COMPETING IN GYMNASTICS AND RACES FROM THE BRAURON SANCTUARY, PIAZZA ARMERINA, SICILY.

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

CU_SIC_S11_R1_SL3_S8

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

NOTE 1:

AT PERGAMON OR ANCIENT PERGAMUM IN ANATOLIA, A GYMNASIUM THAT SUGGESTS SIMILAR OLYMPIC SPORTS FOR YOUNG GIRLS AS PLAYED AT OLYMPIA ON HERIA WHEN LITTLE GIRLS CELEBRATED AND COMPETED IN SPORTS INCLUDING FOOT RACES. (THESE OLYMPICS OCCURRED EVERY FOUR YEARS) (LG: 86: RGS).

NOTE 2: FIELDWORK 1998.

IMAGE: CATHEDRA DEITY ASHDODA: ASHDOD, PALESTINE.

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

IT_RPT_S4_R1_SL2_S8.jpg

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

NOTE 1: ASHDODA IS A CATHEDRA DEITY.

'CATHEDRA IS DEFINED AS THE OFFICIAL CHAIR OR THRONE OF ONE IN A POSITION OF PROMINENCE' AND [THEREFORE] REFERENCED AS A CATHEDRA GODDESS (RGS: 29) (RGS: 7100-6300, CATHEDRA GODDESS OF THE BEASTS, ÇATAL HÜYÜK).

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

NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 4: "STYLISTICALLY THIS FIGURE RETAINS MYCENAEAN TRADITIONS (ALB: 324, FIG. 8.15)."

NOTE 5: FIELDWORK PROJECT.

IMAGE: KORE/PERSEPHONE: SMYRNA, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: LIFE SIZE MARBLE STATUE OF KORE/PERSEPHONE 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: THE STATUE OF HERA AT SAMOS (ANCIENT PARTHENOS) IS STYLISTICALLY THE SAME AS KORE FROM ANCIENT SMYRNA (ANATOLIA) NAMED AFTER AMAZON QUEEN SMYRNA (PSGR: 316; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: IZMIR IS MODERN-DAY SMYRNA.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: GODDESS WITH SUN RAYS AND MOON: PERGE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: EXAMPLE OF STANDING SUN AND MOON GODDESS HOLDING A SERPENT: PERGE, (ANATOLIA) TURKEY. (NO MUSEUM SIGNAGE.)

SLIDE LOCATION TURKEY, SHEET 86, ROW 4, SLEEVE 2, SLIDE #Bd 60, BCE.

CO_TUR_S86_R4_SL2_SBd60

SHOT ON LOCATION: ANTALYA MUSEUM: ANTALYA, (ANATOLIA) TURKEY.

NOTE 1: EXAMPLE OF A SUN GODDESS SUCH AS ANAHITA WITH SUN RAYS SURROUNDING HER HEAD. (WM: 49.) (SOURCE: ENTRY ABOVE)

NOTE 2: TWO OTHER EXAMPLES OF SUN GODDESSES ARE HITTITE ARINNA LATER KNOWN AS WURUSEMU, 'THE LADY OF THE LAND' AND GODDESS ARINITTI. TOL: 115.) (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK 1986.

IMAGE: DEITY ANAHITA: GRAECO – PERSIAN – ANATOLIAN.

PHOTO: © GSA. DESCRIPTION: OMNIPOTENT GREAT DEITY, ANAHITA (*UNDEFINED*) FROM SADAGH, NE TURKEY. GRAECO – PERSIAN – ANATOLIAN ASSIMILATION. IN ADDITION TO ANATOLIA, SELECTED ALTARS ARE THROUGHOUT "BABYLONIA, SUSA, EKBATANA, PERSEPOLIS, BAKTRA, DAMASKOS, AND SARDES." (HG: 138.) SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 3, ROW 3, SLEEVE 4, SLIDE #27, BCE. IT_RPO_S3_R3_SL4_S27.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

AS DISCUSSED ABOVE, HERA AND ANAHITA SHARED SIMILAR ATTRIBUTES. ANAHITA (TRANSLATION *UNDEFINED*) IS HAILED BY THE EPITHET OF *HIGH HARA*, PATRON GODDESS OF PREGNANT WOMEN (TSB: 144; RGS). (AT SAMOS, HERA WAS HAILED AS *PARTHENOS*). (SOURCE: ENTRY ABOVE.)

NOTE 2:

IN 34 BCE, THE ROMANS SMASHED THE YERIZA GOLD STATUE OF ANAHITA IN YEKEGHIATS PROVINCE. AT THE TURN OF THE 19th CENTURY CE, A BRONZE HEAD WAS FOUND IN SATAGH (YERZKA REGION) AND PRESENTLY HOUSED IN LONDON'S BRITISH MUSEUM (AAG: 31; RGS).

NOTE 3:

OF FURTHER INTEREST IS THE RELATIONSHIP BETWEEN ANAHITA AND NANA. 'IRANIAN ANAHITA, WHO WAS ULTIMATELY A RIVER GODDESS, LATER ASSUMED THE FUNCTIONS AND MANIFESTATIONS OF THE MESOPOTAMIAN NANĀ.' (NTS: 539). THIS IS OF SPECIAL INTEREST GIVEN HOW FREQUENTLY ELDER WOMEN AND GRANDMOTHERS THROUGHOUT THE WORLD GO BY THE ENDEARING NAMES OF NANĀ, NANAIA, NAUNIE OR (NANAU). * (WPG: 100-102; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 4: * NANAU AS COINED BY GRANDSON, CONSTANTINE KARVONIDES IN 2013.

NOTE 5: FOR FURTHER INFORMATION:

NABARZ, PAYAM. 'INTRODUCTION TO ANAHITA THE LADY OF PERSIA.' *ANAHITA: ANCIENT PERSIAN GODDESS AND ZOROASTRIAN YAZATA*. ED. PAYAM NABARZ. LONDON, ENGLAND: AVALONIA, 2013 (IAL: 27-32).

NOTE 6: FIELDWORK PROJECT 1998-2002.

IMAGE: TRIANGULAR ATARGARTIS/KAABOU OBELISK: PETRA, JORDAN.

PHOTO: © GSA. DESCRIPTION: TRIANGULAR (PUBIC MOUND) OBELISK WITH STAR CARVING OF ARABIC GODDESS ATARGARTIS/KAABOU ON PEDESTAL.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 1, ROW 4, SLEEVE 1, SLIDE #101, 600 BCE.

IT_RPT_S1_R4_SL1_S101.jpg

SHOT ON LOCATION: PETRA, JORDAN.

NOTE 1: IN *DEA SYRIA*, LUCIAN AMALGAMATES HERA WITH QUEEN OF HEAVEN ATARGATIS, A SYNCRETISTIC THEOLOGY SHARED BY NUMEROUS NEAR EASTERN GODDESSES. (TVG: 57.)

NOTE 2: KAABOU IS ARABIC = CUBE OR MAIDEN. (PRCE: 127-163.)

NOTE 3: OTHER NAMES OF BLACK STONE GODDESSES ARE: KUBUBA; KA'ABA; KUBA; KUBE; AL'OZZA; AL'LAT; AND AL'UZZA (ERE I: 660, 665; RGS). (RGS: 600 BCE, GODDESS KAABOU AT PETRA, JORDAN PLUS MECCA, SAUDI ARABIA).

NOTE 4: FIELDWORK 1999.

