

133. 1600-1100, Heroic Age of Greece

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.)

Oh What A Lovely War.

As early as Homer's *Iliad*,
beauty is identified with death:
those who fight courageously and die in battle
are reckoned as beautiful
because they will be forever youthful.
(FV: 39.)

Simone Weil.

The Iliad:
Or,
The Poem of Force.
(TLPF.)

Because God Said So.

These holy spectacles of violence
were canonically authorized
in the name of God and
his all-proposing infallibility.
(See below.)

Most Unholy Trinity.

Rape, Genocide, and War.
(BGTF: 114-115.)

Unholy Bedfellows.

The Vatican, the Nazis, and the Swiss Banks.
(UT.)

The Heroic Age of Greece includes the Trojan War in 1200 BCE and the Dorian invasion in 1100 BCE. (MK.) "One of the paradoxes of Greece's Golden Age is that while democracy was being born, the rights of women were eroding, under the

influence of the Dorians, a patriarchal people who had arrived in west-central Greece sometime between 1200 and 900 BC (WWA: 121).”

During the Mediterranean Dark Ages (1100-800 BCE) and the Dorian invasion in Crete, temples were burnt and destroyed resulting in the fall of Mycenaean society and a “deep slumber in Greek culture.” (MHE: 147.) Concurrently, Gods replaced the goddesses at Delos, Delphi, and Olympia: male Gods such as Helios and Apollo superseded earlier sun deities. (MHE: 140-142.) The Hittite Empire and its sea power also collapsed. Other sea powers that ended included Egypt, Crete, Troy, and the Mycenaeans. (POTW: 53.)

Summary of the first millennium Greece BCE.

The disastrous events at the end of the Bronze Age [1050-800 BCE] led to the collapse of long ties between Greece and Western Asia. When the Eastern contacts were re-established, they were more akin to the external influences... than to the systemic affinity that existed in the Bronze Age. The situation thus created resulted in that, rather than directly continuing their Bronze Age past, the Greeks of the Dark and Archaic Age laid the foundations of a new civilization, the one known today as the civilization of Classical Greece (GPG: 167). ...

[T]he new Greek civilization that replaced the Mycenaean Greece was the narrative of the Heroic Age and its end in the Trojan War. ... The War that destroyed the Race of the Heroes – a mythological construction that was apparently considered as offering a more satisfactory explanation of the transition of Greece from (GPG: 167) prehistory to history. Neither the ‘coming of the Dorians’ nor the migration to the East, the two events mainly responsible for the radical changes that brought about the emergence of the political and dialectal map of historic Greece, became part of the standard Greek narrative about the end of the Heroic Age as found in the traditional poetry associated with the names Homer and Hesiod (GPG: 168).

According to current academic research, translations and DNA, the Homeric poems are eight century BCE. These Homeric epics are “an amalgam created as a result of centuries-long circulation in oral tradition ... [and] some parts of what we find in Homer must go back to earlier periods, including the Bronze Age.” (GPG: 2-3, ff. 3.)

In the Iliad, considered the foundation of western culture, Achilles and Agamemnon are fighting over which of them has the right to rape a *captured* woman named Briseis. The term *spear captive* is used to mask the reality that Briseis and other women like her were ‘rape victims’ and that the ‘heroes’ being celebrated were their ‘rapists’ and ‘jailers.’ According to C. Christ, the institution of rape and the (twisted) notion that men have a right to rape (certain kinds or types of) women, originated with war. (NDP.)

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 Troy research:

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: <http://cerhas.uc.edu/troy/timeline.html>

Further research on Troy, militarization, warfare, patristic monotheism, and other dualistic typologies: 3000, Founding of Troy; 2500, Troy, Anatolia; 1184, Hittites and Trojan War, c. 1200; 1100-800, Mediterranean Dark Ages; and 750-650, Cybele and King Midas, Anatolia. (RGS.)

Further bibliographic 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.)

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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.)

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_____. “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.)

Daly, Mary. *Beyond God the Father: Toward a Philosophy of Women’s Liberation*. 1973. Boston, MA: Beacon Press, 1985. (BGTF.)

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. 173-176. (GPG.)

Goodison, Lucy. *Moving Heaven and Earth: Sexuality, Spirituality and Social*

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- 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.)
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- 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.)
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- 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.)

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IMAGE: MARBLE BUST OF GREEK APOLLO: CARACALLA, ROME.

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

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

IT_RPO_S1_R1_SL3_S11.jpg

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 ZEUS RELIGION AS WELL AS THE APOLLO RELIGION OF FATHER SKY GODS AND THE 'SACROSANCTNESS OF TRADITIONAL EPISTEMOLOGY CAME INTO BEING SPECIFICALLY TO COUNTER THE AUTHORITY AND INHERENT WISDOM IN [THE GREAT MOTHER/GAIA] GODDESS (GBKF: 106; RGS).' (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1998.

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

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 (OR 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.

© 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: HESIOD, AUTHOR OF THEOGONY: GREECE.

PHOTO: © GSA. DESCRIPTION: GREEK POET HESIOD, AUTHOR OF *THEOGONY*.

SLIDE LOCATION REGENESIS 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

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 THRONGED 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: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

PHOTO: © GSA. DESCRIPTION: BUST OF HOMER, AUTHOR OF THE GREEK EPICS, THE *ILIAD* AND THE *ODYSSEY*: GREECE.

SLIDE LOCATION REGENESIS 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

ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "AS EARLY AS HOMER'S *ILIAD*, BEAUTY IS IDENTIFIED WITH DEATH: THOSE WHO FIGHT COURAGEOUSLY AND DIE IN BATTLE ARE RECKONED AS BEAUTIFUL BECAUSE THEY WILL BE FOREVER YOUTHFUL (FV: 39; RGS)."
(SOURCE: ENTRY ABOVE.)

NOTE 2:

THE MALE HERO OF GREEK LEGENDS MOVED THROUGH A LANDSCAPE THRONGED 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: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

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
ON LOCATION: CHANAKKALE, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1989.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES:
3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK
AGE. (RGS.)

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
ON LOCATION: TROY, (ANATOLIA) TURKEY.
NOTE 1: TROY IS NEAR CHANAKKALE, (ANATOLIA) TURKEY.
NOTE 2: FIELDWORK PROJECT 1989.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES:
3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK
AGE. (RGS.)

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
IMAGE: SIGNAGE: TROY, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES:
3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK
AGE. (RGS.)

IMAGE: TROY'S GREAT WALLS: 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
SHOT ON LOCATION: MUSEUM, CITY COUNTRY.
NOTE 1: "[T]HE NEW GREEK CIVILIZATION THAT REPLACED THE MYCENAEAN
GREECE WAS THE NARRATIVE OF THE HEROIC AGE AND ITS END IN THE TROJAN
WAR (GPG: 167)."
NOTE 2: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES:
3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK
AGE.

IMAGE: GREAT LIMESTONE ENTRY WALLS TO TROY, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: CLOSE-UP OF CIRCULAR GREAT LIMESTONE WALLS
OF LATER TROY VI.
SLIDE LOCATION REGENESIS PHASE 2, SHEET 1, ROW 2, SLEEVE 2, SLIDE #BL351,
BCE.
IT_RPT_S1_R2_SL2_SBL351.jpg
ON LOCATION: TROY, (ANATOLIA) TURKEY.
NOTE 1: "[T]HE NEW GREEK CIVILIZATION THAT REPLACED THE MYCENAEAN
GREECE WAS THE NARRATIVE OF THE HEROIC AGE AND ITS END IN THE TROJAN
WAR (GPG: 167)."
NOTE 2: FIELDWORK PROJECT 1986.

PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES: 3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK AGE.

IMAGE: ATHENA'S 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
ON LOCATION: TROY, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES: 3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK AGE. (RGS.)

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
ON LOCATION: TROY, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES: 3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK AGE. (RGS.)

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 #BL 360, BCE.
CO_TUR_S117_R3_SL4_SBL360
ON LOCATION: TROY, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE *REGENESIS* ENTRIES: 3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK AGE. (RGS.)

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
ON LOCATION: TROY, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES: 3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK AGE. (RGS.)

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.
PHOTO NOTE: FOR ADDITIONAL IMAGES OF TROY SEE BCE REGENESIS ENTRIES: 3000, FOUNDING OF TROY; 2500, TROY, ANATOLIA; AND 800-500, ARCHAIC GREEK AGE. (RGS.)
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RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)