

Chapter 1 : The Virgin Goddess () - MUBI

The Virgin Goddesses (or maiden goddesses) are Artemis, Athena, and Hestia. This means that they do not marry and have children the usual way or not at all. Athena's children are literally born from her thoughts. It is the meeting of minds. Athena thinks that it is the purest kind of love.

Grace and peace to the children of light, and greetings to the children of darkness. This morning, I followed a link on a particular website discussing the biblical Diana of Ephesus. Unbeknownst to me, the link was to a website called The Catholic Word of the Day, which gave a definition of Diana from the Modern Catholic Dictionary. For those of you who may not be familiar with Diana of Ephesus, let us turn to Chapter 19 of the Book of Acts, which gives a brief discussion of her. To set this up for you, the Apostle Paul is in Ephesus preaching the Gospel and against idolatry. This prompts certain of the townspeople who have made a lucrative living from the industry of idolatry to hold a meeting to decide what they will do about Paul. We pick up at this point: Moreover ye see and hear, that not alone at Ephesus, but almost throughout all Asia, this Paul hath persuaded and turned away much people, saying that they be no gods, which are made with hands: Understand that unlike today, people were not just given names arbitrarily. A name meant something, and people were named for a variety of reasons, including personal qualities, skin color, physical attributes, and even significant events. The tenth chapter of the book of Genesis, for example, gives an excellent example of the latter: Peleg was named for this monumental event. Now, if this was true for people, it certainly must have also been true for gods and goddesses, as they were, and are, merely different manifestations of the same two people: The different names are merely based on their many qualities and attributes—whether real or invented—and are determined by the attribute and the language. Athena, for example, is the Greek goddess of wisdom, but she is known to the Romans as Minerva. She is also called Sophia, the Greek word for wisdom. Same attribute, but different languages and, hence, different names. Keep this in mind as we continue our discussion of Diana of Ephesus, for she is, in fact, Athena, Minerva, and Sophia, and also goes by many other names, including Mary. First, note that Diana is said to be a Roman goddess, yet she is identified with the Greek goddess, Artemis. Moreover, is it merely a coincidence that both the goddess Diana and the Roman Catholic Mary are Roman? I submit that it is not. It is interesting to note that the Virgin Mary is also identified with the moon as the following images demonstrate: Munich church of illumination The above photo is very telling as the artist includes, in left bottom background, a replica of the Temple of Diana, further identifying the Virgin Mary with Diana. It should be noted that the Egyptian goddess, Isis, was also known as the goddess of the moon. Could this be another coincidence? All three goddesses share this significant trait. By the way, the Guadalupe manifestation of the goddess tells us much about the Roman Catholic exaltation of the Virgin Mary, and proves that though Roman Catholics claim to love Jesus Christ, they actually exalt Mary above Him. The name Guadalupe is very interesting indeed. Queen of Apostles, aid me to win souls for the Sacred Heart of my Savior. These petitions are to Mary herself. After Adam and Eve ate the forbidden fruit, God cursed the serpent and made the following decree: But the Bible teaches that the woman is Israel Revelation The enmity between Satan and the woman, therefore, is the enmity between Satan and the Jews. As for the seed, think about this for a minute: Satan is a spirit, so he cannot have seed: God is not only talking about physical seed, then, but also spiritual seed. Israel, the woman, has two types of seed: He saith not, And to seeds, as of many; but as of one, And to thy seed, which is Christ. This is Catholic tradition, not biblical doctrine. The Apocrypha was never accepted as Holy Writ, as it was not part of the Masoretic or Received Text, but was part of the corrupted texts that came from the Gnostic schools of Alexandria, Egypt. The Holy Bible teaches that Mary, after giving birth to our Savior, went to Jerusalem and offered a sin sacrifice Luke 2: And think about this for a minute: For the answer to this question, and more, about the Virgin Mary, we strongly suggest that you read the article, Two Marys. It will open your eyes. Now prayerfully read the following biblical Gospel account: Did you get that? But what they do not understand is that in the world of the occult and make no mistake, the Roman Catholic church is an occult organization nothing is coincidental. Everything in the occult, even down to the minutest detail in a painting, is done deliberately and intentionally.

The Roman Catholic church is appropriating the qualities of Jesus, including His mercy, grace, power to heal, and, yes, even His divinity, and attributing them to the Virgin Mary. Make no mistake about that. And listen to this very carefully: And that is what the Roman Catholic church really believes and teaches, but will not outright say. They are calling Mary the Saviour. For Mary to be sinless, as the Roman Catholic church teaches, she would have to be God. And they know this. The Roman Catholic church is calling Mary a goddess, because they know full well that she is, in fact, the goddess Semiramis, who, by the way, was also called Myrianimous: If you cannot get your head around this, check out this video below of Pope Francis, speaking in code, calling the Virgin Mary Semiramis. Now, please ponder these revelations. Returning to our comparison of Diana and the Virgin Mary, there is one last thing that I want you to consider very, very carefully. This aspect of sexuality identifies Diana with Aphrodite, the Greek goddess of sexual love. Now, I want you to consider something. Did you ever notice that almost every image of the Virgin Mary shows her standing with one knee bent? Almost without exception, she is shown in this position. I had, and it always puzzled me. Then the Spirit showed me. If you think about it, this is not a very flattering position for a woman, especially a purported virgin. In the old days, paintings, drawings, and photos of women of good report always depicted them with their legs closed to symbolize their chastity. If we consider that nothingâ€”absolutely nothingâ€”in the world of the occult is coincidental, then we must consider that this has been done intentionally and for a very specific purpose. I submit that it has been done to identify the Virgin Mary with Aphrodite, the goddess of sexual love. And if Mary is Aphrodite, then she is also Diana, Artemis, Cebele, Demeter, Ceres, Ashtoreth, and a host of other goddesses, because, somewhere along the line, they all share a common attribute, and that attribute always has something to do with sex: Tradition has it that Semiramis, the wife of Nimrod, who was deified and worshipped, was a very promiscuous and sexually immoral woman. Incidentally, though the Ephesian Diana was said to have been a virgin, the Roman Diana was also the goddess of sexual love. To further prove this point, I submit to you one more piece of information. That is why so many things in not just America, but the world, are called Columbia or a derivative of that name. And they were so intend on doing this that they defied the laws of light, for the torch that Columbia or Liberty is holding is so bright that there is no way her leg could be backlit in this manner. They are telling us that this is Aphrodite, the goddess of love. By the way, notice the pyramid-shaped cloud behind Columbia. Now notice that there are actually three such clouds, side-by-side, though the other two are not shown in their entirety. Notice also that the three quasi pyramid shaped clouds are somewhat staggered: Now, where have we seen something like that? These clouds are symbols for the Egyptian pyramids at Giza. Now take a look at this: Saints, this is no coincidence. This pyramid symbolism suggests that Columbia is also Isis, the Egyptian goddess of the moon and of sexual love. The placement of the torch also suggests that the torch is a symbol for Nimrod. Now you may ask how the goddess came to be known as Mary. Well, perhaps you have seen images of a naked goddess standing in a sea shell: Later, the sea came to be known as The Mare latin: Well, notice that Venus is standing in a sea shell. Now consider the following photo: Now consider this photo: The Virgin Mary is not only called Aphrodite, but also Ashtoreth, the same goddess that King Solomon and the apostate Jews worshipped and symbolized with a star. Those who worship the goddess use secret hand signs to identify themselves to one another. The podcast of this teaching is available at the iTunes Store for playback on your favorite audio device. The Still Man P. The idol Mary is called the Abomination of Desolation in the Bible. In the New World Order kingdom of Antichrist, the world will be required to worship this goddess or perish. You may want to read more about it here. Be encouraged and look up, for your redemption draweth nigh.

Chapter 2 : The Virgin Goddess: Studies in the Pagan and Christian Roots of Mariology by Stephen Benko

The Virgin Goddess. In ancient Greece, Artemis was known as a virgin Goddess. Today, as modern Hellenes attempt to revive ancient Greek religion and apply it to the modern world, we must reassess the meaning of Artemis's virginity, and attempt to understand why She chose this state.

The city boasted the mightiest temple to any goddess in the ancient world. It was one of the Seven Wonders of the World and the largest building ever to have been constructed entirely of marble. Ephesus owed its fame and spirit to this temple. It worshipped Artemis of Ephesus, an earth and mother goddess more ancient and primal than the Hellenistic Artemis. In the shadow of this mighty goddess Mother Mary was safe from persecution and ascended into heaven. It was here that in the fourth century the largest building in Ephesus the old Museion, not the Artemis temple was converted into a church and dedicated to the Virgin Mary. Some say this was the first church in Christendom to be dedicated to the Madonna, but other churches want to claim that honor too. It seems that the chapel in Spain, erected by St. James the Apostle after Our Lady appeared to him in 40 C. Many scholars believe that Mary was declared the Mother of God and allowed to be venerated because of the need of the Hellenistic world for a heavenly feminine principle. They say it was a compromise with pagans in order for Christianity to become acceptable. While this is quite true, there may be more to it. He must have thought: Just as the majority of Mexicans are of mixed Native Mexican and Spanish blood, so too their divine Mother is a mixed native and foreign heavenly person. Human and Divine Triangles, or: My Goddess is no wimp! An article by Ella Rozett originally written for but never published a magazine called "Sage Woman: Celebrating the Goddess in Every Woman". Some time around I received a Reiki treatment from a woman healer. When she performed some kind of sacred gestures over my female organs, a vision flashed before me: It lasted only a few seconds, but long enough to let me know three things were important here: Traditional Triangle Madonnas, left: Our Lady of Quinche, in Ecuador right: Other times I felt a need for the feminine and called out for: She said she could never forget the sound of her daughter screaming after her in utter desperation. She imitated that scream for us, filling a big conference room with a desperate yet powerfully loud and soulful Ahhhmahhh! That Amma stuck with me. And so I sometimes called, I did not know what Mother, with the exact same word that Tibetans, Hindus, Semites, and who knows who else, all use to call their divine mother. Contemporary Triangle Madonnas, left by Dolores Delgado, right by Caroline Ometz After the vision disappeared, my intuition suggested two things: First, the triangle somehow seemed to be an ancient symbol of pure femininity. Second, Santa Maria did not need any male God beside her. She seemed almighty to me, just like a Goddess. As far as I could tell with my admittedly very limited vision, there was no male God or Baby Jesus anywhere in sight. Just she was enough. Now I had two problems. First, though my intuition told me that the triangle had to be an ancient symbol for the feminine, I had a hard time making sense of it and finding satisfying confirmation for it. Of course there is the "pubic triangle", but it seemed to me to be present on men as well as women. Someone suggested that not only the pubic hair, but also the ovaries and uterus form a sort of triangle. But, perhaps because I am German and a virgo, i. I wanted a real and perfect triangle that appears only on women. Yet I contented myself temporarily with what I had. After all Santa Maria appearing as a triangle at the moment when someone is doing a healing over my pubic triangle seemed like a pretty good hint. So I would sometimes place my hands on my ovaries, forming a triangle with my thumbs and index fingers. Then I would meditate on how if one flips that triangle up, one has the Goddess triangle. Hence I came to the conclusion that she is like the sun and each woman like a ray of her light. Our Lady of San Juan De Los Lagos, Mexico, the actual statue and a common rendition Later it occurred to me that when you put the two triangles together, you end up with the "star of David", symbol of Judaism. He was adamant about the triangle not symbolizing God himself. I suspect because he would want the Jewish God to point neither towards something like the Christian trinity, nor to the Free Masonic triangle, symbol for God on our dollar bills, nor to a Goddess triangle, for that matter. But what I want to know is: From the Jewish goddess Asherah? Ah, the value of putting things in writing! The book cites various religions that share this "genital triangle of the Goddess, widely known today by its Sanskrit name of yoni". Somewhere it mentions an

eye as the approximate shape of the vulva. Now that seemed like a more realistic shape for portraying it. She gave me some hints, but here I can only recommend: Still, I did not find these discoveries a completely satisfying explanation for the symbol of a cosmic, feminine triangle. It seemed to me, there had to be more to it than body parts. I guess I too am a child of our era. Millennia of patriarchy have pretty much rooted out a spiritual appreciation of the gate through which women bring all of human life into this world, under unimaginable labor and pain. My apologies to all you mothers! However, even Goddess worshippers interpret the three sides of the Goddess triangle as more than body parts. They also speak of three phases of the moon. Yet, I find both divisions a bit random. I rather like what I was taught at the university of Bonn, Germany: This would mean that the female Goddess includes the male God and that which transcends male and female. It would also mean that the triangle would work just as well for the male God who includes the female Goddess and transcends male and female. Now that feels like proper spirituality, metaphysics, and gender politics in religion! Our Lady of the Light, Cuenca, Spain, with the triangle of the trinity above her. This occurred to me only after years of deliberating the riddle, whereas other women get it right away. When I shared my vision with the interfaith meditation class I teach at a jail, a Baptist woman immediately commented: When I confided the image to my Protestant mother, she said: I suppose it may still have been there though. If someone looked at me for two seconds, they would not notice the male hormones either, without which I could not function. An artist told me that the triangle is a symbol of dynamic power. That fits with the message of power I got from Santa Maria. The second problem I had after my vision besides trying to understand the symbolism of the triangle was that from what I had heard and seen of the Virgin Mary in the Catholic church, she always seemed overly meek and submissive. No wonder my husband told me one day: It seemed to me that my mighty Santa Maria had very little to do with theirs. Yet I heard nobody but Catholics even talk about her. It seemed that only they might appreciate what it was like to see her. So I tried to be content with attending a church that at least calls her by the name with which she was introduced to me. So how else was I to respond to her introduction to me? The answer only came years later. One day I went to a fundraiser concert for the Catholic Aids ministry. Someone performed a song about Lourdes, the famous shrine in France where the Queen of Heaven, with the help of a peasant girl, manifested a miraculous healing well. In order to find the sacred well, Mother Mary instructed Bernadette to dig in the earth with her hands. The singer explained that this was symbolic for us having to dig through the layers of our subconscious in order to find the sacred well within. That was the first time I heard anything sensible said about Marian apparitions and I knew I had to find out more. She forms out of light and demands to be venerated with small and huge churches, with candle light processions, equally with Jesus. In she told the 10 year old Jacinta of Fatima: Tell them to ask graces from her, and that the Heart of Jesus wishes to be venerated together with the Immaculate Heart of Mary. Ask them to plead for peace from the Immaculate Heart of Mary, for the Lord has confided the peace of the world to her. By then it was too late for countless millions. She acts as a spiritual director, exhorting us to constant prayer and to divine union. She likes to choose as her prophetesses simple girls, such as she was when she became the mother of Jesus. She hardly ever chooses to convey important messages through male clergy. That may be one reason why the Church authorities have a love-hate relationship with her apparitions and scrutinize them with great suspicion. She has millions of Catholic and Orthodox Christians madly in love with her, although most still want nothing to do with apparitions. So I want to assure you, this Heavenly Mother is no wimp!

Chapter 3 : Who is the Virgin Mary? | Queen of Heaven

In Greek Mythology there are three virgin goddesses. They are Artemis (in Rome, Diana), Athena (In Rome, Minerva), and Hestia (In Rome, Vesta).

Therefore he kept no blind outlook, but watched and swallowed down his children. As the years rolled on, great Kronos the wily was beguiled by the deep suggestions of Gaia Gaea, the Earth, and brought up again his offspring, vanquished by the arts and might of his own son, and he vomited up first the stone which he had swallowed last. Evelyn-White Greek epic C7th - 4th B. She was the first-born child of wily Kronos Cronus and youngest too, by will of Zeus who holds the aegis,--a queenly maid whom both Poseidon and Apollon sought to wed. But she was wholly unwilling, nay, stubbornly refused; and touching the head of father Zeus who holds the aegis, she, that fair goddess, swore a great oath which has in truth been fulfilled, that she would be a maiden all her days. So Zeus the Father gave her a high honour instead of marriage, and she has her place in the midst of the house and has the richest portion. In all the temples of the gods she has a share of honour, and among all mortal men she is chief of the goddesses. Of these three Aphrodite cannot bend or ensnare the hearts. Aldrich Greek mythographer C2nd A. Because both Ge Gaea, Earth and Ouranos Uranus, Heaven had given him prophetic warning that his rule would be overthrown by a son of his own, he took to swallowing his children at birth. She gave Kronos a drug, by which he was forced to vomit forth first the stone and then the children he had swallowed. With them Zeus fought a war against Kronos and the Titanes Titans. Oldfather Greek historian C1st B. Grant Roman mythographer C2nd A. Boyle Roman poetry C1st B. Vesta [Hestia] was the third. It is a very playful, tiny tale. Coroneted Cybele [Rhea], with her crow of turrets, invites the eternal gods to her feast. Others play or are clasped by sleep; or link their arms and thump the green earth in triple quick step. Vesta [Hestia] lies down and takes a quiet, carefree nap, just as she was, her head pillowed by turf. But the red saviour of gardens [Priapos] prowls for Nymphai and goddesses, and wanders back and forth. He conceives a vile hope and tires to steal upon her, walking on tiptoe, as his heart flutters. By chance old Silenus had left the donkey he came on by a gently burbling stream. The goddess starts up, frightened by the noise. The whole crowd fly to her; the god flees through hostile hands. An almost identical story is told by Ovid of Priapos and the Nympe Lotis. For without you mortals hold no banquet,--where one does not duly pour sweet wine in offering to Hestia both first and last. And you, Argeiphontes [Hermes], son of Zeus and Maia,. Come and dwell in this glorious house in friendship together; for you two, well knowing the noble actions of men, aid on their wisdom and their strength. Hail, Daughter of Kronos Cronus, and you also, Hermes. Taylor Greek hymns C3rd B. In thee the Gods have fixed their dwelling place, strong, stable basis of the mortal race. Eternal, much formed, ever florid queen, laughing and blessed, and of lovely mien; accept these rites, accord each just desire, and gentle health and needful good inspire. As the goddess of the hearth-fire, Hestia also presided over the altar flame and the sacrificial feast. The central hearth of a state also belonged to her--the fire kept alight in the civic hall. Homeric Hymn 5 to Aphrodite 18 ff trans. Hestia, you who tend the holy house [temple] of the lord Apollon. Conway Greek lyric C5th B. Fowler Greek philosopher C4th B. Let us inquire what thought men had in giving them [the gods] their names. The first men who gave names [to the gods] were no ordinary persons, but high thinkers and great talkers. Shall we, then, begin with Hestia, according to custom? Then what would you say the man had in mind who gave Hestia her name? Zeus receives central place as king of the goddess, Athena as city-protector, and Hestia as goddess of the civic hearth. Of these, they say, Hestia discovered how to build houses, and because of this benefaction of hers practically all men have established her shrine in every home, according her honours and sacrifices. Rackham Roman rhetorician C1st B. Her power extends over altars and hearths, and therefore all prayers and all sacrifices end with this goddess, because she is the guardian of the innermost things. They model Hestia as a woman, like the earth, holding up a kettledrum, since the earth encloses the winds below herself. Rather she presided over the hearth at the centre of each home, the altars of all the gods, and the public earth of the city. Cicero, De Natura Deorum 2. Closely related to this function are the Penates or household gods [of the Romans]. The pig-trough of the swine dedicated to Hestia. Did you steal it from a shrine? No, no, by

addressing Hestia first, I might, thanks to her, crush an adversary [in the courts]. But put an end to delay by calling up the case. My verdict is already settled. Jones Greek travelogue C2nd A. They sacrifice to Hestia first, secondly to Zeus Olympios Olympian , going to the altar within the temple, thirdly to Zeus Laoitas and to Poseidon Laoitas. Fourthly and fifthly they sacrifice to Artemis and to Athena. For they in honouring you keep watch and ward on Tenedos island and secure her weal. First of all other gods they worship you with many a gift of wine and many a victim, and the lure sounds for you, and song. And at their well-spread tables, never bare, the rites of Zeus, the hospitable father, receive their due. Gaselee Greek poet C1st B. When Hypsikreon asked the Naxians to bive her up, they refused.

Chapter 4 : Meet Athena, the virgin goddess of war

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This means that they do not marry and have children the usual way or not at all. It is the meeting of minds. Athena thinks that it is the purest kind of love. Artemis does not have children as she detests males, this is why she has a group of females that swears off men. Hestia swore to Zeus that she would never marry. Her only male follower and romance was Orion , the great hunter, but Artemis accidentally killed him in a plan set up by Apollo. One example of her hating men is that of her and her huntresses bathing in a woodland pond when a prince named Aktaion , while hunting with his hounds, came upon them unknowingly and watched them bathe. Angered that the prince had watched them bathe, Artemis then turned him into a deer, ending his unfortunate life in sorrow when his hounds attacked him, believing him to be the prey of the hunt. However, Percy Jackson earns her respect when he saves her from Atlas. This far, however, Zeus swallowed Metis in a form of a fly to prevent his own overthrow. Soon, Athena came out already matured and in battle form. Even though Athena is a virgin goddess, the only way her demigod children are born is from her thoughts combined with the mortal integrates of mortal men that she loves. Her demigod children are gifts to the men she favors. She always says that this is the meeting of minds, and that this is the purest kind of love that one could give upon the men that she loves. She was sought after by both Apollo and Poseidon as a wife, but she rejected them and went to Zeus as she knew the rivalry would cause problems. He understood and blessed her oath of virginity. Hestia is known as the Olympian goddess of the hearth after Dionysus , the god of wine and a son of Zeus, arrived on Olympus. At the time, there were not enough thrones for each god since it was the beginning days of the Fifth Age following the center of power of Western Civilization. Also, the Hall of the Gods on Mount Olympus was getting crowded with gods and goddesses. So to leave some room, Hestia gracefully gave up her throne to Dionysus and retreated into the background of Olympus, never to speak, but seen lighting up hearths in anywhere possible to be found. Hence why she is the goddess of the hearth. She is seen tending the campfire in the center of the cabins at Camp Half-Blood. Athena is also the only one out of the three who has demigod children. There are also other non-Olympian virgin goddesses, such as Hecate ; although Hecate has demigod children in the series.

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Who is the Virgin Mary? Murdock *Suns of God: Queen of Heaven* "The goddesses have stories to tell. One such storyâ€”far too long ignoredâ€”is that, in their original, unadulterated form, they were parthenogenetic. Marguerite Rigoglioso, *Virgin Mother Goddesses of Antiquity 1* "There is but one god and goddess, but many are their powers and names: But have a care in speaking these things. They should be hidden in silence as are the Eleusinian mysteries; sacred things must needs be wrapped in fable and enigma. Nor are they mentioned in non-gospel Christian writings earlier than the purported time of Church father Ignatius d. Hence, according to Near Eastern tradition there appeared a Jesus, son of Mary, over a thousand years prior to the Christian era. Moreover, like Jesus, who was called "Emmanuel" Mt. In early Christian times, Mary herself was believed to have been born of a virgin, which, if taken literally, would represent a virgin [or miraculous] birth prior to Christ, rendering his own nativity unoriginal and mundane, rather than miraculous and divine. What it proves, nonetheless, is that fabulous Christian claims are based on pious speculation, not historical fact, speculation by the faithful that changes from era to era, depending on the need. As it turns out, the Virgin Mary is, like Jesus Christ, a mythical character, founded upon older goddesses. Following on the heels of goddesses such as Aphrodite, Astarte, Cybele, Demeter, Hathor, Inanna, Ishtar and Isis, Mary is "both virgin and mother, and, like many of them, she gives birth to a half-human, half-divine child, who dies and is reborn. Zeus, Father of the gods, visited Semeleâ€”in the form of a thunderstorm; and she gave birth to the great saviour and deliverer Dionysus. Zeus, again, impregnated Danae in a shower of gold; and the child was Perseusâ€” Devaki, the radiant Virgin of the Hindu mythology, became the wife of the god Vishnu and bore Krishna, the beloved hero and prototype of Christ. With regard to Buddha, St. Before her, Neith the Virgin of the World, whose figure bends from the sky over the earthly plains and the children of men, was acclaimed as mother of the great god Osirisâ€” The old Teutonic goddess Hertha the Earth was a Virgin, but was impregnated by the heavenly Spirit the Sky; and her image with a child in her arms was to be seen in the sacred groves of Germany. The Scandinavian Frigga, in much the same way, being caught in the embraces of Odin, the All-father, conceived and bore a son, the blessed Balder, healer and saviour of mankind. Quetzalcoatl, the crucified saviour of the Aztecs, was the son of Chimalman, the Virgin Queen of Heaven. Even the Chinese had a mother-goddess and virgin with child in her arms; and the ancient Etruscans the sameâ€” In addition to the omnipresent mother-and-child imagery beginning at least five millennia ago are the black virgin-mother statues found all over the Mediterranean and especially in Italian churches, representing the very ancient Egyptian goddess Isis, as well as the later Mary, having been refigured or "baptized anew" as the Jewish Mother of God. Usener argues that the early Gentile Christians must have attributed to Christ what their pagan ancestors had attributed to their pagan heroes; hence the Divine sonship of Christ is a product of the religious thought of Gentile Christiansâ€”. Conrady found in the Virgin Mary a Christian imitation of the Egyptian goddess Isis, the mother of Horusâ€”" Concerning the usurpation of the Virgin Mother by Christianity, which simply constituted the changing of the goddess from one ethnicity to another, in *The Paganism in Our Christianity* apologist Sir Arthur Weigall observes: The pre-Christian virgin goddess Myrrha was the mother of the god Adonis, who tradition holds was born at Bethlehem, "in the same sacred cave that Christians later claimed as the birthplace of Jesus. His incarnation was accomplished by the descent of the Holy Ghost upon the Virgin Maya. The infant Buddha, soon after birth, spoke to his mother, saying: At my will the planets of the air, the wholesome winds of the seas and the silences of hell are disposed. My name, my divinity, is adored throughout the world, in divers manners, in variable customs and in many names, for the Phrygians call me the mother of the gods; the Athenians, Minerva; the Cyprians, Venus; the Candians, Diana; the Sicilians, Proserpina; the Eleusinians, Ceres; some Juno, others Bellona, others Hecate; and principally the Ethiopians who dwell in the Orient, and the Egyptiansâ€”do call me Queen Isis. Mary, Goddess of the Moon The virgin-goddess "Queen of Heaven" is prevalent in the ancient world for the reason that she is astrological or

astrotheological, symbolizing the moon, the earth, Venus, Virgo and the dawn. In Christ Lore , Hackwood describes the astrotheological development of this theme: This connects her directly with astronomic lore. The ornamentation of many continental churches often includes a representation of the Sun and Moon "in conjunction," the Moon being therein emblematical of the Virgin and Child. Indeed, she was "the Great Goddess, the mother of all the gods. She was believed to have brought forth the transcendent Sun-god without the aid of a male partner, very much as in the Memphite Theology Ptah created all things virtually ex nihilo by thinking as the "heart" and commanding as the "tongue. This important information regarding the Virgin is found in ancient texts, such as the Eclogues 37 BCE of the Roman poet Virgil, in which is described or "prophesied" the "return of the virgin," i. In the ancient zodiacs of India and Egypt, there is seen this virgin nursing a male child, with sun rays around his head—which is emblematical of the infant sun at the winter solstice, and of his being then in the sign of the Virgo. The ritual of the nativity, as it appears to have been celebrated in Syria and Egypt, was remarkable. The celebrants retired into certain inner shrines, from which at midnight they issued with a loud cry, "The Virgin has brought forth! The light is waxing! No doubt the Virgin who thus conceived and bore a son on the twenty-fifth of December was the great Oriental goddess whom the Semites called the Heavenly Virgin or simply the Heavenly Goddess. As does Latin authority Macrobius 5th cent. CE , the Paschal Chronicle recounts that the newborn sun Horus was presented to the public every year at the winter solstice, as a babe in a manger. The pertinent part of the Chronicle reads as follows: CP, While the masses have been kept in the dark, the knowledgeable elite have been aware of what the Virgin truly represents, even as they have attempted sophisticatedly to explain "her" relationship to the "earthly" life of "our Lord. All the mysteries of the incarnation of our Saviour Christ; and all the circumstances of his marvellous life, from his conception to his ascension, are to be traced out in the constellations, and are figured in the stars. Another example of the ancient astrotheology appears in the observance of the "Assumption of the Virgin," celebrated in Catholicism on August 15th, when the Virgin Mary was "assumed" or "taken up. The goddess is not only the moon and Virgo but also the dawn, who daily gives birth to the sun. By eminent Christian Egyptologist E. Even Christian writers have understood the connection between the Virgin and the dawn, as exemplified in "one of the homilies of St. Amedus on the Virgin," which includes the following regarding Mother Mary: She is the health salus of all, the reconciler conciliatrix of the whole world, the inventress of grace, the generatrix of life, the mother of salvation. Drexler gives a long list of the statues of Isis which thereafter were used, sometimes with unaltered attributes, as those of the Virgin Mary. From Pagan mythology Christianity had unconsciously taken over many a wonderful story and had incorporated it into the life of Jesus. many of the old heathen gods had been taken into the Church as saints. Castor and Pollux became St. Damien; Dionysos, many of whose attributes were attached to St. John the Baptist, still holds his place as St. Denis of Paris. All over Christendom, pagan sacred places were perpetuated by the erection of Christian chapels or churches on the same sites; and there are hundreds of shrines dedicated to the Madonna on ground once sacred to nymphs or goddesses, while the holy wells or springs of heathendom are now the holy wells of the Church. The statues of Jupiter and Apollo became those of St. Paul; and the figures of Isis were turned into those of the Virgin Mary. Not only was the worship of Isis usurped by that of Mary but also the countless apparitions believed by prior worshippers to be the Egyptian goddess were subsequently asserted to be appearances by the Virgin Mary. Although many Christians feel that such visions of "Mary" and "Jesus" prove the validity of their belief system, the fact is that apparitions of numerous gods and goddesses to their millions of followers have been quite common globally, in a wide variety of cultures, beginning centuries and millennia prior to the Christian era. The purported appearance of a god or goddess does not, therefore, prove the validity of any particular religion, or it would ensue that every faith in which believers have allegedly seen their god or gods would constitute the "one, true religion. In its most poetic, feminine manifestation, the ancient astrotheology reached exquisite zeniths befitting the Divine Mother of All, flawlessly formless beyond all cultural camouflage and ethnic exteriority. Legge, Francis, Forerunners and Rivals of Christianity: Macrobius, The Saturnalia, tr. Virgin Mother Goddesses of Antiquity. Siculus, Diodorus, The Antiquities of Egypt, tr. Edwin Murphy, Transaction Publishers,

Chapter 6 : La diosa virgen () - IMDb

The Virgin Goddess has 6 ratings and 1 review. Sarah said: I wasn't altogether convinced by the reasoning connecting Mary to the Phrygian Great Mother. S.

Goddess worshipers in Western postmodern societies promote a biologicistic understanding of femaleness that is focused on the procreative capacity of the female body, and therefore venerate one or several goddesses as givers and takers of life. In relating all possible functions of goddesses from all times and religions to sexuality and fertility, the goddess movement s reveal an outlook on the essence of femaleness that resembles that of ancient Greek gender ideology, even though it arrives at a different evaluation of it. History and Critical Reevaluation of the Notion of the Virgin Goddess The use of the term virgin goddess is grounded in the assumption that prehistoric societies in Europe and elsewhere worshiped a goddess who could appear in three forms: A dyad of the goddess as mother and maiden had already been introduced by Jane Harrison , and then taken up by the Jungian scholar Mary Esther Harding , but the idea of a female divine trinity was for the first time formulated by the poet and essayist Robert von Ranke-Graves in his work *The Greek Myths* The origin of this construction is unclear, but it was very probably influenced by the trinitarian structure of God according to Christian dogma. Ranke Graves connected the threefold manifestation of the divine matriarch to the phases of the moon waxing moon, full moon, waning moon and to the three cosmic spheres: Admittedly owing this construction mainly to his intuition, Graves also may have been inspired by the popular ideas of Johann Jakob Bachofen about the religion of a matriarchal age in early human history. Bachofen claimed that the relations of the sexes always found a cosmic expression in the relations between sun and moon, and according to his hypothesis the gynaikokratia, the Greek term for matriarchy, a social order that is dominated by assumingly female values, was characterized by the reign of the moon and the night over the sun and the day. Gimbutas, who used a great deal of nineteenth-century theory Hegel, Bachofen, and James George Frazer in her interpretations of Stone Age artifacts, promoted the idea of a parthenogenetic primal goddess that might have emerged in the Paleolithic era. According to her hypothesis, the primal goddess, who was avirgin in the sense that she did not have sexual intercourse with a male, was equated with nature as a whole and therefore did not have a particular shape. The earliest goddess images, the so-called Paleolithic Venuses dated before 10,000 bce , are images of the awesome creative power associated with woman and nature. The goddess could be represented by triangular stones or by stone or bone carvings emphasizing her vulva, buttocks, and breasts. In the Neolithic or early agricultural era which began c. 8000 bce She was often depicted in zoomorphic shape or with animals as her companions these figures are known as Ladies of the Animals. The anthropomorphic goddess images, according to Gimbutas, gradually became differentiated into two functions, one as "the giver and taker of all," and the other as rebirth and regeneration. Eventually these two images were characterized as the Mother and the Maiden. The Mother was the sustaining power, represented especially by the enduring earth, the bedrock that underpins all life. The Maiden, related to the forces of renewal and regeneration, was represented especially by new life, plant and animal, that emerges in spring. The Mother, the eternal, and the Maiden, the ephemeral power of nature, were understood to be two aspects of the same whole. Moreover, they argue that this pattern is still recognizable in religions of the ancient world. Within the context of a constructed female monotheism, all astral, war, and hunting goddesses venerated in ancient cultures are viewed as expressions of the Maiden, and as a particular focus of interest, this maiden goddess is interpreted as an antecedent of the virginal goddesses of Olympic religion in Classical Greece. Thus, the concept of the Virgin Goddess emerged, although so-called virgin goddesses share no other feature than their youthful virginity, and even this is interpreted in peculiar and inconsistent ways. In various contexts, virginity can mean maidenhood in the sense of prematurity, it can mean temporary or constant willful abstinence from sexual activity, and it can denote a struggle for independence from male domination. By their divine functions, so-called virgin goddesses do not form a coherent group at all, and they have no automatic connection to the category of mother goddesses. The assumption that mother and daughter maiden are two aspects of the same deity was taken from certain images in Minoan religion, where a woman figure appears with one or two maidens. The

interpretation of these groups is uncertain, and their occurrence is by no means universal, but culturally restricted to the Minoan and early Cycladic sphere. Generally, ancient polytheistic religions possessed a great number of highly differentiated female and male deities, and the accessible evidence does not allow for interpretations along the lines of monotheism. In sum, ideas about the Virgin Goddess are based on several shortcomings and connotations. The monotheistic character of a Neolithic goddess cannot be proven. It remains an hypothesis that may be of some relevance in the interpretation of prehistoric religions, but the evidence from those early civilizations that can inform their modern interpreters through written testimonies reveals a different picture. There is every reason to assume that the idea of the Goddess as one whose mythology focuses on the theme of fertility and procreation is a rather late concept which appeared no earlier than in Hellenistic times from about bce. Divine oneness as the source for the multiplicity of goddesses and gods is an outcome of philosophical speculations undertaken to systematize and rationalize mythological traditions. Early panthea and also the figurines and statuettes of the Stone Age show a great variety. In Mesopotamia and Egypt there was a vast number of female and male deities with most diverse powers and responsibilities. It seems unlikely that the prehistoric figurines and statuettes that may represent female godheadsâ€”even that is uncertainâ€”should indicate a uniform concept of the female divine. Nothing suggests that the numerous sky goddesses, patronesses of war, and Ladies of the Animals and Hunting, as well as several female astral deities, were to be subsumed under anything like the concept of the Maiden or Virgin Goddess. Moreover, chastity and virginity only became a feature of Olympic goddesses in Greek and then particularly in Hellenistic cults; in other ancient religions, particular sexual or antisexual attitudes of goddesses were not addressed. Instead, it seems that sexuality was considered an integral part of godheads as well as of humans. Thus, linking later virginal goddesses to earlier figures who were supposedly parthenogenetic i. The assumption of a Virgin Goddess with a history beginning earlier than in Classical Greece lumps together phenomenologically and historically different qualities. It must be concluded that a pre-Greek concept of virgin goddesses did not exist, and that even from the Classical Greek period onwards, virgin goddesses were never categorized as a group. If anything, it could be stated that goddesses of the ancient Mediterranean with virginal features are peculiar developments of archaic mistresses of the animals and the goddesses of the early city-states in Mesopotamia Inanna-Ishtar and Asia Minor Cybele , whose power over natural forces was also called upon for the protection of the urban sphere, but great caution is required to avoid generalizations inapplicable to highly differentiated divine figures. Greek Virginity and Its Impact on Goddesses Nevertheless, it is interesting to see on which types of goddesses the Greeks imposed virginity and in which ways they thereby influenced their appearances and their spheres of action. But first, the implications of virginity, and specifically of Greek virginity, need to be clarified. Ideas about the interrelatedness of female sexuality and threat become apparent as ancient iconographic motifs, which are known from northern Mesopotamian representations on seals and also in evidence during the orientaling period in Greece eighth century bce , but in the Classical era they became a generally recognizable cultural feature. Two issues are important when considering the meanings of Greek virginity. The first regards the status and reputation of women in the urban milieu of Classical Greece, both of which were formed and dominated by patrilineal and patriarchal order. Greek societies were structured by the oikoi households , and each oikos was ruled by a male head of the family. In order to guarantee the procreation of the society of the poleis, it was naturally necessary to have women crossing the borders between the oikoi. As a consequence, the female sex was associated with all things hated and abhorred: According to patriarchal ideology, femininity stood for the ability or rather the fate to cross boundaries. The means to control this necessary but dangerous inclination of women was first and foremost a control of their sexuality through the institution of legitimate marriage. In this context the polarity between virgin and wife developed. Therefore, it was decreed that a woman must be a virgin at marriage and refrain from sexual intercourse with any man but her husband. Since marriage meant subjection of the female and her control by the male-defined cultural order, virginity made her an outsider and a potential threat. In other words, for the Greeks, virginity became a means to express what was to their standards a paradoxâ€”a female who is independent from and even capable of exercising power over men. For those Greek goddesses who were perceived according to the virgin pattern, this meant that they never became fully subordinated. Consequently,

virgin goddesses do not always necessarily abstain from sexuality; they may be virgins in the sense of being unmarried, or even in the sense of not being confined through marriage to a male god. The complex nature of the virgin goddesses is further explicated by the fact that the unmarried girl or woman poses a threat to patriarchal social order because her sexuality is not under the control of man. They carry the connotation of being wild or untamed. This wildness can manifest itself in at least three forms: A second issue that is important for the rise of Greek virgin goddesses has to do with intellectual currents towards more transcendental conceptualizations of the divine. This move took place in a number of ancient civilizations which are known as the cultures of the Axial Age, according to a theory by the German existentialist philosopher Karl Jaspers. The emergence of the idea of transcendence and the transcendental in the intellectual history of humankind thus supported the polarization of the genders, that is, the belief in fundamental differences in female versus male nature. One way of mediating between the two became the construction of virginity as a "male femaleness," and thus with a kind of physical femaleness that was not acted out and lived as such. Greek goddesses in general, and the Greek virgin goddesses in particular, combine protective and transgressive qualities in their relation to the cultural standards of the poleis. This results from the ability to overcome boundaries, which in Classical Greek culture was ascribed to women and goddesses alike. Virginity could underline as well as constrain this trait. It allowed for a kind of freedom, independence, and power that was usually refused to females, but it also ensured that married women, who represented by definition the kind of femininity that was demanded by their society, remained securely cut off from these privileges. Goddesses, however, unlike ordinary women, could make exceptions here. Individual Virgin Goddesses and Heroines It is helpful to consider in more detail the expression of virginity by, or the impact of the virginity concept on, some mythological figures. Kore Strangely, the Greek goddess Kore, whose very name translates as "maiden," has so far attracted comparatively little attention by propagators of the threefold goddess. Kore was closely related to death, which corresponds with general Greek ideas about human parthenoi. Their state of being was regarded as very similar to being condemned to death. In rites that should prepare them for marriage, girls from aristocratic families underwent rites connected with the cults of either Artemis or Athena, initiating them to the theme of sexuality by exposing them to a death-like experience. The sixth century bce saw a very rich production of Kore statues, mainly, apparently, for a grave cult. On the Athenian Parthenon there were six Korai, who probably functioned as grave-servants for Erechtheus, the legendary first king of Athens. Hestia, Artemis and Iphigeneia, and Athena Greek goddesses virgin in the sense of sexual abstinence by an adult woman were Hestia, Artemis, and Athena. Hestia, the personification of the hearth and the sacrificial fire, transcends the boundary between humankind and the goddesses and gods. She had a major role in female rites of passage such as marriage and childbirth. Because the mythology as well as the iconography of the goddess Hestia are poorly developed, further implications of her virginity are not traceable. Artemis was the goddess of wild places, flocks, and the hunt; she was named Potnia Theron "lady of the wild animals" in the Iliad, and "slayer of wild beasts" in the Homeric hymns. She had particularly close ties to deer, as indicated by the legend that pregnant does swam to her island in order to give birth, and to bears. Bears play a significant role in the rites and roles of a cult dedicated to Artemis Brauronia, which were performed by young girls. The stages of the ritual are not clear, but it included libations and spinning and weaving, and it was finalized with a goat sacrifice. Near the temple of Artemis Brauroneia there was a shrine for Iphigeneia, the daughter of Agamemnon and Klytaimnestra, who on her way to her wedding with Achilles was almost sacrificed to Artemis. A deer was then slaughtered instead of the girl, and Iphigeneia was whisked away by the goddess herself in order to serve her on the Tauris Peninsular. Artemis was there venerated under the name Parthenos, or as Iphigeneia, which confirms the closeness of the two figures. Artemis was a virgin herself and shunned men except for her brother Apollo, and she insisted ruthlessly on the chastity of her mythical attendants, the nymphs. Yet, the goddess as well as the nymphs were intimately familiar with sexuality, the female cycle, and childbirth. The sexual appeal of nymphs is apparent in, for example, the story of Odysseus and Kalypso, in which Artemis was explicitly invoked as Elei-theia and Locheia, goddess of childbirth. She was one of the most powerful patronesses of life and death and all passages between them. The Greek Artemis is clearly the heiress of the Mistress of the Animals, but her

wildness was acceptable in a patriarchal culture only if it was understood that she was not like other women. Thus she was superficially bereft of her female sexuality, and although she always remained the goddess of women and female affairs, she was often portrayed as a masculinized huntress, clad in a short tunic, slaying wild animals with arrows from her quiver. However, the image of the Ephesian Artemis, which stressed her nurturing qualities by depicting her as a mature female with many breasts, proves that the Homeric shape of the goddess was not authoritative. Worshipped in her temple, the Parthenon, Athena Parthenos was a very different expression of a virgin goddess than Artemis, for she was very much identified with the city and its distinct, male-defined culture. Athena was said to have been born from the head of her father Zeus, and in the *Eumenides* of Aeschylus she was said to have declared that she sided with her father against her mother in all things except marriage, which she shunned. She was born fully armed as a warrior and was usually depicted wearing a helmet and holding a spear and shield. Her title *polias* indicated that the city was her home; her titles *promachos* and *nike* named her victorious against its enemies.

Chapter 7 : HESTIA - Greek Goddess of Hearth & Home (Roman Vesta)

The virgin-goddess "Queen of Heaven" is prevalent in the ancient world for the reason that she is astrological or astrotheological, symbolizing the moon, the earth, Venus, Virgo and the dawn. The many goddesses thus resolve themselves to variants on a theme, one of which is the moon, a feature of the ubiquitous sun-god mythos, in which the.

To them, sexual abstinence was an after effect of virginity, not the definition of the word. Determining what it actually meant to be a parthenos is incredibly complicated, and one is likely to come up with a different answer for every polis. Luckily for Hellenes and modern scholars, the vast majority of what we know of ancient Greek myth and culture comes from Athens. Furthermore, the other Greek city-states were tremendously influenced by Athens due to its early victory over Persia and its subsequent financial and cultural success. So, while what we conclude about ancient Greek virgins based on Athenian social structure might not apply to all city-states Sparta being the classic example, it will hold true to most of them, and will be at least relevant to all of them. So what did it mean to be an Athenian parthenos? Ideally it meant an unmarried young woman who still lived with her father and never had sex. Athenian men wanted to ensure that their wives would bear legitimate heirs, so daughters were kept under strict supervision and seclusion to ensure that they had not been exposed to any other men before meeting their husbands. However, even these women were still supposed to remain virgins. In the cases where a young woman did have sex, that did not necessarily end her parthenia, or virginity. All these details considered, the fact remains that the ideal parthenos was a virgin in the modern sense of the word. Men wanted to know their children would be theirs, and not sired by some other man their wife had lain with in secret. Assuming that ancient Greek myth is valuable to modern Hellenism despite the overwhelmingly male point of view from which it was written, the important question becomes why. Why would Artemis choose to be a virgin? She asked Zeus of Her own will to remain a parthenos forever, so there must be some reason that She desired to abstain from sex and marriage. What is that reason? The answer to this question can be found by studying the oracle of Apollo at Delphi. The Pythia was a virgin priestess of Apollo who gave prophecies from the God in His temple at Delphi. Sissa tells us again in Greek Virginity that vapors coming from a crack in the earth induced a hallucinogenic trance in which the Pythia delivered these oracles. Sissa goes on to explain how the significance of this lies in the ancient Greek perception of symmetry in the human body: Thus the vagina and the mouth corresponded to one other. Therefore, when the essence of Apollo, in the form of fumes emitted from the earth, entered the Pythia through her vagina, it was logical to the ancient Greeks that this essence would then exit her body through her mouth in the form of divine prophecies. In order for the Greeks to be absolutely certain that all the words escaping her lips were sent by the God Himself and only Him, the Pythia must be completely pure and devoid of outside influences, i. This relationship between Apollo and His priestess echoes a widely held belief about ancient Greek women and their husbands: Not only did a woman belong to her husband, but his essence permeated her. His influence entered her during sex, and so every word she spoke was his word channeled through her. This basic concept also applies to the ancient Greek understanding of men and women in general. Men were considered purely projective as their penis spews forth their essence, so must their mouths when we apply vertical symmetry and women were considered purely receptive. Once he spills his essence into her, everything she says and does has his essence in it. As a Goddess of both freedom, independence, and the untouched purity of wild nature, Artemis must preserve an identity that is completely uninfluenced by any other being. She could not allow anyone else to cloud Her individuality. The ancient Greeks believed that the only way for a woman or Goddess, in this case to remain purely herself and not have her identity influenced by anyone else was to abstain from sex. In the minds of the ancient Greek men who wrote down the myths we are now familiar with, the only acceptable way for Artemis to avoid intercourse permanently was to remain a parthenos eternally, and thus never be bound by the responsibilities of a wife to bear children. To take all this information one step further and ask how Artemis would manifest Herself in modern society, or if She would still require Her followers to be virgins today as they were in ancient Greece is effectively unsolvable. The answer would be dependent not only on the individual person in question, but also on their personal approach

to reconstructing ancient Greek religion. For example, for a woman determined to be as authentic to ancient Greek culture as possible in every aspect of their worship, perhaps they would need to abstain from sex with men. If this were a man instead, the answer might be entirely different. Perhaps they could have sex freely without needing to worry about contamination of their identity, for if men are only projective, then they have no receptiveness with which to receive the identity of another. On the other hand, this same question could yield a very different answer for someone who wishes to use a modern understanding of gender and sex. Perhaps sex is less binding to them, and it is instead relationships which have an unquestionable influence on their independence and individuality, or perhaps they are one of those rare and unique people who can keep their individuality and freedom intact while being romantically or sexually involved with someone. The point is that there is no longer a set rule in this matter. In the modern world it is up to each individual who wishes to be closer to Artemis to approach Her and discover which path is best suited for them.

Chapter 8 : The Virgin Mary is Diana of Ephesus | The Still Man

Virgin Archetype. There are many Virgin Goddesses encompassing many different fields of enterprise. What they have in common is the fact that they are self-contained, pure, independent, uncorrupted and unpartnered.

Primordial Creatrix of Self-Replication Chapter 3: Double Goddesses of Parthenogenesis Chapter 6: One such storyâ€™â€™far too long ignoredâ€™â€™is that, in their original, unadulterated form, they were parthenogenetic. For a goddess to be parthenogenetic thus means that she stands as a primordial creatrix who requires no male partner to produce the cosmos, earth, life, matter, and even other gods out of her own essence. Plentiful evidence shows that in their earliest cults, before they were subsumed under patriarchal pantheons as the wives, sisters, and daughters of male gods, various female deities of the ancient Mediterranean world were indeed considered self-generating, virgin creatrices. This is the first book to explore that evidence comprehensively. Understanding goddesses of Graeco-Roman antiquity in this way allows us to resolve the seemingly confounding paradox, noted by various observers, of the simultaneous virginity and generativity attributed to certain deities in their earliest mythological and cultic material. How can a virgin create life? How can a creatrix be virgin? The information presented throughout this volume suggests that, rather than being contradictory, these two co-existent aspects form a complex of virgin motherhood in which goddesses procreated despite being consortless. It allows us to see the virginity of various goddesses as representing not sterility, but inviolable and sovereign creative power. In revealing some of our oldest divinities in the West to be Virgin Mothers, this book offers a fresh angle on the original nature and agency of these deities, thereby complementing and, in a sense, completing earlier feminist analyses of such goddesses. Virgin Mother Goddesses of Antiquity also provides evidence to support progressive feminist theories that early ancient Mediterranean cults were based in a matriarchal ethos. Moreover, by exposing a little-explored theological developmentâ€™â€™the appropriation of parthenogenetic power on the part of the divine masculine in religious storiesâ€™â€™the book offers new insights about the ferocity of the gender wars that took place under the cultural transition to patriarchy. It explores the ramifications of such theological appropriation for the priestesses dedicated to Virgin Mother goddesses, as well as for women and culture more broadly. I discern in their stories an older subtext in which such goddesses held positions of primacy in cult, which I argue corresponded with an earlier period of matriarchal social structure. In short, it reveals the tremendous original power and cultic importance of this goddess and exposes the arrogation of her self-generative capacities to the male sphere in Egyptian theogony and the corresponding shift from matriarchy to patriarchy during the pharaonic era. I then analyze a second Greek goddess who possessed the title Parthenos: I explore her mythology to argue that she, like Athena, originally was considered a parthenogenetic creator deity. I next turn to the third Greek goddess known as Parthenos, Hera, and probe her myths to provide evidence that, before she was made the wife of Zeus in Olympian mythology, she was considered a virgin creatrix, as well. These include stories of her parthenogenetic birthing of Ares, Hephaestus, and Typhon and legends associating her with the apples of the Hesperides, which, I argue, were symbols of virgin birth. My analysis allows for a unique interpretation of the famous myth of the Judgment of Paris as representing a theological moment in which the goddess Hera lost her parthenogenetic power as the sought-after apple migrated to the realm of Aphrodite, where it became forever fixed as a symbol of heterosexual eroticism. I also show that they quite possibly referred to an aggression against what I argue was an entire priestesshood dedicated to divine birth, a topic upon which I have elaborated in my first book, *The Cult of Divine Birth in Ancient Greece* Palgrave Macmillan. Having explored the three goddesses known as Parthenoi, I consider two other Greek goddesses with parthenogenetic stories: Demeter, the goddess of the grain, and Persephone, her daughter and Queen of the Underworld. I provide evidence that their myth encodes a story of female self-replication. By applying various aspects of the theory that a cult of divine birth existed in ancient Greece, I am able to offer the most coherent reconstruction of these rites to date, one that explicates their purpose, meaning, and function in startling new ways. I elucidate, in particular, that the Thesmophoria was originally a celebration of the parthenogenetic capacity of not only the two goddesses, but also their virgin priestesses. By carefully sifting

through mythological motifs and the testimony of ancient writers, I present the case that both male and female initiates of the Mysteries had to undergo an altered-state descent into the underworld that involved their experiencing the rape of Persephone through the ritual use of an artificial phallus. The experience, I show, forced initiates to confront the violence of the Masculine and resolve the inner gender war through a journey into paradox and, ultimately, wholeness. The book concludes with a chapter by Angeleen Campa on the goddess Sophia as portrayed in Gnostic texts. She argues that the rendering of such female generativity as transgressive and the transferring of legitimate parthenogenetic capacity to the male creator god signaled a final theological moment in the demotion of the Virgin Mother as primal creatrix in the West. Readers familiar with my first book, *The Cult of Divine Birth in Ancient Greece*, will recognize some overlap between it and the present volume. However, the explorations in the present study are far more comprehensive. Moreover, the new material on Demeter, Persephone, and Sophia, goddesses who were given only a passing mention in the earlier work, fleshes out this book and makes a unique contribution to the literature on goddesses of antiquity. The definitive version of this piece may be found in *Virgin Mother Goddesses of Antiquity* by Marguerite Rigoglioso, which can be purchased from <http://www.amazon.com/dp/1556491000>

Chapter 9 : Who were the three virgin goddesses

Inquiring into extra-biblical sources of Marian piety, belief and doctrine, he proposes 'that there is a direct line, unbroken and clearly discernible, from the goddess-cults of the ancients to the reverence paid and eventually the cult accorded to the Virgin Mary.'

A remarkable birth In Theogony, Hesiod describes how Uranus and Gaia persuaded Zeus to swallow his pregnant wife Metis, who was wiser than gods and humans, so that he would not lose his power to her. There are numerous other accounts of the birth of the goddess of wisdom. According to one, she emerged in Crete from a cloud that Zeus struck with his thunderbolt. In another account, the goddess is considered to be the daughter of Pallas, a winged giant, whom she later killed, when he tried to seduce her. Relationship to other Olympians Being an Olympian goddess, Athena had to maintain relationships with the rest of the divine residents of the holy mountain. The most notable of these social interactions, were the following: For her role in this significant event, Athena is sometimes referred to as Gigantoleitera, Gigantoletis, or Gigantofontis Giant slayer. According to Homer, however, her match with Zeus was not quite perfect: She once conspired with Hera and Poseidon to bind Zeus, when his authoritarian style of rule became unbearable; apparently a venture with no success, as the story goes. In general, in the ancient Greek world, the goddess personified virginity. However, as the myth goes, she had to fight back Hephaestus when the god tried to rape her. As a result, an early king of Athens by the name of Erichonius, was born on the spot. The most important event which associates the goddess with the god of the sea, is their competition to win the patronage of Athens. Several versions of this confrontation exist in ancient greek literature, but the most prominent are the following: During the contest, Poseidon first struck the rock of Acropolis with his trident, thus causing either a spring of saline water or a horse symbol of portable water to emerge from the crack. In this way, the god of the sea signaled to Athenians that he would either help them to turn to the sea, or enrich the land with plenty of water. When it was her turn, Athena struck the rock with her spear and an olive tree immediately sprouted from the crack. The Olympian god who were the judges of the contest, decreed to give to the virgin goddess the city patronage. She taught the Athenians how to cultivate the olive tree and produce olive oil. Instead of a head on contest, the Athenians were called to cast their vote over whom they wanted as their patron god. As the myth goes, men voted for Poseidon, while women preferred Athena. Women in ancient Athens outnumbered men, so the virgin goddess was the winner. Enraged, Poseidon flooded the city. The men, in an effort to appease the god of the sea, stripped of their women their right to vote, their right to give their name to the children and finally their right to be called Athenians. As it is well known, this event led to the outbreak of the Trojan War, when Paris abducted Helen, being his reward from Aphrodite who won the contest. Her hostility against Aphrodite showed when she advised and assisted the greek hero Diomedes, to strike the goddess of love. Relationship with greek heroes Apart from dealing with her divine counterparts, the goddess had interactions with important mortals as well. Hercules; This hero was by far her most favorite. In the course of the execution of the twelve labors of Hercules, the goddess assisted the mighty hero whenever he was in distress. It is worth mentioning her assistance offered, when Hercules was trying to kill the Stymphalian birds. As a show of gratitude for her valuable contribution to his accomplishments, the hero offered the goddess the apples of the Hesperides, which she returned back to the garden, where they originally belonged. According to myth, this armor was made either from the hide of the goat Amaltheia or from the hide of the Aegis goat , a hideous Phrygian monster killed by Athena. When Medusa was beheaded, the winged horse Pegasus sprang from the wound. Athena helped the Corinthian hero Bellerophon tame the horse, by appearing in his dream and giving him a magic golden bridle. Her fighting capabilities were accepted to be even superior to those of the war god Ares. She was an inspiration to those involved in battle, by bestowing them with courage and prudence, being a guarantor of victory for those who respected and worshipped her. She was also credited for inventing the pyrrhichios, a war dance which was performed with great zeal during the panathenaic festival, taking place in Athens. In Athens, she was the head of ekklesia assembly of the demos administrative district of Athens and is acknowledged as the founder of Aeropagus, or Supreme Court. Protectress of the Arts Apart

from her warlike traits, the goddess of wisdom was also a protectress of domestic arts, such as weaving and embroidery. She was also credited to have taught men the art of agriculture and she also invented the arts and crafts of pottery , shoe making, goldsmithery, etching, pyrography, sculpture architecture, construction and metalworking.