

Glossary

AUTHOR'S NOTE: This highly idiosyncratic novel demanded a highly idiosyncratic Glossary, meant to serve, simply, as an initial jumping-off-place for those interested in pursuing further the classical, and other wide-ranging allusions harbored in my text. I have used, primarily, wikipedia.com as my primary source for information regarding many entries but, as a longtime scholar of The Levant (and esoteric/comparative religions), I have altered, edited, expurgated, expanded and/or revised Wikipedia's original entries, as well as included information (and, perhaps, willy-nilly, *mis*-information) gleaned from an immense private Greek/Classical library amassed over decades spent as a peripatetic, book-collecting Philhellene. Errors of fact and attribution are, were, inevitable: all are the responsibility of the author, herself, who eschews, blatantly, a more academically respectable glossing of her unwieldy text. I offer up my heartfelt thanks to the many authors and contributors to Wikipedia, and urge readers to use this source to explore an entire alternate universe of information that spreads out far beyond the confines of this humble Glossary.

AIKIDO Aikido is a Japanese martial art developed by Morihei Ueshiba as a synthesis of his martial studies, philosophy, and religious beliefs. Aikido is often translated as “the Way of unifying (with) life energy” or as “the Way of harmonious spirit.” Ueshiba’s goal was to create an art that practitioners could use to defend themselves while also protecting their attackers from injury. Aikido is performed by blending with the motion of the attacker and redirecting the force of the attack rather than opposing it head-on. This requires very little physical strength, as the *aikidōka* (Aikido practitioner) “leads” the attacker’s momentum, using

entering and turning movements. The techniques are completed with various throws or joint locks. Aikido derives mainly from the martial art of *Daitō-ryū Aiki-jūjutsu*, but began to diverge from it in the late 1920s, partly due to Ueshiba’s involvement with the *Ōmoto-kyō* religion. Ueshiba’s early students’ documents bear the term *aiki-jūjutsu*. Ueshiba’s senior students have different approaches to Aikido, depending partly on when they studied with him. Today, Aikido is found all over the world in a number of styles, with broad ranges of interpretation and emphasis. However, they all share techniques learned from Ueshiba

and most have concern for the well-being of the attacker. (Initial Source: *Wikipedia*)

AKROTÍRI (ANCIENT) Site of a Minoan Bronze Age settlement on the Greek island of Santoríni, associated with the Minoan civilization due to inscriptions in Linear A, and close similarities in artifact and wall-painting styles. The excavation is named for a contemporary Greek village situated on a hill nearby. The name of the site in antiquity is unknown. Akrotíri was buried by the widespread Théran eruption in the middle of the second millennium BC (during the Late Minoan IA period); as a result, like the Roman ruins of Pompeii after it, it is remarkably well-preserved. Wall paintings, pottery, furniture, advanced drainage systems and three-story buildings have been discovered at the site, whose excavation was started in 1967 by Greek archaeologist, Spyridon Marinatos. Certain historians hold this settlement, as well as the disaster that left it unknown throughout most of history, to be the inspiration behind Plato's story of Atlantis, as mentioned in his dialogues *Timaeus* and *Critias*. Excavated artifacts have been installed in a museum distant from the site, with many objects and artworks presented. Only a single gold object has been found, hidden beneath flooring, and no uninterred human skeletal remains have yet been found. This indicates the probability that an orderly evacuation was performed with little or no loss of life (OR the destruction of one and all by a pyroclastic cloud). An ambitious modern roof structure, meant to protect the site, collapsed just prior to its completion in 2005, killing one. No damages were recorded to the antiquities. As a result of this, the site has long been closed to visitors, but is due to reopen in 2012. (Initial Source: *Wikipedia*)

ÁNO MERÁ Mýkonos's second-largest town, this highland village is the site of the Monastery and "pilgrimage" Church of The Virgin of Tourliani.

ANCIENT THÉRA In the 9th century BC, Santoríni's main Dorian city was founded on the heights of Mésa Vounó, 396m above sea level. This group later claimed that they had named the city and the island after their leader, Théras. Today, that ancient, ruined stronghold is referred to as Ancient Théra. Apollonius Rhodius's *Argonautica*, written in Hellenistic Egypt in the 3rd century BC, includes an origin and sovereignty myth of Théra's being given by Triton in Libya to the Greek Argonaut, Euphemus, son of Poseidon, in the form of a clod of dirt. After carrying the dirt next to his heart for several days, Euphemus dreamed that he nursed the dirt with milk from his breast, and that the dirt morphed into a beautiful woman with whom he had sex. The woman then told him that she was a daughter of Triton named Kalliste, and that when he threw the dirt into the sea it would grow into an island upon which his descendants would live. The poem goes on to claim that the island was named Théra after Euphemus's descendant, Théras, son of Autesion, the leader of a group of refugee settlers from Lémnos. The Dorians left a number of inscriptions incised in stone in the vicinity of the Temple of Apollo, attesting to pederastic relations between the authors and their *eromenoi*. These inscriptions, found by Friedrich Hiller von Gærtringen, are thought by some archaeologists to be of a ritual, celebratory nature, due to their large size, careful construction and, in some cases, execution by craftsmen other than the authors. According to Herodotus, following a drought of seven years, Théra sent out colonists who founded a number of cities in northern Africa, including Cyrene. In the 5th century BC, Dorian Théra did not join the Délian League with Athens and, during the Peloponnesian War, Théra sided with Dorian Sparta against Athens. The Athenians took the island during the war, but lost it again after the Battle of Aegospotami. (Initial Source: *Wikipedia*)

AREOPAGUS, THE The Areopagus or Areios Pagos (Ancient Greek: Ἄρειος Πάγος) is the "Rock of Ares," northwest of the Acropolis which, in Classical times, functioned as the high Court of Appeal for criminal and civil cases in Athens. Ares was supposed to have been tried here by the gods for the murder of Poseidon's son, Alirrothios (a typical example of an aetiological myth). The origin of its name is not clear. In Greek, *pagos* means "large piece of rock." *Areios* could have come from Ares or from the *Erinyes*, as at the rock's base was erected a temple dedicated to the *Erinyes*, where murderers used to seek shelter so as not to face the consequences of their actions. Later, the Romans referred to the rocky hill as "Mars Hill," after Mars, the Roman God of War. Near the Areopagus was also constructed the basilica of Dionysius Areopagites. In pre-Classical times (before the 5th century BC), the Areopagus was the council of elders of the city, similar to the Roman Senate. Like the Senate, its membership was restricted to those who had held high public office, in this case that of Archon. In 594 BC, the Areopagus agreed to hand over its functions to Solon for reform. He instituted democratic reforms, reconstituted its membership and returned control to the organization. In 462 BC, Ephialtes put through reforms which deprived the Areopagus of almost all its functions except that of a murder tribunal in favor of Heliaia. In *The Eumenides* of Aeschylus (458 BC), the Areopagus is the site of the trial of Orestes for the killing of his mother (Clytemnestra) and her lover (Aegisthus). Phryne, a *hetaera* of 4th-century-BC-Greece and famed for her beauty, appeared before the Areopagus accused of profaning the Eleusinian mysteries. Legend has it that she let her cloak drop, so impressing the judges with her almost divine form, that she was summarily acquitted. In an unusual development, the Areopagus acquired a new function in the

4th century BC: investigating corruption, although conviction powers remained with the Ecclesia. The Areopagus, like most city-state institutions, continued to function in Roman times, and it was from this location, drawing from the potential significance of the Athenian "Altar to the Unknown God," that the Apostle Paul is said to have delivered the famous speech: "Now what you worship as something unknown I am going to proclaim to you. The God who made the world and everything in it is the Lord of heaven and earth and does not live in temples built by hands." (*Acts 17:24*) The term "Areopagus" also refers to the judicial body of aristocratic origin that subsequently formed the higher court of Modern Greece. (Initial Source: *Wikipedia*)

ARMÉNI Arméni and Ammóúdi are small fishing settlements located on Santorini's *caldera*, beneath the cliff-top town of Oia.

ATLANTIS is a legendary island first mentioned in Plato's dialogues, *Timaieus* and *Critias*, written about 360 BC. According to Plato, Atlantis was a naval power lying "before the Pillars of Hercules" that conquered many parts of Western Europe and Africa 9,000 years before the time of Solon, or approximately 9,600 BC. After a failed attempt to invade Athens, Atlantis sank into the ocean "in a single day and night of misfortune." Scholars dispute whether and how much Plato's story or account was inspired by older traditions. In *Critias*, Plato claims that his accounts of ancient Athens and Atlantis stem from a visit to Egypt made by the legendary Athenian lawgiver, Solon, in the 6th century BC. In Egypt, Solon met a priest of Saïs, who translated the history of ancient Athens and Atlantis, recorded on papyri in Egyptian hieroglyphs, into Greek. Some scholars argue that Plato drew upon memories of past events such as the Théra eruption or the Trojan War, while others insist that he took inspiration from contemporary events such as the de-

struction of Helike in 373 BC or the failed Athenian invasion of Sicily in 415–413 BC. The possible existence of a genuine Atlantis was discussed throughout Classical antiquity, but it was usually rejected and occasionally parodied by later authors. Alan Cameron states: “It is only in modern times that people have taken the Atlantis story seriously; no one did so in antiquity.” The *Timaeus* remained known in a Latin rendition by Calcidius through the Middle Ages, and the allegorical aspect of Atlantis was taken up by Humanists in the utopian works of several Renaissance writers, such as Francis Bacon’s “New Atlantis.” Atlantis inspires today’s literature, from science fiction to comic books to films. Its name has become a byword for any and all supposed advanced prehistoric lost civilizations. Most of the historically proposed locations are in or near the Mediterranean: islands such as Sardinia, Crete, Santorini, Sicily, Cyprus, and Malta; land-based cities or states such as Troy, Tartessos, and Tantalus (in the province of Manisa), Turkey; Israel-Sinai or Canaan; and northwestern Africa. The Théra eruption, dated to the 17th or 16th century BC [date still disputed], caused a large tsunami that experts hypothesize devastated the Minoan civilization on the nearby island of Crete, further leading some to believe that this may have been the catastrophe that inspired the story. A. G. Galanopoulos argued that Plato’s dating of 9,000 years before Solon’s time was the result of an error in translation, probably from Egyptian into Greek, which rendered “hundreds” as “thousands.” Such an error would also rescale Plato’s Atlantis to the size of Crete, and the city the size of the crater on Théra; 900 years before Solon would place Atlantis’s demise in the 15th century BC. (Initial Source: *Wikipedia*)

BAGLAMÁ(S) The *baglamás* (Greek *μπαγλαμάς*) or *baglamadáki* (*μπαγλαμαδάκι*), a long necked bowl-lute, is a plucked string instrument used in

Greek music; it is a version of the *bouzouíki* pitched an octave higher (nominally D-A-D), with unison pairs on the four highest strings and an octave pair on the lower D. Musically, the *baglamás* is most often found supporting the *bouzouíki* in the Piraeus style of *rebétiko* (Greek, underground Blues). The instrument’s body is often hollowed out from one piece of wood (*skaftós* construction) or else made from a gourd, but there are also *baglamádes* with staved backs. Its small size made it particularly popular with musicians who needed an instrument transportable enough to carry around easily or small enough to shelter under a coat. During certain periods of the 20th century, players of the *bouzouíki* and *baglamás* were persecuted by the Greek government, and the instruments were smashed by the police. The name comes from Turkish *bağlama*, a similar instrument. (Initial Source: *Wikipedia*)

BARBAROSSA ARUJ OR AROUJ, c. 1474—1518, was the elder brother of Barbarossa Hayreddin Pasha and Ottoman *Bey* (*Governor*) of Algiers and *Beylerbey* (*Chief Governor*) of the Western Mediterranean. He was born on the Ottoman island of Midilli (Lesbos in today’s Greece) and was killed in a battle with the Spaniards at Tlemcen in the Ottoman Eyalet of Algeria. He became known as Baba Aruj or Baba Oruç (Father Aruj) when he transported large numbers of Moriscos refugees from Spain to North Africa; he was known through folk etymology in Europe as Barbarossa (which meant “Redbeard,” in Italian). Aruj established an Ottoman presence in North Africa which lasted four centuries: *de facto*, until the loss of Algeria to France in 1830, of Tunisia to France in 1881, of Libya to Italy in 1912; and *de jure*, until the official loss of Egypt and Sudan to the United Kingdom in 1914, after the Ottoman Empire joined World War One on the side of the Central Powers. The Republic of Turkey officially renounced the

remaining disputed Turkish rights in some territories of Egypt and The Sudan with the Treaty of Lausanne in 1923. (Initial Source: *Wikipedia*)

BERSERKER *Berserkers* (or *berserks*) were Norse warriors who are reported in Old Norse literature to have fought in a nearly uncontrollable, trance-like fury, a characteristic which later gave rise to the English word, “berserk.” *Berserkers* are attested to in numerous Old Norse sources. Most historians believe that *berserkers* worked themselves into a rage before battle, but some maintain that drugged foods motivated their behavior. (Initial Source: *Wikipedia*)

BLUE MOSQUE, THE The Sultan Ahmed Mosque is a historic mosque located in Istanbul, the largest city in Turkey, the capital of the Ottoman Empire (from 1453 to 1923) and, formerly, the spiritual capital of the Greek Orthodox world, when it was known as Constantinople or, simply, “The City.” The mosque is popularly known as the Blue Mosque due to the blue tiles adorning the walls of its interior. It was built between 1609 and 1616, during the rule of Ahmed I. Like many other mosques, it also comprises a tomb for the founder, a *madrasah*, and a hospice. While still in use as a mosque, the Sultan Ahmed Mosque has also become a popular tourist attraction. (Initial Source: *Wikipedia*)

BOUZOŪKI The *bouzoŭki* (Greek: *μπουζούκι*; pl.: *μπουζούκια*), is a musical instrument of Greek origin in the lute family. A mainstay of modern Greek music, the front of the body is flat and is usually heavily inlaid with mother-of-pearl. The instrument is played with a plectrum and produces a sharp metallic sound, reminiscent of a mandolin but pitched lower. There are two main types of *bouzoŭki*: the *three-course*, with three pairs of strings (known as courses); and the *four-course*, having four pairs of strings. (Initial Source: *Wikipedia*)

CALDÉRA A crater with a diameter many times that of the volcanic vent formed by collapse of the central part of a volcano or by explosions of extraordinary violence. Crater Lake, in Oregon, and Santorini’s own *caldera* are two examples of the formation.

CALICCHIO Any trumpet made by the late, master horn-maker, Domenick Calicchio.

CARL (AND KARIN) LARSSON’S HOUSE, SUNDBORN, SWEDEN Carl Larsson (May 28, 1853—January 22, 1919) was a Swedish painter and interior designer, representative of the Arts and Crafts Movement. His many paintings include oils, watercolors, and frescoes. He considered his finest work to be *Midvinterblot* (*Midwinter Sacrifice*), a large wall mural now displayed in the Swedish National Museum of Fine Arts. After working in Sweden as an illustrator of books, magazines, and newspapers, Larsson moved to Paris in 1877, where he spent several frustrating years as a hardworking artist without any success. Larsson was not eager to establish contact with the French progressive Impressionists; instead, along with other Swedish artists, he cut himself off from that radical movement of change. After spending two summers in Barbizon, the refuge of the *plein-air* painters, he settled down with his Swedish painter colleagues in 1882 in Grez-sur-Loing, at a Scandinavian artists’ colony outside Paris. It was there that he met the artist Karin Bergöö, who soon became his wife. This was to be a turning point in Larsson’s life. In Grez, Larsson painted some of his most important works, now in watercolor and very different from the oil paintings he had previously produced. Carl and Karin Larsson had eight children and his family became Larsson’s favorite models. In 1888, the young family was given a small house, named Little Hyttnäs, in Sundborn, by Karin’s father, Adolf Bergöö. Carl and Karin decorated and furnished this house

according to their particular artistic taste as well as for the needs of the growing family. Through Larsson's paintings and books, this house has become one of the most famous artists' homes in the world, transmitting the artistic taste of its creators and making it a major influence in Swedish interior design. The descendants of Carl and Karin Larsson now own this house and keep it open for tourists each summer from May until October. (Initial Source: *Wikipedia*)

"CHILDREN OF PARADISE" *Les Enfants du Paradis*, released as "Children of Paradise" in North America, is a 1945 French film by French director Marcel Carné, made in German-occupied France during World War Two. Set amidst the Parisian theater scene of the 1820s and 1830s, it tells the story of a beautiful courtesan, Garance, and the four men who love her in their own ways: a mime, an actor, a criminal, and an aristocrat. A three-hour film divided into two parts, it was described in the original American trailer as the French answer to *Gone with the Wind*. In 1995, the film was voted "Best Film Ever" in a poll of 600 French critics and professionals. (Initial Source: *Wikipedia*)

CIRCE (GREEK: ΚΙΡΚΗ) In Greek mythology, Circe (Greek *Κίρκη*; *Kirke* "falcon") is a minor goddess of magic (or sometimes a nymph, witch, enchantress or sorceress), described in Homer's *Odyssey* as "the loveliest of all immortals," living on the island of Aeaea, and famous for her role in the adventures of Odysseus. By most accounts, Circe was the daughter of Helios, the god of the sun, and Perse, an Oceanid, and the sister of Aeetes, the keeper of the Golden Fleece, Perses, and Pasiphae, the wife of King Minos and mother of the Minotaur. Other accounts make her the daughter of Hecate. Circe transformed her enemies, or those who offended her, into animals through the use of magical potions. She was known for her knowledge of drugs

and herbs. That Circe also purified the Argonauts for the death of Apsyrtus, as related in the *Argonautica*, may reflect early Greek tradition. In Homer's *Odyssey*, Circe is described as living in a mansion that stands in the middle of a clearing in a dense wood. Around the house prowled strangely docile lions and wolves, the drugged victims of her magic; they were not dangerous, and fawned on all newcomers. Circe worked at a huge loom. She invited Odysseus's crew to a feast of familiar food, a pottage of cheese and meal, sweetened with honey and laced with wine, but also dosed with one of her magical potions, and she turned them all into pigs with a wand after they gorged themselves on it. Only Eurylochus, suspecting treachery from the outset, escaped to warn Odysseus and the others, who had stayed behind at the ships. Odysseus set out to rescue his men, but was intercepted by his great-grandfather, Hermes, who had been sent by Athena. Hermes told Odysseus to use the holy herb, *moly*, to protect himself from Circe's potion and, having resisted it, to draw his sword and act as if he meant to attack her. Then, Circe would ask him to bed, but Hermes advised caution, for even there the goddess would be treacherous. She would take his manhood unless he had her swear by the names of the gods that she would not. Odysseus followed Hermes's advice, freeing his men. Odysseus and his crew remained on the island for one year, feasting and drinking. According to Homer, Circe suggested to Odysseus two alternative routes to return to Ithaca: toward the "Wandering Rocks," where King Aeolus reigned; or between the dangerous Scylla and the whirlpool Charybdis, conventionally identified as the Strait of Messina. She also advised Odysseus to visit the Underworld, and gave him directions. This adventure, like the story of the Cyclops, is a myth of wide dispersion. In 1869, G.K.C. Gerland showed that the story forms a part of the collection of *Somadeva*, *Kathāsaritsāgara*,

a store of Indian tales, of which AD 1200 is the approximate date. Circe appears as a *Yackshini*, and is conquered when an adventurer seizes her flute, whose magic music turns men into beasts. The Indian Circe had the habit of eating the animals into which she transformed men. Towards the end of Hesiod's *Theogony*, we learn that Circe bore Odysseus three sons: Ardeas or Agrius (otherwise unknown), Latinus, and Telegonus, who ruled over the Tyrsenoi, that is the Etruscans. Later poets generally only speak of Telegonus as Odysseus's sole son by Circe. When grown to manhood, later poets reported, she sent him to find Odysseus, who had long since returned to his home on Ithaca but, upon his arrival, Telegonus accidentally killed his own father. He brought the body back to Aecaea and took Odysseus's widow, Penelope, and her son, Telemachus, with him. Circe made them immortal and married Telemachus, while Telegonus made Penelope his wife. According to Lycophron's *Alexandra* and John Tzetzes's *scholia* on the poem, Circe used magical herbs to bring Odysseus back to life after he had been killed by Telegonus. Odysseus then married Telemachus to Circe's daughter, Cassiphone. Sometime later, Telemachus had a quarrel with his mother-in-law and killed her; Cassiphone then killed Telemachus to avenge her mother's death. On hearing of this, Odysseus died of grief. (Initial Source: *Wikipedia*)

COMMEDIA DELL'ARTE A form of theater characterized by masked "types," which originated in Italy in the 16th century, and was responsible for the advent of the actress and improvised performances based on sketches or scenarios. The most accurate translation of the term is "comedy of craft"; the term is shortened from *commedia dell'arte all'improvviso*, or "comedy of the craft of improvisation." Here, *arte* does not refer to "art" as we currently define the word but, rather, to that which is made by *artigiani* (artisans). The characters of the

commedia usually represent *tipi fissi* (fixed [social] types, stock characters), such as foolish old men, devious servants, or military officers full of false bravado. Characters such as Pantalone, the miserly Venetian merchant; Dottore Gratiano, the pedant from Bologna; or Arlecchino, the mischievous servant from Bergamo, began as satires on Italian "types" and became the archetypes of many of the favorite characters of 17th and 18th-century European theater. (Initial Source: *Wikipedia*)

CYCLÁDES The Cycládes comprise a Greek island group in the Aegean Sea, southeast of the mainland; and a former administrative prefecture of Greece. They are one of the island groups which constitute the Aegean archipelago. The name refers to the islands "around" (*κυκλάς*) the sacred island of Délos. Some 220 islands make up the Cycládes, the major ones being Amorgós, Anáfi, Ándros, Antiparos, Délos, Eschátē, Íos, Kéa, Kímolos, Kýthnos, Mélos, Mýkonos, Náxos, Páros, Folégandros, Sérifos, Sífisos, Síkinos, Sýros, Tinos, and Théra or Santoríni. Most of the smaller islands are uninhabited. Most are in fact the peaks of submerged mountains, with the exception of two volcanic islands, Mílos and Santoríni ("Théra"). The Cycládes are bounded to the south by the Sea of Crete. (Initial Source: *Wikipedia*)

DANAË In Greek mythology, Danaë (English translation: "parched") was a daughter of King Acrisius of Argos and Eurydice (no relation to Òrpheus's Eurydice). She was the mother of Perseus by Zeus, and sometimes credited with founding the city of Ardea in Latium. Disappointed by his lack of male heirs, Acrisius asked an oracle if this would change. The oracle told him to go to the Earth's end, where he would be killed by his daughter's son. She was childless and, meaning to keep her so, he shut her up in a bronze tower or cave. But Zeus came to

her in the form of golden rain, and impregnated her. Soon after, their child, Perseus, was born. None too happy, but unwilling to provoke the wrath of the gods by killing his offspring, Acrisius cast the two into the sea in a wooden chest. The sea was calmed by Poseidon and, at the request of Zeus, the pair survived. They washed ashore on the island of Sérifhos, where they were taken in by Dictys, the brother of King Polydectes, who harbored the boy to manhood. Later, after Perseus killed Medusa and rescued Andromeda, the oracle's prophecy came true. He started for Argos but, learning of the prophecy, instead went to Larissa, where athletic games were being held. By chance, an aging Acrisius was there, and Perseus accidentally struck him on the head with his javelin (or discus), fulfilling the prophecy. Too shamed to return to Argos, he then gave the kingdom to Megapenthes, son of Proetus (Acrisius's brother) and took over his kingdom of Tiryns, also founding Mycenae and Midea there. (Initial Source: *Wikipedia*)

DEMETER (AND PERSEPHONE) In Greek mythology, Demeter was the goddess of the harvest, who presided over grains, the fertility of the earth, and the seasons (personified by the Hours). Her common surnames are Sito (*σῖτος*: wheat) as the giver of food or corn/grain and Thesmophoros (*Θεσμοφός*, *thesmos*: divine order, unwritten law) as a mark of the civilized existence of agricultural society. Though Demeter is often described simply as the goddess of the harvest, she also presided over the sanctity of marriage, the sacred law, and the cycle of life and death. She and her daughter, Persephone, or Proserpine, were the central figures of the Eleusinian Mysteries that predated the Olympian pantheon. In the Linear B Mycenaean Greek tablets of c. 1400 to 1200 BC found at Pylos, the “two mistresses and the king” are identified with Demeter, Persephone and Poseidon. Her Roman equivalent was Ceres. Persephone,

Queen of the underworld, is the daughter of Zeus and Demeter. The myth of the rape of Persephone seems to be pre-Greek. In the Greek version, Ploutos (*πλοῦτος*, wealth) represents the wealth of the corn that was stored in underground silos or ceramic jars (*pitthoi*). Similar subterranean *pitthoi* were used in ancient times for funerary practices, and Pluto thus becomes conflated with Hades, King of the Underworld. During the summer months, the Greek Corn-Maiden (*Korē*) is lying in the corn of the underground silos, abducted by Hades (Pluto) as described in *Theogony*. *Korē* thus comes to be identified with Persephone, the Queen of the Underworld. At the beginning of the autumn, when the corn of the old crop is laid on the fields, she ascends and is reunited with her mother, Demeter, for, at this time, the old crop and the new “meet each other.” (Initial Source: *Wikipedia*)

DIASPORA A dispersion of a discrete population abroad (originally used to describe the settling of scattered colonies of Jews outside Palestine after the Babylonian exile).

DORJE (OR VAJRA) In Sanskrit, the word means both “thunderbolt” and “diamond.” Vajra was also the son of Aniruddha and great-grandson of Shri Krishna. As a material device, the *dorje* is a ritual object, a short metal weapon—originally a kind of fist-iron like the Japanese *yawara*—that has the symbolic nature of a diamond (it can cut any substance but not be cut, itself) and that of the thunderbolt (irresistible force). The *vajra* is believed to represent firmness of spirit and spiritual power. It is a ritual tool or spiritual implement which is symbolically used in Buddhism, Jainism and Hinduism, all of which are traditions of Dharma. Because of its symbolic importance, the *vajra* spread along with Indian religion and culture to other parts of Asia. It was used as both a weapon and a symbol in Nepal, India,

Tibet, Bhutan, Siam, Cambodia, Myanmar, China, Korea and Japan. (Initial Source: *Wikipedia*) [Also, from my friends at www.shakyadesign.com: “The *dorje* (Tibetan) or *vajra* (Sanskrit) represents the Unborn, Uncreated, immaculate Essence underlying all phenomena, or the penetrating nature of Compassion through all suffering: ‘Clarity and Emptiness, the *dorje* essence./like heavenly space./How wonderful to know the true face of reality.’ By Padmasambhava; and, ‘Like the diamond, the *dorje* represents indestructible Transcendent Reality, eternal, clear, spotless, unchanging’: ‘The Pure Empty Absolute, the nucleus of all reality./like a diamond./may not be cut by an ax, nor burned, nor destroyed.’” By Vajrashekhara Sutra]

ELLÁ BEACH Also called “Hell,” to distinguish it from and link it to Super-Paradise and Paradise beaches, Eliá is one of many white-sand, nudist beaches on the southeast coast of Mýkonos.

EXHÁRCHIA is the name of a district in downtown Athens, Greece close to the historic building of the National Technical University of Athens. Exhárchia is considered the urban stomping ground for Greek anarchists. It took the name from a merchant named Ęarchos, who opened a large general store there. Exhárchia is bordered on the east by Kolonaki and is framed by Patission Street, Panepistimiou Street and Alexandras Avenue. The district of Exhárchia was created between 1870 and 1880 and has since played a significant role in the social and political life of Greece. It is here that the Athens Polytechnic uprising of November 1973 took place. In Exhárchia, many Athenian intellectuals and artists make their homes, and socialist, anarchist, and anti-fascist groups are tolerated. Here, too, police stations and other symbols of authority (and capitalism), such as banks, are often targeted by Leftist groups. Exhárchia is also an art

hub, where theatrical shows and concerts take place around the central square. In December 2008, the shooting of 15-year-old Alexandros Grigoropoulos in Exhárchia caused rioting throughout Greece. (Initial Source: *Wikipedia*)

FERMATA A *fermata* (also known as a hold, pause, colloquially as a birdseye, or as a grand pause when placed on a note or a rest) is an element of musical notation indicating that the note should be sustained for longer than its note value would indicate. This symbol appears as early as the 15th century, and is quite common in the works of Dufay and Josquin. A *fermata* may occur at the end of a piece (or movement), or in the middle of a piece, and be followed by either a brief rest or more notes. In choral arrangements by Johann Sebastian Bach and other composers of the Baroque, the *fermata* often simply signifies the end of a phrase, where a breath is to be taken. In a few organ compositions, the *fermatae* occur in different measures for the right and left hand, and for the feet, which would make holding them impractical. The word *lunga* (shortened form of the Italian *lunga pausa*, meaning “long pause”) is sometimes added above a *fermata* to indicate a longer duration. Novelist Nicholson Baker used the idea of a sustained pause in his novel, *The Fermata*, which explored the (mostly sexual) desires of a young man who could stop time. (Initial Source: *Wikipedia*)

FINIKIÁ Inland village near Oia, comprising many dwellings excavated from the volcanic *pozzuolana*/pumice of the region.

FIROSTEFÁNI Cliff-top settlement on the southeast coast of Santoríni, located between the village of Imerovígli and the island capital, Phirá. The village’s name means “crown of Phirá.”

FLOKÁTI A handmade shag wool rug. Making flokátis is a long-time tradition of

the Vlachs in the Pindus mountains. The natural color of a *flokáti rug* is off-white, but they may be dyed different colors. The entire rug is wool, including the backing, from which the tapered shag emerges. After the rug is woven, it is placed in the cold water of a river to fluff the shag. They continue to be made by hand in the mountains of Greece. (Initial Source: *Wikipedia*)

GALATA TOWER, THE The Galata Tower (*Galata Kulesi*, in Turkish)—called *Christea Turris* (“Tower of Christ,” in Latin) by the Genoese—is a medieval stone tower in the Galata district of Istanbul, Turkey, just to the north of the Golden Horn. One of the city’s most striking landmarks, it is a high, cone-capped cylinder that dominates the skyline and affords a panoramic view of Old Istanbul and its environs. The nine-story tower is 66.90 meters tall (62.59m without the ornament on top, 51.65m at the observation deck), and was the city’s tallest structure when it was built. The elevation at ground level is 35 meters above sea-level. The tower has an external diameter of 16.45 meters at the base, 8.95 meters diameter inside, and walls that are 3.75 meters thick. There is a restaurant/café on its upper floors which commands a magnificent view of Istanbul and the Bosphorus. Also located on the upper floors is a nightclub which hosts a Turkish variety show. There are two operating elevators that carry visitors from the lower level to the upper levels. The tower was built as *Christea Turris* in 1348, during an expansion of the Genoese colony in Constantinople. It was the apex of the fortifications surrounding the Genoese citadel of Galata. (Initial Source: *Wikipedia*)

HÓRA Mýkonos’s main town and the island’s capital, Hóra comprises a cubistic maze of whitewashed structures circling a broad, protected bay on the island’s east coast. Since the mid-1960s, it has been one of the world’s most-visited tourist destinations.

HOURI In Islam, the *houris* are commonly translated as “splendid companions of equal age (well-matched),” “lovely eyed,” of “modest gaze,” “pure beings” or “companions pure,” of paradise, denoting humans and *jinn* who enter paradise after being recreated anew in the hereafter. Islam also has a strong mystical tradition which places these heavenly delights in the context of the ecstatic awareness of God. (Initial Source: *Wikipedia*)

HULDUFÓLK *Huldufólk* are elves in Icelandic folklore. Building projects in Iceland are sometimes altered to prevent damaging the rocks where they are believed to live. According to Icelandic folk beliefs, one should never throw stones because of the possibility of hitting the *huldufólk*. In 1982, 150 Icelanders went to the NATO base in Keflavík to look for “elves who might be endangered by American Phantom jets and AWACS reconnaissance planes.” In 2004, Alcoa was compelled to have a government expert certify that their chosen building site was free of archaeological sites, including any related to *huldufólk* folklore, before they could build an aluminum smelter in Iceland. In 2011, elves/*huldufólk* were believed by some to be responsible for an incident in Bolungarvík where rocks rained down on residential streets. Icelandic gardens often feature tiny wooden *álfból* (elf houses) for elves/hidden people to live in. Some Icelanders have also built tiny churches to convert elves to Christianity. President Ólafur Ragnar Grímsson has explained the existence of *huldufólk* tales by saying: “Icelanders are few in number, so in the old times we doubled our population with tales of elves and fairies.” Hidden people often appear in the significant or prophetic dreams of Icelanders. They are usually described as wearing 19th-century Icelandic clothing, often green. They are also a part of folklore in the Faroe Islands. In Faroese folk tales, *Huldufólk* are said to be “large in build,

their clothes are all grey, and their hair black. Their dwellings are in mounds, and they are also called Elves." They are believed to dislike crosses, churches and electricity. (Initial Source: *Wikipedia*)

HYPERCATHESIS In psychoanalysis, a patient's excessive investment of libido or interest in an object, person, or idea.

ICONOSTASIS In Eastern Christianity, an iconostasis (pl: iconostases) is a wall of icons and religious paintings, separating the nave from the sanctuary in a church. Iconostasis also refers to a portable icon stand that may be placed anywhere within a church. The iconostasis evolved from the Byzantine *templon*, a process complete by the 15th century. The nave is the main body of the church, where most of the worshippers stand, and the sanctuary is the area around the altar, east of the nave. The sanctuary is usually one to three steps higher than the nave. The iconostasis does not rest directly on the edge of the sanctuary, but is usually set a few feet back from the edge of the top step. This forms a walkway before the iconostasis for the clergy, called a *soleas*. In the very center of the *soleas* is an extension (or thrust), often rounded, called the *ambon*, on which the deacon stands to give litanies during services. The iconostasis, though often tall, rarely touches the ceiling. Acoustically, this permits the *ekphrases* (liturgical exclamations) of the clergy to be heard more clearly by the faithful. In small, modern churches, the iconostasis may be completely absent: in such cases, it is replaced by a few small icons on *analogia* (lecterns), forming a virtual divide. The iconostasis typically has three openings or sets of doors: the Beautiful Gates or Holy Doors in the center, and the North and South Doors to either side. The Beautiful Gates are sometimes called the Royal Doors, but that name more properly belongs to the central doors connecting the narthex, or porch, to the nave. They remain

shut whenever a service is not being held. Modern custom as to when they should be opened during services varies depending upon jurisdiction and local custom. The North and South Doors are often called Deacons' Doors because the deacons use them frequently. Icons of sainted deacons are often depicted on these doors (particularly St. Stephen the Protomartyr and St. Ephrem the Syrian). Alternatively, they may be called Angels' Doors, and the Archangels Michael and Gabriel are often depicted there. The South Door is typically the "entrance" door, and Michael is depicted there because he is the "Defender"; the North Door is the "exit," and Gabriel is depicted there because he is the "Messenger" of God. (Initial Source: *Wikipedia*)

I CHING, THE The *I Ching*, also known as the *Classic of Changes*, *Book of Changes* and *Zhouyi*, is one of the oldest of the Chinese classic texts. The book comprises a divination system comparable to Western geomancy or the West African Ifá system; in Western cultures and modern East Asia, it is still widely used for this purpose. Traditionally, the *I Ching* and its hexagrams were thought to pre-date recorded history and, based on traditional Chinese accounts, their origins trace back to the 3rd to the 2nd millennium BC. Modern scholarship suggests that the earliest layer of the text may date from the end of the 2nd millennium BC. Some consider the *I Ching*'s extant compilation as dating back to 1,000 BC. The oldest manuscript that has been found, albeit incomplete, comprises texts written on bamboo slips, and dates to the Warring States Period. During the Warring States Period, the text was reinterpreted as a system of cosmology and philosophy that subsequently became intrinsic to Chinese culture. It centered on the ideas of the dynamic balance of opposites, the evolution of events as a process, and acceptance of the inevitability of change. (Initial Source: *Wikipedia*)

ISIS (AND OSIRIS) Isis or, in her original form, more likely Aset, is a goddess in the Ancient Egyptian religion, whose worship spread throughout the Greco-Roman world. She was worshipped as the ideal mother and wife, as well as the goddess of nature and magic. She was the friend of slaves, sinners, artisans, and the downtrodden, and she listened to the prayers of the wealthy, maidens, aristocrats, and rulers. Isis is the goddess of motherhood, magic and fertility. The goddess Isis (mother of Horus) was the first daughter of Geb, god of the Earth, and Nut, the goddess of the Overarching Sky, and was born on the fourth intercalary day. At some time, Isis and Hathor wore the same headdress. In later myths about Isis, she had a brother, Osiris, who became her husband, and she then was said to have conceived Horus. Isis was instrumental in the resurrection of Osiris when he was murdered by Set. Her magical skills restored his body to life after she gathered together his body parts, which had been strewn about the earth by Set. This myth became very important in later Egyptian religious beliefs. Isis is also known as protector of the dead and goddess of children, from whom all beginnings arise. In later times, the ancient Egyptians believed that the Nile River flooded every year due to Isis's tears of sorrow for her dead husband, Osiris, whose death and rebirth were relived each year through rituals. The worship of Isis eventually spread throughout the Greco-Roman world, continuing until the suppression of paganism during the Christian era. (Initial Source: *Wikipedia*)

IYENGAR YOGA The "genre" of Yoga developed, refined and systematized by Gururji B.K.S. Iyengar, of Pune, India.

JAMBIYA is the Arabic term for dagger, but it is generally used to describe a specific type of dagger with a short curved blade that is worn on a belt. Although the term *jambiya* is also used in other Arab coun-

tries, it is most closely associated with the people of Yemen. Men above the age of 14 typically wear it as an accessory to their clothing. (Initial Source: *Wikipedia*)

KAILAS, MOUNT (Mount Kailash, or Kangrinboqê) is a peak in the Gangdisê Mountains, which form part of the Himalayas in Tibet. It lies near the source of some of the longest rivers in Asia: the Indus, the Sutlej (a major tributary of the Indus), the Brahmaputra, and the Karnali (a tributary of the Ganges). It is considered a sacred place in four religions: Bön, Buddhism, Hinduism and Jainism. In Hinduism, it is considered the abode of Lord Shiva and a place of eternal bliss. The mountain lies near Lake Manasarowar and Lake Rakshastal in Tibet. Every year, thousands make a pilgrimage to Kailas, following a tradition going back thousands of years. Pilgrims of several religions believe that circumambulating Mount Kailas on foot is a holy ritual that will bring good fortune. The peregrination is made in a clockwise direction by Hindus and Buddhists. Followers of the Jain and Bönpo religions circumambulate the mountain in a counterclockwise direction. The path around Mount Kailas is 52km long. Some pilgrims believe that the entire walk around Kailas should be made in a single day, not an easy task. A person in good shape walking fast requires some 15 hours to complete the 52km trek. Some of the devout do accomplish this feat, little daunted by the uneven terrain, altitude sickness and harsh conditions faced in the process. Indeed, other pilgrims venture a much more demanding regimen, performing body-length prostrations over the entire length of the circumambulation: The pilgrim bends down, kneels, prostrates full-length, makes a mark with her/his fingers, rises to her/his knees, prays, and then crawls forward on hands and knees to the mark made by her/his fingers before repeating the process. It requires at least four weeks to perform the circumambulation following

this regimen. The mountain is located in a particularly remote and inhospitable area of the Tibetan Himalayas. A few modern amenities, such as benches, resting places and refreshment kiosks exist to aid the pilgrims in their devotions. According to all religions that revere the mountain, setting foot on its slopes is a dire sin. It is claimed that many people who venture to defy the taboo die in the process. It is a popular belief that the steps on Mount Kailas lead to heaven. (Initial Source: *Wikipedia*)

KAMA In Hinduism, *kāma* is regarded as the third of the four goals of life, or *puru-sharthas*, the others being duty (*dharma*), worldly status (*artha*) and salvation (*moksha*). *Kama-deva* is the personification of this. *Kama-rupa* is a subtle body or aura composed of desire, while *Kama-loka* is the realm this inhabits, particularly in the afterlife. In the context of the four goals of life, *kāma* refers to mental and intellectual fulfillment in accordance to *dharma*. (Initial Source: *Wikipedia*)

KAMÁRI is a coastal settlement located on the southwest coast of Santoríni, beneath the ruined city of Ancient Théra atop Mésa Vounó, and noted for its black-sand beaches.

KARNEĀ (OR CARNEA) was the name of one of the great national festivals of Sparta [and Dorian Ancient Théra, on Santoríni], held in honor of Apollo Carneus. Whether Carneus (or Carnus) was originally an old Peloponnesian divinity subsequently identified with Apollo, or merely an “emanation” from him, is uncertain; but there seems no reason to doubt that Carneus means “the god of flocks and herds” and, in a wider sense, of the harvest and the vintage. The chief center of his worship was Sparta, where the Carneia took place every year from the 7th to the 15th of the month of Carneus (Metageitnion, or August). During this period, all military operations

were suspended. The Carneia appears to have been at once agrarian, military and piacular in character. In the last aspect it is supposed to commemorate the death of Carnus, an Acarnanian seer and favorite of Apollo who, being suspected of espionage, was slain by one of the Heraclidae during the passage of the Dorians from Nafpaktos to the Peloponnese. By way of punishment, Apollo visited upon the army a pestilence, which only ceased after the institution of the Carneia. The tradition is probably intended to explain the sacrifice of an animal (perhaps a later substitute for a human being) as the representative of the god. The agrarian and military facets of the festival are clearly distinguished. The importance attached to the festival and its month is revealed in several instances in history. It was responsible for the delay which prevented the Spartans from assisting the Athenians at the Battle of Marathon. Again, when Epidaurus was attacked in 419 by Argos, the movements of the Spartans under Agis against the latter were interrupted until the end of the month, while the Argives (on whom, as Dorians, the custom was equally binding), by manipulating the calendar, avoided the necessity of suspending operations. An important Spartan battle, the Battle of Thermopylae, took place during the Carneia. Leonidas ignored the words of the Spartan prophets and went into battle, going against the belief that he should wait until after the Carneia. The Carneia was also celebrated at the Sharmen city of Cyrene in North Africa, as attested in Pindar's fourth Pythian ode and Callimachus's hymn to Apollo. Other indications point to the festival's having assumed a military character at an early date, as might have been expected among the warlike Dorians, although some scholars deny this. The general meaning of the agrarian ceremony is clear, and has numerous parallels in northern European harvest-customs, in which an animal (or man disguised as an animal) was pursued by the reapers, the animal if caught

being usually killed; in any case, both the man and the animal represent the vegetation spirit. E. H. Binney, in *Classical Review* (March 1905), suggests that the story of Alcestis was performed at the Carneia (to which it may have become attached with the name of Apollo) as a vegetation drama, and “embodied a Death and Resurrection ceremony.” (Initial Source: *Wikipedia*)

ΚΑΥΑ Greek for “wine cellar.”

ΚΟΛΟΝΑΚΙ Kolonáki, literally “Little Column,” is a district in central Athens, Greece. It is located on the southwestern slopes of Lycabettus Hill. Kolonáki is a wealthy, up-market district, and a fashionable meeting area. As one of the capital’s leading shopping hubs, it includes a number of high-end boutiques, galleries and fashionable watering holes. One of its main shopping streets, Voukourestiou Street, is now known for its jewelry. Museums and galleries also abound in Kolonáki. The Benaki Museum, inside a preserved neo-classical manor house, and the Goulandris Museum of Cycladic Art are two of the finest private collections in the country. (Initial Source: *Wikipedia*)

ΚΟΥΜΒΑΡΟΣ The *koumbáros* (the expanded, Greek equivalent of the groom’s “Best Man”) is a greatly honored member of the Greek Orthodox wedding party. The *koumbáros* is the person who exchanges the “wedding crowns” three times above the heads of the bride and groom during the nuptials. He must be a member in good standing of the Greek Orthodox Church, and is responsible for providing the following items and services on the wedding day: two linked *stéfana* (Greek Orthodox “wedding crowns”); two *lambádes* (immense, specially decorated candles used during the service); a wedding tray decorated with rice and sweetmeats; and gratuities to the priest, cantor and sexton. In most cases, the *koumbáros* also provides the wedding favors

(*bonbonnières*) handed out to all those in attendance.

ΚÓΡĒ (PL. ΚΟΡΑΪ) Kórē (Greek: *Κόρη*, meaning “maiden”) is the name given to a type of ancient Greek sculpture of the Archaic period. There are multiple theories regarding whom these figures represent; whether they are meant to be mortals or deities. One theory holds that the korāi represent Persephone, the daughter in the triad of the Mother/Goddess cults, or votary figures to attend the maiden goddess. Kouroi are the youthful male equivalent of korē statues. Both feature the restrained “archaic smile” but, unlike the nude kouroi, korāi are depicted in thick drapery, ornate (in painted examples), very colorful, and often featuring elaborately braided hair. The korāi also often appear more relaxed and natural in terms of posture; sometimes carved with an extended arm. Some, but perhaps not all, korāi were painted, with colorful drapery; their flesh tinted. Such statues existed in many parts of Greece, but most important are the 14 statues that were found east of the Parthenon in 1886 and called the Korāi of The Acropolis. When the Persians burned the Parthenon in 480 BC, they threw these figures from their bases, but some survived, and are now housed in the Acropolis Museum. Some represented priestesses, while others were simpler figures, representing women dedicated to the Goddess Athena. The Peplos Korē dates from 530-520 BC. It was found in Athens and is in the collection of the Acropolis Museum. Some argue that this statue represents the Goddess Athena. Another well-known example of a korē statue is the Lady of Auxerre at the Louvre, though this sculpture reflects the Daedalic style of Cretan art and thus is not typical of the korē type as a whole. (Initial Source: *Wikipedia*) [The less-than-life-sized statuette from Auxerre] documents the Daedalian style particularly clearly. At the same time it is one of the earliest known korāi in Greek art. The ef-

figy of the young woman with her feet close together is mounted on a base. Thus she is not striding, like the kouroi, the archaic effigies of men. Athletic and bellicose proficiency were of course not permitted in representations of women. The left arm is close to the body and the right hand is pressed flat upon the chest. The triangular face with its big, almond-shaped eyes is framed by an extremely voluminous head of curls falling over the chest and back. Above the forehead, the hair is twisted into little corkscrew curls. The mouth already displays the famous smile of the Archaic representations of human beings, such as we know as korai and kouroi. Ancient observers must have understood this smile in the same way as we, as it was typical of Aphrodite, the Goddess of Love. In addition, it was also a symbol of vitality and sensibility—since a dead human being is no longer able to smile. The “Lady of Auxerre” is clad in a long gown. Her shoulders and arms are covered by a short mantle, which is usually called an *epiblema*. Below the bow-shaped hem of the gown one can see only the tips of her toes. A broad belt girds the narrow waist. Several rectangular areas structure the skirt vertically below the belt. At the lower end of the pattern may be seen a row of parallel carvings that can only be the creases of a thin undergarment. The square and rectangular areas represent woven patterns that were originally—like the entire figure—painted. This emphasized the great value of her gown, and made a visual distinction between her over- and undergarments possible. The part of the gown above the belt was decorated with a scaled pattern. The careful reproduction of the finger- and toenails documents the effort with which this unknown Cretan artist created his little masterpiece of early Greek stone sculpture. (Source: *Greek Art*, Michael Siebler, Norbert Wolf (Ed.), Taschen, Köln, Germany, 2007, www.taschen.com)

AUTHOR'S NOTE: The korē of Santorini closely resembles the Lady of Auxerre, but

stands 2.3m tall, is carved of pure white marble, and is a more stylized and abstract embodiment of a young woman's form. She is unique among the extant korai of the ancient Greek world. That a “twin” was found with her, at the site of Ancient Thera, is a total fabrication of the author: that one alone exists is miracle enough.

KÜBLER-ROSS, ELISABETH Elisabeth Kübler-Ross, MD (July 8, 1926 to August 24, 2004) was a psychiatrist, a pioneer in near-death studies and the author of the groundbreaking book, *On Death and Dying* (1969). In this work, she proposed the now famous Five Stages of Grief as a pattern of adjustment. These five stages are: denial, anger, bargaining, depression, and acceptance. In general, individuals experience most of these stages, though in no defined sequence, after being faced with the reality of their impending death. The five stages have since been adopted by many as applying to the survivors of a loved one's death, as well. Kübler-Ross encouraged the hospice care movement, believing that euthanasia prevents people from completing their “unfinished business.” (Initial Source: *Wikipedia*)

KÝTHIRA in antiquity, considered sacred to Aphrodite, the Goddess of Love, is a Greek island, once part of the Ionian Island group. It lies opposite the southeastern tip of the Peloponnesian peninsula. It is administered by the Attica Periphery Island Group (although it lies at a great remove from Attica, itself). For many centuries, while naval travel was the only means of transportation, the island possessed a strategic location. Since ancient times, and up until the mid-19th-century, Kýthira functioned as a crossroads for merchants, mariners and conquerors. As such, it has had a long and varied history and has been influenced by many civilizations and cultures. This is reflected in its architecture (a blend of traditional, Aegean and Venetian

elements), as well as its traditions and customs, influenced by centuries of the coexistence of Greeks, Venetians, Ottomans and British occupiers. (Initial Source: *Wikipedia*)

LĒTHĒ RIVER, THE In Greek mythology, The Lethe was one of the five rivers of Hades. Also known as the *Ameles Potamos* (river of unmindfulness), the Lethe flowed around the cave of Hypnos and through the Underworld, where all those who drank from it experienced complete forgetfulness. Lethe was also the name of the Greek spirit of forgetfulness and oblivion, with whom the river was often identified. In Classical Greek, the word *lethe* literally means “oblivion,” “forgetfulness,” or “concealment.” It is related to the Greek word for “truth,” *alētheia* (ἀλήθεια), meaning “un-forgetfulness” or “un-concealment.” Lethe, the river of forgetfulness, was one of the five rivers of the Greek underworld, the other four being the: Styx (the river of hate), Akheron (the river of sorrow), Kokytos (the river of lamentation) and Phlegethon (the river of fire). According to Statius, it bordered Elysium, the final resting place of the virtuous. Ovid wrote that the river flowed through the cave of Hypnos, god of sleep, where its murmuring would induce drowsiness. The shades of the dead were required to drink the waters of the Lethe in order to forget their earthly life. In the *Aeneid*, Virgil writes that only when the dead have had their memories erased by the Lethe may they be reincarnated. Lethe was also the name of the personification of forgetfulness and oblivion, with whom the river was often associated. Hesiod’s *Theogony* identifies her as the daughter of Eris (“strife”), Ponos (“toil”), Limos (“starvation”), the Algea (“pains”), the Hysminai (“arguments”), the Makhai (“battles”), the Phonoī (“murders”), the Androktasiai (“manslaughter”), the Neikea (“quarrels”), the Pseudologoi (“lies”), the Amphilogiai (“disputes”), Dysnomia (“lawlessness”), Atē (“ruin”), and Horkos (“blasphemy”). (Initial Source: *Wikipedia*)

LIBRO D’ORO The *Libro d’Oro* (Italian: Golden Book), once the formal directory of nobles in the Republic of Venice, is now a respected, privately-published directory of the nobility of Italy (including the Ionian Islands). In addition to the most famous *Libro d’Oro* of Venice, such books existed in many of the Italian states and cities before the unification of Italy. For example, the Venetian authorities compiled Golden Books on the Ionian Islands, possibly to assist in the collection of taxes rather than as a nobiliary. The *Libro d’Oro* of Murano, the glass-making island in the Venetian Lagoon, was instituted in 1602 and, from 1605, the heads of the Council of Ten granted the title *cittadino di Murano* to those heads of families born on the island or resident there for at least 25 years. Another early example is the *Libro d’Oro* of Corfu, which was first published in 1572. (Initial Source: *Wikipedia*)

MAGNA GRAECLIA from the Latin for “Great Greece,” is the name of the coastal areas of Southern Italy on the Tarentine Gulf that were extensively colonized by Greek settlers; particularly the Achaean colonies of Tarentum, Crotona, and Sybaris, but also, more loosely, the cities of Cumae and Neapolis to the north. The colonists, who began arriving in the 8th century BC, brought with them their Hellenic civilization, which was to leave a lasting imprint in Italy, particularly on the culture of ancient Rome. In the 8th and 7th centuries BC, for various reasons, including demographic crisis (famine, overcrowding, etc.), the search for new commercial outlets and ports, and expulsion from their homeland, Greeks began to settle in southern Italy. Also during this period, Greek colonies were established in places as widely separated as the eastern coast of the Black Sea, Eastern Libya and Massalia (Marseille). They included settlements on Sicily and the southern part of the Italian peninsula. The Romans called the area of Sicily and the heel of the boot of Italy *Magna Graecia*,

since it was so densely inhabited by Greeks. Ancient geographers differ on whether the term included Sicily or merely Apulia and Calabria—Strabo being the most prominent advocate of the wider definition. With this colonization, Greek culture was exported to Italy, in its dialects of the Ancient Greek language, its religious rites, and its tradition of the independent *polis*. An original Hellenic civilization soon developed, later interacting with the native Italic civilizations. The most important cultural transplant was the Chalcidean/Cumaean variety of the Greek alphabet, which was adopted by the Etruscans; the Old Italic alphabet subsequently evolved into the Latin alphabet, which became the most widely used alphabet in the world. Many of the new Hellenic cities became very rich and powerful, such as Neapolis (Νεάπολις, Naples, “New City”), Syracuse, Acragas, and Sybaris (Σύβαρις). Other cities in Magna Graecia included Tarentum (Τάρας), Epizephyrian Locri (Λοκροὶ Ἐπιζεφύριοι), Rhegium (Ῥήγιον), Croton (Κρότων), Thurii (Θούριοι), Elea (Ἠλέα), Nola (Νόλα), Ancona (Ἀγκών), Syessa (Σύεσσα), Bari (Βάριον), and others. Following the Pyrrhic War in the 3rd century BC, Magna Graecia was absorbed into the Roman Republic. (Initial Source: *Wikipedia*)

MAENAD In Greek mythology, maenads were the female followers of Dionysus (Bacchus, in the Roman pantheon), the most significant members of the Thiasus, the god's retinue. Their name literally translates as “raving ones.” Often, the maenads were portrayed as inspired by the god to enter a state of ecstatic frenzy, through a combination of dancing and drunken intoxication. In this state, they would lose all self-control, begin shouting excitedly, engage in uncontrolled sexual behavior, and ritualistically hunt down and tear to pieces animals—and, in myth at least, sometimes men and children—devouring the raw flesh. During these rites, the ma-

nads would dress in fawn skins and carry a *thyrsus*, a long stick wrapped in ivy or vine leaves and tipped by a cluster of leaves; they would weave ivy-wreaths around their heads, and often handle or wear snakes. (Initial Source: *Wikipedia*)

MALA A Japa mala or mala is a set of beads commonly used by Hindus and Buddhists, usually made up of 108 beads, though other numbers, usually divisible by 9, are also used. Malas are used for keeping count while reciting, chanting, or mentally repeating a mantra or the name or names of a deity. This practice is known in Sanskrit as *japa*. Malas are typically made with 19, 21, 27, 54 or 108 beads. In Tibetan Buddhism, traditionally, malas of 108 beads are used. Some practitioners use malas of 21 or 28 beads for doing prostrations. Doing one 108-bead mala counts as 100 mantra recitations, the extra repetitions done to amend any mistakes in pronunciation or other faults of recitation. Malas are mainly used to count mantras. These mantras may be recited for different purposes linked to working with the mind. The material used to make the beads varies according to the purpose of the mantras used. Some beads may be used for all purposes and all kinds of mantras. These beads may be made from the wood of the Bodhi tree (*ficus religiosa*), or from “Bodhi” seeds, which is a misnomer, as the seeds are from a tree related to the Rudraksha (*Elaeocarpus ganitrus*) and not the Bodhi tree (being a fig tree, its seeds are inside a tiny fruit, and are minuscule). Another general-purpose mala is made from another unknown seed, the beads themselves called “Moon and Stars” by Tibetans, and variously called “lotus root,” “lotus seed,” and “linden nut” by various retailers. The bead itself is very hard and dense, ivory-colored (which gradually turns a deep golden brown with long use), and has small holes (moons) and tiny black dots (stars) covering its surface. Pacifying mantras should be recited using white-

colored malas. Materials such as crystal, pearl, shell/conch or mother of pearl are preferable. These serve to purify the mind and clear away obstacles such as illness, bad karma and mental disturbances. Increasing mantras should be recited using malas of gold, silver, copper and amber. The mantras counted on these can “serve to increase life span, knowledge and merit.” Mantras for magnetizing should be recited using malas made of saffron, lotus seed, sandalwood, or other forms of wood, including elm wood, peach wood, and rosewood. However, it is said the most effective is made of Mediterranean oxblood coral, which, due to a ban on harvesting, is now very rare and expensive. Mantras to tame by forceful means should be recited using malas made of Rudraksha beads or bone. Reciting mantras with this kind of mala serves to tame others, but with the motivation unselfishly to help other sentient beings. To tame by forceful means, means to subdue harmful energies, such as “extremely malicious spirits, or general afflictions” Malas are used made from Rudraksha seeds, or even human bones, with 108 beads on the string. Only a person motivated by great compassion for all beings, including those they try to tame, can do this. The mala string should be composed of three, five or nine threads, symbolizing the Three Jewels (Buddha, Dharma, Sangha), the five Dhyani Buddhas (Vairocana, Akshobhya, Ratnasambhava, Amitabha, Amoghasiddhi) and their wisdoms or the nine *yanas* or Buddha Vajradhara and eight Bodhisattvas. The large main bead, called the Guru bead, symbolizes the Guru, from whom one has received the mantra one is reciting. It is usually recommended that there be three vertical beads in decreasing size at this point: one white (Nirmanakaya) one red (Sambhogakaya) and one blue (Dharmakaya), or enlightened body, speech and mind. Mantras are typically repeated hundreds or even thousands of times. The mala is used so that one may focus on the

meaning or sound of the mantra rather than counting its repetitions. One repetition is usually said for each bead while turning the thumb clockwise around each bead, though some traditions or practices may call for counterclockwise motion or specific hand and finger usage. When arriving at the Guru bead, Hindus traditionally turn the mala around and then go back in the opposing direction. However, Buddhists do not do this, passing over the Guru bead and continuing in the same direction. Many Tibetan Buddhists have bell and dorje counters (a short string of ten beads, usually silver, with a bell or dorje at the bottom): the dorje counter used to count each round of 100, and the bell counter to count 1,000 mantras per bead. These counters are placed at different points on the mala depending on tradition, sometimes at the 10th, 21st or 25th bead from the Guru bead. Traditionally, one begins the mala in the direction of the dorje (skillful means) proceeding on to the bell (wisdom) with each round. A “bhum” counter, often a small brass or silver clasp in the shape of a jewel or wheel, is used to count 10,000 repetitions, and is moved forward between the main beads of the mala, starting at the Guru bead, with each accumulation of 10,000 mantras. In Japanese Buddhism, they are known as *juzu* (“counting beads”) or *nenju* (“thought beads”), and both words are usually preceded by the honorific *o-* (as in *o-juzu*). In Chinese culture such beads are named *shu zhu* (“counting beads”), *fo zhu* (“Buddha beads”), or *nian zhu* (“mindfulness beads”). Theravada Buddhists in Burma use prayer beads, called *seik badi*, shortened to *badi*, whose 108 beads are strung on a garland, with the beads typically made of fragrant wood such as sandalwood, and series of brightly colored strings at the end of the garland. These are commonly used in samatha meditation, to keep track of the number of mantras chanted during meditation. (*Author’s Note:* Humble thanks to my friends at www.shakyadesign.com.)

com, whose malas I always wear, and one of which, made by Thea, of white river stone, served as a talisman for this novel.)

MALÁKAS, VOCATIVE FORM: MALÁKA Greek masculine noun meaning “jerk-off,” or “masturbator,” a slang term of endearment used liberally amongst contemporary Greek men. It is usually the first Greek word foreign visitors hear and learn upon visiting Greece.

MANI, THE The Mani Peninsula, also long known as Maina or Maína, is a geographical and cultural region in Greece. The Mani is the central peninsula of the three which extend southwards from the Peloponnese. To the east is the Laconian Gulf; to the west the Messenian Gulf. The peninsula forms a continuation of the Taygetos mountain range, the western spine of the Peloponnese. The Mani is home to the Maniotes. Neolithic remains have been found in many caves along The Mani's coasts. Homer refers to a number of towns in The Mani, and some artifacts from the Mycenaean period have been found. The area was occupied by the Dorians in about 1200 BC, and became a dependency of Sparta. When Spartan power was destroyed in the 3rd century BC, The Mani was self-governing for a time before being absorbed into the Roman Empire in the 2nd Century BC. As the power of the Byzantine Empire declined, the peninsula drifted out of the Empire's control. The Fortress of Maini in the south became the area's center. Over subsequent centuries, the peninsula was fought over by the Byzantines, the Franks, and the Saracens. After the Fourth Crusade, in 1204, Italian and French knights (known collectively by the Greeks as “Franks”) occupied the Peloponnese and created the Principality of Achaea. They made The Mani into one of the twelve baronies, and built the fortresses of Mystras, Passavas, Gustema (Beaufort), and Great Maina. The area fell under Byzantine rule after 1262, forming

part of the Despotate of The Morea. In 1460, after the sack of Constantinople, the Despotate fell to the Ottomans. The Mani was not subdued and retained its internal self-government in exchange for an annual tribute. Local chieftains, or *beys*, governed The Mani on behalf of the Ottomans. As Ottoman power declined, the mountains of The Mani became a stronghold of the *klephts*, bandit/patriots who also fought against the Ottomans. There is evidence of a sizeable Maniote emigration to Corsica sometime during the Ottoman years. The last *bey* of The Mani, Petros Mavromichalis, was among the leaders of the Greek War of Independence. He proclaimed the revolution at Areopolis on March 17, 1821. The Maniotes contributed greatly to the struggle, but once Greek independence was won, they wanted to retain local autonomy. During the reign of Ioannis Kapodistrias, they violently resisted outside interference to the point of killing Kapodistrias. The Mani's local autonomy was abolished in 1870, and the area gradually became a backwater as the inhabitants abandoned the land through emigration. It was not until the 1970s, when new roads led to the growth of the tourist industry, that The Mani began to regain population and become prosperous. Maniotes are known for their obstinate character, wild nature, conservative views, sometimes extreme frugality, and their zealous safeguarding of family property. (Initial Source: *Wikipedia*)

MASTÍCHA Mastika is a liqueur seasoned with mastic, a resin gathered from the mastic tree, a small evergreen native to the Mediterranean region. The name of the resin, whence the name of the drink, is derived from the Greek “to chew; to gnash the teeth.” In Greece, two such drinks are known under the umbrella term *masticha*: one, *Mastichato Chiou* (or *Chios Mastiha*), is a brandy-based liqueur native to the island of Chios, where mastic resin has traditionally been cultivated. It often

accompanies desserts made with almonds, and is served at wedding feasts as a digestif. The other is a strong spirit similar to ouzo or tsikoudia. It is served cold or at room temperature, but usually with ice. Both turn white when poured over ice or mixed with water (the *louche*), and form small crystals when frozen. They are served with various *mezedes*—appetizers such as octopus, salad, sardines, calamari, fried zucchini, and clams, among others. (Initial Source: *Wikipedia*)

MELTÉMI (OR ETESIAN, WINDS) The Etesians, sometimes referred to in the Latin form (*etesiae*), Greek (*meltémi*), or Turkish (*meltem*), are the strong, dry, north winds of the Aegean Sea, which blow from about mid-May to mid-September. According to C. Michael Hogan, the Etesians are the dominant weather influence in the Aegean Basin. During hot summer days, this is by far the most preferred weather type and is considered a blessing. They are at their strongest in the afternoon and often die down at night, but sometimes *meltémi* winds last for days without a break. Similar winds blow in the Adriatic and Ionian regions. *Meltémi* winds are dangerous to sailors because they come up in clear weather without warning and can blow at 7-8 Beaufort. Some yachts and most small inter-island vessels cannot sail under such conditions. The Greek word derives from the Greek word *έτος* (*étos*), meaning year, connotating their yearly fluctuation in frequency of appearance. Indeed, these winds have been described since ancient times and the word “etesian” (Greek: *ετησίες*) means annual. The Turkish form is probably a loan from the Italian *mal tempo*, or “bad weather.” Though it is sometimes called a monsoon wind, the *meltémi* is dry. However, the Etesians are distantly correlated with the summer monsoons of the Indian subcontinent, as it is a trough of low pressure into the Eastern Mediterranean region that enforces, if not causes, the Etesians to

blow in summer. A Mediterranean climate is sometimes called an etesian climate. Etesians are due chiefly to the deep continental depression centered over southwest Asia, and blow from a direction which may be anywhere between northeast and northwest, depending on local topography; *meltémi* weather is ordinarily fine and clear, the northerly winds tempering the fierce summer heat of the region. In the Northern Aegean Sea, the Etesians blow as winds of northeasterly to northerly direction. Moving south, in the central Aegean, they blow as winds of northerly direction, while, in the southern Aegean, the Cretan and the Carpathian seas, they blow as northwesterlies. The same winds blow in Cyprus as westerlies to southwesterlies, being more humid. Historically, Philip II of Macedon timed his military operations so that powerful southern fleets could not reach him: their ships could sail north only very slowly while the Etesian winds were blowing. (Initial Source: *Wikipedia*)

MONASTIRÁKI This charming central district of Athens stretches from Monastiráki (“Little Monastery”) Square, at the foot of Athinas Street to the neighborhood of Thisséion. Formerly known as *Monastirion*, the area takes its name from a small Church of The Dormition of The Virgin. Both a 21st-century Athens Metro station and the main entrance to Athens’s flea market are features of the square today, and Monastiráki’s narrow, winding alleys are chockablock with small shops selling primarily *faux* antiques, junk, cheap clothing and tourist souvenirs.

MYTILÍNI (also called Lesbos, or Lesvos) is a Greek island located in the northeastern Aegean Sea. The third largest Greek island, it is separated from Turkey by the narrow Mytilini Strait. Lesbos is a separate peripheral unit of the North Aegean, and the only municipality of the peripheral unit. Mytilini was founded in the 11th century

BC by the family Penthilidae, who arrived from Thessaly, and ruled the city-state until a popular revolt (590–580 BC) led by Pittacus of Mytilini ended their rule. In the early Middle Ages, it fell under Byzantine and Genoese rule. Lesbos was conquered by the Ottoman Turks in 1462, who held it until the First Balkan War in 1912, when it became part of the Kingdom of Greece. Lesbos is the birthplace of several famous persons. In Archaic times, Arion developed the type of poem called the dithyramb, the progenitor of tragedy, and Terpander invented the seven-note musical scale for the lyre. Two of the nine lyric poets in the Ancient Greek canon, Alcaeus and Sappho, were from Lesbos. Sappho's poetry centers on passion and love for various named personages of both genders. The word "lesbian" derives from the name of the island of her birth, Lesbos, while her name is also the origin of the word "sapphic"; neither word was applied to female homosexuality until the 19th century. The narrators of many of her poems speak of infatuations and love (sometimes required; sometimes not) for various women and girls, but descriptions of physical acts between women are few and subject to debate. Whether these poems are meant to be autobiographical is not known, although elements of other parts of Sappho's life do make appearances in her work, and it would be compatible with her style to have these intimate encounters expressed poetically, as well. Her homoerotica should be placed in the context of the 7th century BC. The poems of Alcaeus and, later, Pindar record similar romantic bonds between the members of a circle of intimates. Sappho's contemporary, Alcaeus, described her thus: "Violet-haired, pure, honey-smiling Sappho" (*ἰσπλοῦ' ἄγνα μελλιχόμειθε Σάπφοι*). The 3rd-century philosopher Maximus of Tyre wrote that Sappho was "small and dark," and that her relationships with her female friends were similar to those of Socrates: "*What else could one call the love of the Lesbian*

woman than the Socratic art of love? For they seem to me to have practiced love after their own fashion, she the love of women, he of men. For they said they loved many, and were captivated by all things beautiful. What Alcibiades and Charmides and Phaedrus were to him, Gyrrinna and Atthis and Anactoria were to her . . . " (Initial Source: *Wikipedia*)

ΝΙΚΗ In Greek mythology, Nike (Greek: *Νίκη*, "Victory") was a goddess who personified victory, also known as the Winged Goddess of Victory. The Roman equivalent was Victoria. Depending upon the antiquity of various myths, she was described as the daughter of Pallas (Titan) and Styx (Water) and the sister of Kratos (Strength), Bia (Force), and Zelus (Zeal). Nike and her siblings were close companions of Zeus, the dominant deity of the Greek pantheon. According to Classical (later) myth, Styx brought them to Zeus when the god was assembling allies for the Titan War against the older deities. Nike assumed the role of the divine charioteer, a role in which she is often portrayed in Classical Greek art. Nike flew around battlefields rewarding the victors with glory and fame. Nike is portrayed with wings in most statues and paintings. Most other winged deities in the Greek pantheon had shed their wings by Classical times. Nike is the goddess of strength, speed, and victory. Nike was a very close acquaintance of Athena, and is thought to have stood upon Athena's outstretched hand on the statue of the goddess housed inside the Parthenon. Nike is one of the most commonly portrayed figures on Ancient Greek coins. (Initial Source: *Wikipedia*)

ΟΙΑ Cliff-top town on the northeast caldera-side coast of Santoríni, largely inhabited, up until the late 20th century, by Greek ship-owners and seamen. Along the cliff of Oia, dwellings were carved into the porous volcanic rock. The town is noted for its picturesque vernacular architecture,

unique for its blend of relatively large (for the town's space) medieval-Venetian houses (dubbed *kapetanea*, as they belonged to the island's ships' captains) with smaller cave-homes, called *yposkafa*, which housed the rest of the town's seafaring population.

ORIGAMI Origami (Japanese, from *ori* meaning "folding," and *kami*, meaning "paper") is the traditional Japanese art of paper folding, which originated in the 17th century AD at the latest and was popularized outside Japan in the mid-1900s. It has since evolved into a modern art form. The goal of this genre is to transform a flat sheet of material into a finished sculpture through folding and sculpting techniques and, as such, the use of cuts or glue is not permitted. The number of basic origami folds is small, but they may be combined in a variety of ways to yield intricate designs. The best known origami model is probably the Japanese paper crane. In general, origami designs begin with a square sheet of paper whose sides may feature different colors or prints. Traditional Japanese origami, which has been practiced since the Edo era (1603–1867), has often been less strict about these conventions, sometimes allowing the cutting of the paper or the use of non-square shapes to start with. The principles of origami are now also being used in stents, packaging and other modern engineering structures. (Initial Source: *Wikipedia*)

ÒRPHEUS (AND ÈURYDÍCE) Òrpheus was a legendary musician, poet, and prophet in ancient Greek religion and myth. The major stories about him center on his ability to charm all living things, and even stones, with his music; his attempt to retrieve his wife from the Underworld; and his death at the hands of those who could not hear his divine music. As an archetype of the inspired singer, Òrpheus is one of the most significant figures in classical mythology transposed into Western culture, portrayed or alluded to in countless forms of art and

popular culture including poetry, opera, and painting. To the Greeks, Òrpheus was a founder and prophet of the so-called "Orphic" Mysteries. He was credited with the composition of the *Orphic Hymns*, a collection of which survives. Shrines containing purported relics of Òrpheus were regarded as oracles. Ancient Greek sources note Òrpheus's Thracian origins. Archaeologists have interpreted finds within ancient Thrace as evidence of an Orphic cult. The most famous story in which Òrpheus figures is that of his wife Èurydice (sometimes referred to as Euridice and also known as Agricope). While walking among her people, the Cicones, in tall grass at her wedding, Èurydice was set upon by a satyr. In her efforts to escape the satyr, Èurydice fell into a nest of vipers and suffered a fatal bite on her heel. Her body was discovered by Òrpheus who, overcome with grief, played such sad and mournful songs that all the nymphs and gods wept. On their advice, Òrpheus traveled to the Underworld and, with his music, softened the hearts of Hádes and Perséphone (he was the only person ever to do so), who agreed to allow Èurydice to return with him to earth on one condition: he must walk ahead of her and not look back until they both reached the upper world. He set off, with Èurydice following but, in his anxiety, as soon as he reached the upper world, he turned to look back at her, forgetting that *both* needed to be above ground before he turned; and so she vanished for the second time, but now forever. (Initial Source: *Wikipedia*)

PHIRÁ Capital town of Santoríni, located atop the cliffs of the *caldera* on the island's east coast.

PLATO'S RETREAT Plato's Retreat was a swingers' club in New York City, owned first by Larry Levenson and, later, by Fred J. Lincoln, that catered to heterosexual couples. The club was opened by Levenson in 1977, and was popular in the

late 1970s and early 1980s. It was located in the basement of the Ansonia Hotel, an ornate 19th-century structure on the corner of Broadway and West 73rd Street (230 W 74th Street, NYC NY 10023) on the Upper West Side of Manhattan. Prior to Plato's Retreat, the building housed the Continental Baths, a gay bathhouse where Bette Midler provided musical entertainment early in her career. Plato's relocated to 509 West 34th Street in 1980. Plato's Retreat, a members-only establishment, required everyone to follow the club's numerous rules. Levenson, determined not to allow his club to be infiltrated by male homosexuals, insisted that only straight couples—and women, escorted or otherwise—be allowed to enter the premises, and once a woman left a room after a sexual encounter, her male companion had to accompany her. This rule was intended to ensure that women nearly always outnumbered men: Levenson strictly prohibited sexual activity between males, but welcomed lesbianism. Drugs, including alcohol, were not allowed, though they were frequently used despite the rule. The club had a disco dance floor, an in-house DJ, sauna rooms, and a swimming pool with waterfalls. During its heyday, Plato's Retreat was considered the world's most infamous sex club, and was popular with many celebrities, porn stars, and well-to-do couples. The clientele was described as "an assortment of kinky types from the suburbs: dry cleaners and their wives or fat men in toupées with their heavily made-up girlfriends." In 1985, New York City Mayor Ed Koch backed the New York City Health Department's decision to shut down the city's gay bathhouses, in response to concerns over the spread of HIV/AIDS. However, in closing the gay bathhouses while allowing the heterosexual swingers' clubs—most notably Plato's Retreat—to remain open, the city found itself in a dilemma when it realized such action would be a violation of the newly adopted anti-discrimination law. The

Health Department, with Koch's approval, reacted by ordering the heterosexual clubs, including Plato's Retreat, to close as well. The club's Manhattan location was shut down on New Year's Eve 1985, ostensibly for violating public-health ordinances. (Initial Source: *Wikipedia*)

POZZOLANA (ALT. SP. POZZUOLANA) A substance also known as pozzolanic ash, pozzolana is a fine, sandy volcanic ash. Pozzolanic ash was first discovered and mined in Italy, at Pozzuoli. It was later discovered at a number of other sites as well, including Santorini. Vitruvius speaks of four types of pozzolana: black, white, grey, and red, all of which may be found in the volcanic areas of Italy, such as Naples. Pozzolana is a siliceous and aluminous material which reacts with calcium hydroxide in the presence of water. This forms compounds possessing cementitious properties at room temperature which have the ability to set underwater. It transformed the possibilities for making concrete structures, although it took the Romans some time to discover its full potential. Typically, it was mixed two-to-one with lime just prior to combination with water. The Roman port at Cosa was built of pozzolana that was poured underwater, apparently using a long tube carefully to lay it up without allowing sea water to mix in. The three piers are still visible today, with the underwater portions in generally excellent condition even after over 2,100 years. (Initial Source: *Wikipedia*)

PYGMALION (AND GALATEA) In Ovid's narrative, Pygmalion was a Cypriot sculptor who carved a woman out of ivory. According to Ovid, after seeing the Propoetides prostituting themselves (more accurately, they denied the divinity of Venus and she thus "reduced" them to prostitution), he was "not interested in women," but his statue was so fair and realistic that he fell in love with it. In time, Aphrodite's festival day came, and Pygmalion made

offerings at the altar of Venus. There he quietly prayed that his ivory sculpture would be changed to a real woman. When he returned home, he kissed his creation and found that its lips felt warm. He kissed it again, touched its breasts with his hands and found that the ivory had lost its hardness: Venus had granted Pygmalion's wish. Pygmalion married the ivory sculpture transformed into a woman with Venus's blessing. Together, they had a son, Paphos, from whom that island's name is derived. The basic Pygmalion story has been widely transmitted and represented in the arts through the centuries. At an unknown date, later authors give as the name of the statue that of the sea-nymph Galatea or Galathea. Goethe calls her Elise, based upon the variants in the story of Dido/Elissa. (Initial Source: *Wikipedia*)

PYROCLASTIC DENSITY CURRENT A pyroclastic flow (also known scientifically as a pyroclastic density current) is a fast-moving current of superheated gas, which can reach temperatures of about 1,000°C (1,830°F) and rock (collectively known as tephra), which reaches speeds moving away from a volcano of up to 700 km/h (450 mph). The flows normally hug the ground and travel downhill, or spread laterally under gravity. Their speed depends upon the density of the current, the volcanic output rate, and the gradient of the slope. They are a common and devastating result of certain explosive volcanic eruptions. The word pyroclast is derived from the Greek *πῦρ*, meaning "fire," and *κλαστός*, meaning "broken in pieces." A name for some pyroclastic flows is *nuée ardente* (French for "glowing cloud"); this was first used to describe the disastrous 1902 eruption of Mount Pelée on Martinique. These pyroclastic flows glowed red in the dark. Pyroclastic flows that contain a much higher proportion of gas to rock are known as "fully dilute pyroclastic density currents," or pyroclastic surges. The lower density sometimes al-

lows them to flow over higher topographic features such as ridges and hills. They may also contain steam, water and rock at less than 250°C (482°F); these are called "cold," compared with other flows, although the temperature is still lethally high. Cold pyroclastic surges can occur when the eruption is from a vent under a shallow lake or the sea. Fronts of some pyroclastic density currents are fully dilute; for example, during the eruption of Mount Pelée in 1902, a fully dilute current overwhelmed the city of Saint-Pierre and killed nearly 30,000 people. A pyroclastic flow is a type of gravity current; in scientific literature they are sometimes abbreviated to PDC (pyroclastic density current). (Initial Source: *Wikipedia*)
Author's Note: Recent research lends some credence to the possibility of a pyroclastic surge's vaporizing the entire Bronze Age population of Ancient Akrotiri.

REIKI Reiki is a Japanese technique for stress reduction and relaxation that also promotes healing. It is administered by a "laying on of hands," and is based on the idea that an unseen "life force energy" flows through us and is what causes us to be alive. If our "life force energy" is low, then we are more likely to fall ill or feel stress and, if it is high, we are more capable of being happy and healthy. The word Reiki is made of two Japanese words: *Rei*, which means "God's Wisdom or the Higher Power"; and *Ki*, or "life force energy." So, Reiki is actually "spiritually guided life force energy." *Author's Note:* The author is, herself, a Third Degree Reiki Master, and has made two of this novel's characters, Kirkē and Ardeas, Reiki Masters as well.

REXROTH, KENNETH (December 22, 1905–June 6, 1982) was an American poet, translator and critical essayist. He is regarded as a central figure in the San Francisco Renaissance, and paved the groundwork for the movement. Although he did not consider himself to be a Beat Poet, and disliked

the association, he was one of the major influences on the Beat generation, and was once dubbed "Father of the Beats" by *Time* Magazine. He was among the first poets in the United States to explore traditional Japanese poetic forms such as haiku. (Initial Source: *Wikipedia*)

SCHEHERAZADE sometimes Scheherazadea, is a legendary Persian queen and the storyteller of *One Thousand and One Nights*. The frame tale goes that every day, King Shahryar would marry a new virgin and, every day, he would send yesterday's wife to be beheaded. This was done in anger, Shahryar having found out that his first wife was betraying him. He had killed 1,000 such women by the time he was introduced to Scheherazade, the Vizier's daughter. In Sir Richard F. Burton's translation of *The Nights*, Scheherazade was described in this way: "[Shahrazad] had perused the books, annals and legends of preceding kings, and the stories, examples and instances of bygone men and things; indeed it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Against her father's wishes, Scheherazade volunteered to spend one night with the king. Once in the king's chambers, Scheherazade asked if she might bid one last farewell to her beloved sister, Dinazade, who had secretly been prepared to ask Scheherazade to tell a story during the long night. The king lay awake and listened in awe as Scheherazade told her first story. The night passed by, and Scheherazade stopped in the middle of the story. The king asked her to finish, but Scheherazade said there was not time, as dawn was breaking. So, the king spared her life for one day to finish the story the next night. So, the next night, Scheherazade

finished the story, and then began a second, even more exciting tale, which she again stopped halfway through, at dawn. So the king again spared her life for a day, to finish the second story. And so the king kept Scheherazade alive day by day, as he eagerly anticipated the finishing of last night's story. At the end of 1,001 nights, and 1,000 stories, Scheherazade told the king that she had no more tales to tell him. During these 1,001 nights, the king had fallen in love with Scheherazade, and had had three sons with her. So, having been made a wiser and kinder man by Scheherazade and her tales, he spared her life, and made her his Queen. (Initial Source: *Wikipedia*)

SHIVA (from the Sanskrit, *Śiva*, meaning "auspicious one") is a major Hindu deity, and is the destroyer god or transformer among the *Trimurti*, the Hindu Trinity of the primary aspects of the divine. God Shiva is a yogi who has knowledge of everything that happens in the world and is the main aspect of life. Yet despite his great power he lived the life of a sage at Mount Kailas (or Kailash). In the Shaiva tradition of Hinduism, Shiva is seen as the Supreme God. In the Smarta tradition, he is regarded as one of the five primary forms of God. Followers of Hinduism who focus their worship upon Shiva are called Shaivites or Shaivas (Sanskrit: *Śaiva*). Shaivism, along with Vaishnava traditions that focus on Vishnu, and Śākta traditions that focus on the goddess Shakti, is one of the most influential denominations in Hinduism. Lord Shiva is usually worshipped in the abstract form of Shiva linga. In images, he is represented as a handsome young man immersed in deep meditation or dancing the Tandava upon Apasmara, the demon of ignorance in his manifestation as Nataraja, the Lord of the dance, goodness, humility, and every good quality a human being should have. It is said that he looks like an eternal youth because of his authority over death, rebirth and immortality. (Initial Source: *Wikipedia*)

STORY OF O The *Histoire d'O* is an erotic novel published in 1954 about love, dominance and submission by French author Anne Desclos under the pen name Pauline Réage. Desclos did not reveal herself as the author for 40 years after the initial publication. Desclos claims she wrote the novel as a series of letters to her lover, Jean Paulhan, who had admired the work of the Marquis de Sade. Published in French by Jean-Jacques Pauvert, *Story of O* is a tale of female submission centering on a beautiful Parisian fashion photographer, O, who is blindfolded, chained, whipped, branded, pierced, made to wear a mask, and taught to be constantly available for oral, vaginal, and anal intercourse. Despite this treatment, O grants permission beforehand for everything that occurs, and her permission is consistently sought. At the beginning of the story, O's lover, René, brings her to the château of Roissy, where she is trained to serve the men of an elite group. After this first period of training is finished, as a demonstration of their bond and his generosity, René hands O over to Sir Stephen, a more dominant master. René wants O to learn to serve someone whom she does not love, and someone who does not love her. Over the course of this training, O falls in love with Sir Stephen and believes him to be in love with her as well. While her vain friend and lover, Jacqueline, is repulsed by O's chains and scars, O herself is proud of her condition as a willing slave. During the summer, Sir Stephen decides to move O to Samois, an old mansion solely inhabited by women, for advanced training and body modifications related to submission. There she agrees to receive a branding and a labial piercing with rings marked with Sir Stephen's initials and insignia. At the climax, O appears as a slave, nude but for an owl-like mask, before a large party of guests who treat her solely as an object. In February 1955, *Story of O* won the French literature prize, Prix des Deux Magots, although this did not prevent the

French authorities from bringing obscenity charges against the publisher. The charges were rejected by the courts, but a publicity ban was imposed for a number of years. The first English edition was published by Olympia Press in 1965. Eliot Fremont-Smith (of *New York Times*) called the book's publishing "a significant event." The author used a pen name, then later revealed herself under another pen name, before finally, prior to her death, revealing her true identity. Her lover, Jean Paulhan, wrote the preface as if the author were unknown to him. According to an article by Geraldine Bedell, published in *The Observer* on July 25, 2004, "Pauline Reage, the author, was a pseudonym, and many people thought that the book could only have been written by a man. The writer's true identity was not revealed until ten years ago when, in an interview with John de St. Jorre, a British journalist and sometime foreign correspondent of *The Observer*, an impeccably dressed 86-year-old intellectual called Dominique Aury acknowledged that the fantasies of castles, masks and debauchery were hers." According to several other sources, however, Dominique Aury was itself a pseudonym of Anne Cécile Desclos, born September 23, 1907 in Rochefort-sur-Mer, France, and deceased April 26, 1998 (at age 90) in Paris, France. The Grove Press edition (us, 1965) was translated by publisher Richard Seaver (who had lived in France for many years) under the pseudonym Sabine d'Estree. Jean Paulhan, who was the author's lover and the person to whom she wrote *Story of O* in the form of love letters, wrote the preface, "Happiness in Slavery." Paulhan admired the Marquis de Sade's writing and told Desclos that a woman could not write in a similar fashion. Desclos interpreted this as a challenge and wrote the book. Paulhan was so impressed that he sent it to a publisher. Interestingly, in the Preface, Paulhan goes out of his way to appear as if he does not know who wrote the book. He states, "But from the beginning to end, the story

of O is managed rather like some brilliant feat. It reminds you more of a speech than of a mere effusion; of a letter rather than a secret diary. But to whom is the letter addressed? Whom is the speech trying to convince? Whom can we ask? I don't even know who you are. That you are a woman I have little doubt." Paulhan also explains his own belief that the themes in the book depict the true nature of women. At times, the Preface (when read with the knowledge of the relationship between Paulhan and the author), seems to be a continuation of the conversation between them. Discussing the ending, Paulhan writes, "I too was surprised by the end. And nothing you can say will convince me that it is the real end. That in reality (so to speak) your heroine convinces Sir Stephen to consent to her death. One critic has seen Paulhan's essay as consistent with other themes in his work, including Paulhan's interest in erotica, his "mystification" of love and sexual relationships, and a view of women that is arguably sexist. A sequel, *Retour à Roissy* (*Return to Roissy*, but often translated as *Return to the Chateau, Continuing the Story of O*), was published in 1969 in French, again with Jean-Jacques Pauvert, *éditeur*. It was published in English by Grove Press, Inc., in 1971. It is not known whether this work is by the same author as the original. A critical view of the novel is that it is about the ultimate objectification of a woman. The heroine of the novel has the shortest possible name, consisting solely of the letter O. Although this is in fact a shortening of the name Odile, it could also stand for "object" or "orifice," an O being a symbolic representation of any "hole." The novel was strongly criticized by many feminists, who felt it glorified the abuse of women. The book has been the source of various terms that are used in the BDSM subculture, such as Samois, the name of the estate belonging to the character Anne-Marie, who brands O. (Initial Source: *Wikipedia*)

SUFI/SUFISM Two origins of the word *Sufi* have been suggested. Commonly, the lexical root of the word is traced to the Arabic word for "purity." Another origin is *sūf*, or "wool," referring to the simple cloaks the early Muslim ascetics wore. The two were combined by the Sufi al-Rudhabari who said, "The *Sufi* is the one who wears wool on top of purity." The wool cloaks were sometimes a designation of their initiation into the *Sufi* order. Others have suggested that the word comes from "the people of the bench", who were a group of impoverished companions of the Prophet Muhammad who held regular gatherings. According to the medieval Iranian scholar, Abū Rayhān al-Bīrūnī, the word "*sūfi*" is a derivation of the Greek word *sofia*, meaning wisdom. *Sufism* is defined by its adherents as the inner, mystical dimension of Islam. A practitioner of this tradition is generally known as a *sūfi*. Another name for a *Sufi* is Dervish. Classical *Sufi* scholars have defined *Sufism* as "a science whose objective is the reparation of the heart and turning it away from all else but God." Alternatively, in the words of the Darqawi *Sufi* teacher, Ahmad ibn Ajiba, it is "a science through which one can know how to travel into the presence of the Divine, purify one's inner self from filth, and beautify it with a variety of praiseworthy traits." Classical *Sufis* were characterized by their attachment to *dhikr* (a practice of repeating the names of God) and asceticism. *Sufism* gained adherents among a number of Muslims as a reaction against the worldliness of the early Umayyad Caliphate (661–750 CE). *Sufis* have spanned several continents and cultures over a millennium, at first expressed through Arabic, then through Persian, Turkish and a dozen other languages. "Orders," which are also *Sunni* or *Shia* or mixed in doctrine, trace many of their original precepts from the Islamic Prophet Muhammad through his cousin 'Alī, with the notable exception of the Naqshbandi, who trace their ori-

gins through the first Caliph, Abu Bakr. Other exclusive schools of *Sufism* describe themselves as distinctly *Sufi*. Modern *Sufis* often perform *dhikr* after the conclusion of prayers. Some mainstream scholars of Islam define *Sufism* as simply the name for the inner or esoteric dimension of Islam. René Guénon in “Insights into Islamic Esoterism and Taoism,” (Sophia Perennis; 2003) contended that *Sufism* was the esoteric aspect of Islam supported and complemented by esoteric practices and Islamic law. However, according to Idris Shah, the *Sufi* philosophy is universal in nature, its roots predating the rise of Islam and the other modern-day religions, save for perhaps Buddhism and Jainism; likewise, some Muslims consider *Sufism* outside the sphere of Islam. *Sufism* is popular in such African countries as Morocco and Senegal, where it is seen as a mystical expression of Islam. *Sufism* is traditional in Morocco but has seen a growing revival with the renewal of *Sufism* around contemporary spiritual teachers such as Sidi Hamza al Qadiri al Boutshishi. Mbacke suggests that one reason *Sufism* has taken hold in Senegal is because it can accommodate local beliefs and customs, which tend toward the mystical. In the 20th century, some more modernist Muslims called *Sufism* a superstitious religion that holds back Islamic achievement in the fields of science and technology. A number of Westerners have embarked with varying degrees of success on the path of *Sufism*. One of the first to return to Europe as an official representative of a *Sufi* order, and with the specific purpose to spread *Sufism* in Western Europe, was the Swedish-born wandering *Sufi*, Abd al-Hadi Aqhili (also known as Ivan Aguéli). René Guénon, the French scholar, became a *Sufi* in the early 20th century and was known as Sheikh Abdul Wahid Yahya. His manifold writings defined the practice of *Sufism* as the essence of Islam but also pointed to the universality of its message. Other spiritualists as, for instance, G. I. Gurdjieff,

may or may not conform to the tenets of *Sufism* as understood by orthodox Muslims. Other noteworthy *Sufi* teachers active in the West in the modern era include Bawa Muhaiyaddeen, Inayat Khan, Nazim Al-Haqqani, Javad Nurbakhsh, Bulent Rauf, Irina Tweedie, Idris Shah and Muzaffer Ozak. Currently active *Sufi* academics and publishers include Llewellyn Vaughan-Lee, Nuh Ha Mim Keller, Abdullah Nooruddeen Durkee, Abdal Hakim Murad and the Franco-Moroccan Faouzi Skali. (Initial Source: *Wikipedia*) **AUTHOR’S NOTE:** Regarding Kirke’s encouragement of and exhortation to polygyny of her last husband, Nazz, a *Sufi* living in Fez, Morocco: In Islam [*Sufism* included], polygyny is allowed, with the specific limitation that a man may have up to four wives at any one time. The Qur’an clearly states that men who choose this route must deal with their wives justly. If the husband fears that he cannot deal with his wives justly, then he should only marry one. The Qur’an does not give preference to marrying more than one wife but allows it to make it easier on a woman who has no support. It is Islamic scholars’ opinion that a husband must tell the first wife if he wants to marry another. A husband does not have to have permission from his first wife. Women, on the other hand, are only allowed to marry one husband, although they are allowed to remarry after a divorce. Although many Muslim countries still retain traditional Islamic law which permits polygyny, secular elements within some Muslim societies challenge its acceptability. Polygyny is prohibited by law in some Muslim-majority countries that have not adopted Islamic law for marital regulations, such as Azerbaijan, Bosnia and Herzegovina, Tunisia and Turkey. Polygyny, and laws concerning polygyny, differ greatly throughout the Islamic world and form a very complex and diverse background from nation to nation. Whereas in some Muslim countries it may be fairly common, in most others it is often rare or non-existent.

According to traditional Islamic law, a man may take up to four wives, and each of those wives must have her own property, assets, and dowry. Usually, the wives have little to no contact with each other and lead separate, individual lives in their own houses, and sometimes in different cities, though they all share the same husband. Polygyny is an exception rather than the rule and is traditionally restricted to men who can manage its complexities; and in some countries it is illegal for a man to marry multiple wives if he is unable to afford to take care of each of them properly. In the modern Islamic world, polygyny is mainly found in Saudi Arabia, and West and East Africa; in Sudan it is encouraged by the president as the female population is high. Among the 22 member states of the Arab League, Tunisia alone explicitly prohibits polygyny; however, it is generally frowned upon in many of the more secularized Arab states, such as Egypt. Few other countries including Libya and Morocco require the written permission of the first wife if her husband wishes to marry a second, third, or fourth wife. In Morocco it is the written notification of the first wife and not necessarily the consent that is needed. (Initial Source: *Wikipedia*)

STRÉMMA (PL. STRÉMMATA) Greek unit of land measurement equaling a quarter of an acre.

TÁMA (PL. TÁMATA) Ex-voto offering, traditionally left hanging upon icons in Greek Orthodox churches by supplicants seeking healings, fertility or other answers to prayer.

TÁNKA WAKA (literally "Japanese poem") or *Yamato uta* is a genre of classical Japanese verse and one of the major genres of Japanese literature. The term was coined during the Heian period, and was used to distinguish Japanese-language poetry from *kanshi* (poetry written in Chinese by

Japanese poets), and later from *renga*. The term *waka* originally encompassed a number of differing forms, principally *tanka* ("short poem") and *chōka* ("long poem"), but also including [*bussokusekika*, *sedōka* ("memorized [head-repeated] poem") and *katauta* ("poem fragment"). These last three forms, however, fell into disuse at the beginning of the Heian period, and *chōka* vanished soon afterwards. Thus, the term *waka* came in time to refer only to *tanka*. Japanese poet and critic Masaoka Shiki created the term *tanka* in the early 20th century in his statement that "*waka* should be renewed and modernized." Until then, poems of this nature had been referred to as *waka* or simply *uta* ("song, poem"). *Haiku* is also a term of Shiki's invention, used for his revision of stand-alone *hokku*, with the same idea in mind. Traditionally, *waka* in general has had no concept of rhyme (indeed, certain arrangements of rhymes, even accidental, were considered dire faults in a poem), or even of line. Instead of lines, *waka* has the *unit* and the *phrase*. (Units or phrases are often turned into lines when poetry is translated or transliterated into Western languages, however.) (Initial Source: *Wikipedia*)

THERASÍA Therasía, also known as Thirasia, is an island in the volcanic island group of Santoríni in the Greek Cycládes. It lies northwest of Néa Kaméni, a small island formed in recent centuries by volcanic activity, which marks the center of the island group. Therasía is the second largest island of the group, the largest by far being Théra, or Santoríni. Therasía has a land area of 9.299 km² and its population was 268 inhabitants at the time of the 2001 census. It is part of the community of Oía. Théra and Therasía were geographically separated by the Théra eruption. (Initial Source: *Wikipedia*)

THIRD EYE, THE The third eye (also known as the inner eye) is a mystical and esoteric concept referring in part to the

ajna (brow) *chakra* in certain spiritual traditions. It is also spoken of as the gate that leads within to inner realms and spaces of higher consciousness. In New Age spirituality, the third eye may alternately symbolize a state of enlightenment or the evocation of mental images having deeply personal, spiritual or psychological significance. The third eye is often associated with visions, clairvoyance (which includes the ability to observe *chakras* and auras), precognition, and out-of-body experiences. People who have allegedly developed the capacity to utilize their third eyes are sometimes known as *seers*. In Hinduism and Buddhism, the third eye is a symbol of enlightenment. In the Indian tradition, it is referred to as the *gyananakashu*, “the eye of knowledge,” which is the seat of the “teacher inside,” or *antar-guru*. The third eye is the *ajna chakra* (sixth *chakra*), also known as brow *chakra* or brow center. This is commonly denoted in Indian and East Asian iconography with a dot, eye or mark on the forehead of deities or enlightened beings, such as Shiva, the Buddha, or any number of yogis, sages and *bodhisattvas*. This symbol is called the “Third Eye” or “Eye of Wisdom” or, in Buddhism, the *urna*. In Hinduism, it is believed that the opening of Shiva’s third eye causes the eventual destruction of the physical universe. Many Hindus wear a *tilaka* between the eyebrows to represent the third eye. In *The Upanishads*, a human being is likened to a city with ten gates. Nine gates (eyes, nostrils, ears, mouth, urethra, anus) lead outside to the sensory world. The third eye is the tenth gate and leads to inner realms housing myriad spaces of consciousness. (Initial Source: *Wikipedia*)

WHITE GODDESS, THE: A HISTORICAL GRAMMAR OF POETIC MYTH comprises a book-length essay on the nature of poetic myth-making by author and poet Robert Graves. First published in 1948, based on earlier articles published in *Wales* magazine, corrected, revised and enlarged editions ap-

peared in 1948, 1952 and 1961. *The White Goddess* represents an approach to the study of mythology from a decidedly creative and idiosyncratic perspective. Graves proposes the existence of a European deity, the “White Goddess of Birth, Love and Death,” much similar to the Mother Goddess, inspired and represented by the phases of the moon, who lies behind the “faces” of the diverse goddesses of various European and pagan mythologies. Graves argues that “true” or “pure” poetry is inextricably linked with the ancient cult-ritual of his proposed White Goddess and of her son. (Initial Source: *Wikipedia*)

YONI *Yoni* is the Sanskrit word for female genitalia. Its counterpart is the *lingam*, as interpreted by some, or the phallus. It is also the divine passage, womb or sacred temple. The word covers a range of meanings, including: place of birth, source, origin, spring, fountain, place of rest, repository, receptacle, seat, abode, home, lair, nest, stable. In Hinduism, the ancient Indian texts contain the word *yonī* in various contexts. In Hindu philosophy, according to Tantra, *yonī* is the origin of life. The *yonī* is also considered to be an abstract representation of Shakti and Devi, the creative force that moves through the entire universe. In Indian religions, according to the *Vedas* and *Bhagavad Gita*, *Yoni* is a form of life or a species. There are 84 *lakh* (84,00,000) *yonis* in all, with *Manushya Yoni* (the human form/human species) being one of them. Humanity (*manushya yoni*) is attained on the basis of good karma (deeds), before which a human goes through various forms of *yonis* (for example: insect, fish, deer, monkey, etc.). Bad karmas will lead one to be born in *rakshasha yoni* (an evil form). The births and rebirths (the cycle of life) of a human happen in various *yonis*. A human who achieves enlightenment (*Mokshya*) breaks the cycle of reincarnation and joins Brahma. The *yonī* is the creative power of

nature and represents the goddess Shakti. The *lingam* stone represents Shiva, and is usually placed in the *yonis*. The *lingam* is the transcendental source of all that exists. The *lingam* united with the *yonis* represents the non-duality of immanent reality and transcendental potentiality. (Initial Source: *Wikipedia*)