

From: Eisnach, Michael

Sent: 2/29/2016 7:51:18 AM

To: TTAB E Filing

CC:

Subject: U.S. TRADEMARK APPLICATION NO. 79161731 - GODDESSES HERA - 610.093-658 - Request for
Reconsideration Denied - Return to TTAB - Message 1 of 3

Attachment Information:

Count: 13

Files: tess.jpg, Classical - Hera 1.jpg, Classical - Hera 2.jpg, Classical - Title.jpg, Classical - Verso.jpg,
Homeric Hymns 1.jpg, Homeric Hymns 2.jpg, Homeric Hymns 3.jpg, Hutchinson - Hera.jpg, Judgement of
Paris 1.jpg, Judgement of Paris 2.jpg, Judgement of Paris 3.jpg, 79161731.doc

**UNITED STATES PATENT AND TRADEMARK OFFICE (USPTO)
OFFICE ACTION (OFFICIAL LETTER) ABOUT APPLICANT'S TRADEMARK APPLICATION**

U.S. APPLICATION SERIAL NO. 79161731

MARK: GODDESSES HERA



CORRESPONDENT ADDRESS:

KEITH R OBERT

WARE FRESSOLA MAGUIRE & BARBER LLP

755 MAIN ST BLDG 5

P O BOX 224

MONROE, CT 06468

GENERAL TRADEMARK INFORMATION:

<http://www.uspto.gov/trademarks/index.jsp>

[VIEW YOUR APPLICATION FILE](#)

APPLICANT: Universal Entertainment Corporation

CORRESPONDENT'S REFERENCE/DOCKET NO:

610.093-658

CORRESPONDENT E-MAIL ADDRESS:

kro@warefressola.com

REQUEST FOR RECONSIDERATION DENIED

ISSUE/MAILING DATE: 2/29/2016

INTERNATIONAL REGISTRATION NO. 1238913

The trademark examining attorney has carefully reviewed applicant's request for reconsideration and is denying the request for the reasons stated below. See 37 C.F.R. §2.63(b)(3); TMEP §§715.03(a)(ii)(B), 715.04(a). The following requirement(s) and/or refusal(s) made final in the Office action dated August 29, 2015 are maintained and continue to be final: Section 2(d) Refusal with U.S. Reg. No. 4329291. See TMEP §§715.03(a)(ii)(B), 715.04(a).

In the present case, applicant's request has not resolved all the outstanding issue(s), nor does it raise a new issue or provide any new or compelling evidence with regard to the outstanding issue(s) in the final Office action. In addition, applicant's analysis and arguments are not persuasive nor do they shed new light on the issues. Accordingly, the request is denied.

Specifically, applicant argues that "the Examining Attorney has failed to provide rational reasons as to why the alleged similarities in sound and appearance between the applied-for and the Registered mark deserve additional weight in concluding that there is a likelihood of confusion between the mark." As to this point, the attached evidence shows that the mythological goddess Hera was referred to as "golden-throned" and shows that she was given the golden apple of immortality. Thus, applicant's reference to the goddess Hera has a similar commercial impression to the cited registration. Moreover, the cited registration is the only mark in International Class 28 with the word HERA. See the attached screenshot from TESS.

Applicant also argues that "'HERA' [is] visually and phonetically different from 'HERA'S,' but the respective meanings are also different, with one identifying an entity or individual and the other signifying possession." However, the ending of the word HERA in the registered mark includes an apostrophe and letter "s." This additional matter has little, if any, trademark significance and does not otherwise affect the overall similarity of the marks in terms of commercial impression. See *In re Binion*, 93 USPQ2d 1531, 1534 (TTAB 2009) (noting that "[t]he absence of the possessive form in applicant's mark . . . has little, if any, significance for consumers in distinguishing it from the cited mark"); *In re Curtice-Burns, Inc.*, 231 USPQ 990, 992 (TTAB 1986) (finding the marks MCKENZIE'S and MCKENZIE "virtually identical in commercial impression"); *Winn's Stores, Inc. v. Hi-Lo, Inc.*, 203 USPQ 140, 143 (TTAB 1979) (noting that "little if any trademark significance can be attributed to the apostrophe and the letter 's' in opposer's mark").

Finally, the goods are nearly identical. Where the goods of an applicant and registrant are identical or virtually identical, the degree of similarity between the marks required to support a finding of likelihood of confusion is not as great as in the case of diverse goods. See *United Global Media Grp., Inc. v. Tseng*, 112 USPQ2d 1039, 1049 (TTAB 2014) (quoting *Century 21 Real Estate Corp. v. Century Life of Am.*, 970 F.2d 874, 877, 23 USPQ2d 1698, 1701 (Fed. Cir. 1992)); TMEP §1207.01(b).

If applicant has already filed a timely notice of appeal with the Trademark Trial and Appeal Board, the Board will be notified to resume the appeal. See TMEP §715.04(a).

If no appeal has been filed and time remains in the six-month response period to the final Office action, applicant has the remainder of the response period to (1) comply with and/or overcome any outstanding final requirement(s) and/or refusal(s), and/or (2) file a notice of appeal to the Board. TMEP

§715.03(a)(ii)(B); *see* 37 C.F.R. §2.63(b)(1)-(3). The filing of a request for reconsideration does not stay or extend the time for filing an appeal. 37 C.F.R. §2.63(b)(3); *see* TMEP §§715.03, 715.03(a)(ii)(B), (c).

/Michael Eisnach/

Examining Attorney

Law Office 104

(571) 272-2592

Michael.Eisnach@uspto.gov



[Trademarks](#) > **Trademark Electronic Search System (TESS)**

TESS was last updated on Thu Feb 25 03:20:50 EST 2016

[TESS HOME](#) | [NEW USER](#) | [STRUCTURED](#) | [FREE FORM](#) | [Browse Dict](#) | [SEARCH OG](#) | [PREV LIST](#) | [NEXT LIST](#) | [IMAGE LIST](#) | [BOTTOM](#) | [HELP](#)

[Logout](#) Please logout when you are done to release system resources allocated for you.

List At: OR to record: **2 Records(s) found (This page: 1 ~ 2)**

Refine Search

Current Search: S1: [hera\[bi,t\] and live\[l\]d and '028'\[ic\]](#) docs: 2 occ: 7

| | Serial Number | Reg. Number | Word Mark | Check Status | Live/Dead |
|---|---------------|-------------|----------------|--------------|-----------|
| 1 | 85563442 | 4329291 | HERA'S GOLD | TSDR | LIVE |
| 2 | 79161731 | | GODDESSES HERA | TSDR | LIVE |

[TESS HOME](#) | [NEW USER](#) | [STRUCTURED](#) | [FREE FORM](#) | [Browse Dict](#) | [SEARCH OG](#) | [PREV LIST](#) | [NEXT LIST](#) | [IMAGE LIST](#) | [Top](#) | [HELP](#)

*Apaturia when the participants in their best robes and with torch in hand offered a hymn and a sacrifice to the god. Here and in the Hephaestia, the torch alludes to the theme of new fire (which is also present in the Lemnian cult). Athenian mythology tells of Hephaestus' abortive attempt to rape *Athena; from his spilled semen grew *Erichthonius, the ancestor of the autochthonous Athenians—the myth explains Hephaestus' role in the Apaturia and the theme of (new) beginnings.

He was very early identified with Roman *Volcanus and with Etruscan Sethlans (see ETRUSCAN RELIGION).

In Archaic iconography, Hephaestus appears especially in the scene of his return to Olympus under the guidance of *Dionysus. He is also shown helping Zeus to give birth to Athena (east pediment of the *Parthenon) and in the assembly of the gods. The statue of a standing Hephaestus by Alcamenes with a discreet indication of his limp was famous.

[Homer, *Iliad* 1. 571–600, 18. 373–9, 417–21, 21. 328–82; *Odyssey* 8. 267–366; Apollodorus 1. 3. 5–6]

Hera This major figure in the pantheon, daughter of *Cronus and wife of *Zeus, is already attested by name (as *Era*) on two Mycenaean tablets, one from Thebes, the other from Pylos, where she appears together with Zeus. Boeotia (see ΒΟΕΩΤΙΑ, CULTS) and especially the Peloponnese are precisely the two regions of Greece where the cult of Hera is most prevalent. According to *Homer, Hera's favourite cities were Argos, Sparta, and Mycenae; several cults are actually attested at Sparta, and her most famous sanctuary was on the hill dominating the Argive plain, where there was a temple perhaps from the 8th cent. BC. Sanctuaries with buildings at least as ancient are known at Perachora (in the territory of Corinth), Tiryns (on the site of the megaron of the Mycenaean palace), and *Olympia. Of island sites, the best known is the sanctuary on Samos, where the main building, rebuilt in the 6th cent. BC, was mentioned by Herodotus, who comments on its magnificence.

Thus, the most ancient and important temples were those of Hera. Her cults also spread at an early date to the Greek colonies of the west, where later she became identified with the Roman *Juno. Her sanctuaries (see HERAION) at Croton and Paestum were much frequented.

In the Classical period, Hera's distinguishing feature compared with other goddesses is her double connection with royalty and marriage. In this way she is closely associated with Zeus, who made her 'last of all, his flourishing wife'. Her queenliness and noble beauty are abundantly stressed in her epithets and in artistic representations. The ancient formula *potnia Herē* is succeeded by that of *basileia*, 'queen'. She is described as 'golden-throned', and is often thus represented, sometimes seeming to surpass her husband in importance: at Olympia, an Archaic statue showed Zeus standing beside Hera enthroned, while in the Argive Heraion the famous gold and ivory statue by the sculptor Polyclitus represented the god in the form of a cuckoo perched on the sceptre held by the goddess—in her other hand she held a pomegranate; and on her head-dress were figures of the *Charites and the *Horae. One of *Plato's myths clearly underlines her royal qualities: according to this the followers of Hera are those who seek in love a 'kingly nature'.

Marriage is stressed constantly in Hera's myths and cults. It is attested by epithets such as *Gamelia*, *Gamostolos*, *Syzygia*, *Zeuxidia*, and especially *Teleia*, sometimes in connection with Zeus *Teleios*. Rituals in her honour connected with a sacred *marriage are recorded in various places, notably in Athens, where this marriage served as a social and institutional paradigm: at the festival of *Theogamia*, celebrated in *Gamelion*, the divine couple were given the title of 'magistrates of marriages'. In Crete, the marriage was re-enacted annually by the river *Theren* 'in imitation of weddings'. But Hera was not only the patron of marriages; she was often given the title of *Parthenos*, 'girl', and associated with prenuptial rites,

including sometimes the lying together of the two sexes. Marital separation, suggested by Hera's mythology, is also evoked in cult, particularly at Plataea and at Stymphalus, where Hera was called simultaneously *Pais* 'child', *Teleia* 'wife', and *Chēra* 'widow' or 'separated', thus covering the whole life of women, with its turning-points. An Argive ritual, whereby every year the statue of Hera was bathed in a spring at Nauplia to restore the goddess's virginity indicates the recurrent nature of these separations.

*Motherhood, though part of Hera's personality, is little stressed, particularly in cult. Her children are *Ares, *Hebe, and *Eileithyia, goddess of childbirth, whose name she bears at Argos; in her sanctuary at Paestum, she is sometimes shown as a *kourotropos. She suckled *Heracles, a scene often shown on Etruscan mirrors, but her relationship with the hero, whose name could be taken to mean 'glory of Hera', is ambivalent. She acted as nurse to monsters born to Earth, the Lernaean Hydra and the Nemean lion; in addition she was the sole parent of the monster Typhon and also, according to Hesiod, Hephaestus, whom she produced in anger, to defy her husband. But these episodes by their exceptional nature in fact illustrate Hera's close links with the marriage bond, which she herself protects and guarantees.

The marriage of Zeus and Hera is part of a complex symbolism including the natural world of plants and animals. This is shown by Hera's oldest sanctuaries, which are often situated in fertile plains away from urban settlements. The statue of Polyclitus mentioned above is relevant here. The sacred marriage described by Homer, despite the alterations due to epic, still bears traces of this natural symbolism, and we also find mentioned the flourishing garden at the edge of the Ocean, which served as marriage-bed for the two deities. We can see a relationship between the goddess called Boöpis ('ox-eyed') and herds of cows, and also with horses, especially in connection with a sacred marriage. Io, changed into a heifer by Zeus in bull form, was the priestess

of Hera at Argos, where Hera's rule extended over the animal herds of the plain (see CLEOBIS AND BITON). At *Olympia, where Hera Hippias ('of horses') was worshipped alongside *Poseidon Hippios, contests among girls had been established in honour of the goddess by Hippodamia in thanks for her marriage to Pelops. These facts may be linked with two other chthonian features, isolated as they are: the oracles of Hera, at Perachora and Cumae, and the funerary cult given to *Medea's children in one of Hera's sanctuaries at Corinth.

Hera was also worshipped as protector of cities and other social groups, especially at Argos and on Samos; the poet Alcaeus calls her 'mother of all', in a hymn of invocation where she appears between Zeus and Dionysus. It is in this context that she is sometimes shown armed. At Argos the prize at the games held during the Heraia festival was a shield. Despite this protecting function, it is noteworthy that literary presentations, from the *Iliad* onwards, tend to stress the destructive and capricious side of Hera's nature.

As with most of the Greek pantheon, Hera's origins are unclear. There is no certain etymology for her name; if the modern consensus sees Linear B *Era* as the feminine of *hērōs*, this itself has given rise to differing interpretations. The supporters of an Indo-European origin from the hypothetical root *yer* explain the name variously as meaning 'heifer', 'the goddess of the year', or 'a girl of marriageable age'. Others incline towards a pre-Greek origin for both Mycenaean words. But a solution to the problem of the name would not explain the whole issue of Hera's origin. Associated as she is with Zeus from the Mycenaean period onwards, it is clear that Hera preserves certain characteristics of an Indo-European divine couple; but in her sovereign power, tending towards the universal, it is difficult not to see traces of an Aegean great goddess.

[Homer, *Iliad* 1. 536-611; Hesiod, *Theogony* 313-32, 453-506, 921-9; *Homeric Hymn to Hera*; Pindar, *Nemean* 1. 33-72]

TRADEMARK LAW LIBRARY

The Oxford Dictionary of

Classical Myth and Religion

Edited by

SIMON PRICE AND EMILY KEARNS

OXFORD
UNIVERSITY PRESS

TM Lib.
Ref.
BL
715
1094
2003

OXFORD

UNIVERSITY PRESS

Great Clarendon Street, Oxford OX2 6DP

Oxford University Press is a department of the University of Oxford.
It furthers the University's objective of excellence in research, scholarship,
and education by publishing worldwide in
Oxford New York

Auckland Bangkok Buenos Aires Cape Town Chennai
Dar es Salaam Delhi Hong Kong Istanbul Karachi Kolkata
Kuala Lumpur Madrid Melbourne Mexico City Mumbai Nairobi
São Paulo Shanghai Singapore Taipei Tokyo Toronto

Oxford is a registered trade mark of Oxford University Press
in the UK and in certain other countries

Published in the United States
by Oxford University Press Inc., New York

© Oxford University Press 2003

Database right Oxford University Press (maker)

First published 2003

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
without the prior permission in writing of Oxford University Press,
or as expressly permitted by law, or under terms agreed with the appropriate
reprographics rights organizations. Enquiries concerning reproduction
outside the scope of the above should be sent to the Rights Department,
Oxford University Press, at the address above

You must not circulate this book in any other binding or cover
and you must impose this same condition on any acquirer

British Library Cataloguing in Publication Data
Data available

Library of Congress Cataloging in Publication Data
Data available

ISBN 0-19-280288-7

1 3 5 7 9 10 8 6 4 2

Typeset by Kolam Information Services Pvt Ltd, Pondicherry, India
Printed in Great Britain by
Biddles Ltd

Select Homeric Hymns

(c) 1997, Apollonius Sphistias

- [VI. To Aphrodite](#)
- [IX. To Artemis](#)
- [X. To Aphrodite](#)
- [XI. To Pallas Athena](#)
- [XII. To Hera](#)
- [XIII. To Demeter](#)
- [XIV. To the Mother of the Gods](#)
- [XVII. To Asclepius](#)
- [XX. To Hephaistos](#)
- [XXI. To Apollo](#)
- [XXII. To Poseidon](#)
- [XXIII. To Kronides Most High](#)
- [XXIV. To Hestia](#)
- [XXV. To the Muses and Apollo](#)
- [XXIX. To Hestia](#)
- [XXX. To Earth, Mother of All](#)

VI. To Aphrodite

Demure and lovely Aphrodite, crowned in gold,
I praise, who holds the battlements of Cyprus, sea
girt, where the humid blowing breath of Zephyrus
propelled Her o'er the tumbling rambling ocean waves
in gentle foam, and golden-diademed Hours received
Her willingly, and wrapped Her 'round with clothes divine.
Upon Her deathless brow They placed a well-wrought crown,
both fair and golden; into Her pierced ears They put
adornments made of orichalc and costly gold;
around Her tender neck and breasts as white as snow
arranged They necklaces of gold, like those with which
the golden-diademed Hours adorn Themselves to tread
the charming dance of Gods, or walk Their father's halls.
And when She'd been adorned with every finery,
They led Her to the Gods, who saw and welcomed Her
with outstretched hands; and each implored that She
might be His lawful wife and come into His house;
They gaped at violet-diademed Cytherea's form.

Hail, Thou sweetly winning one, with fluttering eyes;
and give the victory to me! Enhance my song!
For I remember Thee and yet another song.

IX. To Artemis

Oh Muse, hymn Thou Far-shooter's sister, Artemis,

I start to sing of Pallas Athena, City Guard,
the fearsome, who with Ares cares for warlike deeds,
the sack of cities and the battle-cry of war;
She saves the soldiers as they come and go away.
Be welcome, Goddess, give me fortune and good cheer.

XII. To Hera

I sing of gold-throned Hera, Rhea born,
Immortal's Queen - Her form outshineth all -
the sister of lord-thundering Zeus, and wife
sublime; the Bless'd on Bless'd Olympus' peak
revere and honor Her as much as Zeus.

XIII. To Demeter

Of grave Demeter, rich in hair, I sing,
of Her and of Her girl, most fair Persephone.
Hail, Goddess: keep our city safe and guide my song.

XIV. To the Mother of the Gods

The Mother of all Gods and mortals, laud
Thou clear-voiced Muse, Thou daughter of great Zeus,
The din of drums and rattles, shriek of flutes,
delight Her, like the call of bright-eyed wolves
and lions, heard through hill and wooded stream.
So hail to Thee, and all the Goddesses!

XVI. To Aesculapius

I start to sing of Aesculapius, healer of ills,
Apollo's son, the one divine Koronis bore
in the Dotian field, King Phlegyas' girl,
a great delight to people, soothing evil pangs.
So hail to Thee, Lord; I beseech Thee with my song.

XX. To Hephaistos

About Hephaistos Famed for Skill, O sing sweet Muse,
who with Athena, Bright-eyed One, in splendid crafts
instructed people on the earth, who long ago
in caves in mountains used to make their homes like beasts.

XXIX. To Hestia

Thou, Hestia, in ev'ry lofty home
of deathless Gods and folk who walk the Earth,
hath gained a seat eternal, honor grand:
Thy prize is fair and noble; lacking Thee,
feast not we mortals, if both first and last
we offer not sweet wine to Hestia.

Thou, Argus-Slaying Zeus' and Maia's Son,
Gods' Herald, giving goods, with rod of gold -
be kind, You two, and help us, awed and fond.
Inhabit this fair house as mutual friends;
for You, who know the noble deeds of folk
who walk the earth, sustain their wit and youth.
Hail, Kronos' Child, and Hermes with the rod!
I will remember You and one more song.

XXX. To Earth, Mother of All

Of Gaia sing I, Mother firm of all,
the eldest one, who feedeth life on earth,
whichever walk on land or swim the seas,
or fly; sustaineth She each from Her Wealth.
Through Thee the folk are blest in child and fruit.
O Queen, who giveth and reclaimeth Life
of mortals; rich whoe'er it pleaseth Thee
to honor; all abundance is for them:
their fertile land is fruitful; through the fields
their flocks do thrive; their house is filled with goods.
They rule well-ordered states with women fair,
and ample wealth and riches follow them;
their sons exult with youthful merriment;
their daughters play in dances flower-strewn
with happy heart, and skip through fields abloom.
Such givest Thou, Holy Rich Divinity.

So hail, God-Mother, Starry Heaven's Wife,
repay my song with pleasing sustenance!
Of Thee I'm minded - and another song.



[Return to Bibliotheca Arcana page](#)



[Send comments about this page](#)

Last updated: Thu Jan 6 11:54:24 EST 2000

Hera Greek lady

Listen Email Print Save Cite Entry Translate Entry Permalink

In Greek mythology, the goddess of women and marriage (Roman Juno), sister and consort of Zeus, and mother of Hephaestus, god of fire and metalcraft, the war god Ares, and Hebe, the original cupbearer to the gods. The peacock was sacred to her, the eyes in its tail were transplanted from her servant, the 100-eyed Argus, who had watched over Zeus' lover Io.

Myth Hera was a daughter of the Titans Kronos and Rhea; she was swallowed at birth by her father with her brothers Poseidon and Pluto, and sisters Hestia and Demeter, but rescued by Zeus who had been hidden from the same fate.

Transformed as a cuckoo. Zeus wooed the reluctant Hera, and as a wedding present Gaia, mother of the Earth, gave her the golden apples of immortality, which were later tended by the Hesperides.

Described by Homer as jealous and quarrelsome, her anger often brought disaster on gods and mortals. She persecuted Zeus' lovers and their children, including the hero Hercules, attacked by snakes as a baby and harmed throughout his life; and Semele, whom she killed through her trickery. Hera also afflicted Semele's son, the wine god Dionysus, with madness. After Paris chose Aphrodite as the fairest goddess, Hera supported the Greeks during the Trojan wars.

Worship Hera was the chief pre-Greek deity of Argos, in southern Greece, and may originally have been celebrated as a personification of the fruitful earth. The Greeks probably acknowledged her as a powerful deity, possibly considering her marriage to their own supreme god Zeus, an honour.

It has been suggested that Hera's vengeful character may have reflected an early conflict between her ancient worship and that of the newcomer, Zeus. Her chief centre was at Argos, site of the Heraeum, her temple sanctuary, but her cult was followed in Samos and elsewhere throughout the Greek world.

RM, 2015. All rights reserved. Helicon Publishing is a division of RM

APA Chicago Harvard MLA

Save

Hera. (2015). In *The Hutchinson unabridged encyclopedia with atlas and weather guide*. Abingdon, United Kingdom: Helicon. Retrieved from <http://search.credoreference.com/content/entry/helicon/hera/0>

Every effort has been made to have our citations be as accurate as possible, but please check our work! APA Style

Topic Pages

Hera
in *The Hutchinson Unabridged Encyclopedia with Atlas and Weather guide*
Greek lady [article] In Greek mythology, the goddess of women and marriage (Roman Juno), sister and consort of Zeus; and mother of ...

More entries about Hera

Hera
in *The Macmillan Encyclopedia*
In Greek mythology, the daughter of Cronus and Rhea and the sister and wife of Zeus. She was jealous of Zeus' many mistresses and cruel to ...

Hera
in *Collins Latin Dictionary*

Hera
in *Collins Italian Dictionary*

See more results

One Question Site Survey
IF DATA ONLY RECORDED TO ANSWERS BELOW

Which of these organizations are you a member of?
[CLICK HERE TO VIEW RESULTS](#)

NFEO (National Foundation for Credit Counseling)

NCFE (National Endowment for Financial Education)

JFL (Institute for Financial Literacy)

CFPB (Consumer Financial Protection Bureau)

None of the above

[VIEW TO SEE RESULTS](#)

POWERED BY: USA
[VIEW PRIVACY POLICY](#)

Language Custom Search Search

JUDGEMENT OF PARIS

| Greek Name | Transliteration | Latin Spelling | Roman Name |
|------------|-----------------|----------------|------------|
| Ἀφροδίτη | Aphrodítē | Aphroditē | Venus |
| Ἀθήνη | Athēnē | Athena | Minerva |
| Ἥρα | Hērā | Hera | Juno |

REJUVENATION  **EVERYDAY FREE SHIPPING**
[SHOP NOW >](#)

THE JUDGEMENT OF PARIS was a contest between the three most beautiful goddesses of Olympus—**Aphrodite**, **Hera** and **Athena**—for the prize of a golden apple addressed by "the fairest".

The story begins at the Wedding of Peleus and Thetis to which all of the gods were invited, all except **Eris**, the goddess of discord. When she appeared at the festivities, she was turned away, and in her anger cast a golden apple amongst the assembled goddesses addressed "To the Fairest." These goddesses laid claim to the apple—Aphrodite, Hera and Athena. Zeus was asked to mediate and he commanded **Hermes** to lead the three goddesses to Paris of Troy to decide the issue. The three goddesses appearing before the shepherd prince, each offering him gifts for favour. He chose Aphrodite, swayed by her promise to bestow upon him **Helene**, the most beautiful woman, for wife. The subsequent abduction of Helene led directly to the Trojan War and the fall of the city.

RELATED PAGES
[Hera Goddess of Marriage](#)
[Aphrodite Goddess of Love](#)
[Athena Goddess of War & Crafts](#)

Stasius of Cyprus or Hegesias of Aegina, Cypria Fragment 1 (as summarized in Proclus, Chrestomathia) (trans. Evelyn-White) (Greek epic C.7th or 6th B.C.):
"The [Homeric] epic called *The Cypria* which is current is eleven books. Its contents are as follows. Zeus plans with Thetis to bring about the Trojan war. Eris (Strife) arrives while the gods are feasting at the marriage of Peleus and starts a dispute between Hera, Athena, and Aphrodite as to which of them is fairest. The three are led by Hermes at the command of Zeus to Alexandros [Paris] on Mount Ida for his decision, and Alexandros, lured by his promised marriage with Helene, decides in favour of Aphrodite."

Stasius of Cyprus or Hegesias of Aegina, Cypria Fragment 6 (from Athenaeus 15. 682):
"The author of the *Cypria*, whether Hegesias or Stasius, mentions flowers used for garlands. The poet, whoever he was, writes as follows in his first book [describing the Judgement of Paris]: 'She [Aphrodite] clothed herself with garments which the Kharites (Graces) and Horai (Seasons) had made for her and dyed in flowers of spring—such flowers as the Horai wear—in crocus and hyacinth and flourishing violet and the rose's lovely bloom, so sweet and delicious, and heavenly buds, the flowers of the narcissus and lily. In such perfumed garments is Aphrodite clothed at all seasons. Then laughter-loving Aphrodite and her handmaidens wove sweet-smelling crowns of flowers of the earth and put them upon their heads—the bright-coiffed goddesses, the Nymphai and Kharites (Graces), and golden Aphrodite too, while they sang sweetly on the mount of many-fountained Ida.'"

Pseudo-Apollodorus, Bibliotheca E3. 2 (trans. Aldrich) (Greek mythographer C.2nd A.D.):
"[At the wedding of Peleus and Thetis:] Eris tossed an apple to Hera, Athena, and Aphrodite, in recognition of their beauty, and Zeus bade Hermes escort them to Alexandros [Paris] on Ida, to be judged by him. They offered Alexandros gifts: Hera said if she were chosen fairest of all women, she would make him king of all men; Athena promised him victory in war; and Aphrodite promised him Helene in marriage. So he chose Aphrodite."

Strabo, Geography 13. 1. 51 (trans. Jones) (Greek geographer C1st B.C. to C1st A.D.):
"The Adramyttene Gulf [in the Troad] . . . Inside is Antandros, above which lies a mountain called Alexandria, where the Judgment of Paris is said to have taken place."

Pausanias, Description of Greece 15. 9. 5 (trans. Jones) (Greek travelogue C2nd A.D.):
"[Amongst the scenes depicted on the chest of Kypselos dedicated at Olympia:] There is also Hermes bringing to Alexandros [Paris] the son of Priamos the goddesses of whose beauty he is to judge, the inscription on them

Pausanias, *Description of Greece* 15. 9. 5 (trans. Jones) (Greek travelogue C2nd A.D.) :
"Amongst the scenes depicted on the chest of Kypselos dedicated at Olympia:] There is also Hermes bringing to Alexandros [Paris] the son of Priamos the goddesses of whose beauty he is to judge, the inscription on them being : Hera is Hermes, who is showing to Alexandros, that he may arbitrate concerning their beauty, Hera, Athena and Aphrodite."

Ptolemy Hephaestion, *New History Book 6 (summary from Photius, Myriobiblion 190) (trans. Pearse) (Greek mythographer C1st to C2nd A.D.)* :
"The river Skamandros had a son, Malos (Apple), who was beautiful; it is said that Hera, Athena and Aphrodite quarrelled on his account; who would have him as a prize; Alexandros [Paris] judged that Aphrodite carried it; it is for this reason the fable of the apple circulates." [N.B. This is a late Greek rationalisation of the story.]

Ptolemy Hephaestion, *New History Book 7 (summary from Photius, Myriobiblion 190)* :
"She [Aphrodite] won and accepted as prize a zither [from Apollon at the first Pythian Games] which she gave as a gift to Alexandros [Paris]; It is of her that Homer says: 'But what help could your zither bring you.'" [N.B. Paris is usually shown playing this instrument in Greek vase paintings of the Judgement:]



Pseudo-Hyginus, *Fabulae* 92 (trans. Grant) (Roman mythographer C2nd A.D.) :
"Jove [Zeus] is said to have invited to the wedding of Peleus and Thetis all the gods except Eris, or Discordia. When she came later and was not admitted to the banquet, she threw an apple through the door, saying that the fairest should take it. Juno [Hera], Venus [Aphrodite], and Minerva [Athena] claimed the beauty prize for themselves. A huge argument broke out among them. Jupiter [Zeus] ordered Mercurius [Hermes] to take them to Mt Ida to Paris, Alexander and order him to judge. Juno [Hera] promised him, if he ruled in her favour, that he would rule all the lands and dominate the rest in wealth; Minerva [Athena], if she left the winner, that he would be the strongest among mortals and know every skill; Venus [Aphrodite], however, promised that he would marry Helen, daughter of Tyndareus, the most beautiful woman in the world. Paris preferred this last gift to the previous ones and ruled Venus was the prettiest. Because of this, Juno [Hera] and Minerva [Athena] were angry with the Trojans. Alexander, at the prompting of Venus [Aphrodite], took Helen from his host Menelaus from Lacedaemon to Troy, and married her."

Ovid, *Heroides* 5. 33 ff (trans. Showerman) (Roman poetry C1st B.C. to C1st A.D.) :
"Venus [Aphrodite] and Juno [Hera], and unadorned Minerva [Athena], more comely had she borne her arms, appeared before you [Paris] to be judged. My [Dione's] bosom leaped with amaze as you told me of it."

Ovid, *Heroides* 16. 51 ff :
"[Paris describes the Judgement:] My beauty and my vigour of mind, though I seemed from the common folk, were the sign of hidden nobility. There is a place in the woody vales of midmost Ida, far from trodden paths and covered over with pine and ilex, where never grazes the placid sheep, nor the she-goat that loves the cliff, nor the wide-mouthed, slowly-moving kine. From there, reclining against a tree, I was looking forth upon the walls and lofty roofs of the Dardanian city, and upon the sea, when lo! it seemed to me that the earth trembled beneath the tread of feet--I shall speak true words, though they will scarce have credit for truth--and there appeared and stood before my eyes, propelled on pinions swift, [Hermes] the grandchild of mighty Atlas and Pleione--it was allowed me to see, and may it be allowed to speak of what I saw!--and in the fingers of the god was a golden wand. And at the self-same time, three goddesses--Venus [Aphrodite], and Pallas [Athena], and with her Juno [Hera]--set tender feet upon the sward. I was mute, and chill tremors had raised my hair on end, when 'Lay aside thy fear' the winged herald said to me; 'thou art the arbiter of beauty; put an end to the strivings of the goddesses; pronounce which one deserves for her beauty to vanquish the other two!' And, lest I should refuse, he laid command on me in the name of Jove, and forthwith through the paths of ether betook him toward the stars.

My heart was reassured, and on a sudden I was bold, nor feared to turn my face and observe them each. Of winning all were worthy, and I who was to judge lamented that not all could win. But, none the less, already then one of them pleased me more, and you might know it was she by whom love is inspired. Great is their desire to win; they burn to sway my verdict with wondrous gifts. Jove's [Zeus] consort loudly offers thrones, his daughter, might in war; I myself waver, and can make no choice between power and the valorous heart. Sweetly Venus smiled: 'Paris, let not these gifts move thee, both of them full of anxious fear!' she says; 'my gift shall be of love, and beautiful Leda's daughter [Helen], more beautiful than her mother, shall come to thy embrace.' She said, and with her gift and beauty equally approved, retraced her way victorious to the skies."

Ovid, *Heroides* 16. 139 ff :
"[Paris admires the beauty of Helene:] Features like those, as near as I recall, were Cytherea's [Aphrodite's]

desire to win; they burn to sway my verdict with wondrous gifts. Jove's [Zeus'] consort loudly offers thrones, his daughter, might in war; I myself waver, and can make no choice between power and the valorous heart. Sweetly Venus smiled: 'Paris, let not these gifts move thee, both of them full of anxious fear!' she says; 'my gift shall be of love, and beautiful Leda's daughter [Helen], more beautiful than her mother, shall come to thy embrace.' She said, and with her gift and beauty equally approved, retraced her way victorious to the skies."

Ovid, Heroides 16. 139 ff :

"[Paris admires the beauty of Helen:] Features like those, as near as I recall, were Cytherea's [Aphrodite's] own when she came to be judged by me. If you had come to that contest together with her, the palm of Venus would have come in doubt!"

Ovid, Heroides 16. 163 ff :

"[Paris woos Helen:] 'Only give yourself to me, and you shall know of Paris' constancy; the flame of the pyre alone will end the flames of my love. I have placed you before the kingdoms which greatest Juno [Hera], bride and sister of Jove [Zeus], once promised me; so I could only clasp my arms about your neck, I have held but cheap the prowess that Pallas [Athena] would bestow. And I have no regret, nor shall I ever seem in my own eyes to have made a foolish choice; my mind is fixed and persists in its desire."

Ovid, Heroides 17. 115 & 121 ff :

"[Helen replies to Paris:] You say Venus [Aphrodite] gave her word for this; and that in the vales of Ida three goddesses presented themselves unclad before you; and that when one of them would give you a throne, and the second glory in war, the third said: 'The daughter of Tyndareus shall be your bride!' I can scarce believe that heavenly beings submitted their beauty to you as arbiter; and, grant that this is true, surely the other part of your tale is fiction, in which I am said to have been given you as reward for your verdict. I am not so assured of my charms as to think myself the greatest gift in the divine esteem. My beauty is content to be approved in the eyes of men; the praise of Venus would bring envy on me. Yet I attempt no denial; I am even pleased with the praises of your report—for why should my words deny what I much desire? Nor be offended that I am over slow to believe in you; faith is wont to be slow in matters of great moment. My first pleasure, then, is to have found favour in the eyes of Venus; the next, that I seemed the greatest prize to you; and that you placed first he honours neither of Pallas [Athena] nor of Juno [Hera] when you had heard of Helen's parts. So, then, I mean valour to you, I mean a far-famed throne!"

Statius, Achilleid 2. 55 ff (trans. Mozley) (Roman epic C1st A.D.) :

"Varily that quarrel [between the goddesses Hera, Athena and Aphrodite] arose in thy [Achilleus'] own glades, at a gathering of the gods, when pleasant Pelion made marriage feast for Peleus [and Thetis], and thou [Achilleus] even then wert promised to our [the Greeks] armament."

Apuleius, The Golden Ass 10. 30 ff (trans. Walsh) (Roman novel C2nd A.D.) :

"[Description of a religious play depicting the Judgement of Paris held in Korinthos, Greece:] The day appointed for the show was now at hand . . . The curtain was raised, the backcloths were folded away, and the stage was set. A mountain of wood had been constructed with consummate workmanship to represent the famous mountain which the poet Homer in his song called Mount Ida. It was planted with thickets and live trees, and from its summit it disgorged river-water from a flowing fountain installed by the craftman's hands. One or two she-goats were cropping blades of grass, and a youth was acting out control of the flock. He was handsomely dressed to represent the Phrygian shepherd handsomely dressed to represent the Phrygian shepherd Paris, with exotic garments flowing from his shoulders, and his head crowned with a tara of gold. Standing by him [Paris] appeared a radiant boy, naked except for a youth's cloak draped over his left shoulder; his blonde hair made him the cynosure of all eyes. Tiny wings of gold were projecting from his locks, in which they had been fastened symmetrically on both sides. The herald's staff and the wand which he carried identified him as Mercurius [Hermes]. He danced briskly forward, holding in his right hand an apple gilded with gold leaf, which he handed to the boy playing the part of Paris. After conveying Jupiter's [Zeus'] command with a motion of the head, he at once gracefully withdrew and disappeared from the scene. Next appeared a worthy-looking girl, similar in appearance to the goddess Juno [Hera], for her hair was ordered with a white diadem, and she carried a sceptre.

A second girl then burst in, whom you would have recognized as Minerva [Athena]. Her head was covered with a gleaming helmet which was itself crowned with an olive-wreath; she bore a shield and brandished a spear, simulating the goddess' fighting role.

After them a third girl entered, her beauty visibly unsurpassed. Her charming, ambrosia-like complexion intimated that she represented the earlier Venus [Aphrodite] when that goddess was still a maiden. She vaunted her unblemished beauty by appearing naked and unclad except for a thin silken garment veiling her entrancing lower parts. An inquisitive gust of air would at one moment with quite lubricous affection blow this garment aside, so that when wafted away it revealed her virgin bloom; at another moment it would wantonly breathe directly upon it, clinging tightly and vividly outlining the pleasurable prospect of her lower limbs. The goddess's appearance offered contrasting colours to the eye, for her body was dazzling white, intimating her descent from heaven and her robe was dark blue, denoting her emergence from the sea. Each maiden representing a goddess was accompanied by her own escort. Juno [Hera] was attended by Castor and Pollux [the Dioskouroi], their heads covered by egg-shaped helmets prominently topped with stars; these Castors were represented by boys on stage. The maiden playing this role advanced with restrained and unpretentious movements to the music of an Ionian flute playing a range of tunes; with dignified motions she promised the shepherd to bestow on him the kingship of all Asia if he awarded her the prize for beauty. The girl whose appearance in arms had revealed her as Minerva [Athena] was protected by two boys who were the comrades in arms of the battle-goddess, Terror [Deimos, terror] and Metus [Phobos, fear]; they