

Ēostre

<https://en.wikipedia.org/wiki/%C4%92ostre>

Ēostre (Proto-Germanic: **Austrō(n)*) is a West Germanic spring goddess. The name is reflected in Old English: **Ēastre* [ˈæːastre]; Northumbrian dialect: *Ēastro*, Mercian and West Saxon dialects: *Ēostre* [ˈeːostre],^{[1][2][3]} Old High German: **Ōstara*, and Old Saxon: **Āsteron*.^{[4][5]} By way of the Germanic month bearing her name (Northumbrian: *Ēosturmōnaþ*, West Saxon: *Ēastermōnaþ*; Old High German: *Ōstarmānoth*), she is the namesake of the festival of Easter in some languages. The Old English deity Ēostre is attested solely by Bede in his 8th-century work *The Reckoning of Time*, where Bede states that during *Ēosturmōnaþ* (the equivalent of April), pagan Anglo-Saxons had held feasts in Ēostre's honour, but that this tradition had died out by his time, replaced by the Christian Paschal month, a celebration of the resurrection of Jesus.

By way of linguistic reconstruction, the matter of a goddess called **Austrō(n)* in the Proto-Germanic language has been examined in detail since the foundation of Germanic philology in the 19th century by scholar Jacob Grimm and others. As the Germanic languages descend from Proto-Indo-European (PIE), historical linguists have traced the name to a Proto-Indo-European goddess of the dawn **H₂ewsóǵs*, from which may descend the Common Germanic divinity at the origin of the Old English Ēostre and the Old High German Ōstara. Additionally, scholars have linked the goddess's name to a variety of Germanic personal names, a series of location names (toponyms) in England, and, discovered in 1958, over 150 inscriptions from the 2nd century CE referring to the *matronae Austriahenae*.

Theories connecting Ēostre with records of Germanic Easter customs, including hares and eggs, have been proposed. Whether or not the goddess was an invention of Bede has been a debate among some scholars, particularly prior to the discovery of the *matronae Austriahenae* and further developments in Indo-European studies. Ēostre and Ostara are sometimes referenced in modern popular culture and are venerated in some forms of Germanic neopaganism.



Ostara (1884) by Johannes Gehrts. The goddess [a/k/a *Ostara*, *Asteron*, etc.] flies through the heavens surrounded by Roman-inspired putti, beams of light, and animals. Germanic people look up at the goddess from the realm below.



John Gast's 1872 painting *American Progress* depicts **Columbia** as the Spirit of the Frontier, carrying telegraph lines across the Western frontier to fulfill manifest destiny.



The Apotheosis of Washington is the fresco painted by Greek-Italian artist Constantino Brumidi in 1865 and visible through the oculus of the dome in the rotunda of the United States Capitol Building. The fresco is suspended 180 feet (55 m) above the rotunda floor and covers an area of 4,664 square feet (433.3 m²). The figures painted are up to 15 feet (4.6 m) tall and are visible from the floor below. The dome was completed in 1863, and Brumidi painted it over the course of 11 months at the end of the Civil War. He was paid \$40,000 (\$708,087 in today's funds) for the fresco. Brumidi had worked for three years in the Vatican under Pope Gregory XVI. He immigrated to the United States in 1852, and spent much of the last 25 years of his life working in the Capitol. In addition to *The Apotheosis of Washington* he designed the Brumidi Corridors.



Freedom, also known as *Columbia*, is directly below Washington in the personification of War. The scene depicts a woman fighting for liberty with a raised sword, a cape, and a helmet and shield (in the colors of the U.S. flag) trampling figures representing Tyranny and Kingly Power. To Freedom's left assisting her is a fierce bald eagle (the national bird of the United States) carrying arrows and a thunderbolt (reminiscent of the arrows carried by the eagle in the Great Seal of the United States).