

# Discovery of Olympus and Geoglyphs of Greek Gods on Croatian Mount Biokovo

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## Abstract

This paper shows written and drawn Bronze Age geoglyphs on the Croatian Adriatic mountain Biokovo, which reveals the Greek mythological world. Drawings of Greek Titans and the twelve Olympian gods mentioned in Homer's works emerge from the relief landscape. This work presents the discovery. The iconographic and linguistic content refers to the Trojan and pre-Trojan periods. The research applies non-invasive archaeological methods, based on aerial and landscape archaeology, with prominent satellite imagery. Then, drawings are visible by looking from the sky at a certain height at a certain angle. So far, no excavations have been conducted on Mount Biokovo. The oldest recorded ancient Greek toponym Olympus (ΟΛΥΜΠΟΣ) is on the Biokovo peak of Saint George, along with the 20 other inscriptions of Greek gods and Homer's toponyms. The etymology of the word Olympus is understood in the inscriptions thanks to Homer's until now incomprehensible word βηλου (Vilo) in the Iliad. Atlas' fate in the Greek myth of Perseus is outlined in one of the largest geoglyphs anywhere. The sources of ancient Greek civilization emerge at new geographical coordinates, revealing Arcadian syncretism and reshaping understanding of prehistory. The original Homer's Olympus is found. This time, the contribution to Homerology surpasses previous discoveries about Troy. This research reveals Olympus determining Homer's Troy in the region and contradicts other hypotheses about its location.

## Keywords

Olympus, Geoglyphs of Biokovo, Twelve Olympians, Zeus, Isis, Hera, Atlas, Ylios, Ilios, Troy

## 1. Introduction

The place of this research is mainly the top of the Croatian mountain Biokovo

(1762 M), which rises above the coastal Adriatic town of Makarska. Under the presented findings, it is Homer's Olympus. With the Greek classics in harmony in every Greek country, there was at least one Olympus, and the question of Homer's mountain is still unanswered (OED, 2024). However, that phenomenon arose after the appearance of the Iliad, while in prehistory there was only one Olympus and Homer writes about it. When the Iliad appeared, the Greeks did not know where Troy was, nor did they know which mountain represented Mount Olympus.

However, Herodotus, who lived a couple of centuries after Homer, in the fifth century BC designates the Thessalian mountain for Homer's Olympus, but based on unknown sources. He states that between the two hills of Ossa and Olympus there is a strait through which the Peneus River flows into the sea from west to east (Herodotus, 1920: VII 128). Today it is the image in Thessaly, but also in Dalmatia with other toponyms, which change names through history. Linguistically, Mosor (Monte Osor) is related to Mount Ossa, and Bijakovo is the Olympus established in this work, and between them is the strait through which the Cetina River flows in the mentioned direction before it falls towards the sea. Then, the Dorians tribe that migrated to Greece in the XII century BC inhabited the area between Olympus and Ossa (Herodotus, 1920: I 56).

Under Croatian lore, the unknown people Danci inhabited that area, which is probably a modernized Croatian version of Dorci or Dorani for Dorians (Puljak, 2024a). Then Strabo states, the place of Pisa is between Olympus and Ossa (Strabo, 63/64 BC-24 AD: VIII 3.31). Today, near the Cetina strait on the Adriatic coast, there is a place with the related name Pisak. Under mentioned tradition, nearby was an ancient sunken megalithic city of an unknown past. The etymology of the name Pisak is unknown. As some assume, Pisak is named after the sand (pisak) in Croatian Icaavian, but sand is absent in that place. Therefore, it could be after a historical area, although there is no evidence of the ancient Pisa. However, no prehistoric Pisa has been found in Greece either (Nagy, 2022).

That raises the question of the location of the original toponyms, because those who, following migrations, name new mountains and places after historical names. They are guided by the similarity of the landscape with the original areas. This also happened with the migrations of the Greek tribes. The process could be in both directions because the Greeks, already from VI century BC, inhabited the Adriatic islands before Biokovo (HE, 2024). Then, neighbouring Italy (Magna Graecia) was inhabited as early as the VIII century BC. Wider research establishes that it was the return of the Greeks to their abandoned doorsteps. Hypothetically, the Dorians named Greek Olympus and surrounding places after the mountain where they had previously stayed.

Further, in Asia Minor, where Schlieman's Troy is located, there is no evidence of Olympus. Biokovo is the first mountain with solid evidence of the Olympian past. Under research it is the original Homeric Olympus.

In the foreground are images of the gods, and linguistic content that connects

the findings in a wider area. The results of the research go beyond the Trojan question by pointing to a pre-Trojan culture of syncretism, indicated by Herodotus. Geoglyphs unravel the mythological images of Greek religion and give a scientific stamp to the past of Greek gods, and the history of the ancient world is more comprehensible. This work deepens the knowledge of prehistory and the Trojan culture, and the Ancient Greeks in the northwestern Mediterranean. It is about the pre-Trojan, and Trojan periods.

Then, on the mountain are geoglyphs with inscriptions, but the written traces show only names and do not contain descriptive lines. Therefore, focusing is on the drawings, which determine the geography of lost history. Until now, landscape art, ancient Greek iconography, and stylized inscriptions are unrecognized in this area. The findings contribute to the history of art and open up an alternative approach to the study of the sources of the Greek alphabet, which goes deeper into the Bronze Age. The geoglyphs reflect an archaic rock art from an earlier period of ancient Greek and Illyrian history.

Under broader research, the central Croatian Adriatic Coast and the hinterland, which also includes neighbouring Herzegovina, frame the ancient lost Arcadian space and Homer's Troy. That claim is based on megalithic cities, archaic monuments, ancient iconography, and Bronze Age inscriptions of Homeric toponyms, and the names of Greek gods.

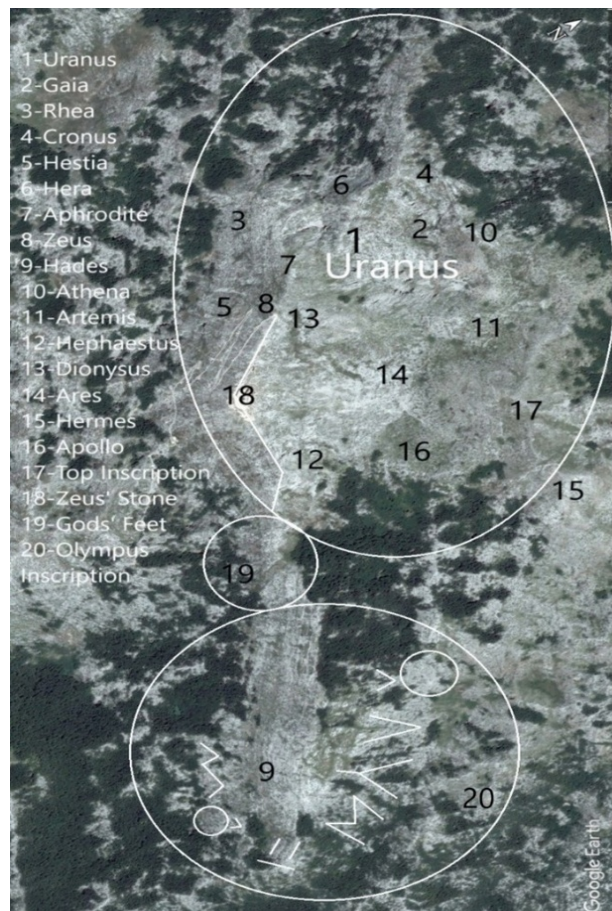
Furthermore, the area is rich in prehistoric and historical heritage: Croatian, Illyrian, Greek, Roman and hitherto unknown Egyptian and Sumerian-Akkadian culture. The most striking trace represents the Bronze Age town of Zuzelj near Biokovo, whose walls form the ancient Greek inscription Yilios (Ilios), as shown in an author's previous research. Beside discovering of Olympus, it makes Troy a historical place on the map. However, new theories in archaeology often take a long time to be more widely considered and accepted. Nevertheless, artificial intelligence could speed up processes in this area as well. The aim of the paper is to present the discovery with the hypothesis of Biokovo as Homer's Olympus.

## 2. Homeric Olympus

Under Greek mythology, the younger gods led by Zeus defeated the Titans and made it famous by building Olympus. The cloud top was created as a screen to be hidden from people (Whelan, 2020). According to Homer, the author of everything is Hephaestus. Hypothetically, the gods carved themselves into the top as geoglyphs that have remained hidden to these days. The Olympians met in a nearby temple, near the home of Zeus at the top (Homer, 1898: XX 4-6). Today, the rock of Zeus is visible, his geoglyph at the top of Saint George. The medieval church of St. George stood there. However, it was moved (about a hundred meters to the east) because of the broadcasting tower in the twentieth century. Today, access to the highest peak is prohibited because of that transmitter. It is another contemporary eradication of the past, which is happening on archaeologically rich mountain peaks throughout the area. From the sky, the top looks like a three-

sided pyramid mount. There is a spring at the top. Water is certainly a reason why Zeus built his home there.

Then, the mountain Biokovo is the second highest in Croatia, rising along the Adriatic Sea in the length of about 74 km (from the Cetina River to the Neretva River) bounding the central Dalmatian (Trojan) coast. It is recognized as Homer's Olympus because of the geoglyphic images and the inscriptions there. The root of the oronym Biokovo is unknown and linguistically ambiguous. Here it is derived from the Greek name *bios kouvas*, meaning the ark of life, bucket of life or jug of life, which corresponds to Homer's Olympus and the findings on the mountain. On and around the highest peak of Sveti Jure (Saint George), gigantic geoglyphs of all Olympian gods are found, including the older titanic generation (**Figure 1**).



**Figure 1.** Arrangement of Titans and Gods on Top Saint George of Mount Biokovo (Olympus) with central figure of Uranus, and Greek Inscription Olympus (OΛΥΜΠΙΟΣ) around Hades Google Earth 7/2017 43°02'31.61"N 17°03'13.07"E Cam 2.36 km.

In the centre of the image is the titan Uranus, the oldest Greek god and the ancient ruler of Olympus. The northern side of the top rock outlines his head with a ring stacked with other gods and goddesses. Then, Cronus is depicted on the crown of Uranus; his position is determined by **Figure 1.4**. Under Greek mythology, the gods give birth to children through the head, but this image is unknown

in mythology. The height of Uranus' head from his to Cronus' chin is about 1000 m. The height of Cronus' head with a cap is about 400 m. Cronus has a horned head, or mitre cap, and one special horn protrudes from his head, reaching about 800 m. The tip of the horn is his image with an inscription that is illegible, referring to his name as we see in other images, and in another google record, looking in the opposite direction from top to bottom. Here is shown Cronus' head with the inscription Kpov (Cronus) located on his horn next to his mitre cap (**Figure 2**). From right to left, the first three letters in the inscription are legible, while the fourth is represented by horns. The Romans depicted Saturn (Cronus) with horns. All the letters are stylized like his figures.



**Figure 2.** Cronus with Name Inscription on Headpiece and with Child Skull in His Arms  
Google Earth 8/2012 43°21'01.72"N 17°02'46.54"E Cam 225 m.

The height of the head on the horn from the chin to the top is about 160 m, and to the tip of two horns is about 260 m. So the horns are about 100 m. The numbers are proportionally 1, phi, and phi<sup>2</sup>. The related phi ratios that are built into all the drawings are shown here. Before the god of time is a child with a skull-like head. Cronus is known as the god who ate his children. Presumably, the symbolism is in time, or death, which devours people, like the god of time eats his children. Cronus took over the Olympian throne by castrating his father with a sickle at the urging of his mother Gaea, who is marked in the first image on Cronus' ear (**Figure 1.2**). This position of Gaia certainly points to the myth of castration of the father and the obedience of Cronus to his mother. In the same way, he lost power, in Zeus' revenge. Also, under Greek mythology, the eldest goddess of the Earth gave birth to her consort, the supreme god of the sky, Uranus. The height of Gaia is about 131 m (**Figure 3**). In some other recordings, her other drawings are noticeable around.

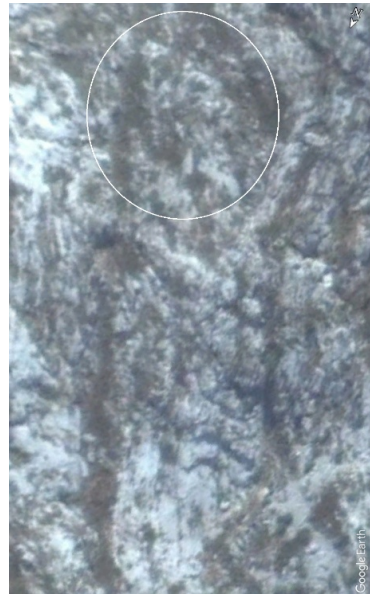


**Figure 3.** Gaia on Mount Biokovo (Olympus) Google Earth 8/2019 43°19'43.81"N 17°01'40.83"E Cam 100 m.

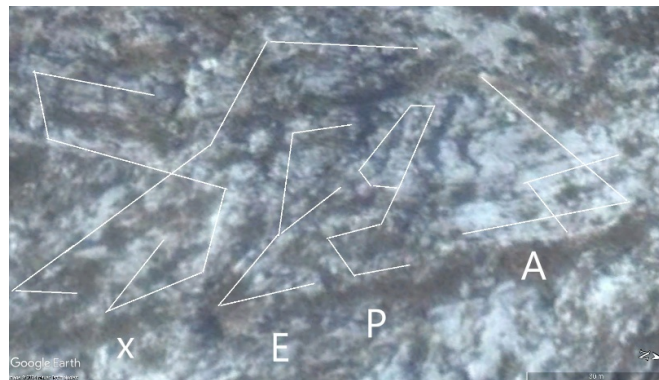
Then, on the south side of Cronus' head is the goddess Hera, Zeus' companion and sister (**Figure 1.6**). Her height is about 260 m. Hera sits on her royal throne, and Homer named her golden throne Hera (**Homer, 1898: XV 1-5**) (**Figure 4**). The drawing is arranged with smaller characters. Children in her arms can be seen in a more developed image. At the opposite angle of view, Hera's dress depicts her figure with a shield in front of which is Zeus' head (**Figure 5**). Other forms are also observed on the rock of the goddess of marriage. If we rotate the image 90° to the left, the inscription Xepa (Hera) is noticeable on her shield (**Figure 6**). On the upper arm of the letter X is Hera's head with a cylindrical crown, which is her feature in Greek iconography. Other letters are also stylized with faces.



**Figure 4.** Goddess Hera on Her Throne Google Earth 9/2019 43°20'55.06"N 17°02'48.32"E Cam 320 m.



**Figure 5.** Hera with Shield and Zeus in front of it Google Earth 8/2012.



**Figure 6.** Stylized Greek Inscription Xepa (Hera) Google Earth 8/2012.

To the south of the goddess Hera, on a vertical rock, on Uranus' forehead, is the head of her mother Rhea (**Figure 1.3**). Her head length is about 400 m (**Figure 7**). It is composed of several smaller figures, one of which is the goddess Isis with a head stylized as the word Isis (**Figure 8**). The identification of Rhea with Isis and Demeter is known but unaccepted for many scholars. However, the scene is understandable as a line of Plutarch's writing, according to which Rhea gave birth to Isis and Osiris. In that case, she is the mother of Isis, or identifies with her (**Plutarch, 100 AD**).

Apparently, Rhea's rock contains certain characters that resemble a geoglyphic pictogram script, which is observed throughout the mountain. However, it is necessary to undertake field research on hard-to-reach cliffs for a reliable conclusion.

Then on Rhea's neck is her sister the goddess Hestia (**Figure 1.5**) known as the cheerful guardian of the Olympian threshold. Hestia's head with her distinctive scarf is arranged in stylized letters as the inscription Yilios (**Figure 9**). Further, next to Rhea's hindhead is the Greek goddess Aphrodite with a child, in the length

of about 100 m (**Figure 1.7**). The figure of the goddess of love is also shaped like the word Yilios, as it is observed from a certain angle of view (**Figure 10**). This research shows there was the Yilios culture, which is characterized by the stylization of figures as a word or drawings with the inscription Yilios and Troy. It is a trace of an unknown proto-civilization in which Greek, Egyptian and Sumerian gods were worshipped together.



**Figure 7.** Greek Goddess Rhea Google Earth 8/2019 43°20'40.81"N 17°02'49.47"E Cam 600 m.



**Figure 8.** Goddess Isis Stylized as Inscription Google Earth 08/2019.

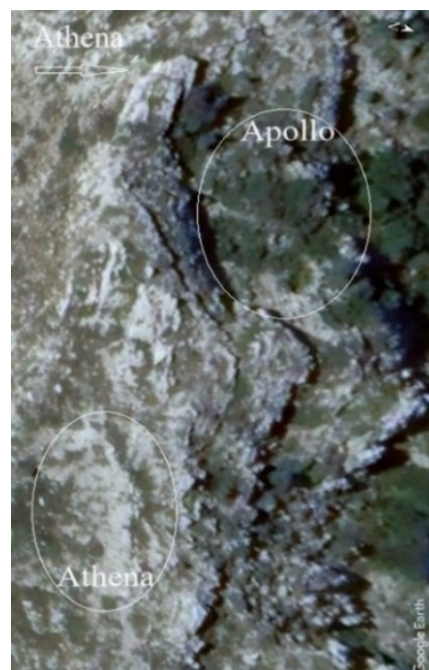


**Figure 9.** Hestia's Head Stylized as Word Yilios Google Earth 7/2017 43°20'35.75"N 17°02'59.81"E Cam 1.74 km.



**Figure 10.** Aphrodite Google Earth 9/2021 43°20'43.59"N 17°02'59.25"E Cam 100 m.

Further, the goddess Athena on Biokovo's arrangement is about 62 m northeast of Gaia's figure (**Figure 1.10**). The height of her figure is about 162 m. She sits on a stone seat with her head images (**Figure 11**). Athena, virgin and warrior, protector and destroyer of Troy, is on Biokovo in her battle gear, with her famous Aegis shield, which is stylized as Zeus figure, as seen from the opposite angle of view (**Figure 12**). Scientists debate the appearance of the Aegis, and now for the first time is shown a real picture. The shield has the appearance of Zeus with Athena's face on his occiput. The rock shape like the head of Apollo is in front of the shield. The length of the shield is about 62 m and represents the phi ratio of Athena's height. Several portraits of Athena are around, stylizing parts of the letters of the word Yilios, which represents the goddess (**Figure 13**).



**Figure 11.** Athens on Her Olympic Seat with its Aegis and Apollo's Head is in Front of It Google Earth 9/2018 43°21'02.26"N 17°03'04.25"E Cam 160 m.

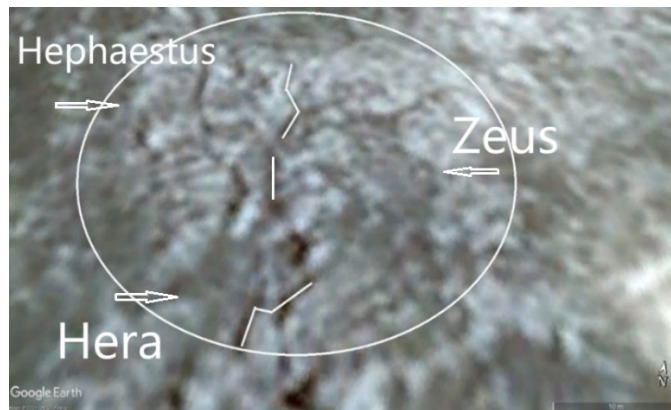


**Figure 12.** Athena's Aegis is stylized like Zeus with Her Back Face Google Earth 7/2020 Cam 100 M.

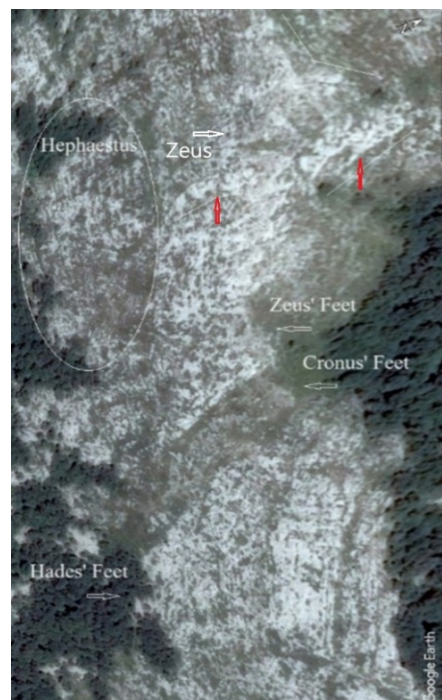


**Figure 13.** Stylized Athena like Word Ylios Google Earth 9/2019.

Then, Zeus is depicted as a rock resembling the Phoenician letter Nun (fish sign) related to the letter Z, or the sign of lightning, his symbol (**Figure 1.18**). According to mythology, his and Hera's home was at the top, looking south, corresponding to Zeus' rock position at the top. Zeus' height is 1000 m, from the heels to the crown. At the beginning of the rock (west) is Zeus' head touching Rhea's neck. It is about 44 m, from the chin to the crown (**Figure 14**). In front of Zeus is Hera with a headpiece resembling Hephaestus. Under certain sources, Hephaestus was born by Hera herself (parthenogenic child) just as Athena was born by Zeus. Other drawings are also visible from the opposite angle of view. At the end of Zeus Rock (east) (**Figure 1.19**) are highlighted Zeus' feet (**Figure 15**).



**Figure 14.** Zeus' Head Next to Hera, with Hephaestus on Her Headpiece Google Earth 7/2017 43°20'39.48"N 17°03'02.58"E.



**Figure 15.** Feet of Gods: Cronus, Zeus, Hades Google Earth 7/2017 43°20'21.08"N 17°03'04.77"E.

Further, above Zeus' feet and on the lower leg is his figure with a fishtail-like headpiece. In front of the mitre cap is a stylized inscription of Yilios, and on his shoulder is Yilo one. Then, the feet of the gods are in harmony with a certain sense and are combined with Cronus, Hades and Zeus. It is not only an artistic expression, but the feet arrangement includes metaphysical meaning. On the feet of Cronus and Hades, their figures are also observed. Hades' feet are about 200 m, and of Cronus about 162 m, and of Zeus about 100 m. The numbers show the sacred geometric proportions, the number 1 (100), phi (162), and the fractional greater ratio of 2phi (200).

The measurements of all geoglyphs as well as the distances between them indi-

cate sacred geometric ratios and are proportional to the number of phi. In addition, many geoglyph heights of 100 and 1000 m suppose knowledge of the metric system. The number phi, or 1618 km, is Cronus' height, from the top of the head to the heels. Uranus' head (Figure 1.1) is 1000 m, from the chin to the crown, identical to the length of Zeus stone, from the crown to the heels, which corresponds to the phi ratio of Cronus' length. The number phi is woven into the Olympian peak of Biokovo as a sacred geometric indicator of the ancient knowledge of Bronze Age civilizations, which left its mark on Biokovo. Besides phi ratios, trigonometry and astronomy stand out on the mountain, as shown in a wider study.



**Figure 16.** Hephaestus on Biokovo with Inscription Yilo Google Earth 8/2012 Cam 400 m 43°20'43.77"N 17°03'21.97"E.



**Figure 17.** Hephaestus with His Tool Google Earth 8/2012.

Further, south at Zeus' feet is Hephaestus, Greek god of the volcano (Figure 15). A variation of several of his characters is around, visible from a different angle of view. The scene is reminiscent of the Iliad where Zeus kicked off Hephaestus from Olympus (Homer, 1898: I 590). The height of Hephaestus (from the chin to the top of the head) is about 100 M. On the forehead there is an inscription Yilios.

Hephaestus is also arranged on Uranus' beard (**Figure 1.12**) and shown in the next picture (**Figure 16**). The length of the head of the Greek god of fire is about 320 M. On his chin is his smaller figure on whose neck is the inscription Yilo (**Figure 17**). Hephaestus is presented as it is in Greek iconography, with an axe over his shoulder and an anvil in front of him. This is followed by a series of smaller stylized figures seemingly connected by a stone string. The whole scene, from a certain angle of view, is represented by a stylized Greek inscription for Hephaestus (Ηφαίστος). The word is difficult to notice and it is not convenient to express it in a picture.

Also, the other children of Zeus who belong to the group of twelve Olympians are depicted on the mountain top. This paper does not deal with their characteristics, but only indicates the depiction on the mountain, as part of the thesis about Biokovo as their home. Dionysius, the Greek god of wine, is north of Zeus, on the nose of Uranus (**Figure 1.13**). The size of his drawing is about 162 M (**Figure 18**). Further, in the next picture is the goddess of the moon and hunting, Artemis, with a goat, which is her characteristic (**Figure 1.11**). The height of the figure of Artemis is about 440 m (**Figure 19**). From the opposite angle of view, a new figure of Artemis is noticed. Then, the god of war Ares is at the feet of Artemis on the cheek of Uranus (**Figure 1.14**). He is depicted in the next picture (**Figure 20**). His length is about 400 m, from the chin to the top of the head. From different angles of view, several heads of Ares are visible, which corresponds to the presentation of the Roman counterpart of Silvanus, which is always threefold. His characters are like cascades on his face. The next figure of Apollo is arranged on the face of Uranus, which corresponds to **Figure 1.16**. Apollo appears to be flying on an eagle. In front of him are the signs of the sun, a round shield and a disc (**Figure 21**). In Greek mythology, he is the most famous sun god along with other epithets. The height of the drawing is about 260 m, from the eagle's neck to the top of Apollo's head.



**Figure 18.** Dionysius Greek God of Wine Google Earth 7/2017 43°20'42.21"N 17°03'06.20"E Cam 300 m.



**Figure 19.** Greek Goddess of Hunt Artemis with Goat Google Earth 7/2017 43°21'00.25"N 17°03'21.11"E Cam 2.16 km.



**Figure 20.** Ares, God of War Google Earth 8/2012 43°20'44.01"N 17°03'20.52"E Cam 400 m.



**Figure 21.** Apollo with Shield on Eagle Google Earth 7/2019 Cam 400 43°20'42.78"N 17°03'35.36"E.

Further, the drawings on the mountain are arranged under the mythological division of the world among the sons of Cronus. Zeus' world is continued by Hades feet (**Figure 1.9**). It is necessary to mention here a study published in a book at the end of the last century, where Biokovo is also mentioned. The author photographed the landscapes of Biokovo from the surrounding peaks and noticed geoglyphs in the photos, and pointed out a rock resembling Greek Hades, and mysterious feet that he compared to Michelangelo's works (**Grubisic, 1979**).

In mythology, Hades did not reside on Olympus, but in his own separate realm of death. The Greek god of the underworld is in the opposite direction from the other gods at the top, with his head on the east side (**Figure 22**). Hades' rock, his geoglyph is depicted with several of his figures, and one prominent is on his chest. The length of the geoglyph is about 1375 m. All the figures on Biokovo are in hilly relief, which, along with their size, is the reason why they are visible only by looking from the sky.



**Figure 22.** Hades on Biokovo Google earth 7/2017 43°20'05.85"N 17°04'18.95"E Cam 1.28 km.

Further to the north next to Hades is the Yilo inscription, one of several related inscriptions on the hill (**Figure 23**). The letters are stylized with the Hades' faces, and their length exceeds 300 m. The position of the letter (i) suggests two words. The word Yilo is part of another word. In front of the first letter Y, there is another head of Hades with a stylized headpiece as a Greek letter M. All the remaining letters indicate a face of Hades. Reading the letters in a row from left to right the ancient Greek word for Olympus, ΟΛΥΜΠΙΟΣ (Ολυμπος/Olumpos) is high-

lighted (Figure 24). Thus, two etymologically related words (Yilo, Olympus) are indicated. The inscription forms a semicircle over the figure of Hades. As it is explained in the chapter 4, in the ancient Greek-Phoenician reading, from right to left, Yilo (Oliy) represents the root of the toponym Olympus.



**Figure 23.** Yilo Inscription in front of Hades Head Google Earth 7/2017 Cam 1 km.



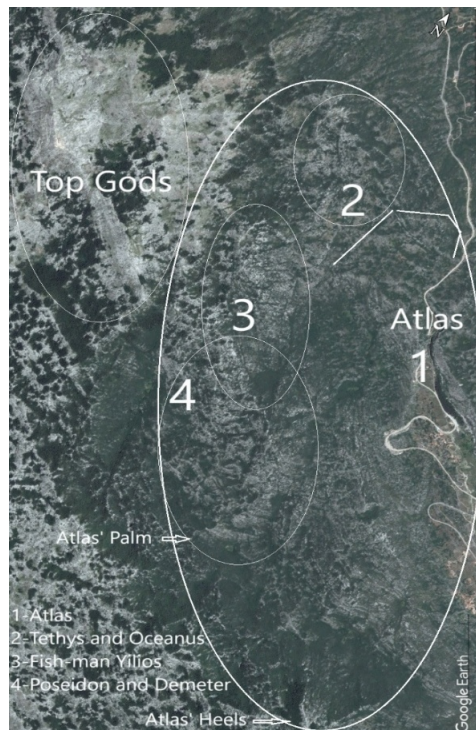
**Figure 24.** Inscription ΟΛΥΜΠΙΟΣ (Olumpos/Olympus) around Hades 43°20'05.85"N 17°04'18.95"E Google Earth 7/2017 Cam 1 km.

It is intriguing that the word Olympus is related to Hades, because he is the god of death and the underworld, and Olympus signifies the sky and the drawing invites discussion. Here, directly Olympus represents the afterlife, or the celestial city of souls. Olympus on Biokovo could be the first toponym ever written in the Greek alphabet. The presentation in this chapter gives to Greek mythology a tangible and real expression and refers to the history of the prehistoric period.

Also, about each drawing on Biokovo, a special scientific paper could be written in the field of art history, religion, and Greek mythology. However, the first intention here is to show the discovery. Eleven Olympian gods together with some others marked in the first image are already presented. The remaining Olympians (Poseidon and Demeter) make part of the next chapter along with other figures from Greek mythology.

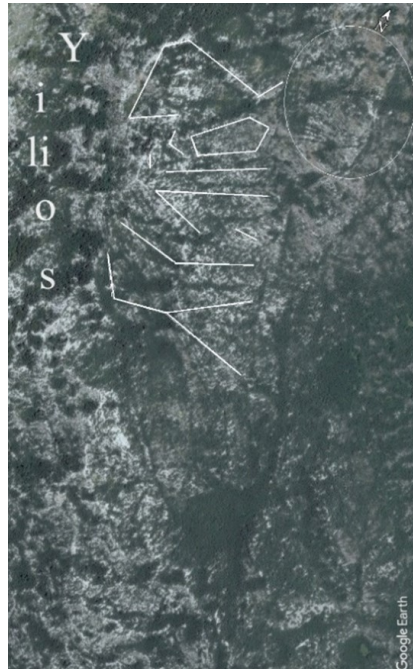
### 3. Olympian Fish Gate Ylios

So, the Olympian gods of Poseidon's world and others not shown in the first image are on the northeast side of the peak (Figure 25). Then, the most striking scene on the mount refers to the famous image of Atlas in the myth of Perseus where Atlas is doomed to support the sky for eternity. If Olympus is identified with the sky, as in Greek mythology, the scene on the mountain corresponds to the myth. Atlas connects the earth and the sky with his stance on the mountain; he supports the landscape Olympian temple rock with gods on top. The height of the Atlas from his big toe of his right foot to the top head is about 6 km. It is the largest geoglyph found in the world so far.



**Figure 25.** Olympus Layout: Titan Atlas Supports Olympus Peak and Its Gods Google Earth 7/2017 Cam 5km 43°20'38.94"N 17°05'44.26"E.

Then, northeast of Hades and southwest of Atlas is a fish-like rock (Fish Ylios) with a human head in the length of 2225 m (Figure 26) and forms a golden ratio with the length of Hades. The sum of the two lengths is 3600 m and alternatively corresponds to the ancient measure for time Isar (1m/1y) and proportionally shows the number of degrees of circle in the modern measuring system. It is emphasised here, because of the temple trigonometry on the mountain which is defined by the Fish Ylios. However, this paper does not deal with the sacred geometric arrangement of geoglyphs on the mountain, which shows a layout of the Pleiades. It is part of a special study related to the speed of light recorded in the landscape. The extensive discovery goes beyond this paper and is classified into separate independent units.



**Figure 26.** Fish Yilios with Human Head, Stylized as Word Yilios, Next to Which is Head of Goddess Isis. Along Southeast Side of Fishlike Rock (Left in Image), there is also Inscription of Yilios. Google Earth 7/2017 43°20'25.68"N 17°05'04.98"E Cam 4 km.

Further, the fish rock is stylized as the word Yilios with pictographic letters resembling here indeterminate characters, which are visible from a different angle of view. Left in the image next to the Fish Yilios, placed in the southeast-northwest direction, there is also the inscription of Yilios in the length of about 1000 m. The head of the Fish Yilios is stylized as a sickle-shaped letter sigma, which comes from the Phoenician letter P and in Greek metaphysics denotes the Pleiades. These stars are defined by geoglyphs on the top of Mount Biokovo, and the Fish Yilios head represents their centre. Under research, the geoglyphs are astronomical Pleiadian features in Biokovo space.

The name Yilios refers to the celestial Pleiadian city, after which Homer's Ilios is named. Fish in the Proto-Sinai spelling signifies the letter D, or door, as well as in Phoenician and Greek. Also, it is the meaning of fish on Biokovo. The Yilios Fish marks the sky gates of Olympus. By the way, without going deeper into the religious sense, one gate of the biblical Jerusalem, which is the counterpart of the heavenly one, is called the fish gate (*Biblia*, 1971: Nehemiah 3:3).

To the east of the head of the Fish Yilios is a head with a bent cow's horn, representing the goddess Isis. She is with a mouthpiece, which is noted as the word Yilios in the more developed image. Here, a discussion can be encouraged alongside the qualitative data, as no separate chapter is used for this. The Fish Yilios is the second largest geoglyph on the mountain. For those who built it with a specific purpose, the goal was to preserve knowledge about it. In the Bronze Age and later, knowledge was hidden in toponyms, but Indo-European language too, as it is noticed here.

The name of the fish in Sanskrit is matsia (macia) (Shamashis, 2023), and the word is a phonetic suffix to the name Dalmatia (Dalmacia in Croatian). There are numerous words equal or related in Sanskrit and Croatian, but matsia is unknown. Then, in front of Biokovo is the island of Vis, which in some languages means fish (Dutch) and in Ancient Greek it was called Issa. The Greeks write Is and Isi for Isis. In Latin, the fish is a piscis with the recognized root Is. Different languages refer to the goddess Isis. Therefore, the name Isis could be a synonym with fish.

Further, Biokovo is in the province of Dalmatia, and the prefix of the word (Dal) resembles the Phoenician letter Dalet, which in Proto-Phoenician was written as fish. Then, connecting Proto-Phoenician with Sanskrit and the image on Biokovo (Dal-matsia), the toponym Dalmatia is created. The meaning is fish door, or the sky gate because the figurative meaning is the Olympian threshold of a mythological door, which leads to either side, depending on the position of the gods.

In the region lived the Illyrian tribe of Dalmatae or Delmatae, which, according to established opinion, is the basis for the name Dalmatia. Therefore, the name could mean the people from the fish gate. Hypothetically, it solves the hitherto unknown root of the word Dalmatia, although some other assumptions exist (Abarim, 2024). Therefore, in a figurative sense, the name of the Croatian province of Dalmatia is the fish gate reflecting the geoglyphic image of Biokovo. Based on local tradition, a threshold to another world exists on Biokovo, and those who are aware of it have the ability to cross over to the opposite side (Puljak, 2024b). Hypothetically, that lore refers to Olympus, which is the mythological threshold of Sky. Also, under these researches, the Greek tribe of Dorians, who according to Diodorus, inhabited the vicinity, holds the connotation of the sky gate ( $\Delta$ —ouranos).

In Roman times, Dalmatia encompassed a wider area, or southern Illyricum. The Romans record the name Dalmatia, but the word is not Latin and the age of the toponym is unknown and is related to the history of the Illyrians. Illyricum is a Latin name with roots in the Illyrian people, and can be derived from the word Yilios, which is used to designate the Fish Yilios. Thus, Illyricum is named after the Illyrian people, and Dalmatia after the Illyrian tribe Dalmatae. Therefore, Illyricum and Dalmatia carry one meaning contained and unlocked on the geoglyph Fish Yilios of Biokovo, because the inscription Yilios (Illyricum) is marked on the stone fish (Dal-macia).

Also, that hypothetical linguistic order can be extended further to Troy, as the ancient Greek inscriptions Xpoya (Troy) exist in the surroundings, as established in the author's previous research. Here too, on the southern side of the mountain, there is a stylized inscription of Xpoya (Troy) (Figure 27). The length of the written geoglyph is about 88 m. The individual letters height is about 16 m. From the word Xpoya (Troia), the derivation of the word Kpoαtía (Kroatia) or the Greek name for Croatia is possible. Thus, one area of three different names has a common ancient root. Today Croatia occupies a much smaller area than Roman Illyr-

icum, and Dalmatia is reduced to an even smaller, or central coastal Croatian Adriatic, while Illyricum no longer exists, which is close to the Croatian medieval kingdom.



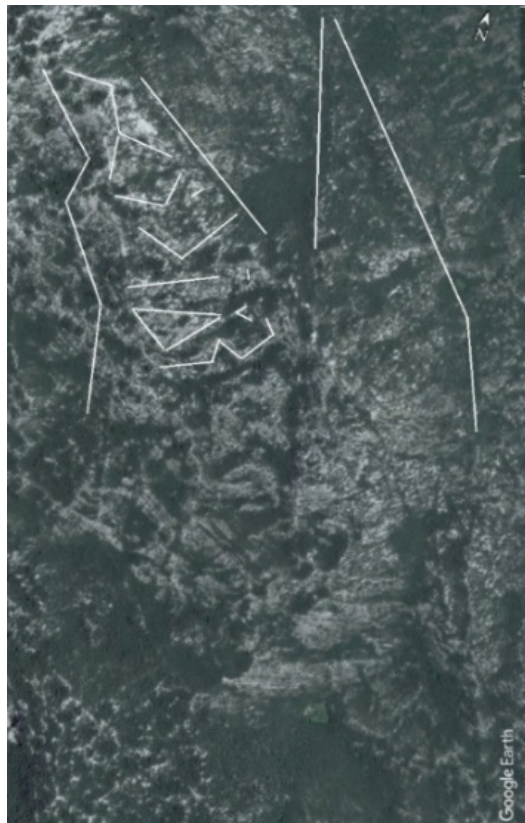
**Figure 27.** Stone Calligraphy, Stylized Word XPOYA (Troy) Google Earth 7/2017 43°19'30.93"N 17°02'46.78"E Cam 175 m.



**Figure 28.** Fishy Oceanus and Tethys Google Earth 7/2017 43°21'11.11"N 17°05'03.24"E Cam 2 km.

Further north to the Fish Yilios is a smaller fish with a human head, 1.6 km long, representing the Greek god Oceanus, accompanied by his companion Tethys

(**Figure 28**). The horns on the head of a fish with its extended tail are recognizable, and on Tethys' forehead are wings (winged horns). The drawing corresponds to their symbols in Greek iconography. Here we emphasize the Orphic significance of the depiction, according to their mythology Oceanus is the father of the gods (**Homer, 1898: XIV 201**). The cow horn of the goddess Isis next to the Fish Yilios is a feature of the Egyptian goddesses, and the winged horns belong to the Greek goddess. Herodotus identifies Poseidon's companion Demeter with Isis, although some dispute his approach, his position prevails in science. Isis and the Greek Demeter are both related to the underworld of the dead. The geoglyph of Yilios fish looks like an Egyptian (Osiris) sarcophagus that Isis carries to the other side, staying on the Olympian threshold. The fish sign is one of the oldest and was first found on an Egyptian sarcophagus, in the middle of the third millennium BC (**Guttman & Johnson, 1993**).



**Figure 29.** Poseidon and Demeter in Atlas' Palm Google Earth 7/17/2017 Cam 4 km.

Further, **Figure 29**, Poseidon and Demeter are under the stone of the Fish Yilios, whose tail touches their foreheads, on which a drawn spark is. Poseidon's beard is shaped like an anchor representing his sign. Poseidon and Demeter are on the palm of Atlas' right hand, and Demeter, known as the goddess Sito, is depicted as Atlas' forearm, suggesting a special relationship, but unknown in literature. The inscription Yilios, about 1000 m long, stylizes the headpiece of the builder of the Trojan ramparts (Poseidon), while the geoglyph is about 2000 m

long. Besides the previous two inscriptions is the third one, south (southeast), along the fish's tail. The fourth inscription is Xpoya (Troy) next to Demeter's headpiece. It is a gigantic scratch stone word of 2000 m, which is observed in another google image after the fire on the mountain (**Figure 30**). Biokovo's inscriptions indicate the foundations of Homerology and the historical significance of Homer's works. There was material background for his writing.



**Figure 30.** Burned Xpoya Inscription (Troy) on Mount Biokovo (2000 m) Google Earth 10/2017 Cam 2.2 km.

The Yilios fish does not resemble Poseidon dolphin and prefers to represent Oceanus, as it has a pointed tail, which is Oceanus' iconographic sign. Oceanus had his place on Olympus (**Homer, 1898: XX 14-17**). He is a titan who sided with Zeus in the Titanomachy and is not confined to the underworld like other titans. According to already mentioned local tradition recorded by author Puljak, giants live in the bowels of Biokovo. Perhaps to explain the fish symbol, it is necessary to step outside the framework of Greek mythology.

In Egyptian mythology, the fish is a sign for the god Osiris, who is accompanied by Isis. On Biokovo exist geoglyphs of Egyptian gods, unshown here due to the volume of the work, belonging to a special research. Diodorus' writing on the syncretism of the Egyptian Greek gods is taken with scepticism by the scientific community, due to the lack of supporting sources, but the findings on Biokovo draw attention to his writing. The gods of the sea and their companions on Mount Biokovo represent a form of Arcadian syncretism, which carries a deeper meaning than religious permeation. Perhaps, Biokovo syncretism should be viewed differently, rather as coexistence than as an identification of ancient gods.

The two-headed fish shape is unusual but recognized by Berossus and it is similar to the mythological sea creature Oannes, who is prominent in Mesopotamian mythology (**Berossus, 1907-37**). Oannes is considered the bringer of civilization to humans. He is a fish-like creature with a human head, and another head on the side, and a fish's tail with attached human feet. That description largely corre-

sponds to the drawing of Biokovo and differs in that the tail is not followed by feet, but by two figures, Poseidon and Demeter. If we count time according to the Royal Sumerian List, Oannes' time was about 450,000 years ago. More discussion and study is needed on this issue.

Further, there is disagreement among the Greeks about the names of the twelve Olympians, with some counting Dionysius and others Hestia among the chosen. Both controversial characters are depicted on Biokovo. Apparently, the concept of the twelve is a later post-Olympian hierarchy. The total number of titans and gods on Biokovo is twenty-two. Here are presented: Uranus, Gaia, Cronus, Rhea, Oceanus, Tethys, Isis, Hades, and Atlas and all the Olympians except Hermes. His character is shown in the next chapter, which deals with the etymology of the word Olympus.

#### 4. Etymology of Olympus

Furthermore, the etymology of the inscription on Mount Biokovo resolves the hitherto unknown root of Homer's Mountain of the gods. To the north and not far from the top of Saint George (Sveti Jure), on the neighbouring peak is the ancient Greek three-word inscription Yilo, Isis, Zeus (**Figure 31**). It is on the headpiece of the Greek god Hermes depicted on his characteristic square rock (Herma) (**Figure 32**). His position in the first Figures is marked with the number 15. In Greek mythology, Hermes is the god of letters, among other epithets.

Hermes' figure depicts the messenger running in his recognizable winged shoes (Talaria). The height of the messenger of gods with his headpiece is about 1000 M. Herma shows some symbols as observed from a different angle of view, and the swastika sign is marked in the image. At a certain angle, the herma head looks like the figure of Thoth. The Egyptian god is the counterpart of Hermes. It was on that identification that the hermeneutics and cult of Hermes Trismegistus developed in the first centuries of the Christ era.



**Figure 31.** Three-word Inscription Yilo, Isis, Zeus (111/76 m) Google Earth 7/2017 43°20'55.08"N 17°03'41.41"E Cam 200 M.



**Figure 32.** Hermes, Messenger of Gods in Race, with Three Words Headpiece Inscription (Yilo, Isis, Zeus), Winged Shoes, and Swastika on His Herma (1000/600 M) Google Earth 7/2017.

The inscription on the headpiece certainly indicates the belonging of the messenger. From top to bottom, the first word Zeus is about 32 m, while the word Isi reaches about 16 m, and the word Yilo is about 44 m. Transliteration of the word ζεϒΣ is Zeys, and the transcription is Zeus. The capital letter Sigma is at the end of the word, indicating the beginnings of Greek writing. The ancient Greek letter Y with three branches is the voice (u), and is also a sign of the beginnings of Greek literacy on the hill. According to some authors, it is in toponymic form from the XII century BC or at least three centuries before the first literary works, and some go to the third millennium BC.

Under broader research, prehistoric letters belong to symbolic expression, and the meaning of each word is determined by symbols that were later included in the spelling. That symbolism, preserved to some extent in Phoenician, marks the entire Bronze Age, but its beginnings go toward the Eneolithic or before. However, the first letters carried a symbolic and sound meaning at the same time. The oldest script is not cuneiform but Greek, although not enough evidence for this theory is presented here (Waal, 2023).

Further, the second word, Isi(s) is the name for the Egyptian goddess. The letters are ισι(Σ) and the last capital Sigma (Σ) could be common with the word Zeus,

visibly shifted in this sense. And as already mentioned, the Greeks wrote Isis as Is and Isi. Then, the first letter Y in the third word Yilo (Υιλὸ) is unusual (bipedal) and is perhaps a Greek Digamma, whose original form is unknown so far. It is related to the Phoenician Waw, which is written as Y, and used as a vowel (u), but also as a lowercase letter Gamma.

From what is visible in the inscription, two letters Y are joined in the opposite direction, or figuratively, resembling the feet connection of Zeus and Hades at the top, or two small opposite gammas (digamma). In other related inscriptions the letter Y is always plain. However, it is unknown how the letter waw (Y) was formed, but the shape on Biokovo (digamma) is a copy of the constellation of Taurus. Therefore, under research, the letter Y is the symbol of the Pleiadian constellation of Taurus. That is related to the celestial city Yilios too.

The transliteration of the word Υιλὸ is Yilo, and phonetic transcription in most Indo-European languages is Vilo, while in English the final letter omega should be pronounced as in the word Philos. The Greek word for love Φίλος (Philos) is related to the word Yilo because Ph (F) is also a transcription of the Phoenician letter waw (Y) and hypothetically represents the ancient root of the word philology, etc. However, the linguistic explanation stretches the topic of research and is not discussed here.

Also, in Croatian, there is an outdated word Vilo, rarely used, referring to dance folk (kolo) and is equivalent to circle, and is related to the sun. Also, Yilo (Vilo) is a root of the old Croatian names for extraterrestrial beings, fairies (vile) and elves (vileni), and many personal names in Croatia, and all over the world, although no clear connection can be established.

The second letter in the word Yilo is the lowercase Iota (i) while the third L is the Phoenician Lamed, which was used in Ancient Greek in the early days of writing. Then, the non-standard ancient Greek diacritical mark over a lowercase omega (ὸ) follows inscriptions in the wider area of research.

A circle of a radius of about 40 m described at the point of the top of the inner arm of the letter Y (digamma) touches the both endpoints of the inscription (the letter Z in the word Zeus and the letter ὸ in the word Yilo). Here is applied the ancient Greek zig-zag style of writing known as boustrophedon ([Britannica, 2016](#)), also used by the Phoenicians.

Further, an unknown and unusual triad in the history of religion is written. The presumed hierarchy in the image is from bottom to top. The central name is the goddess Isis, worshipped in Egypt as part of the triad of Osiris, Isis, Horus, while Zeus does not belong to any triad in Greek mythology, except in alternative reflections (Zeus, Hera, Apollo). However, Yilo is a name that for the first time ever (in this form) refers to the world of religion.

Further, the etymology of Olympus is unintelligible among linguists and the word is not Greek ([Wiktionary, 2024](#)). The etymology of Uranus is derived from the Greek word for sky ouranos ([Mythopedia, 2023](#)). So, Uranus corresponds to Homer's name in the Iliad for Olympus (Sky). Based on the inscriptions found on

Mount Biokovo, the word Yilo is the root of Olympus, as it is marked beside the god Hades on the mountain peak (Figure 24). At the time when people wrote in Biokovo landscapes, they did it from right to left, and the word Yilo is Oliy which refers to Olympus. Hence, the toponym Olympus was created by reading from right to left; therefore, Olympus does not find its root in Greek.

Yilo/Oliy, with the common transcription iy (i) and the designation M (mons) for mountain, and with the Latin suffix pus (Greek pos), gives the word Oly-m-pus, or mountain of the sun, or mountain of the kingdom of the sun, or the peak of the sun gods. The meaning of the word is sky, which in a figurative sense is always the mountain of the sun and which refers to Uranus. Under this research, the word Yilo represents the god of the sky, Uranus, the central figure of the peak of Biokovo.

Then, one of Homer's verses about Olympus is translated in two ways because of the unfamiliarity of the word βηλοῦ, which is not Greek (Homer, 1898: I 591). In older translations, it is the foot of the sky and the threshold of Olympus, and in newer translations, it is Mount Belus (Βίλος) referring to Mount Olympus. However, in the Greek text, the word is βηλοῦ, which is pronounced equal to or close to the transcription of the word Yilo (Vilo). Therefore, the inscriptions Yilo (Vilo) correspond to Homer's word βηλοῦ (Vilo) for Olympus. Thus, Homer's βηλοῦ (Vilo) is Biokovo's Yilo (Vilo), which is turned into Olympus by backward reading and with a suffix. Here is linguistic evidence that the word Olympus is after the word Yilo; therefore, Biokovo is the ancient Homer's Olympus. So, Olympus is Mount Uranus, because Uranus is Sky like Olympus in Homer, if Olympus is formed from Yilo, then Uranus and Yilo are synonymous. In support of the claim that Yilo represents the Greek Uranus is Max Müller's writing about the related presumptive name Welnos, as the Greek Uranus (Müller, 1873).

The Biokovo's inscriptions, Yilo and Yilios, are not synonymous, although they are two akin words. Yilo is the name of the god, and Yilios is the name for his children and his city, the kingdom. In this sense, Yilios means children, or sons of Yilo (children of Uranus, gods of the sky, or Olympian gods) who designate the city in which they live. In Latin, the word filius means son, and the transliteration of the word Yilios from the Phoenician-Greek alphabet into Latin can be Filios (sons). The Caesar's lineage Julius is certain to be related to the word Yilios, as is the son of Aeneas in the Aeneid. Further, the original Greek Homer's Ilios was written Yilios, or Filios, or Wilios, under the metric of the Iliad, as pointed out by linguists after the discovery of the Hittite record of Wilusa (Livius, 2024).

Further, Olympus is identified with the sky and with the sky threshold and is nowhere called a mountain in Homer's works. But it is on a mountain and represents the top of the mountain rather than the name of the mountain. Under research, Olympus is the summit of Mount Makar mentioned in the Iliad (Homer, 1898: XIV 544). There are two related toponyms on Mount Biokovo, the ancient village of Makar and the town of Makarska. Homer's Mount Makar is Biokovo, whose highest peak is Olympus. The Greek gods lived in the lost mythical Arcadia,

where Olympus and Homer's city of Ilios were located. The etymology of the word Olympus written on Biokovo is literally derived from the word Yilo as can be understood from the inscription, and moves Homer's mountain to the Adriatic among the Illyrians (Croats) and reshapes the knowledge of prehistory and Greek past.

## 5. Research Method

A non-invasive archaeological approach was applied in the research. To recognize the geoglyph images in this paper, it is necessary to use Google Earth Pro and rely on the year of recording, and then the images are clear. Because of the size of the geoglyphs and the relief background, if we do not look at the maps at a certain angle, and certain altitude, we rarely notice sharp images. Therefore, geoglyph coordinates should be harmonized with the technique of observation, which sometimes requires patience. In theory the pareidolia of rocks and optical illusions pose a difficulty of discernment; therefore, I relied on scratched rocks, repetition of characters, familiar mythological iconography, mathematical proportions, and written content that connects the drawings, to distinguish between artificial and natural formations. However, natural relief structures are formed in desired direction by some ancient techniques, such as the measuring rope, scratching stone art, and perhaps using some chemicals. Then, the authors had some knowledge of the proportions of faces, which Michelangelo also used in his works.

The geoglyphs are composed of smaller drawings forming a whole. Letters are also drawings; calligraphy of each letter shapes faces. Titan geoglyphs are available at higher altitudes, above a thousand meters, while Olympian gods are visible at lower altitudes of a few hundred meters. With personal insight on the ground, you can see certain details that you have marked on satellite images. However, that approach does not achieve the necessary effect because of relief and huge length of the geoglyphs. This work shows only satellite Google Earth records.

This is an interdisciplinary research, yet it is verifiable and understandable to those in the field of landscape and aerial archaeology. Also, it is possible for every reader with a base knowledge of the topic to follow the content.

## 6. Conclusion

Thanks to aerial images, traces of the Bronze Age past and mythology, or the history of prehistory, can be recognized on the Croatian Adriatic coast. So far, no evidence of Homer's Troy in Asia Minor, or anywhere else, has been found, because Ilios is in Croatia. The outlines of Homer's world are convincing and will stand up to harsh scientific scrutiny.

Also, the last hitherto unknown word in the Iliad, βηλου (Vilo), is explained by etymology in relation to the inscriptions on Mount Biokovo, establishing the root of the oldest written word Olympus. Under this research, and those already published, which place the Trojan War on the territory of Herzegovina and Dalmatia, Mount Biokovo is Homer's Olympus in the Trojan area, in Croatia. The claim is

demanding, but based on evidence that is not subject to speculation. Written and drawn geoglyphs are ancient records and markers in the landscape, and the most convincing evidence yet of the historical content of Homer's works.

Further, in historiography, neither in scientific nor in alternative sources, there is no information about geoglyphic writing in landscapes anywhere in the world, in any historical period. They are not mentioned in Greek tradition, nor is there any sign of geoglyphs in their historical lands. Unique content is shown here. Relief and writing geoglyphs could be a specific branch of aerial archaeology.

Then, geoglyphs are rough, archaic landscape art, or scratching and stacking rocks, with certain cuts into the relief, natural shapes incorporated into drawings, visible only by looking from above on satellite or drone images. The unknown authors created geoglyphs in the field of religion, science and culture. The stylizing of inscriptions is prominent. Yilios and Troy are real and metaphysical features of Bronze Age Illyrian culture, which the Greek settlers incorporated into their mythology with hints of Egyptian religion.

The Illyrians (Croats) who live on the Adriatic coast today also lived in the Bronze Age according to genetic research. Although the Illyrians are possible creators of geoglyphs, no one can say for sure that they are the authors, because there are no reliable sources, nor have scientific researches been undertaken in this regard. However, the findings are in the Illyrian historical area, where they are considered the genuine population.

Homer's Olympus on Biokovo locates mythological Arcadia, the cradle of the gods and syncretism of the ancient world. Mount Olympus is an Arcadian mountain, and the mythical land existed in the Golden Age of Cronus (presumed the Eneolithic). Hypothetically, it was hundreds of thousands or millions of years ago. In religions and mythologies, gods live on earth before humans. Based on the geoglyphs of Biokovo, it can be assumed that the ancient gods are real creatures.

Therefore, in the time of Zeus after the Titanomachy, when building began, his genealogy and other Olympians marked Olympus, and not before, because according to tradition there was no construction in Cronus' Golden Age. Dating of the Biokovo inscriptions can be based on the shape of ancient Greek letters on the mountain, belonging to the earliest writing.

Thus, the first geoglyphs were cut into the landscape before appearing of the Iliad. Hypothetically, the inscriptions are not Greek, but belong to the corresponding script, which existed before the Phoenician alphabet and is the source of later ones. Therefore, from the Eneolithic to the Greek Dark Period, geoglyphs (drawings and inscriptions) were created on Mount Olympus. Ancient Greece (Magna Graecia), the Mediterranean civilization in the period between IX and VI century BC, existed in the Biokovo area several centuries ago.

The geoglyphs show the belief in eternal life, which is in the celestial city Yilios identified with Olympus. The hypothesis of Biokovo as Olympus is based on the oldest Greek inscriptions found so far and the oldest geoglyphs known so far. It needs to expect that any further interdisciplinary research will confirm these con-

clusions.

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## Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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