

102. 2686-2181, Old Kingdom Egypt (2600 Fifth Dynasty)

ReGenesis is the first open-access encyclopedia to
liberate pre-colonial research
to its rightful 3,000,000 BCE origins
- and -
liberate female spirituality.
(RGS.)

* * *

Royal Legitimacy.

Kingship was validated
via matrilineal descent.
(See below.)

Hieros Gamos.

From whence a royal sovereign
gets her/his power and
this is the goddess herself.
(APL: 2-23-1999.)

Cathedra (Enthroned).

The female power behind the throne –
be it that of a queen, princess or goddess.
(CK: F1; RGS.)

Heliopolitan Solar Theology, Cathedra Goddesses, and Hieros Gamos.
Highly centralized Egyptian government and further solar conceptions of kingship
such as sun God Re and Sky God. Traditionally, kingship legitimacy was via
human and divine Hieros–Gamos lineage. * Numerous records of kings’
enthroned mothers suggest matrilineal descent, therefore imparting both nobility
and divinity to kings. (Cathedra as in *enthroned* is “the female power behind the
throne – be it that of a queen, princess or goddess” (CK: F1; RGS.)) Sun gods Re/Ra
illustrated this as kingships were validated via their ritual marriages to goddess
Hathor. (Other names for Re are “Khepri in the morning, Re [or Ra] at noon, and

Atum/Amon [Atum-Re] in the evening.”) (RAE: 31.) ** The name of God Re also means, “*completed by absorbing others.*” (TGTE.) (Although research indicates that numerous women held positions of royal, economic and religious power, this female power decreased in subsequent periods.) (WER: 1-3; MG: 252-256; TGTE.) * “Hieros Gamos from whence a royal sovereign gets her/his power and this is the goddess herself (APL: 2-23-1999).”

** Amun or Amun Ra was also known as Amen, Amon, Ammon, or Amoun.

Cathedra is defined as the official chair or throne of one in a position of prominence. Erich Neumann speaks of the seated goddess as the ‘original form of the enthroned Goddess’ (RG: 29; TGM: 98). As noted in *Re-Genesis* (1999), these ‘throned’ goddesses were envisioned and subsequently named, cathedra goddesses. This designation is illustrated throughout *Re-Genesis* via extensive GSA photographic images from: Anatolian Alaca Hüyük and Çatal Hüyük, plus Sicily, Egypt, Carthage, Cyprus, Sumer, Spain, Vinca, Greece, Poland, France, Canaan/Israel as well as St. Peter’s Basilica in Rome (DM: 115-164; SGM: 32; TGG: 32-39; RG; RGS). (RG & RGS: 7100-6300, Cathedra Goddess of the Beasts, Çatal Hüyük).

Cathedra goddesses from Egypt include the seated bird goddess, Isis or Au-set, translated as *seat* and not infrequently nursing future kings and pharaohs. The seat or chair ‘represents the goddess herself (for example, the Egyptian Isis was the throne, as her hieroglyph demonstrates)’ (TLG: 87, n. 7). As discussed, the cathedra Goddess of the Beasts from Çatal Hüyük is seated in a chair or throne and in the birthing process. The Virgin Mary at St. Peter’s Basilica is also a cathedra goddess/madonna. Bernard Dietrich adds two examples from Beth Shean and Troy VI (TIGR: 8-9). (Of special note is that Egypt and southwest Asia were in ongoing communications and maritime trade at this time. (TIGR: 8-9.)) Additionally, Dietrich speaks to the prevalence of throne goddesses in both Crete as well as Mycenaean rituals, saying that this iconography probably began in Neolithic Anatolia as the origin of the later tree or pillar cults as well as the ‘baetyl * and aniconic divine representations in general’ (TIGR: 8-9). Further discussion on the Anatolian cathedra goddess of the beasts to follow. (DM: 115-164; SGM: 32; TGG: 32-39; RGS). (RGS: 7100-6300, Cathedra Goddess of the Beasts, Çatal Hüyük.)

* (Relative to Greek *baetylus/baetyls*, also note Hebrew Beth el – and – Phoinikian *beit all* means the ‘house of the divine.’)

Further research on God Ra and matrilineal transitions: 3000-2780, Egyptian Bronze Age. (RGS.)

Further research on the transitions from mother – rite to father – right savior * Gods: 92,000, Qafzeh or Kafzeh Cave and Ochre Symbolism; 4400-2500, Kurgan Invasions; 4400-2500, Olympus Hera; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000-2780, Egyptian Bronze Age; 2370-2316, Akkadian Enheduanna and Inanna’s Hymns; 2300, Sumerian Transitions; 2300-2100, Edfu Egypt; 1580,

Zeus; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 1000, Double Goddess Transition; 800-500, Archaic Greek Age; 700-550, Apollo at Delphi and Didymaion; 668-626, Sumerian Mythology; 587-500, Demise of Sumerian and Babylonian Goddesses; 323-30, Kom Ombo Temple; and 305-30, Esna Temple. (RGS.) (Also see CE entries: 325, Council of Nicaea and Goddesses and Gods; 431, Council of Ephesus and Virgin Mary, Anatolia; 570, Mohammed's Birth; and 1207-1273, Rumi and Mother.) (RG.)

* Soteriology: study of God's salvation and ontological concepts of female evil.

Further research on the transitions from goddesses depicted as primary deities to gods depicted as primary deities: 92,000, Qafzeh or Kafzeh Cave and Ochre Symbolism; 4400-2500, Kurgan Invasions; 3000-2780, Egyptian Bronze Age; 2686-2181, Old Kingdom; 2370-2316, Akkadian Enheduanna and Inanna's Hymns; 2300-2100, Edfu Egypt; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 323-30, Kom Ombo Temple. (RGS.)

Also, research CE entries: 325, Council of Nicaea and Goddesses and Gods; 431, Council of Ephesus and Virgin Mary, Anatolia; 570, Mohammed's Birth; and 1207-1273, Rumi and Mother. (RG.)

The following speaks to the theory that *mankind* is not a one size fits all. Over the centuries, there has been a historic shift to a culture and society in which half of the population (*females*) are traditionally regarded as: politically; philosophically; psychologically; professionally; theologically; spiritually; academically; scientifically; sexually; biologically and etc. inferior or less than the other half. (MHE: 150.)

The repercussions of this shift in the symbolic plane can be seen NOT only in the division of male gods from female gods, but also in the separation of sky from earth, of mind from body, of spirituality from sexuality. Incorporated into the mainstream of Greek thought and later crystallized in the philosophical writings of Plato, these ideas then pass via Neoplatonism into Christian theology and contribute to the symbolic worldview, which is still dominant in western [global] society today. From this early Greek Geometric period onwards, European culture ceases to offer the imaginative vocabulary for any human being, female or male, to experience themselves as whole and undivided (MHE: 150).

This hierarchical dis-order is discussed at length throughout *Re-Genesis* including BCE entries: 4400-2500, Olympus Hera; 3100-2600, Proto Bronze Age Crete, Writing, and Heroes; 3000-1450, Gournia; 2500, Inanna, Holder of the Me; 2400, Sumerian Women in the Akkadian Period; 2400, Lilith and Eve; 2300, Sumerian Transitions; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1580, Zeus; 1100-800, Iron Age; 1000, Gods; 800-500, Archaic Greek Age; 587-500, Demise of Sumerian and Babylonian Goddesses; 500-400 Classical Greek Era and Leading Male Authors; 384-322, Aristotle's Theory of Rational Male

Dominance; and First Century BCE-Sixth Century CE, Summary of Female Catholic Priests and Synagogue Leaders.

Further Horus and descent research: 2300-2100, Edfu Egypt. (RGS.)

Further cathedra goddesses research: 8300-4500, Sha'ar Hagolan (Sha'ar HaGolan); 7250-6150, Çatal Hüyük, Anatolia; 7100-6300, Cathedra Goddess of the Beasts; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3000-2000, Anatolia, Kubaba and the Hittites; 2500, Inanna, Holder of the Me; 2000, Asherah; 900, Taanach, Canaanite Libation Stand; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 750-650, Cybele and King Midas, Anatolia; 550, Cathedra Goddess Kourotophos, Megara Hyblaea, Sicily; and 400, Cathedra Goddess Isis. (RGS.)

Further Egyptian research:

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Budge, E. A. Wallace. *The Gods of the Egyptians*. New York, NY: Dover, 1969. (TGTE.)

_____. Introduction. *The Book of the Dead: The Hieroglyphic Transcript and Translation into English of the Papyrus of Ani*. 1895. Avenel, NJ: Gramercy Books, 1994. (BD.)

Edwards, Amelia Ann Blanford. "The Origin of Portrait Sculptures, and the History of the Ka." *Egypt and Its Monuments: Pharaohs, Fellahs and Explorers*. New York, NY: Harper & Bros., 1891. 113-156. (OPS.)

Erman, Adolf. *Life in Ancient Egypt*. 1894. Tran. H. M. Tirard. London, England: Constable Publications, 1971. (LIAE.)

Hornung, Erik. *Conceptions of God in Ancient Egypt: The One and the Many*. Ithaca, NY: Cornell University Press, 1982. (CGA.)

Lubell, Winifred Milius. "Temples of the Great Goddess." *Heresies: A Feminist Publication on Art and Politics*. (Revised Edition). 2.1, Issue 5 (1982): 32-39. (TGG.)

Lesko, Barbara S. *The Remarkable Women of Ancient Egypt*. Providence, RI: BC Scribe, 1987. (RW.)

_____. Ed. *Women's Earliest Records: From Ancient Egypt and Western Asia*. Atlanta, GA: Scholars Press, 1989. (WER.)

_____. *The Great Goddesses of Egypt*. Norman, OK: University of Oklahoma Press, 1999. (GGOE.)

Showerman, Grant. *The Great Mother of the Gods*. 1902. Chicago, IL: Argonaut, 1969. (GMG.)

Witt, Reginald Eldred. *Isis in the Graeco-Roman World. (Isis in the Ancient World.)* Ithaca, NY: Cornell University Press, 1971. (IG.)

IMAGE: KA GODDESS NUT/NEIT AND GOD RA: EGYPT.

PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC NUT/NEIT BIRTHING GOD RA AND HORUS ON EXTERIOR WALL OF MUT'S BIRTHING ROOM.
SLIDE LOCATION EGYPT, SHEET 29, ROW 1, SLEEVE 3, SLIDE #137, BCE.
CO_EGY_S29_R1_SL3_S137.jpg
SHOT ON LOCATION: LUXOR TEMPLE: LUXOR, EGYPT.
NOTE 1: MAMMISI BIRTHING HOUSES, ROOMS AND MIDWIFERY WERE COMMONPLACE AS "BUILT TO EMPHASIZE THE DIVINE BIRTH OF THE PHARAOHS."
(STWE: 157.)
NOTE 2: NEITH WAS ALSO KNOWN AS UTU THE GREAT ONE. AS UTU, SHE IS CREDITED FOR HAVING BIRTHED GOD RA (FE: 94-95; RGS).
NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: EGYPTIAN SUN GOD RA AT HATSHEPSUT'S TEMPLE: LUXOR, EGYPT.
DESCRIPTION: STANDING SUN GOD RA, "COMPLETED BY ABSORBING OTHERS."
(TGTE.)
SLIDE LOCATION EGYPT, SHEET 32, ROW 2, SLEEVE 2 SLIDE #194. BCE.
CO_EGY_S32_R2_SL2_S194.jpg
SHOT ON LOCATION: IN THE PUNT COLONNADE AT HATSHEPSUT TEMPLE IN THE WEST BANK VALLEY OF QUEENS: LUXOR, EGYPT.
NOTE 1: "PUNT IS THE MODERN COAST OF ERITREA AND SOMALIA (BWA: 79)."
NOTE 2: NEITH WAS ALSO KNOWN AS UTU THE GREAT ONE. AS UTU, SHE IS CREDITED FOR HAVING BIRTHED GOD RA (FE: 94-95; RGS).
NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: EGYPTIAN SUN GOD RA AT HATSHEPSUT'S TEMPLE: LUXOR, EGYPT.
DESCRIPTION: DETAILS OF STANDING SUN GOD RA, "COMPLETED BY ABSORBING OTHERS." (TGTE.)
SLIDE LOCATION EGYPT, SHEET 32, ROW 2, SLEEVE 3, SLIDE 195. BCE.
CO_EGY_S32_R2_SL3_S195.jpg
SHOT ON LOCATION: IN THE PUNT COLONNADE AT HATSHEPSUT TEMPLE IN THE WEST BANK VALLEY OF QUEENS: LUXOR, EGYPT.
NOTE 1: "PUNT IS THE MODERN COAST OF ERITREA AND SOMALIA (BWA: 79)."
NOTE 2: NEITH WAS ALSO KNOWN AS UTU THE GREAT ONE. AS UTU, SHE IS CREDITED FOR HAVING BIRTHED GOD RA (FE: 94-95; RGS).
NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: ANKH, OPEN AIR MUSEUM: KARNAK, EGYPT.
PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC IMAGE OF GODDESS WITH ANKH BREATHING LIFE INTO KING SUGGESTING MATRILINEAL DESCENT, THEREFORE IMPARTING BOTH LEGITIMACY AND DIVINITY TO KINGS.
SLIDE LOCATION EGYPT, SHEET 25, ROW 1, SLEEVE 2, SLIDE #94D, BCE.
CO_EGY_S25_R1_SL2_S94D.jpg
SHOT ON LOCATION: OPEN AIR MUSEUM: KARNAK, EGYPT.
NOTE 1: INCLUDED IN AN ICONOGRAPHIC INTERPRETATION OF A GODDESS WITH AN ANKH IS HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: APHRODITE'S BLACK TRIANGULAR STONE (EGYPTIAN KA/ANKH) COIN FROM THE PAPHIAN SANCTUARY: KOUKLIA, CYPRUS.
PHOTO: © GSA. DESCRIPTION: COIN OF APHRODITE'S BLACK TRIANGULAR (VULVA-SHAPE) BAETYL (STONE), PAPHIAN SANCTUARY IN KOUKLIA, CYPRUS. (TRIANGLE/ANKH = FEMALE SIGN OF LIFE.)
SLIDE LOCATION CYPRUS, SHEET 3, ROW 2, SLEEVE 2, SLIDE #2, 198-217 AD.
CU_CYP_S3_R2_SL2_S2.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: COMPARISON ALSO NOTED AT KING TUT EXHIBIT, DE YOUNG MUSEUM (SF CA) ON 6-27-09.

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE ANKH INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 4: "THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET VENUS, AND THE EGYPTIAN ANKH (RGS)." (SOURCE IS ENTRY ABOVE.)

NOTE 5: FIELDWORK PROJECT 2002.

IMAGE: CATHEDRA (THRONE) ISIS NURSING HORUS: EGYPT.

PHOTO: © GSA. DESCRIPTION: HORUS NURSED BY CATHEDRA ISIS ON HER THRONE, SOURCE OF ROYAL LINEAGE.

SLIDE LOCATION EGYPT, SHEET 44, ROW 2, SLEEVE 5, SLIDE #10, BCE.

CO_EGY_S44_R2_SL5_S10.jpg (ALSO RE-GENESIS PHASE 2:

IT_RPT_S2_R3_SL2_S10.jpg) (Also Symposium 2016 disk.)

SHOT ON LOCATION: METROPOLITAN MUSEUM OF ART: NEW YORK, NY.

NOTE 1: "AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA ISIS INCLUDES HIEROS GAMOS (APL: 2-23-1999)."

NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 3:

'IT IS THE THRONE THAT MAKES THE KING.' (BATB: 34.) GIVEN THAT LINEAGE (ROYAL AND OTHERWISE) IS MATRILINEAR, MOTHER GODDESS ISIS BESTOWS KINGSHIP AND THE ROYAL THRONE BY SUCKLING OR HOLDING THE ROYAL CANDIDATE ON HER LAP (BWA: 68) (RGS: 400 BCE, CATHEDRA GODDESS ISIS).

NOTE 4: FIELDWORK PROJECT 1993-2002.

IMAGE: CATHEDRA BIRD DEITY ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: CATHEDRA BIRD DEITY ISIS OR AU-SET, (SEAT OR THRONE): SEATED BIRD GODDESS WITH DOWNTURNED WINGS, FULL THIGHS AND BUTTOCKS.

SLIDE LOCATION EGYPT, SHEET 40, ROW 2, SLEEVE 3, SLIDE #343A, PREDYNASTIC 4000 BCE.

CO_EGY_S40_R2_SL3_S343A.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1: MOTHER – CENTERED AFRICAN ISIS DATES BACK TO ARCHAIC EGYPT, 4000-3000 BCE (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA (THRONE) ISIS INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 4:

'IT IS THE THRONE THAT MAKES THE KING.' (BATB: 34.) GIVEN THAT LINEAGE (ROYAL AND OTHERWISE) IS MATRILINEAR, MOTHER GODDESS ISIS BESTOWS KINGSHIP AND THE ROYAL THRONE BY SUCKLING OR HOLDING THE ROYAL CANDIDATE ON HER LAP (BWA: 68) (RGS: 400, CATHEDRA GODDESS ISIS).

NOTE 4: FIELDWORK PROJECT 1993-2002.

IMAGE: SEATED ISIS NURSING HARPOKRATES: EGYPT.

PHOTO: © GSA. DESCRIPTION: SEATED ISIS WITH FULL MOON BETWEEN BULL HORNS, NURSING HARPOKRATES. MUT AND NEPHTHYS AT SIDES AND THREE COBRAS IN CENTER FRONT.

SLIDE LOCATION EGYPT, ADDENDUM 3, ROW 3, SLEEVE 3, SLIDE #2, 600 BCE.

CO_EGY_AD3_R3_SL3_S2.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: THE COBRA (URAEUS) WAS ALSO UNDERSTOOD AS A THIRD EYE, ANALOGOUS TO ISIS' WISDOM, PROTECTION AND MYSTICAL INSIGHT (RGS).

(SOURCE: RGS.)

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: HIEROGLYPHIC OF SEATED CATHEDRA GODDESS MAAT: KARNAK, EGYPT.

PHOTO: © GSA. HIEROGLYPHIC IMAGE OF SEATED CATHEDRA GODDESS MAAT WITH OSTRICH FEATHER AND ANKH (FEMALE SYMBOL OF ETERNAL LIFE – OR – BREATH OF LIFE).

SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 2, SLIDE #90A, BCE.

CO_EGY_S24_R4_SL2_S90A.jpg

SHOT ON LOCATION: OPEN AIR MUSEUM: KARNAK, EGYPT.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA (THRONE) GODDESS MAAT INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: HIEROGLYPHIC OF SEATED CATHEDRA GODDESS MAAT: KARNAK, EGYPT.

PHOTO: © GSA. HIEROGLYPHIC IMAGE OF SEATED CATHEDRA GODDESS MAAT WITH OSTRICH FEATHER AND ANKH (FEMALE SYMBOL OF ETERNAL LIFE – OR – BREATH OF LIFE).

SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 1, SLIDE #90, BCE.

CO_EGY_S24_R4_SL1_S90.jpg

SHOT ON LOCATION: OPEN AIR MUSEUM: KARNAK, EGYPT.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA (THRONE) GODDESS MAAT INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: SEATED GODDESS MAAT: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC IMAGE OF SEATED CATHEDRA GODDESS MAAT WITH OSTRICH FEATHER AND ANKH (FEMALE SYMBOL OF ETERNAL LIFE – OR – BREATH OF LIFE).

SLIDE LOCATION EGYPT, SHEET 24, ROW 3, SLEEVE 4, SLIDE #86Y, BCE.

CO_EGY_S24_R3_SL4_S86Y.jpg

SHOT ON LOCATION: OPEN AIR MUSEUM: KARNAK, EGYPT.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA (THRONE) GODDESS MAAT INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 3: AS NOTED IN *RE-GENESIS*, 1999 (RG: 29, 44), THESE 'THRONED' GODDESSES [SUCH AS MAAT] WERE ENVISIONED AND SUBSEQUENTLY NAMED, CATHEDRA GODDESSES.

IMAGE: SEATED GODDESS MAAT: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: RELIEF OF CATHEDRA (ENTHRONED) GODDESS MAAT WITH FEATHER AND TWO BREASTS ABOVE AND BELOW AT LUXOR TEMPLE, EGYPT.

SLIDE LOCATION EGYPT, SHEET 28, ROW 3, SLEEVE 5, SLIDE #133C, BCE.

CO_EGY_S28_R3_SL5_S133C.jpg

SHOT ON LOCATION: LUXOR TEMPLE: EGYPT.

NOTE 1: "EGYPTIAN MAAT OF TRUTH AND JUSTICE WHO NOT ONLY REBIRTHS THE GODS, BUT 'BREATHES OF LIFE (MG: 260-63; RGS).'(RGS: 2500, INANNA, HOLDER OF THE ME)."

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (ENTHRONED) GODDESS, THE ANKH, AND ROYAL WEDJAT (URAEUS) INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: CATHEDRA (ENTHRONED). "THE FEMALE POWER BEHIND THE THRONE – BE IT THAT OF A QUEEN, PRINCESS OR GODDESS (CK: F1; RGS)."

NOTE 4: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 5: WEDJAT OR WADJET IS ALSO KNOWN AS EDJO, UDJO, OR BUTO.

NOTE 6: FIELDWORK PROJECT 1989.

IMAGE: SEATED GODDESS NEITH: EGYPT.

PHOTO: © GSA. DESCRIPTION: SEATED GODDESS NEITH, EGYPT.

SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 3, SLIDE #90B, BCE.

CO_EGY_S24_R4_SL3_S90B.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1:

EGYPTIANS APPARENTLY ADHERED TO THE THEORY THAT THE *DIVINE SPARK* OR *KA*, LEAVES THE BODY AT DEATH AND RETURNS TO ITS DIVINE KA ORIGIN (OPS: 130). AS NEITH'S RECORDED FUNERAL RESPONSIBILITIES INC. 'THE IMMORTAL KA LIFE FORCE SOUL AND THE BA HEART SOUL, OF THE DISEASED' (RW: 20, 99), IT SUGGESTS THAT IT IS SHE WHO RITUALLY CALLS 'BACK THE DEAD TO HER WOMB? AS GATEWAY OF LIFE AND DEATH, SHE WAS THE WATERY WOMB ... AND SHE TO WHOM ALL MUST RETURN' (TC: 83; BD: 161-3; RGS). (SOURCE: RGS.)

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS NEITH INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 4: FIELDWORK PROJECT 1980-1989.

IMAGE: SEATED BIRD GODDESS, WINGED ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: SARCOPHAGUS OF WINGED ISIS WITH THREE SONS OF HORUS. *

SLIDE LOCATION EGYPT, SHEET 40A, ROW 1, SLEEVE 4, SLIDE #354, BCE.

CO_EGY_S40A_R1_SL4_S354.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1: ISIS AS, 'SORCERESS, APOTHECARY AND PHYSICIAN' (IG: 188-189) WAS ALSO A SEATED BIRD GODDESS, WITH FULL THIGHS AND BUTTOCKS. RE. BA – BIRD OR BA – SOUL. (MG: 245-246.)

NOTE 2: * DISCOVERED BY HENRI DE MORGAN IN NAGADA II, EGYPT. REPLICA.

NOTE 3 RE. BA-BIRD OR BA – SOUL.

'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE, I AM

THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO
REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).
NOTE 4: FIELDWORK PROJECT 1980-1989.

IMAGE: CATHEDRA THRONE: HATSHEPSUT TEMPLE, EGYPT.
PHOTO: © GSA. DESCRIPTION: RELIEF OF A CATHEDRA THRONE SURROUNDED BY
SEVEN, LOWER EGYPT COBRAS, PLUS THE ROYAL WEDJAT OR THE URAEUS X 2:
LOCATION IS IN THE PUNT COLONNADE AT HATSHEPSUT TEMPLE.
SLIDE LOCATION EGYPT, SHEET 33, ROW 2, SLEEVE 2, SLIDE #213, BCE.
CO_EGY_S33_R2_SL2_S213.jpg
SHOT ON LOCATION: WEST BANK VALLEY OF QUEENS: LUXOR, EGYPT.
NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (ENTHRONED)
GODDESS, THE ANKH, AND ROYAL WEDJAT (URAEUS) INCLUDES HIEROS GAMOS.
(APL: 2-23-1999.)
NOTE 2: CATHEDRA (ENTHRONED). "THE FEMALE POWER BEHIND THE THRONE –
BE IT THAT OF A QUEEN, PRINCESS OR GODDESS (CK: F1; RGS)."
NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 4: WEDJAT OR WADJET IS ALSO KNOWN AS EDJO, UDJO, OR BUTO.
NOTE 5: "NATIONALLY THE MOST IMPORTANT GODS [DEITIES] WERE
DISTINGUISHED BY BEING REPRESENTED SEATED ON THRONES AND CARRYING
THE EMBLEMS OF LIFE AND POWER (BATB: 30)."
NOTE 6: FIELDWORK PROJECT 1989.

IMAGE: CATHEDRA THRONE DEITY: UR, BABYLON.
PHOTO: © GSA. DESCRIPTION: TERRACOTTA CATHEDRA THRONE DEITY, UR.
SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 3, SLIDE #13, 2000-1050
BCE.
CU_NEA_S11_R3_SL3_S13.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (ENTHRONED)
GODDESS, THE ANKH, AND ROYAL WEDJAT (URAEUS) INCLUDES HIEROS GAMOS.
(APL: 2-23-1999.)
NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 3: FIELDWORK PROJECT 1998-2002.