

166. 900-800, Ka Goddess, Salamis, Cyprus

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.)

* * *

Egyptian Iconography.

Terms KA and BA have several interpretations.
One interpretation is dual souls,
which includes an immortal soul.
One soul is the KA, which is a person's double.
The BA is the heart soul, spirit soul.
(FE: 99.)

The Egyptian iconography of the terms KA and BA has several interpretations. One interpretation is dual souls, which includes an immortal soul. One soul is the KA, which is a person's double. The BA is the heart soul, spirit soul. (FE: 99.) According to the *Dictionary of Ancient Egypt*, the KA is the 'spiritual essence' that exists alongside the physical body to nurture and guide throughout life and also after death. (DOAE: 130.)

Re-Genesis includes many cross – cultural discussions on the KA, KA/BA, and the Psi/KA, including entry, 5400-3500 BCE, Ancient Aphrodite. *

There are numerous Psi/KA statues from the Enkomi, Kition, Amathus, and Paphos temples of the great goddess standing alone with raised arms or engaged in circle dances. The gesture of raised arms above the head is archetypal of Minoan – Mycenaean *Psi* madonna figures ** (TIGR: 15-16; RGS). Furthermore, this image is common in Egypt and known as the KA (or KA/BA). Selected interpretations of the KA include: a vital spirit, spiritual essence, or an alternate dwelling place for the spirit after death. (The root translation of KA is *generative force* or *life force* (RAE: 42; RGS). The Psi/KA posture is also directly related to the ancient tree–pillar cult [culture] that is discussed throughout this database. (See the GSA section below.)

* (RGS: 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age).

** As in *L'Eugélonne*, Psi relates to the study of psychology, psychiatry, and psychobiology (AOW: 46-47; RGS).

Further Psi/KA research on ancient tree-pillar cults [cultures]:

Evans, Sir Arthur. *The Mycenaean Tree and Pillar Cult and Its Mediterranean Relations: With Illustrations from Recent Cretan Finds*. London, England: Macmillan, 1901. (MTPC.)

James, Edward Oliver. *The Tree of Life: An Archaeological Study*. Leiden, Netherlands: Brill, 1966. (TOL.)

Keel, Othmar. *Goddesses and Trees, New Moon and Yahweh*. Sheffield, England: Sheffield Academic Press, 1998. (GAT.)

Meekers, Marijke. *Sacred Tree on Cypriote Cylinder Seals*. Nicosia, Cyprus: Report of the Department of Antiquities Cyprus: 1987. 66-76. (STCC.)

Meditation Consideration: the vital KA spirit becomes physically manifested when one stands in the KA posture with arms raised: drawing down a generative force. (RAE: 42.) By meditating in this KA posture, the spiritual essence or one's divine double then becomes integrated with the physical body. (For an image of the KA posture, see the Salamis coin in the GSA Section below, along with many other *Re-Genesis* GSA examples.)

With up stretched arms, the KA goddess also reflects the Horns of Consecration or celebratory sun posture. Bernard Dietrich suggests that this goddess iconography is related to Astarte/Aphrodite due to the Phoenician influence as well as the "Mycenaean 'Psi' type goddess figurine [figures]" (TIGR: 15-16.) In addition to the Phoenician influence, this image is often found on Egyptian artifacts as well as seal stones from Crete. The KA is also the generic symbol for the female, the planet "Venus", and the Egyptian Ankh. (The root translation of KA is *generative force or life force*. (RAE: 42.)) (TIGR: 15-16; MHE: 129-130; DWS: Figs. 3b, 49b, 132c, 133, 160a, 168b, 185, 218c, 221, 225a, 246, and 331b.)

Further KA goddess research: 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000, Nile Bird Goddess, Egypt; 1500, Lachish Ewer, Triangle, and Menorah; and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (Also see Horns of Consecration information in BCE entries: 15,000-12,000, Lascaux Cave; and 7000-5000, Early Neolithic Crete.) (RGS.)

Further Psi/KA goddess research: 25,000, Caravanserai, Trade Routes, and Dark Mothers; 15,000-12,000, Lascaux Cave; 10,000, Grotta dell'Addaura; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000, Nile Bird Goddess, Egypt; 2000-1450, Middle Bronze Age, Crete, Chthonian Peak Temple (Palace) Period, Middle Minoan Period (MM IA-MMII); 2,000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1500, Lachish Ewer, Triangle, and Menorah; 1400-1000, Post Palace Period; 800,

Tanit (also Taanit, Ta'anit, Tannit, or Tannin); and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (RGS.)

Further research and discussions about bucranium, fallopian tubes, Horns of Consecration (or 'celebratory sun posture'), plus Psi/KA goddesses: 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; 7000-5000, Early Neolithic Crete; and 2600-2000, Early Bronze Age, Crete, Chthonian * Prepalatial Early Minoan (EM I-III). (RGS.)

* (Earth mother, Chthonia.)

Further wayside shrine or ancient caravanserai research: 40,000, Har Karkom; 25,000, Caravanserai, Trade Routes, and Dark Mothers; 12,000 Pamukkale/Hierapolis, Anatolia (Central Turkey); 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3000, Tell Brak; 2200, Nahariyah and Ashrath-Yam; 1800, Re-Visioning Goddess Sarah and Abraham; 1750-1700, Goddess of Kultepe, Anatolia; 1000, Ephesus, Anatolia; 900, Taanach, Canaanite Libation Stand; 800, Tanit; 800, Carthage, Africa, the Goddess Tanit and Sacrifice; 630-620, Goddess Kore, Izmir, Turkey; 600-398, Astarte/Anat/Ashtaroth/Asherah/Ishtar and Yahweh, Egypt; 630-620, Goddess Kore, Izmir, Turkey; 600, Goddess Kaabou at Petra, Jordan plus Mecca, Saudi Arabia; 370, Isis and Philae, Egypt; 323-30, Kom Ombo Temple; and 100, Mecca, the Ka'aba and Sacred Stones. (RGS.)

Further Psi/KA research:

Evans, Sir Arthur. *The Mycenaean Tree and Pillar Cult and Its Mediterranean Relations: With Illustrations from Recent Cretan Finds*. London, England: Macmillan, 1901. (MTPC.)

James, Edward Oliver. *The Tree of Life: An Archaeological Study*. Leiden, Netherlands: Brill, 1966. (TOL.)

Keel, Othmar. *Goddesses and Trees, New Moon and Yahweh*. Sheffield, England: Sheffield Academic Press, 1998. (GAT.)

Meekers, Marijke. *Sacred Tree on Cypriote Cylinder Seals*. Nicosia, Cyprus: Report of the Department of Antiquities Cyprus: 1987. 66-76. (STCC.)

Further research on the horns of consecration:

Cameron, Dorothy O. *Symbols of Birth and Death in the Neolithic*. London, England: Kenyon-Deane, 1981. (SBDN.)

_____. *The Ghassulian Wall Paintings*. London, England: Kenyon-Deane, 1981.

_____. "The Symbolism of the Ancestors." *ReVision* 20.3 (Winter 1998): 6-11. (SA.)

Crawford, Osbert Guy Stanhope. *The Eye Goddess*. 2nd ed. Oak Park, IL: Delphi Press, 1991. (TEG.)

Gimbutas, Marija Alseikaite. *Goddesses and Gods of Old Europe, 6500-3500 BC: Myths and Cult Images*. 2nd ed. London, England: Thames and Hudson, Ltd., 1984. [*The Gods and Goddesses of Old Europe, 7000-3500*

- BC: Myths, Legends, and Cult Images*. Berkeley, CA: University of California Press, 1974.] (GGE.)
- _____. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco, 1989.(LOG.)
- _____. *The Living Goddesses*. Supplemented and Ed. by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. Proof copy. 33-36. (TLG.)
- Evans, Sir Arthur. *The Palace of Minos*. 6 Volumes. London, England: Macmillan, 1930. (POM.)
- Levy, Gertrude Rachel. *The Gate of Horn: A Study of the Religious Conceptions of the Stone Age, and Their Influence upon European Thought*. London, England: Faber and Faber, 1948. (GOH.)
- Marshack, Alexander. *The Roots of Civilization: The Cognitive Beginnings of Man's First Art, Symbol and Notation*. Mount Kisco, NY: Moyer Bell, 1991. (TROC.)
- Mellaart, James. *Çatal Hüyük: A Neolithic Town in Anatolia*. New York, NY: McGraw-Hill, 1967. (CH.)
- Mellaart, James, Udo Hirsch, and Belkıs Balpınar. *The Goddess From Anatolia*. Milan: Eskenazi, 1989. (GOA.)
- Nilsson, Martin Persson. *The Minoan-Mycenaean Religion and its Survival in Greek Religion*. 1927. New York, NY: Biblo and Tannen, 1950. 165-193. (MMRS.)

Further Cypriot discoveries and discussions:

- Karageorghis, Jacqueline. *Kypris: The Aphrodite of Cyprus: Ancient Sources and Archaeological Evidence*. Nicosia, Cyprus: A.G. Leventis Foundation, 2005. (K)
- Vagnetti, Lucia. "Stone Sculpture in Chalcolithic Cyprus." *Bulletin of the American Schools of Oriental Research* No. 282/283, Symposium: Chalcolithic Cyprus (May-Aug. 1991): 139-151. (SSCC.)

IMAGE: COIN OF KA DEITY WITH RAISED ARMS: SALAMIS, CYPRUS.

PHOTO: © GSA. DESCRIPTION: COIN OF KA DEITY WITH RAISED ARMS FROM SALAMIS, CYPRUS.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 4, SLEEVE 4, SLIDE #32, BCE.

IT_RPT_S2_R4_SL4_S32.jpg

SHOT ON LOCATION: NICOSIA ARCHAEOLOGICAL MUSEUM: CYPRUS, GREECE.

NOTE 1: FIELDWORK PROJECT 1988.

IMAGE: NORTHERNMOST AERIAL VIEW: SALAMIS, CYPRUS.

PHOTO: © GSA. DESCRIPTION: NORTHERNMOST AERIAL VIEW OF SALAMIS INCLUDING GYMNASIUM, THEATER, STADIUM, AND AMPHITHEATER, CYPRUS.

SLIDE LOCATION CYPRUS, SHEET 1, ROW 2, SLEEVE 2, SLIDE #28, BCE.

CU_CYP_S1_R2_SL2_S29 VS. > CU_CYP_S1_R2_SL2_S28.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 2002.

PHOTO: NOTE CORRECT SLIDE KEY, CHRISI KARVONIDES' TEAM.

IMAGE: KA (THE SOUL) ICONOGRAPHY AT THE SACRED LAKE: KARNAK, EGYPT.

PHOTO: GSA DESCRIPTION SIGN: KA (THE UNIVERSAL SOUL) ICONOGRAPHY IS LOCATED ON THE APPROACH TO THE SACRED LAKE, KARNAK, EGYPT. SLIDE LOCATION EGYPT, SHEET 23, ROW 2, SLEEVE 3, SLIDE #85, BCE.

CO_EGY_S23_R2_SL3_S85.jpg

SHOT ON LOCATION: LUXOR, EGYPT.

NOTE 1: "TO DIE IS TO REJOIN ONE'S KA (MG: 246)."

NOTE 2: THE FUNDAMENTAL TRANSLATION FOR THE KA IS USUALLY ENERGY (I.E. UNIVERSAL ENERGY) AND THE BA IS SOUL (I.E. INDIVIDUAL SOUL) (STWE: 125; RGS).

NOTE 3 RE. KA-BA ORIGINS.

'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). (SOURCE ABOVE.)

NOTE 4: FIELDWORK PROJECT 1985-1989.

PHOTO: EGYPTIAN SIGNAGE, CHRISI KARVONIDES' TEAM.

IMAGE: KA/ANKH TANIT: TUNIS, TUNISIA.

PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT, ANICONIC PICTOGRAPH OF THE KA/ANKH FROM GOLGOI OR IDALION, CYPRUS. THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET "VENUS," AND THE EGYPTIAN ANKH. (THE ROOT TRANSLATION OF KA IS *GENERATIVE FORCE OR LIFE FORCE*. (RAE: 42.))

SLIDE LOCATION KA, SHEET 1, ROW 1, SLEEVE 1, SLIDE 25. BCE.

IT_KA_S1_R1_SL1_S25.

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: FYI (DPA: LXXXVIII, #Z 136-137.)

NOTE 2: ALSO NOTE THAT THE ICONOGRAPHY OF THIS STELA IS FOUND IN LINEAR A, CRETE, GREECE.

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: TREE – OF – LIFE KA/PSI MOTIF: CYPRUS, GREECE.

PHOTO: © GSA. DESCRIPTION: TREE – OF – LIFE IN A PSI/KA MOTIF. LOCATION IS GOLGOI OR IDALION, CYPRUS.

SLIDE LOCATION KA, SHEET 1, ROW 1, SLEEVE 3, SLIDE #19, BCE.

IT_KA_S1_R1_SL3_S19.

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

NOTE 1: (TANNIT-LIKE VULVIC TRIANGLE BASE) WITH SPHINXES. MOTIF: A MEMORIAL LIMESTONE STELE THAT INCLUDES PHOENICIAN INFLUENCES. LOCATION IS GOLGOI OR IDALION, CYPRUS.

NOTE 2 : STYLIZED 'TREE – OF – LIFE' ORIGINATED FROM THE BRONZE AGE AND HAS "CONNOTATIONS OF FERTILITY AND THE RENOVATION OF NATURE." (SIGNAGE: METROPOLITAN MUSEUM OF ART, NY.)

NOTE 3: PSI/KA MOTIF IS DIRECTLY RELATED TO THE ANCIENT TREE-PILLAR CULT [CULTURE] THAT IS DISCUSSED THROUGHOUT RE-GENESIS.

NOTE 4: FIELDWORK PROJECT 1993-2002.

IMAGE: KA FEMALE WITH RAISED ARMS: CYPRUS, GREECE.

PHOTO: © GSA. DESCRIPTION: OCHRED STATUE OF FEMALE IN KA POSTURE WITH RAISED ARMS AND POLOS, CYPRUS, GREECE.

SLIDE LOCATION CYPRUS, SHEET 5, ROW 3, SLEEVE 2, SLIDE #36, BCE.

CU_CYP_S5_R3_SL2_S36

SHOT ON LOCATION: NICOSIA ARCHAEOLOGICAL MUSEUM: CYPRUS, GREECE.
NOTE 1: FIELDWORK PROJECT 1988.

IMAGE: KA FEMALE WITH RAISED ARMS: CYPRUS, GREECE.
PHOTO: © GSA. DESCRIPTION: KA FEMALE STATUE INCLUDING TRIANGLE WITH
RAISED ARMS, CYPRUS, GREECE.
SLIDE LOCATION CYPRUS, SHEET 5, ROW 4, SLEEVE 5, SLIDE #30, c. 11th CENTURY
BCE.
CU_CYP_S5_R4_SL5_S30.

SHOT ON LOCATION: NICOSIA ARCHAEOLOGICAL MUSEUM: CYPRUS, GREECE.
NOTE 1: LAURA SHANNON'S "WOMEN'S RITUAL DANCE." (WRD: 138-157.)
NOTE 2: "THE TRIANGLE AS THE [GENERATIVE] YONI (WOMB, VAGINA, VULVA;
PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."
NOTE 3: FIELDWORK PROJECT 1988.

IMAGE: FACE OF VULVA & RAISED ARMS: KA POSTURE, MIDDLE EAST.
PHOTO: © GSA. DESCRIPTION: BRASS FACE OF VULVA WITH BREASTS ON RAISED
ARMS IN A KA POSTURE, MIDDLE EAST.
SLIDE LOCATION KA, SHEET 1, ROW 4, SLEEVE 1, SLIDE #23, 1300-1200 BCE.
IT_KA_S1_R4_SL1_S23.
SHOT ON LOCATION: MIDDLE EAST.
NOTE 1. THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET
VENUS AND THE EGYPTIAN ANKH. (THE ROOT TRANSLATION OF KA IS
GENERATIVE FORCE OR LIFE FORCE. (RAE: 42.))
NOTE 2. THE GENERATIVE YONI/WOMB/VAGINA/VULVA AS A PLACE OF ORIGIN
AND BIRTH. (MN: 78.)
NOTE 3: THIS IMAGE MAY ALSO BE INTERPRETED AS A SHEELA-NA-GIG.
NOTE 4: FIELDWORK PROJECT.
PHOTO NOTE: FOR FURTHER RESEARCH AND IMAGES:
RESOURCE: (MUSEUM ART RESOURCE.)
RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)
RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: KA CIRCLE DANCE: CYPRUS, GREECE.
PHOTO: © GSA. DESCRIPTION: KA FEMALES WITH RAISED ARMS IN CIRCLE DANCE,
CYPRUS, GREECE.
SLIDE LOCATION CYPRUS, SHEET 5, ROW 1, SLEEVE 4, SLIDE #18, 350-300 BCE.
CU_CYP_S5_R1_SL4_S18.
SHOT ON LOCATION: NICOSIA ARCHAEOLOGICAL MUSEUM: CYPRUS, GREECE.
NOTE 1: LAURA SHANNON'S "WOMEN'S RITUAL DANCE." (WRD: 138-157.)

IMAGE: KA FEMALE WITH RAISED ARMS AT THE VILLA OF MYSTERIES: POMPEII,
ITALY.
PHOTO: © GSA. DESCRIPTION: DANCING FEMALE WITH RAISED ARMS (KA
POSITION) AT VILLA OF MYSTERIES, POMPEII, ITALY.
SLIDE LOCATION ITALY, SHEET 6, ROW 3, SLEEVE 3, SLIDE #33, BCE.
CO_MIT_S6_R3_SL2_S35
SHOT ON LOCATION: POMPEII, ITALY.
NOTE 1: FIELDWORK PROJECT 1987.

IMAGE: APHRODITE'S BLACK TRIANGULAR STONE (EGYPTIAN KA/ANKH) AT
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 3, SLEEVE 2, SLIDE #8, 425 BCE.
CU_CYP_S3_R3_SL2_S8.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

SHOT NOTE 1: THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET *VENUS*, AND THE EGYPTIAN ANKH. (RGS.) (SOURCE: ENTRY ABOVE.)

NOTE 2: COMPARISON ALSO NOTED AT KING TUT EXHIBIT, DE YOUNG MUSEUM (SAN FRANCISCO, CA; 6-27-09).

NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF THE ANKH INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

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

NOTE 6: FIELDWORK PROJECT 2002.

IMAGE: KA PETROGLYPH AT KING'S TRAIL: WAIKOLOA, HAWAII.

PHOTO: © GSA. DESCRIPTION: KA PETROGLYPH, KING'S TRAIL WAIKOLOA, HAWAII.

SLIDE LOCATION HAWAII, SHEET 1, ROW 3, SLEEVE 3, SLIDE #3, BCE.

CU_HAW_S1_R3_SL3_S3.

SHOT ON LOCATION: BIG ISLAND, HAWAII.

NOTE 1: FIELDWORK PROJECT 1994.

IMAGE: KA DEITY PETROGLYPH AT KING'S TRAIL: WAIKOLOA, HAWAII.

PHOTO: © GSA. DESCRIPTION: PETROGLYPH OF A DEITY WITH RAISED ARMS IN KA POSTURE, KING'S TRAIL, WAIKOLOA, HAWAII.

SLIDE LOCATION HAWAII, SHEET 1, ROW 2, SLEEVE 2, SLIDE #35, BCE.

CU_HAW_S1_R2_SL2_S35.

SHOT ON LOCATION: BIG ISLAND, HAWAII.

NOTE 1: FIELDWORK PROJECT 1994.

IMAGE: KA GODDESS ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: SARCOPHAGUS WITH KA GODDESS ISIS IN STAR STUDDED GOWN. EXTERIOR INC. KING PSUSENNES I AND OSIRIS.

SLIDE LOCATION EGYPT, SHEET 41, ROW 2, SLEEVE 3, SLIDE #374, BCE.

CO_EGY_S41_R2_SL3_S374.jpg

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

NOTE 1:

A FURTHER INTERPRETATION OF THE KA SYMBOL IS THE SARCOPHAGUS OF ISIS: WITH HER HANDS HELD ABOVE HER HEAD IN A CELEBRATION ORANT POSTURE (DM: 12), SHE DRAWS DOWN THE UNIVERSAL KA ENERGY INTO HER PERSONAL BA SPIRIT SOUL. AS UNDERWORLD GODDESS OF DEATH AND TRANSITION, ISIS RE-MEMBERS, RE-VIVES HER BA SPIRIT SOUL (BIRD) WITH THE UNIVERSAL KA OR SPIRIT SPARK (RGS). (RGS: 1900-1800, DAWNING OF THE AFRICAN ALPHABET AND THE ANICONIC GODDESS TRIANGLE).

NOTE 2: FOR A FULLER DISCUSSION ON THE KA BA, SEE *MYTH OF THE GODDESS*. (MG: 245-246.)

NOTE 3: FOR AN EXCELLENT ROCK ART ORANT EXAMPLE, SEE: ANATI, EMMANUEL. *ROCK-ART IN CENTRAL ARABIA*. VOL. I. LOUVAIN, FRANCE: INSTITUT ORIENTALISTE, 1968. 76-78, FIG. 43 AND PLATE XXIV. (RACA.)

NOTE 4: FIELDWORK PROJECT 1985-1989.

IMAGE: BA – BIRD OR BA – SOUL: EGYPT.

PHOTO: © GSA. DESCRIPTION: BA BIRDS, * EGYPT.

SLIDE LOCATION EGYPT, ADDENDUM 2, ROW 4, SLEEVE 3, SLIDE #13, 700-300 BCE.
CO_EGY_AD2_R4_SL3_S13.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1 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 2: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: ENHANCEMENT AS UNDEREXPOSED, CHRISI KARVONIDES.

IMAGE: BA – BIRD OR BA – SOUL: EGYPT.

PHOTO: © GSA. DESCRIPTION: BA BIRDS, * EGYPT.

SLIDE LOCATION EGYPT, ADDENDUM 2, ROW 4, SLEEVE 2, SLIDE #11, 700-300 BCE.
CO_EGY_AD2_R4_SL2_S11.jpg

SHOT NOTE 1 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 2: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: ENHANCE AS UNDEREXPOSED, CHRISI KARVONIDES’ TEAM.

IMAGE: OWL BA – BIRD GODDESS” KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: OWL BA–BIRD GODDESS. *

SLIDE LOCATION EGYPT, SHEET 27, ROW 1, SLEEVE 1, SLIDE #119, BCE.
CO_EGY_S27_R1_SL1_S119.jpg

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

NOTE 1 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 2: FIELDWORK PROJECT 1989.

IMAGE WINGED WISDOM KA – GODDESS LILITH: NEAR EAST.

PHOTO: © GSA. DESCRIPTION: WINGED KA – GODDESS LILITH (OR POSSIBLY ISHTAR?) WITH CROWN OF HORNS AND TALON BIRD FEET STANDING ON TWO BACK-TO-BACK HORNED ANIMALS. (IMAGE IS NOT TO BE CONFUSED WITH THE BURNEY RELIEF.) (IQ: 6, 179.)

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 1, SLEEVE 3, SLIDE #16E, 2000-1600 BCE
CU_NEA_S4_R1_SL3_S16E.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1: KA (ORANT) POSTURE: STANDING IN A CELEBRATION POSTURE WITH ARMS RAISED OVERHEAD. (DM: 12.)

NOTE 2: “THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET VENUS AND THE EGYPTIAN ANKH (RGS).” (SOURCE IS ENTRY ABOVE.)

NOTE 3: KA (ORANT) POSTURE: STANDING IN A CELEBRATION POSTURE WITH ARMS RAISED OVERHEAD. (DM: 12.)

NOTE 4:

NEW FATHER – RELIGIONS AND MONOTHEISTIC THUNDER AND SKY GODS INCLUDE ZEUS, APOLLO, ALLAH, YAHWEH – ELOHIM, JESUS AND JUPITER: THEIR TEMPLES WERE MOST OFTEN THOSE OF EARLIER GODDESSES. THE PREVIOUS SACRED FEMALE DEITIES DISAPPEARED AND/OR WERE DEMONIZED SUCH AS LILITH (RGS).

NOTE 5: FIELDWORK PROJECT 1980-1989.

IMAGE: LILITH AS OWL BA – BIRD GODDESS.

PHOTO: © GSA. DESCRIPTION: LILITH RE-PRESENTED AS OWL BA – BIRD GODDESS. SLIDE LOCATION MSC. FOLDER, SHEET 1, ROW 2, SLEEVE 1, SLIDE #19, BCE.

IT_MSC_S1_R2_SL1_S19

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

NOTE 1: (FG: 133.)

NOTE 2:

BESIDES THE OWL, SHE [LILITH] IS KNOWN AS THE HOLY SPIRIT, SUMERIAN AND AKKADIAN *LIL-LILITU*, PLUS LADY OF THE WIND, AIR, AND STORM. LILITH ALSO REFLECTS HOCHMA OR HOKHMAH AS WELL AS ERESHKIGAL AND LAYIL (BFV; TBR: 134; FLANE: 4-5; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1998-2002.

IMAGE: PHARAOH RAMESES III WITH BA – BIRD: EGYPT.

PHOTO: © GSA. DESCRIPTION: EGYPTIAN RAMESES III & BA – BIRD * ON BROW. SLIDE LOCATION EGYPT PENDAFLEX 1, SHEET , ROW , SLEEVE , SLIDE #, 1310-1212 BCE. ON LOCATION: SEQQARA, EGYPT.

NOTE 1: * RE. BA – BIRD OR BA – SOUL, SEE: MG: 245-246.

NOTE 2: FIELDWORK PROJECT 1985.

PHOTO: ILLUSTRATOR, CHRISI KARVONIDES, RAMESES III W/ BIRD ON FOREHEAD.