

#### 74. 4000-3000, Egypt, Africa, and Cathedra Goddesses

*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.)

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##### *Cathedra Isis.*

The seat or chair ‘represents the goddess herself  
(for example, the Egyptian Isis was the throne,  
as her hieroglyph demonstrates).’  
(TLG: 87, n. 7.)

##### *Cathedra Madonnas.*

The Virgin Mary at St. Peter’s Basilica  
is also a cathedra goddess/madonna.  
(RGS.)

Egyptian matrilinear evidence includes the primal sky goddess Neath (Neith), plus the subsequent transitions to a sun god pantheon. In addition to Neath, other female deities from pre- Pharaonic Egypt are the trinity goddess/goddesses Nut, Hathor, and Isis along with numerous seated (Cathedra) bird goddesses including Ma’at (Maat) as evidenced throughout Egyptian sites and Museums including the Egypt Museum of Egyptian Antiquities, more commonly known as the Cairo Museum. “Ma’at, goddess of the underworld, judges the souls who descend there, by virtue of her ability to weigh and measure exactly (CDBL: 111).” Isis, sorceress, apothecary and physician (IG: 188-189) was also a seated bird goddess, with full thighs and buttocks, c. 4000-3000. (The translation of Isis, Auset or Au-set is *seat*.)

Bernard Dietrich suggests that seated goddesses were prevalent in Crete as well as Mycenaean cults and often found sitting on a throne under a tree. He says that this imagery may well have started in Neolithic Anatolia and be the origin of the later tree or pillar cults such as Asherah as well as the “baetyl \* and aniconic

divine representations in general.” (TIGR: 8-9.)

\* (In addition to Greek *baetylus/baetyls*, also note Hebrew *Beth el* and Phoenician *beit* all translate as the ‘house of the divine.’)

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). (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 mean the ‘house of the divine.’)

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, 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.)

Further Neith research: 664-525, Neith and Black Virgin at Sais Temple, Egypt; and 323-30, Temple Kom Ombo. (RGS.)

Further Isis research: 4000, Nile Bird Goddess, Egypt; 3000-2780, Egyptian Bronze Age/First Dynasty c. 3000; 3000, First Dynasty, Egypt; 1479-1425, Tuthmosis III, Egyptian King; and 370, Isis and Philae, Egypt. (RGS.)

Also, further research: 45, Plutarch and Isis; 376, Isis and Ostia, Rome; 391, Roman Pagan Rites Attacked; and 1600, Catholic Inquisition and Isiac Theology. (RG.)

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; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 750-650, Cybele and King Midas, Anatolia; 550, Cathedra Goddess Kourotrophos, Megara Hyblaea, Sicily; and 400, Cathedra Goddess Isis. (RGS.)

Further bird goddess research: 8000/7000-5000, Early Neolithic; 6500-5600, Sesklo, Greece; 5500-3500, Cucuteni (Tripolye) Culture; 5500-4000, Dimini Culture Replaces Sesklo Culture; 5400-4100, Vinca Culture and Bird and Snake Culture; 5400-3700, Tisza Culture; 5000, Lengyel Culture Replaced Linearbandkeramik, Old Eastern Europe; 4000, Nile Bird Goddess, Egypt; 3000-2780, Egyptian Bronze Age/First Dynasty c. 3000; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2400, Lilith and Eve; and 370, Isis and Philae, Egypt. (RGS.)

Further Neith research: 4000-3000, Egypt, Africa, and Cathedra Goddesses; 664-525, Neith and Temple at Sais, Egypt; and 323-30, Temple Kom Ombo, Egypt. (RGS.)

Further tree, baetyl, and pillar culture \* research: 7250-6150, Çatal Hüyük, Anatolia (Central Turkey); 7100-6300, Cathedra Goddess of the Beasts; 5200, Malta and Goza; 4000, Garden of Eden, Sacred Trees, and Pillar Cults; 2613-2494, Hathor's Dendera (Denderah) Temple, Egypt; 2000, Asherah; 1800, Re-Visioning Goddess Sarah and Abraham; 1479-1425, Tuthmosis III, Egyptian King; 800, Tanit (Also Taanit, Ta'anit, Tannit, or Tannin); 800-700, Kuntillet Ajrud and Khirbet El-Qom; and 100 Mecca, the Ka'aba and Sacred Stones. (RGS.) (Also see CE entry: 16<sup>th</sup> Century, Kabbalah.) (RG.)

\* Schmidt, Klaus, and Mirko Wittwar. *Göbekli Tepe: A Stone Age Sanctuary in South-Eastern Anatolia*. Berlin, Germany: Ex Oriente e.V., 2012. (GT.)

Further Egyptian research:

Bleeker, C. J. "Isis and Hathor: Two Ancient Egyptian Goddesses." *Book of*

- the Goddess, Past and Present: An Introduction to Her Religion*. Ed. Saul M. Olyan. New York, NY: Crossroads Press, 1988. 29-48. (IAH.)
- 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: NUT SARCOPHAGUS: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT. PHOTO: © GSA. DESCRIPTION: SARCOPHAGUS OF NUT (GODDESS OF DEATH AND REBIRTH) IN KA POSTURE OF RAISED ARMS AND WEARING STAR STUDDED GOWN. SLIDE LOCATION EGYPT, SHEET 41, ROW 2, SLEEVE 5, SLIDE #376, BCE.

CO\_EGY\_S41\_R2\_SL5\_S376.jpg

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

NOTE 1:

GOODISON SUGGESTS THAT THIS CELEBRATORY POSTURE IS ALSO SEEN IN THE SUN WORSHIP GESTURE OF EGYPTIAN ISIS AND NEPHTHYS (MHE: 92) AS WELL AS NUT. ... THE KA POSTURE OF RAISED ARMS, DRAWING DOWN THE SUN/SKY ENERGY, IS FREQUENTLY DISCUSSED IN *RE-GENESIS*. KA POSTURE EXAMPLES INCLUDE THE CYPRIOT GODDESSES, THE CRETAN SNAKE GODDESS, AND APHRODITE (MHE: 92, 130, PLUS FIGS. 31 AND 98; RGS) (RGS: 4000, NILE BIRD GODDESS, EGYPT).

NOTE 2: FOR FURTHER INFORMATION ON ORANT POSTURE SEE: ANATI, EMMANUEL. *ROCK-ART IN CENTRAL ARABIA*. VOL. I. LOUVAIN, FRANCE: INSTITUT ORIENTALISTE, 1968. (RACA: 76-77, FIG. 43.)

NOTE 3: NEITH (ALSO NEATH, NU, NUT, OR NUIT).

NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: NUT/HATHOR SARCOPHAGUS: BUBASTIS VILLAGE, EGYPT.

PHOTO: © GSA. DESCRIPTION: SARCOFAGUS OF GODDESS NUT (GODDESS OF DEATH AND REBIRTH) IN KA POSTURE OF RAISED ARMS FROM BUBASTIS VILLAGE, EGYPT.

SLIDE LOCATION EGYPT, SHEET 41, ROW 3, SLEEVE 3, SLIDE #379, BCE.

CO\_EGY\_S41\_R3\_SL3\_S379.jpg

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

NOTE 1: ALSO POSSIBLY CONFLATED HATHOR.

NOTE 2: KA POSTURE OF RAISED ARMS ALSO KNOWN AS CELEBRATION ORANT POSTURE (DM: 12; RGS).

NOTE 3: FOR SUGGESTED ILLUSTRATION AND FURTHER INFORMATION SEE, ANATI, EMMANUEL. *ROCK-ART IN CENTRAL ARABIA*. VOL. I. LOUVAIN, FRANCE: INSTITUT ORIENTALISTE, 1968. (RACA: 76-77, FIG. 43, PLATE XXIX.)

NOTE 4:

WHEN A DEAD PERSON HAD DRAWN THEIR LAST BREATH, THE KA MADE ITS WAY TO 'THE BORDERS OF THE OTHER WORLD, WHERE A GREAT SYCAMORE TREE SPREAD ITS BRANCHES. HALF-HIDDEN IN THE FOLIAGE WAS THE GREAT GODDESS, THE MOTHER OF ALL, WAITING TO RECEIVE AND WELCOME THE KA, TO WHOM SHE GIVES FOOD AND WATER' (STWE: 127; RGS). THE FUNDAMENTAL TRANSLATION FOR THE KA IS USUALLY ENERGY AND THE BA IS SOUL (I.E. INDIVIDUAL SOUL) (STWE: 125; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 5: FIELDWORK PROJECT 1980-1989.

IMAGE: SEATED LAW-GIVER 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 THE 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.

NOTE 4: FIELDWORK PROJECT 1989.

PHOTO NOTE BELOW:

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

CO\_EGY\_S24\_R4\_SL1\_S90.jpg

PHOTO NOTE BELOW: ALSO MAAT, SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 2, SLIDE #90A, BCE.

CO\_EGY\_S24\_R4\_SL2\_S90A.jpg

IMAGE: SEATED LAW-GIVER 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 4, SLEEVE 1, SLIDE #90, BCE.

CO\_EGY\_S24\_R4\_SL1\_S90.jpg

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

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NOTE 4: FIELDWORK PROJECT 1989.

PHOTO NOTE BELOW: MAAT, SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 2, SLIDE #90A, BCE.

CO\_EGY\_S24\_R4\_SL2\_S90A.jpg

IMAGE: SEATED LAW-GIVER 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 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 THE 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.

NOTE 4: 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 (THRONE)

GODDESS 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.

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 2, SLEEVE 2, SLIDE #2, 198-217 AD.

CU\_CYP\_S3\_R2\_SL2\_S2.

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: 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: GODDESS MAAT WITH OSTRICH FEATHER: KARNAK, EGYPT.  
PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC KA IMAGE OF CATHEDRA GODDESS MAAT WITH OSTRICH FEATHER, SPIRAL AND WATER SYMBOL.  
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: CATHEDRA MAAT, WHO ‘BREATHES LIFE INTO THE BEGINNING OF LIFE’: LUXOR, EGYPT.  
PHOTO: © GSA. DESCRIPTION: RELIEF OF CATHEDRA (ENTHRONED) 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 LIFE INTO THE BEGINNING OF LIFE (MG: 260-63; RGS)’ (RGS: 2500, INANNA, HOLDER OF THE ME).  
NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE), ANKH, AND THE 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: NEITH, SHE TO WHOM ALL MUST RETURN: CAIRO, EGYPT.  
PHOTO: © GSA. DESCRIPTION: SEATED CATHEDRA NEITH.  
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: SARCOFAGUS 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. REPLICAS.

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: NILE BIRD KA GODDESS: NAGADA, EGYPT.

PHOTO: © GSA. DESCRIPTION: ISIS AS BIRD/SERPENT GODDESS. HER HEAD COMES TO A POINT (SERPENT) AND ARMS ARE TRANSFORMED INTO WINGS. (BWA: 102, FIG. 3.)

SLIDE LOCATION EGYPT, SHEET 44, ROW 3, SLEEVE 4, SLIDE #34, 3000, PRE-DYNASTIC EGYPT BCE.

CO\_EGY\_S44\_R3\_SL4\_S34.jpg

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

NOTE 1: MOTHER – CENTERED AFRICAN CULTURES (DM: 16).

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

NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA (THRONE) DEITIES 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: FIELDWORK PROJECT 1986.

IMAGE: PREDYNASTIC EGYPTIAN DEITY.

PHOTO: © GSA. DESCRIPTION: PREDYNASTIC LIMESTONE DEITY WITH MISSING ARMS, EGYPTIAN.

SLIDE LOCATION EGYPT, SHEET 40, ROW 4, SLEEVE 4, SLIDE #21, 3000-3250 BCE.

CO\_EGY\_S40\_R4\_SL4\_S21.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998-2002.