

36. 7100-6300, Cathedra Goddess of the Beasts: Catal Hüyük, Anatolia

*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.)

\* \* \*

*Katahedra.*

The Greek word for menstruation is *katamenis*,  
'the moon below,'  
and for chair *katahedra*,  
'the seat below'  
– hence cathedra, bishop's chair –  
which came to be kept in a 'cathedral.'  
(MC: 178.)

*Cathedra Isis.*

Cathedra goddesses from Egypt include  
the seated bird goddess, Isis or Au-set,  
translated as *seat* and not infrequently  
nursing future kings and pharaohs.  
(See below.)

*Thrones and Tree Cultures.*

Dietrich speaks to the prevalence of *throned* 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.)

*Hieros Gamos.*

An iconographic interpretation of the

cathedra (throne) goddess  
includes Hieros Gamos.  
(APL: 2-23-1999.)

*Sovereign Power.*

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

“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’ (TGM: 98; RG: 29).” As conceived in 1999, (RG: 29) 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.) (RG: 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. Parthenogenetic (virgin) Mary at St. Peter’s Basilica is also a cathedra goddess/madonna. Bernard Dietrich adds two examples from Beth She’an 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 *throned* 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.)

\* (Relative to Greek *baetylus/baetyls*, also note Hebrew *Beth el* meaning the ‘house of the divine.’)

Further research on cathedra goddesses: 8300-4500, Sha'ar Hagolan (Sha'ar HaGolan); 7250-6150, Çatal Hüyük, Anatolia; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 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 tree, baetyl, and pillar culture \* research: 7250-6150, Çatal Hüyük, Anatolia (Central Turkey); 5200, Malta and Goza; 4000, Garden of Eden, Sacred Trees and Pillar Cults; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 2000, Asherah; 1800, Re-Visioning Goddess Sarah and Abraham; 1490-1470, Hathor's Dendera (Denderah) Temple, Egypt; 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, 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 Anatolian plus Hittite research: 7250-6150, Çatal Hüyük, Anatolia (Central Turkey); 7100-6300, Cathedra Goddess of the Beasts, Çatal Hüyük, Anatolia; 7040-3500, Hacilar, Anatolia; 4400-2500, Kurgan Invasions Bring Catastrophic Destruction to Old Europe; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Founding of Troy; 3000-2000, Anatolia, Kubaba and the Hittites; 2500, Troy, Anatolia; 2000, Anatolia; 2000, Indo-European Tribes; 1790-1700, Goddess of Kultepe, Anatolia; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1400, Cybele and Buyukkale/ Bogazkoy, Anatolia; 1320, Palestine - Assyria - Exodus of Hebrews from Egypt; 1260, Hittites, Anatolia; 1200, Perge, Anatolia; 1200-1000, Phrygians in Anatolia: 1184, Hittites and Trojan War, c. 1200; 1100-800, Mediterranean Dark Ages; 1050-850, Kubaba and Kubat, Anatolia; 750-650, Cybele and King Midas, Anatolia; 650-550, Anatolia; 630-620, Goddess Kore, Izmir Turkey; 588-587, Cybele's Dedication, Rome; 585-300, Lydia Replaces Phrygia, Anatolia; 282-263, Demeter's Priene Temple, Anatolia; 204, Cybele to Rome; 200, The Great Cybele: Magna Mater at Santoni Sicily; and 200, Greece and Pergamon, Anatolia. (RGS.) (For CE entries see: 324, St. Peter's Basilica; 432-440, Santa Maria Maggiore; 410, Cybele and Fall of Rome; 1207-1273, Rumi and Mother; and 1870, Lyon's Basilica Built Over Cybele's Pagan Temple.) (RG.)

Further Çatal Hüyük research:

Anthony, David W. *The Horse, the Wheel, and Language: How Bronze-Age Rides from the Eurasian Steppes Shaped the Modern World*. Princeton, NJ: Princeton University Press, 2007. (HWL.)

Dietrich, Bernard C. *The Origins of Greek Religion*. Berlin, Germany: Walter de Gruyter, 1974: 11, 96-106. (OGR.)

Gimbutas, Marija Alseikaite. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 238-9. (COG.)

Hodder, Ian. *Towards Reflexive Method in Archaeology: The Example at Çatalhöyük*. Cambridge, England: McDonald Institute for Archaeological Research, University of Cambridge, 2000. (TR.)

- \_\_\_\_\_. "Archaeological Reflexivity and the 'Local' Voice." *Anthropological Quarterly* 76, no. 1 (2003): 55–69, (ARL: 56.)
- \_\_\_\_\_. "Women and Men at Çatalhöyük." *Scientific American* 290.1 (2004): 76-83. (WMC.)
- \_\_\_\_\_. *The Leopard's Tale: Revealing the Mysteries of Çatalhöyük*. New York, NY: Thames & Hudson, 2006. (LT.)
- Hodder, Ian, Ed. *Religion in the Emergence of Civilization*. Cambridge University Press, New York: 2010. (REC.)
- Mellaart, James. *Çatal Hüyük: A Neolithic Town in Anatolia*. New York, NY: McGraw-Hill, 1967. (CH.)
- \_\_\_\_\_. *Excavations at Hacilar*. Edinburgh, Scotland: Published for British Institute of Archaeology at Ankara. Edinburgh University Press, 1970. (EAH.)
- \_\_\_\_\_. *The Neolithic of the Near East*. London, England: Thames & Hudson, 1975. (NNE.)
- Rountree, Kathryn. "Archaeologists and Goddess Feminists at Çatalhöyük: An Experiment in Multivocality." *Journal of Feminist Studies in Religion* 23.2 (Fall 2007): 7-26. (AGFC.)
- Schmidt, Klaus, and Mirko Wittwar. *Göbekli Tepe: A Stone Age Sanctuary in South-Eastern Anatolia*. Berlin, Germany: Ex Oriente e.V., 2012. (GT.)

For a comparative study of Jomon Dogu and Neolithic figures:

- Bailey, Douglass, Andrew Cochrane, and Jean Zambelli. *Unearthed: A Comparative Study of Jomon Dogu and Neolithic Figurines*. Norwich, England: S. I. Sainsbury Centre, 2010. (U.)
- Carter, Susan Gail. "The Dogu Figures of the Jomon: An Introduction." *The Journal of Archaeomythology* 5 (Winter 2009): 41-60. (DF.)
- Habu, J. *Ancient Jomon of Japan*. Cambridge, England: Cambridge University Press, 2004. (AJJ.)
- Oh, Amana Chung Hae. *Comparative Structural Analysis of the Pottery Decorations from the Katsusaka Culture in the Chubu Highlands, Japan (c. 3,300-2,900 BCE)*. Diss. CIIS, 2006. Ann Arbor, MI: ProQuest/UMI, 6 Feb. 2011. (Publication No. AAT 3218524.) (CWJ.)

IMAGE: MAP OF BLACK ANATOLIAN GODDESSES: (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MAP OF BLACK ANATOLIAN GODDESSES INCLUDING ANA TANRICA, TURKEY.

SLIDE LOCATION TURKEY, SHEET 45A, ROW 1, SLEEVE 1, SLIDE #436, BCE.

CO\_TUR\_S45A\_R1\_SL1\_S436.jpg

SHOT ON LOCATION: EPHEBUS MUSEUM (EFES MUZESI): SELCUK, (ANATOLIA) TURKEY.

NOTE 1:

THE VENERATION OF THE DARK MOTHERS BEGAN TO SPREAD THROUGHOUT ALL CONTINENTS FOLLOWING THE AFRICAN INTERCONTINENTAL DISPERSIONS INCLUDING ANATOLIAN TRADE ROUTES (AO: 1-2; RGS).

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: ANA TANRICA: \* ÇATAL HÜYÜK, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: ANA TANRICA (LADY OF THE BEASTS) SEATED BETWEEN TWO LIONESSES/FELINES: ANATOLIA.  
SLIDE LOCATION TURKEY, SHEET 45, ROW 1, SLEEVE 5, SLIDE #425a, 6500-6000 BCE.  
CO\_TUR\_S45\_R1\_SL5\_S425a.jpg  
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.  
NOTE 1: \* LADY OF THE ANIMALS, EARLIEST KNOWN FIGURE OF CYBELE. ÇATAL HÜYÜK, LEVEL II. (CAA: 15, FIG. 5; LOG: 107.) AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESSES 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: CAMERON PROPOSES THAT THE LADY OF THE BEASTS (ANA TANRICA) IS SEATED NOT BETWEEN LIONS BUT LIONESSES. (SA: 8.)  
NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: LADY OF THE BEASTS (CYBELE): ÇATAL HÜYÜK, (ANATOLIA) TURKEY.  
PHOTO: © GSA. DESCRIPTION: LADY OF THE BEASTS OR LADY OF THE ANIMALS \* (EARLIEST KNOWN FIGURE OF CYBELE), SEATED BETWEEN TWO LIONS/FELINES: ÇATAL HÜYÜK, (ANATOLIA) TURKEY.  
SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 3, SLEEVE 5, SLIDE #583, 6000 BCE.  
IT\_RPT\_S2\_R3\_SL5\_S583.jpg VS. > [IT\\_RPT\\_R3\\_SL5\\_S583.jpg](#)  
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.  
NOTE 1: \* LADY OF THE ANIMALS, EARLIEST KNOWN FIGURE OF CYBELE. ÇATAL HÜYÜK, LEVEL II. (CAA: 15, FIG. 5; LOG: 107.)  
NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS 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: CAMERON PROPOSES THAT THE LADY OF THE BEASTS IS SEATED NOT BETWEEN LIONS BUT LIONESSES. (SA: 8.)  
NOTE 5: FIELDWORK PROJECT 1986.  
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

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 ‘THRONE’ 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,  
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.

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 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.

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 NEITH: EGYPT.

PHOTO: © GSA. DESCRIPTION: SEATED 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: ENTRY ABOVE.)

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: AS NOTED IN *RE-GENESIS*, 1999 (RG: 29, 44), THESE 'THRONE' GODDESSES [SUCH AS NEITH] WERE ENVISIONED AND SUBSEQUENTLY NAMED, CATHEDRA GODDESSES. (SOURCE: ENTRY ABOVE.)

NOTE 5: FIELDWORK PROJECT 1985-1989.

IMAGE: CATHEDRA CYBELE: PHRYGIA, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION, PHRYGIAN CYBELE ENTHRONED IN HER LION-DRAWN BRONZE CHARIOT: (ANATOLIA) TURKEY. (MG: 401, FIG. 8.)

SLIDE LOCATION CYBELE, SHEET 1, ROW 1, SLEEVE 2, SLIDE #2, 2ND CENTURY BCE.

IT\_CYB\_S1\_R1\_SL2\_S2.jpg

SHOT ON LOCATION: MUSEUM OF NATURAL HISTORY: NEW YORK, NY.

NOTE 1:

A GRAECO – PERSIAN – ANATOLIAN FUSION OCCURS IN LYDIA IN THE ASSIMILATION OF ANAHITA, THE PERSIAN GODDESS OF FERTILIZING WATERS, TO CYBELE AND TO ARTEMIS EPHESSIA. FROM THIS BLENDING, CYBELE IS KNOWN AS METER ANAHITA, ARTEMIS ANAHITA, OR THE PERSIAN ARTEMIS (FOG: 208). (SOURCE: ENTRY ABOVE.)

NOTE 2: ALSO, SEE ASPHODEL LONG'S WEB SITE ON CIIS LIBRARY'S WEB PAGE.

NOTE 3: FIELDWORK PROJECT 1993.

IMAGE: CATHEDRA MOTHER GODDESS ASHERAH: TEL TAANACH, CANAANITE (NORTHERN ISRAEL.)

PHOTO: © GSA. DESCRIPTION: MOTHER GODDESS ASHERAH (OR ASTARTE) (GGL: 147) SEATED ON A CATHEDRA THRONE BETWEEN TWO LIONESSES. LOCATION TEL TAANACH.

SHOT ON LOCATION. CATHEDRA MOTHER GODDESS ASHERAH: TEL TAANACH, CANAANITE (NORTHERN ISRAEL.) IMAGE IN PROCESS.

NOTE 1: ASHERAH WAS THE PROTOTYPICAL MOTHER GODDESS OF THE SEVENTY CANAANITE GODS AND KNOWN AS "QNYT 'LIM, 'PROCREATRESS OF THE GODS' OR 'UM L(M)': 'MOTHER OF THE GODS.'" (AMST: 47.)

NOTE 2: GODDESS ASHERAH WAS WORSHIPED IN ISRAEL FROM THE DAYS OF THE FIRST SETTLEMENT IN CANAAN, AS THE HEBREWS HAD TAKEN OVER THE CULT [CULTURES] OF THIS GREAT MOTHER GODDESS FROM THE CANAANITES. (HG: 45.)

NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA GODDESS INDICATES 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.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: INANNA WITH LIONS: BURNEY RELIEF.

PHOTO: © GSA. DESCRIPTION: WINGED INANNA WITH CROWN OF HORNS AND TALON FEET STANDING ON TWO LIONS AND FLANKED BY OWLS. BURNEY RELIEF. SLIDE LOCATION NEAR EAST, SHEET 6, ROW 1, SLEEVE 4, SLIDE #16cE, c. 2000.

CU\_NEA\_S6\_R1\_SL4\_S16cE.jpg

SHOT ON LOCATION, BRITISH MUSEUM: LONDON, ENGLAND. (II: 272-3; FLANE: 1-11.)

NOTE 1: D. COHEN SUGGESTS THAT INANNA'S NAMES INCLUDE: ERESHKIGAL, ISHTAR, LILITH, OR LILITU. (SOURCE: 4-20-04 CORRESPONDENCE.)

NOTE 2: ISHTAR'S COUNTERPART IS INANNA AND THE DISPUTED BURNEY RELIEF IS INANNA'S SIGNATURE STATUE (RGS).

NOTE 3: ACCORDING TO R. HARRIS, INANNA – ISHTAR WAS A LIMINAL FIGURE, EMBODYING IRREDUCIBLE PARADOXES: SHE WAS SUPERHUMAN, ANDROGYNOUS, MARGINAL AND AMBIGUOUS. (II: 263-5.)

NOTE 4: FIELDWORK PROJECT 1986.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

PHOTO NOTE: REMOVE LIGHTS ON LEFT OF INANNA .

IMAGE: CATHEDRA INANNA WITH ME: SUSA, SW IRAN.

PHOTO: © GSA. DESCRIPTION: SEATED GODDESS NARUNDI OR INANNA WITH THE ME IN FEATHERED ROBE (KAUNAKES). LIONS ARE ON EACH SIDE AND UNDER HER FEET ALONG WITH INSCRIPTIONS FROM THE SUSA ACROPOLIS IN SW IRAN.

SLIDE LOCATION NEAR EAST, SHEET 5, ROW 2, SLEEVE 1, SLIDE #30E, c. 2500 BCE.

CU\_NEA\_S5\_R2\_SL1\_S30E.jpg

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

NOTE 1: INANNA CONFIRMED BY ANDRÉ PARROT. (SUA.)

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE)

GODDESS INANNA 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: CATHEDRA SEKHMET: EGYPT.

PHOTO: © GSA. DESCRIPTION SEATED SEKHMET WITH LION FACE.

SLIDE LOCATION EGYPT, ADDENDUM 1, ROW 1, SLEEVE 5, SLIDE #11, BCE.

CO\_EGY\_AD1\_R1\_SL5\_S11.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: IN ADDITION TO HATHOR, HATSHEPSUT ALSO ALIGNED HERSELF WITH SEKHMET AND THE PRIMAL MOTHER GODDESS MUT, AN OPTION THAT WAS NOT AFFORDED MALE PHARAOHS. (WAE: 140; STWE: 117, 157.)

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: CATHEDRA ISIS NURSING HORUS: EGYPT.

PHOTO: © GSA. DESCRIPTION: CATHEDRA ISIS BESTOWING BREATH OF LIFE TO HORUS, THRONE/CATHEDRA SOURCE OF ROYAL LINEAGE.

SLIDE LOCATION EGYPT, SHEET 44, ROW 2, SLEEVE 5, SLIDE #10, BCE. 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: DARK MOTHER GODDESS ISIS: BREATH AND SOURCE OF LIFE (GSAE: 27; RGS).

NOTE 3: CATHEDRA GODDESSES FROM EGYPT INCLUDE THE SEATED BIRD GODDESS, ISIS OR AU-SET, TRANSLATED AS *SEAT* AND NOT INFREQUENTLY NURSING FUTURE KINGS AND PHARAOHS (RGS). (SOURCE: ENTRY ABOVE.)

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 5: FIELDWORK PROJECT 1993-2002.

IMAGE: CATHEDRA THRONE: HATSHEPSUT TEMPLE, EGYPT.



PHOTO: © GSA. DESCRIPTION: RELIEF OF A CATHEDRA THRONE SURROUNDED BY THE ANKH X 7, LOWER EGYPT COBRAS, ROYAL WEDJAT (URAEUS) X 2 LOCATED 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 (THRONE), ANKH, AND THE 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: WEDJAT IS ALSO KNOWN AS EDJO, UDJO, OR BUTO.

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 4, SLIDE #13, 2000-1050 NOT

SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 3, SLIDE #13, 2000-1050

CU\_NEA\_S11\_R3\_SL4\_S13.jpg VS. > 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.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: CATHEDRA GODDESS AND CHILD: THEBES, GREECE.

PHOTO: © GSA. DESCRIPTION: SEATED MOTHER GODDESS ON A THRONE-LIKE CHAIR OR BIRTHING SEAT HOLDING AN A NEWBORN INFANT. DEITY WEARS A HIGH POLOS-TYPE CROWN AND STYLIZED DRAPED GARMENT THAT IS PART OF THE THRONE DESIGN, CONSTRUCTED IN BOEOTIA.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 4, ROW 1, SLEEVE 3, SLIDE #10, 450-440 BCE.

IT\_RPO\_S4\_R1\_SL3\_S10.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 2002.

