

116. 2300-2100, Edfu, Egypt

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.)

* * *

Horus.

The sun,
an identity assumed by Horus,
the old sky god of Edfu,
who was now known as Re-Horus.
(GGOE: 127.)

Patrilineal Transition.

Studies suggest that the Seth/Sobek (crocodile),
mirrors the end of pre-dynastic mother – rite
to subsequent pharaonic or father – right rule
in the Egyptian patrilineal transition.
(RGS; STWE: 107.)

Sobek/Se-bek.

He who causes to be pregnant.
(STWE: 107.)

Introduction. *

In addition to Edfu's similarity to Sumerian Ziggurats, the temple is also well known for its Egyptian architectural features and sculpture. At Edfu's entrance (first pylon) is Horus as hawk or falcon plus a winged solar disk with a Uraeus for protection from crocodile Seth or Sobek, killed by Horus. Not infrequently, studies suggest that the Seth/Sobek (crocodile), mirrors the end of pre – dynastic mother – rite ** to subsequent pharaonic or father – right rule in the Egyptian patrilineal transition. “When the gods began to dispossess the goddesses in the

official religion, the king took a new title compounded of Horus and Setekh (STWE: 107).” (Other names for Edfu include Edfoo, Edbu, Dbu and ancient Behdet.)

* Additional dates for ancient Edfu are c. 2686-2613 BCE relative to the baetyl currently in Edfu’s sanctuary.

** Coined by Mara Keller in, *The Greater Mysteries of Demeter and Persephone*. Work in progress. (GMDP.)

“Wedjat-eye of eternity.”
(MMT.)

The royal Uraeus (*Wedjat*) * or cobra is the Egyptian hieroglyphic symbol for the dark goddess Isis, derived from ancient serpent goddess Ua Zit/Uzait/Per-Uatchet. The cobra eye (third eye) is analogous to her wisdom and mystical insight. Isis as both serpent (cobra) and bird goddesses is comprehensively discussed in the 3000-2780 BCE entry, Egyptian Bronze Age/First Dynasty (RGS) along with the Uraeus, which frequently frames Egyptian temple entrances. Not only does this motif suggests the union of Upper and Lower Egypt but it also protects and ensures the king’s legitimacy. As noted above, another hieroglyphic example of a Uraeus is Isis’ son, Horus ** as hawk/falcon at the Edfu Temple. In pre-dynastic hieroglyphics, vulture bird deity Nekhbet (plus Nechbet or Nekhebit) was also an oracle protector of pharaohs. *** Both Isis and Nekhbet typify African matrilineal traditions as it was through female deities or royal females that kings or pharaohs inherited thrones and other positions of power, clearly indicating matrilineal succession. (CB: 70; WSSO; MG: 246-7; FG: 133-34; STWE: 114-115.)

* (Wedjat or Wadjet is also known as Edjo, Udjo, or Buto.)

** (Herodotus equates Horus with Apollo.) (STWE: 96.)

*** The protectress of Irish entries is the womb of the Sheela-na-gig as is also noted on Maori (eastern Polynesia) entrances in New Zealand.

Murray adds to the above discussion with further understandings of Isis’ cobra as a royal and sacred emblem of pharaohs plus pre – dynastic Nekhbet.

Among the earliest deities connected with the pharaoh were the Goddesses of the south and the north, the vulture and the cobra. Nekhbet, the vulture, was the goddess of the south, and was essentially the protector of the king. It was this role of protector that perhaps caused the vulture to be chosen as her emblem (or incarnation), for the vulture having a larger spread of wing than any other Egyptian bird gives a greater sense of protection when seen covering her nestlings. ... The cult of the cobra was [also] very ancient in Egypt, so much so that in hieroglyphs the correct determinative for the word ‘goddess,’ or for the name of a goddess, is the picture of the cobra. ...The cobra with spread hood ready to strike was worn by all Pharaohs on the forehead as the emblem of royalty (STWE: 114-115).

According to Witt, it was the throne mother Isis who gave Horus his power.

Throughout the 4000 years of Egyptian history every pharaoh was [an] incarnation ... and therefore was the son of Isis, the Goddess mother who had suckled and reared him. At death the king of Egypt sped away like the spent Nile. Henceforth as Osiris he held sway over 'those Yonder' in the shadowy kingdom of the dead (IG: 15).

In the land of the living the throne of the pharaoh was ever-lasting like The Nile itself. She who bore the pharaoh, who gave him his power with her milk and who was the Mother Throne, was personified by Aset – Isis as she was named by the Greeks (IG: 15).

Further 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; 2686-2181, Old Kingdom Egypt (2600 Fifth Dynasty); 2370-2316, Akkadian Enheduanna and Inanna's Hymns; 2300, Sumerian Transitions; 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; 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.

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. (RGS.)

Further Isis research: 4000, Nile Bird Goddess, Egypt; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000, First Dynasty, Egypt; 3000-2780, 1425, Tuthmosis III, Egyptian King; 400, Cathedra Goddess Isis; and 370, Isis and Philae, Egypt. (RGS.) (Also see CE entries: 45, Plutarch and Isis; 376, Isis and Ostia, Rome; 391, Roman Pagan Rites Attacked; and 1600, Catholic Inquisition and Isiac Theology.) (RG.)

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; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2400, Lilith and Eve; and 370, Isis and Philae, Egypt. (RGS.)

Further Egyptian Uraeus research: 3000-2780, Bronze Age Egypt/First Dynasty; 3000-2000, Anatolia, Kubaba, and the Hittites; 370, Isis and Philae, Egypt; and 323-30, Temple Kom Ombo, Egypt. (RGS.)

Further research on the sacred eye of dark mother Isis as source of wisdom and mystical insights, see the Brak Eye Temple in Syria, dedicated to the worship of Mesopotamian Ishtar [earlier Inanna]: 3000, Middle Indo-European Bronze Age. (TEG: 25, 139; DM: 62, 209.) (RGS.)

Further research about the theory and possible impact of hieroglyphics on the alphabet:

Goldwasser, Orly. "How the Alphabet Was Born from Hieroglyphs." *Biblical Archaeology Review* 36.2 (Mar.-Apr. 2010): 36-50. (HA.)

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.)

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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.)
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IMAGE: TEMPLE PLAN: EDFU, EGYPT.

PHOTO: © GSA. DESCRIPTION: TEMPLE PLAN, EDFU, EGYPT. IN ADDITION TO EDFU'S SIMILARITY TO SUMERIAN ZIGGURATS, THE TEMPLE IS ALSO WELL KNOWN FOR ITS EGYPTIAN ARCHITECTURAL FEATURES AND SCULPTURE. (SOURCE: ENTRY ABOVE.)

SLIDE LOCATION EGYPT, SHEET 18, ROW 1, SLEEVE 1, SLIDE #30, BCE.

CO_EGY_S18_R1_SL1_S30.jpg

SHOT ON LOCATION: EDFU TEMPLE, EGYPT.

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: AERIAL VIEW OF 1st PYLON: EDFU, EGYPT.

PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF EDFU 1st PYLON INC. HORUS, DOORWAY CROWNED WITH WINGED SUN AND URAEUS X 2 (GODDESS COBRA) AT ENTRANCE, EDFU, EGYPT.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 1, ROW 4, SLEEVE 4, SLIDE #51A, 2300-2100 BCE.

SHOT ON LOCATION: EDFU TEMPLE, EGYPT.

IT_RPT_S1_R4_SL4_S51A.jpg

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: EDFU'S URAEUS: EGYPT.

PHOTO: © GSA. DESCRIPTION CLOSE UP OF EDFU URAEUS AT TEMPLE ENTRANCE, FIRST PYLON.

SLIDE LOCATION EGYPT, SHEET 18, ROW 1, SLEEVE 4, SLIDE #49E, 2300-2100 BCE.

CO_EGY_S18_R1_SL4_S49E.jpg

SHOT ON LOCATION: EDFU, EGYPT.

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: BAETYL: EDFU, EGYPT.

PHOTO: © GSA. DESCRIPTION: BAETYL (BLACK STONE CUBE) FROM ORIGINAL (c. 2686-2613) BAETYL IS CURRENTLY IN THE EDFU TEMPLE SANCTUARY ALONG WITH AN EGYPTIAN FALSE DOOR.

SLIDE LOCATION EGYPT, SHEET 18, ROW 4, SLEEVE 1, SLIDE #51J, 2686-2613 BCE.

CO_EGY_S18_R4_SL1_S51J.jpg

SHOT ON LOCATION: EDFU, EGYPT.

NOTE 1: THE CUBE OR STONE IN THE FORM OF A SQUATTING FIGURE. (RGS.)

NOTE 2: "THE STONE BLOCK EMBRACED THE DECEASED LIKE A WOMB, FOR THE POSTURE ALLUDED TO THE FETAL POSITION. WESTENDORF DESCRIBED THE CUBE STATUE AS A SYMBOLIC FORM OF THE MOTHER GODDESS, ISIS (GSAE: 44)."

NOTE 3:

SACRED BAETYL (HEADLESS STONES) ALSO CUBE DEITIES ARE NUMEROUS IN ANTIQUITY SUCH AS THE BAETYL AT ABU SIMBEL AND EDFU. OTHER SELECTED EXAMPLES OF SACRED STONES INCLUDE: MASSEBAH (OBELISKS AND PILLAR CULTS) AT ABU SIMBEL; SACRED TREE – OF – LIFE SUCH AS TUTANKHAMEN'S DJED (MG: 241-243); AND THE OMPHALOS OR EARTH NAVEL STONE AT DELPHI (RGS).

NOTE 4: ALSO SEE GSA BAETYL IN KOM OMBO'S SANCTUARY BELOW.

NOTE 5: FIELDWORK PROJECT 1989.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: BAETYL OF SOBEK AND HATHOR: EGYPT.

PHOTO: © GSA. DESCRIPTION: BLACK CUBE BAETYL INCLUDES TWO CROCODILES (SOBEK), HOLY OF HOLIES OF HATHOR WITH COW EARS PLUS PYTHON.

SLIDE LOCATION EGYPT, SHEET 17, ROW 2, SLEEVE 4, SLIDE #48L, 1403-1365 BCE.

CO_EGY_S17_R2_SL4_S48L.jpg

SHOT ON LOCATION: LUXOR MUSEUM: LUXOR, EGYPT.

NOTE 1:

HATHOR OR HAT-HOR WAS BELIEVED TO GIVE LIFE AS WELL AS TAKE IT BACK AFTER DEATH. AS HAT – HOR, HOUSE OR WOMB OF HORUS, SHE ALSO BESTOWED LEGITIMACY AND KINGSHIP ON HORUS, AS DID ISIS. AT THE NEW MOON, HATHOR WOULD SET SAIL UP THE NILE TO EDFU FOR THIS RITUAL. THIS WAS VIEWED AS A MATRILINEAL RE – ALLIANCE OF UPPER AND LOWER EGYPT, SYMBOLIZED BY THE DOUBLE CROWN (RGS). (RGS: 2613-2494, HATHOR'S DENDERA (DENDERAH) TEMPLE, EGYPT).

NOTE 2:

STUDIES SUGGEST THAT THE CROCODILE, (AS SOBEK) MIRRORS THE END OF PRE-DYNASTIC *MOTHER – RITE* * TO SUBSEQUENT PHARAONIC OR FATHER – RIGHT RULE IN THE EGYPTIAN PATRILINEAL TRANSITION (RGS) WHEN THE GODS BEGAN TO DISPOSSESS THE GODDESSES IN THE OFFICIAL RELIGION, THE KING TOOK A NEW TITLE COMPOUNDED OF HORUS AND SETEKH. (STWE: 107; RGS).

NOTE 3: * COINED BY MARA KELLER IN, *THE GREATER MYSTERIES OF DEMETER AND PERSEPHONE*. WORK IN PROGRESS. (GMDP.)

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: SANCTUARY BAETYL: KOM OMBO, EGYPT.

BAETYL IN KOM OMBO'S SANCTUARY BEHIND THE THIRD VESTIBULE.

THIS TEMPLE WAS ALSO A SANATORIUM THAT INCLUDED SIX OPERATION ROOMS PLUS A MAMMISI (BIRTHING FACILITY).

SLIDE LOCATION EGYPT, SHEET 16, ROW 2, SLEEVE 5, SLIDE #42G, BCE.

CO_EGY_S16_R2_SL5_S42G.jpg

SHOT ON LOCATION: SANCTUARY BAETYL: KOM OMBO, EGYPT.

NOTE 1:

IN MANFRED LURKER'S DISCUSSION ABOUT BAETYL, HE SAYS THAT ISIS' BAETYL IS HER WOMB WHERE SHE HOLDS THE DECEASED IN THE FETAL POSITION OR POSTURE OF THE CUBE, 'SYMBOLIC FORM OF THE MOTHER GODDESS' (GSAE: 44; RGS).

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: APHRODITE'S BLACK BAETYL (STONE): KOUKLIA, CYPRUS.
PHOTO: © GSA. DESCRIPTION: APHRODITE'S BLACK CONICAL
(ANTHROPOMORPHIC) STONE FROM PAPHIAN SANCTUARY IN KOUKLIA.
SLIDE LOCATION CYPRUS, SHEET 1, ROW 2, SLEEVE 4, SLIDE #3, 1500 BCE.
CU_CYP_S1_R2_SL4_S3.

SHOT ON LOCATION: KOUKLIA MUSEUM: CYPRUS, GREECE.

NOTE 1: KOUKLIA MUSEUM REFERS TO THIS BLACK BAETYL (STONE) AS
ANTHROPOMORPHIC. (1998.)

NOTE 2:

FURTHER RESEARCH IN PROCESS ON RECENT METEORITE STUDIES OF
ANCIENT BLACK CONICAL STONES (BAETYLs) INCLUDING: APHRODITE'S
PALAEO – PAPHOS SANCTUARY; SYRIAN ELAGABAL IN EMISA OR EMESA;
MECCA'S BLACK KA'AB, KA'ABA, KUBA, KUBE, OR KAABEH (CUBE)
GODDESS (CAA: 22); PESSINUS; PERGE; SIDON; SYNNAIDA; TRIPOLIS;
CYRRHUS; MALLAS; SARDIS; PIERIAN SELEUCIA; MACEDONIA; TYRE;
ATTUDA; SAMOTHRACE, AND POLA (RGS).

NOTE 3:

IN MANFRED LURKER'S DISCUSSION ABOUT BAETYLs, HE SAYS THAT ISIS'
BAETYL IS HER WOMB WHERE SHE HOLDS THE DECEASED IN THE FETAL
POSITION OR POSTURE OF THE CUBE, 'SYMBOLIC FORM OF THE MOTHER
GODDESS' (GSAE: 44; RGS).

NOTE 4: FIELDWORK PROJECT 1988.

IMAGE: NEKHBET AT WHITE CHAPEL: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: WHITE CHAPEL WITH VULTURE GODDESS, NEKHBET
ON CORNICE ABOVE ENTRANCE.

SLIDE LOCATION EGYPT, SHEET 25, ROW 2, SLEEVE 4, SLIDE #106, BCE.

CO_EGY_S25_R2_SL4_S106.jpg

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

NOTE 1:

THE VULTURE GODDESS WHO CAME TO BE REGARDED AS THE
PROTECTIVE DEITY OF UPPER EGYPT WAS CALLED NEKHBET: THE
OFFICIAL PROTECTRESS OF THE NORTH WAS THE SERPENT GODDESS
BUTO WHO IS OFTEN RE-PRESENTED AS A WINGED COBRA (BATB: 25).

NOTE 2:

FOR FURTHER VULTURE REFERENCE, SEE VULTURE BIRD DEITY NEKHBET
(NECHBET, NEKHEBIT) IN:

- 1) RGS: 7250-6150, ÇATAL HÜYÜK, (ANATOLIA) CENTRAL TURKEY;
- 2) RGS: 2300-2100, EDFU, EGYPT; AND
- 3) RGS: 1500, KARNAK, EGYPT.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: VULTURE GODDESS NEKHBET AT WHITE CHAPEL: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: CLOSE-UP OF VULTURE GODDESS NEKHBET ON THE
CORNICE ABOVE THE FRONT ENTRY TO THE WHITE CHAPEL, KARNAK, EGYPT.

SLIDE LOCATION EGYPT, SHEET 25, ROW 4, SLEEVE 3, SLIDE #109D, BCE.

CO_EGY_S25_R4_SL3_S109D.jpg

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

NOTE 1:

THE VULTURE GODDESS WHO CAME TO BE REGARDED AS THE
PROTECTIVE DEITY OF UPPER EGYPT WAS CALLED NEKHBET: THE
OFFICIAL PROTECTRESS OF THE NORTH WAS THE SERPENT GODDESS
BUTO WHO IS OFTEN RE-PRESENTED AS A WINGED COBRA (BATB: 25).

NOTE 2:

FOR FURTHER VULTURE REFERENCE, SEE VULTURE BIRD DEITY NEKHBET (NECHBET, NEKHEBIT) IN:

A) RGS: 7250-6150, ÇATAL HÜYÜK, (ANATOLIA) CENTRAL TURKEY;

B) RGS: 2300-2100, EDFU, EGYPT; AND

C) RGS: 1500, KARNAK, EGYPT.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: DOUBLE GODDESS NEKHBET ON A MEMORIAL MASK: EGYPT.

PHOTO: © GSA. DESCRIPTION: ON BROW OF TUTANKHAMEN'S GOLD MEMORIAL MASK IS DOUBLE GODDESS VULTURE NEKHBET (NECHBET OR NEKHEBIT) AND SERPENT BUTO * FROM VALLEY OF THE KINGS, EGYPT.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 3, ROW 2, SLEEVE 4, SLIDE #244, 1350 BCE.

IT_RPT_S3_R2_SL4_S244.jpg

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

NOTE 1: DOUBLE GODDESS VULTURE AND COBRA (DG: 83-84; RGS).

NOTE 2:

AMONG THE EARLIEST DEITIES CONNECTED WITH THE PHARAOKS WERE THE GODDESSES OF THE SOUTH AND THE NORTH, THE VULTURE AND THE COBRA. NEKHBET, THE VULTURE, WAS THE GODDESS OF THE SOUTH, AND ESSENTIALLY THE PROTECTOR OF THE KING. IT WAS THIS ROLE OF PROTECTOR THAT PERHAPS CAUSED THE VULTURE TO BE CHOSEN AS HER EMBLEM (OR INCARNATION), FOR THE VULTURE HAVING A LARGER SPREAD OF WING THAN ANY OTHER EGYPTIAN BIRD GIVES A GREATER SENSE OF PROTECTION WHEN SEEN COVERING HER NESTLINGS. ... THE CULT [CULTURE] OF THE COBRA [WADJET] WAS [ALSO] VERY ANCIENT IN EGYPT, SO MUCH SO THAT IN HIEROGLYPHS THE CORRECT DETERMINATIVE FOR THE WORD 'GODDESS,' OR FOR THE NAME OF A GODDESS, IS THE PICTURE OF THE COBRA. ...THE COBRA WITH SPREAD HOOD READY TO STRIKE WAS WORN BY ALL PHARAOKS ON THE FOREHEAD AS THE EMBLEM OF ROYALTY (STWE: 114-115; RGS) (SOURCE: ENTRY ABOVE).

NOTE 3: * BUTO IS ALSO KNOWN AS WEDJAT, WADJET, EDJO AND UDJO.

NOTE 4: FIELDWORK PROJECT 1985-1989.

IMAGE: NUT HIPPOPOTAMUS: EDFU, EGYPT.

PHOTO: © GSA. DESCRIPTION: NUT HIPPOPOTAMUS, EDFU, EGYPT.

SLIDE LOCATION EGYPT, SHEET 19, ROW 1, SLEEVE 1, SLIDE #510, BCE.

CO_EGY_S19_R1_SL1_S510.jpg

SHOT ON LOCATION: EDFU TEMPLE, EGYPT.

NOTE 1: ON THE FAR OUTSIDE LEFT WALL, NUT AS HIPPOPOTAMUS IS SEEN AS REPEATEDLY BEING HARPOONED BY PRIESTS OF HORUS (RGS).

NOTE 2: FOR FURTHER INFORMATION ON THE HIPPOPOTAMUS RE. THE PRE-DYNASTIC *MOTHER – RITE* * TRANSITION TO PHARAONIC OR FATHER – RIGHT SEE MURRAY, *THE SPLENDOUR THAT WAS EGYPT* (STWE: 99, 117; RGS).

NOTE 3: * COINED BY MARA KELLER IN, *THE GREATER MYSTERIES OF DEMETER AND PERSEPHONE*. WORK IN PROGRESS. (GMDP.)

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: LOWER EGYPTIAN COBRA AS WEDJAT OR URAEUS: EGYPT.

PHOTO: © GSA. DESCRIPTION: LOWER EGYPTIAN COBRA WAS THE ROYAL WEDJAT OR URAEUS.

SLIDE LOCATION EGYPT, SHEET 41A, ROW 3, SLEEVE 2, SLIDE #22, BCE. (SLIDE #19 FOR DETAILS.)

CO_EGY_S41A_R3_SL2_S22.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: ALSO SEE, (STWE: 114-115.)

NOTE 2:

THE COBRA WITH SPREAD HOOD READY TO STRIKE WAS WORN BY ALL PHARAOHS ON THE FOREHEAD AS THE EMBLEM OF ROYALTY (STWE: 114-115). (SOURCE: ENTRY ABOVE.) FOR AN EXCELLENT EXAMPLE, SEE TUTANKHAMEN GOLD, MEMORIAL MASK IN BCE ENTRY 1349, TUTANKHAMEN (RGS).

NOTE 3: WEDJAT OR WADJET IS ALSO KNOWN AS EDJO, UDJO, OR BUTO.

NOTE 4: FIELDWORK PROJECT 1998-2002.

MAGE: WINGED – TYPE – URAEUS PROTECTS KUBABA: (ANATOLIA) TURKEY.

PHOTO © GSA DESCRIPTION: WINGED – TYPE – URAEUS PROTECTS GODDESS

KUBABA: ALTERNATIVE APPELLATIONS INC. LADY KUBABA, KUBA, KABAB, KAABA, ISHTAR, HEPAT. ACCOUTERMENTS ARE POMEGRANATE OR MIRROR PLUS A HIGH POLOS HEADDRESS: COMPOSITION IS BASALT, DARK VOLCANIC ROCK). SOURCE IS HITTITE CARCHEMISH (KARKAMIS), (ANATOLIA) TURKEY, NEAR THE ASSYRIAN (SYRIAN) BORDERS.

SLIDE LOCATION TURKEY, SHEET 53A, ROW 2, SLEEVE 2, SLIDE #29, NEO-HITTITE BCE.

CO_TUR_S53A_R2_SL2_S29.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

ADDITIONALLY, THE ROYAL URAEUS (WEDJAT) OR COBRA IS ONE OF THE EGYPTIAN HIEROGLYPHIC SYMBOLS FOR THE GODDESS, ISIS. AS SUCH, THE COBRA (URAEUS) WAS UNDERSTOOD AS A THIRD EYE, ANALOGOUS TO HER WISDOM, PROTECTION AND MYSTICAL INSIGHT. THEREFORE IT IS NOT UNUSUAL TO FIND EGYPTIAN DEITIES AS WELL AS TEMPLE ENTRANCES AND DOORWAYS FRAMED BY THE URAEUS (RGS).

NOTE 2: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: WINGED PROTECTOR BIRD GODDESS ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: WINGED URAEUS ISIS, EGYPT.

SLIDE LOCATION EGYPT, SHEET 44, ROW 3, SLEEVE 1, SLIDE #25, BCE.

CO_EGY_S44_R3_SL1_S25.jpg

SHOT ON LOCATION: LUXOR, EGYPT,

NOTE 1: AS A BIRD GODDESS, ISIS PERSONIFIES RENEWAL POWERS AS SHE GIVES THE 'BREATH OF LIFE' IN THE WIND WHEN SHE BEATS HER WINGS (RGS).

NOTE 2:

HER EPIPHANY, THE MANIFESTATIONS OF HER GLORY, ARE WITNESSED ALL OVER THE WORLD IN THE MIGHTY ACTS AND THE CURES SHE PERFORMS... FAR AWAY FROM THE EVERYDAY ILLS AND SORROWS OF MEN AND WOMEN. SHE UNITES WITH THEM... WHEN THEIR LIVES ARE DESPAIRED OF BY THEIR OWN DOCTORS (IG: 188-189; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 3: GSA IMAGE OF THE BIRD GODDESS ISIS IS A PROTOTYPE OF ORIGINAL FROM AN ETHIOPIAN PYRAMID, MUSEUM OF FINE ARTS, BOSTON, MA.

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: HORUS: EDFU, TEMPLE.

PHOTO: © GSA. DESCRIPTION: HORUS AS HAWK/FALCON.

SLIDE LOCATION EGYPT, SHEET 18, ROW 2, SLEEVE 1, SLIDE #51B, BCE.

CO_EGY_S18_R2_SL1_S51B.jpg

SHOT ON LOCATION: EDFU TEMPLE: EGYPT.

NOTE 1: "WHEN THE GODS BEGAN TO DISPOSSESS THE GODDESSES IN THE OFFICIAL RELIGION, THE KING TOOK A NEW TITLE COMPOUNDED OF HORUS AND SETEKH (STWE: 107)."

NOTE 2: 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: FIELD WORK PROJECT 2002.

IMAGE: ANKH, OPEN AIR MUSEUM: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION HIEROGLYPHIC IMAGE OF GODDESS WITH 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: PRE-DYNASTIC BIRD/SERPENT GODDESS ISIS: 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. REPLICA.

NOTE 3: FIELDWORK PROJECT 1985-1989.

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: FIELDWORK PROJECT 1985-1989.

IMAGE: ISIS, COBRA EYE: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC IMAGE OF DARK PROTECTOR ISIS,
THE EYE OF THE COBRA.

CO_EGY_S26_R4_SL4_S117.jpg

SLIDE LOCATION EGYPT, SHEET 26, ROW 4, SLEEVE 4, SLIDE #117, BCE.

SHOT ON LOCATION: KARNAK TEMPLE: KARNAK, EGYPT.

NOTE 1:

EYES OF ISIS INSIDE TOMBS OF EGYPTIAN PHARAOHS LOOKED TO
ETERNITY. ...THE UBIQUITY OF THE BELIEF IN THE 'EVIL EYES' MAY
CONVEY THE WIDE-SPREAD POPULAR APPEAL OF THE DARK MOTHER, AS
WELL AS PATRIARCHAL ANXIETY BEFORE THE MOTHER'S RIVETING GAZE
(DM: 14-15).

NOTE 2: FIELDWORK PROJECT 1989.