

90. 3000-2780, Egyptian Bronze Age (First 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.)

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Egyptian Transitions and Conflicts.

Father – right may have replaced mother – rite:
an example is Astarte replaced by sun God Amu/Amon Ra/Re,
whose name means *to conceal*.
Such transitions and conflicts are well documented in Egypt
and emulated by Greece and Rome
such as the slaying myth
of the dark chthonic powers by the God of light.
(See below.)

In Bronze Age Egypt, as in Crete, the bird and serpent goddesses were conceived as, or synthesized into one deity. In Egypt, the serpent goddess as the cobra represented Lower (or Northern) Egypt and the Delta, while the bird goddess, as the oracle vulture, signified Upper Nubia (or Southern) Egypt. The Lower Egyptian cobra was the royal deity *Wedjat* * or the Uraeus. The Upper Egyptian vulture was deity Nekhbet (Nechbet or Nekhebit). Framed temple entrances with this iconography symbolized the union of these two lands. The union of Upper and Lower Egypt may well reflect the union of Isis as the oracle bird – vulture goddess – and – Isis the self – renewing serpent – cobra goddess. (Note the cobra goddess GSA image below.) (STWE: 114; GGOE: 69-76; RW: 66-76, 78, 276; MG: 232-253.)

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

Isis synthesized as the bird – headed African snake goddess is clearly evidenced in the 4000 BCE Nile goddess statues at the Cairo Museum. She stands in the orant/KA position: arms raised overhead in a celebration posture. (DM: 12.) Isis has the body of a woman with head and arms that mirror bird and serpent goddesses. Lucia Birnbaum suggests that she “harks back to the Paleolithic bird and snake goddess of Africa.” (DM: 19.) For an excellent rock art carving of a goddess or priestess in the orant/KA position:

Anati, Emmanuel. *Rock-Art in Central Arabia*. Vol. I. Louvain, France: Institute Orientaliste, 1968. 76-78, Fig. 43 and plate xxiv. (RACA.)

The overriding discovery of Isis as a self – renewing snake goddess was that of *life itself*. (TAB: 27.) As the goddess of rebirth or self – renewal, the ankh (TAB: 27) was one of her most well known hieroglyphs and amulets. The womb oval over a vertical cruciform (cross) is analogous to Tanit’s symbol. Additional self – renewing hieroglyphs are the oval egg, boat, throne or chair, vulture, generic bird

goddess, and serpent. Miriam Robbins Dexter adds that the hieroglyphic determinative for the “classification of both ‘goddess’ and ‘priestess’ was a serpent.” Note that the serpent and goddess were also the hieroglyphs for the goddess Netrit, central to both Egyptian mythology and the language. (FG: 134.)

Isis as throne, chair or seat is discussed and summarized from 3000 entry, First Dynasty, Egypt.

The translation of Isis, Auset or Au-set is *seat* or throne. (IG: 185-189, 281.)
In addition to the cobra eye of Ra, Isis was also the seated bird goddess with abbreviated wings, full thighs and buttocks. Isis’ date of origin includes 4000 BCE (AD: 33), therefore reflecting the bird goddess of the Moravian 49th-47th century and Romanian 49th-47th century. (See LOG and COG for further research on the Moravian and Romanian bird goddesses.)

Egyptian temples indicate ancient conflicts between sun Gods with sun/lunar goddesses, seen in the emergence of matrilinear marriages and the ritual slaying of the cobras and serpents. Eventually father – right may have replaced mother – rite: * an example is Astarte replaced by sun God Amu/Amon Ra/Re, whose name means *to conceal*. ** Such transitions and conflicts are well documented in Egypt and later emulated by Greece and Rome such as the slaying myth of the dark chthonic powers by the God of light. Additionally, this father right model is illustrated in the slaying of the dragon and the serpent in neighboring cultures, such as Apollo’s slaying of the oracle python at Delphi. (MG: 258-9, Fig. 24.)

(Ireland’s St. Patrick’s renowned slaying of serpents also comes to mind along with Mesopotamian Marduk’s ritual slaying of serpent/dragon Tiamat.) (RGS.)

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

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

Further research on God Ra and matrilinear transitions: 2300-2100, Edfu Egypt; and 2686-2181, Old Kingdom. (RGS.)

Further Apollo research: 1000, Gods; and 700-550, Apollo at Delphi and Didymaion. (RGS.)

Further research on the transitions from mother – rite to father – right savior *
Gods: 4400-2500, Kurgan Invasions; 4400-2500, Olympus Hera; 4000-3000, Egypt; 2686-2181, Old Kingdom; 2370-2316, Akkadian Enheduanna and Inanna’s Hymns; 2300, Sumerian Transitions; 2300-2100, Edfu Egypt; 1580, Zeus; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 1000, Double Goddess Transition; 800-500, Archaic Greek Age; 700-500, 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.

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).

Although this hierarchical dis – order is discussed at length throughout *Re-Genesis*, selected entries include: 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 research:

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.)

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: 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 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.)

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 REPRESENTED 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: WHITE CHAPEL OF VULTURE GODDESS: 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, ÉDFU, EGYPT; AND

C) RGS: 1500, KARNAK, EGYPT.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: SEATED PRE-DYNASTIC BIRD GODDESS ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: PRE-DYNASTIC CATHEDRA 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 2, SLIDE #343, PREDYNASTIC.

CO_EGY_S40_R2_SL2_S343.jpg

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

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

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

NOTE 3: "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 4: FIELDWORK PROJECT 1985-1989.

IMAGE: PRE-DYNASTIC BIRD/SERPENT GODDESS ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: ISIS BIRD/SERPENT GODDESS: 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: DISCOVERED BY HENRI DE MORGAN IN NAGADA II, EGYPT.

NOTE 2: TO SCALE REPLICA.

NOTE 3: FIELDWORK PROJECT 1989.

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 (WEDJAT) 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 LOWER EGYPTIAN COBRA WAS THE ROYAL DEITY WEDJAT OR THE URAEUS. (SOURCE: ENTRY ABOVE.)

NOTE 2: THE COBRA (URAEUS) WAS ALSO UNDERSTOOD AS A THIRD EYE, ANALOGOUS TO ISIS' WISDOM, PROTECTION AND MYSTICAL INSIGHT. (RGS.)

NOTE 3: FIELDWORK PROJECT 1998.

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.

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: STELA OF TANIT: TUNIS, TUNISIA.
PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT, ANICONIC PICTOGRAPH OF THE KA/ANKH. STELA IS FROM THE PUNIC TEMPLE/GRAVE YARD AREA.
SLIDE LOCATION TUNISIA, SHEET 4, ROW 1, SLEEVE 3, SLIDE #24, BCE.
CO_TUN_S4_R1_SL3_S24.jpg
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1: FYI (DPA: LXXXVIII, #Z 136-137.)
NOTE 2: THIS STELA = TANIT WITH CHILD.
NOTE 3: ALSO NOTE THAT THE ICONOGRAPHY OF THIS STELA IS FOUND IN THE LINEAR A, CRETE, GREECE.
NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: TANIT WITH WHEAT ICON OF DEMETER: TUNIS, TUNISIA.
PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT/ASTARTE HOLDING WHEAT STAFF OF LIFE, ICONOGRAPHY OF DEMETER.
SLIDE LOCATION TUNISIA, SHEET 4, ROW 1, SLEEVE 5, SLIDE #26, BCE.
CO_TUN_S4_R1_SL5_S26.jpg
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1: FYI (DPA: LXXXVIII, #Z 136-137.)
NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: SARCOPHAGUS LID WITH NUT AND RA: EGYPT.
PHOTO: © GSA. DESCRIPTION: SARCOPHAGUS LID WITH NUT AS ROYAL WEDJAT * UNITING UPPER AND LOWER EGYPT PLUS A LITANY TO RA INSCRIBED ON THE SIDES.
SLIDE LOCATION EGYPT, SHEET 40 CONTINUED, ROW 2, SLEEVE 2, SLIDE #2, BCE.
CO_EGY_S40_R2_SL2_S2.jpg
SHOT ON LOCATION: NEW YORK MUSEUM OF ART: NEW YORK, NY.
NOTE 1: * WEDJAT OR WADJET IS ALSO KNOWN AS EDJO, UDJO, OR BUTO.
NOTE 2: FIELDWORK PROJECT 2002.

IMAGE: NUT/NEIT BIRTHED GOD RA AT LUXOR TEMPLE: LUXOR, EGYPT.
PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC OF BEARDED DEITY ON EXTERIOR WALL NEAR BIRTHING ROOM (MAMMISI) AT END OF LUXOR TEMPLE. IMAGE SUGGESTS NUT (NU, NUIT, OR NEITH) WHO BIRTHED GOD RA.
SLIDE LOCATION EGYPT, SHEET 29, ROW 1, SLEEVE 5, SLIDE #139. BCE.
CO_EGY_S29_R1_SL5_S139.jpg
SHOT ON LOCATION: NUT OR NEIT: LUXOR, EGYPT.
NOTE 1: MAMMISI BIRTHING HOUSES, ROOMS AND MIDWIFERY WERE COMMONPLACE AS "BUILT TO EMPHASIZE THE DIVINE BIRTH OF THE PHARAOH." (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:

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 4: 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.

PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES.

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: 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, (CB: 70; WSSO; MG: 246-7; FG: 133-34; STWE: 114-15.)

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)."

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

NOTE 4: FIELDWORK PROJECT 1998-2002.

IMAGE: TEMPLE URAEUS: KOM OMBO, EGYPT.

PHOTO: © GSA. DESCRIPTION: CLOSE-UP OF WINGED BIRD FRAMING DRAGON-SERPENT, THE ROYAL URAEUS.

SLIDE LOCATION EGYPT, SHEET 17, ROW 1, SLEEVE 3, SLIDE #48F, BCE.

CO_EGY_S17_R1_SL3_S48F.pg

SHOT ON LOCATION: TEMPLE URAEUS: KOM OMBO, EGYPT.

NOTE 1:

FRAMED TEMPLE ENTRANCE WITH URAEUS SYMBOLIZING THE UNION OF UPPER AND LOWER EGYPT. THIS UNION MAY WELL REFLECT THE UNION OF ISIS AS THE ORACLE BIRD – VULTURE GODDESS – AND – ISIS THE SELF – RENEWING SERPENT – COBRA GODDESS (RGS). (SOURCE: RGS.)

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: LOWER NILE TEMPLE: KOM OMBO, EGYPT.

PHOTO: © GSA. DESCRIPTION: KOM OMBO TEMPLE, EGYPT.

SLIDE LOCATION EGYPT, SHEET 16, ROW 3, SLEEVE 4, SLIDE #46A.

CO_EGY_S16_R3_SL4_S46A.jpg

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

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: LOWER NILE TEMPLE: KOM OMBO, EGYPT.

PHOTO: © GSA. DESCRIPTION: KOM OMBO TEMPLE.

SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 1, SLEEVE 2, SLIDE #48 D, BCE.

IT_RPT_S2_R1_SL2_S48D.jpg

SHOT ON LOCATION KOM OMBO, EGYPT.

NOTE 1: FIELDWORK PROJECT 1989.