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Saturday, September 22, 2012

* The Sphinx 2: When Was It Really Built and Why? Part Two

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The Sphinx: When Was It Really Built and Why? Part Two



This is the **second** part of my blog on the Sphinx. If you have not read the first part, I suggest you do to avoid confusion.

Here is a link to the first part:

[When Was the Sphinx Really Built and Why? Part One](#)

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The Nile Proto-Egyptian Mother Goddess Culture, A Deeper Look

Author's Note

Let me say before we start Part 2 that I will be repeating many topics that I brought up in Part 1, but I can assure you that they will contain new and much more detailed information. It's my way of easing you into a historical period that is probably quite new to most of you.

End Author's Note

The Nubian/Nile delta Proto-Egyptian culture c.6000 B. C. was one in which the *Mother Goddesses* were dominant because that is the nature of all preliterate cultures. Whether the *Mother Goddesses* at that time were called *Mut* or *Nut* or *Ma-at* or some other name is unclear. Most likely, they were called some variation of those names and would probably begin with the "M" sound, which is an almost universal sound for "mother" words. The Proto-Egyptians would have seen all of them as *different faces or aspects* of the Mother Goddess. What is important for us to realize is that all of these Mother Goddesses would have had a profound effect upon the psychic development of our proposed *River Mother*. I'll go into this in detail later.



Isis

I did not mention *Isis* among the Goddesses listed above (*Mut* or *Nut* or *Ma-at*) because I see her as a Goddess who appeared in the later preliterate Proto-Egyptian culture as organized agriculture and kings appeared. *Isis* is distinguished from the other Mother Goddesses by the fact of her constant association with *Osiris*, i.e., we never see her as a stand-alone Mother Goddess.

Isis was both sister and wife to *Osiris*, but also mother in the sense that she recreated him from his sundered parts after he was chopped to pieces by *Seth*. She then copulated with him to produce their son *Horus*. To do that, she had to form his penis from the Nile mud as that was the one part of his body that was never recovered. If you



Osiris Isis

think about the symbolism of all that for a while, you can see that *Isis* was the vehicle for bringing the older Mother Goddess spirituality into literate male God Egypt, and to do so without surrendering any of her Mother Goddess power. I say this because after she mates with Osiris, he retires to the realm of the dead to receive the dying Pharaohs and *Horus* (with *Isis* always at his side) emerges as the God who incarnates himself into the new Pharaohs to make them immortal.

Here is some background on *Isis* from Wikipedia: "Most Egyptian deities were first worshiped by very local cultsso that most major cities and towns in Egypt were known as the home of a particular deity. The origins of the cult of *Isis* are uncertain, but it is believed that she was originally an independent and popular deity in predynastic times, prior to 3100 BCE.... Based on the association of her name with the throne, some early Egyptologists believed that *Isis's* original function was that of throne-mother. However, more recent scholarship suggests that aspects of that role came later."

I believe that *River Mother*, our Nubian female shaman of 6000 B.C. (whose living-Goddess face was carved upon the Giza cliff) was the seed that grew into or merged with the seed of *Isis*. Here is one of my reasons for thinking so: "Throne-mother" in later Egyptian dynasties is interpreted by most theorists as signifying that *Isis* was the mother of the Pharaoh, or Protector of the Throne, which makes good theological sense because the new Pharaoh was divine (being an incarnation of *Horus*, the son of *Isis* and *Osiris*).



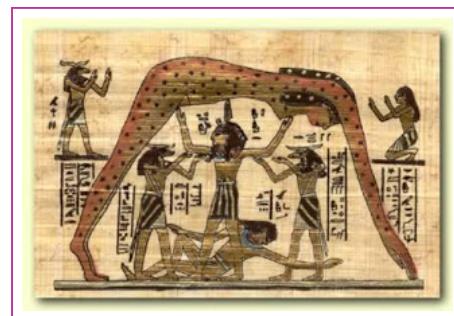
Isis Horus on Throne



Isis suckling Horus

However, it's original African-Nubian /Mother Goddess sense was that the Throne was female, i.e., a Mother, and from that Mother came all power, all leadership. Understanding the difference is critical in understanding the role River Mother eventually played in the preliterate Nile delta Mother Goddess culture of 6000 B.C.)

I see River Mother becoming the embodiment of that last interpretation, namely that the Throne was female, i.e., a Mother, and from that Mother came all power, all leadership. I believe that the inhabitants of the Nile delta came to see her as a living Mother Goddess who was the source of all power and leadership. There is a marked difference between that African interpretation and the establishment interpretation of Isis as "Throne Mother or Mother of the King."



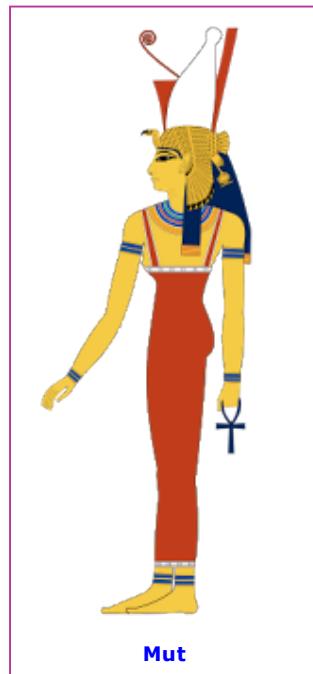
And now something from Wikipedia about Nut, the mother of Isis: "[Nut] the eternal mother...is also the mother of Isis, Osiris, Nephthys, and Set. The close association of the Queen with this figure is significant. Nut is, in the Nubian and Egyptian religions, the mother from which all the current gods and goddesses came."

Again, the sharing of Nut between Egyptian and Nubian religions is a likely indicator of her being a prime face of the Mother Goddess. I would also like to point out that the Mother Goddess would be seen by the Proto-Egyptian culture of 6000 B.C. as being of black African origin. I say this for the simple reason that we now know that all humans are descended from one African Mother: the First Mother c. 100,000-200,000 B.C.. We didn't know this until recently, but I can assure you preliterate black Africans could not have thought otherwise, and we therefore have to believe that the Mother Goddess absolutely dominated the spiritual life of preliterate black Africans and eventually our Proto-Egyptian culture.



And now something about Mut, the mother of mothers. In traditional thinking, Mut did not rise into widespread recognition until the New Kingdom, yet there can be no doubt that she was a major preliterate Mother Goddess. After all, she is the mother of mothers, superior and prior to both Nut and Isis. Mut was believed to have existed since primeval times, existing along side Nun, the primeval waters. Her followers believed her to be the Great Mother. Here is a description of Mut from Caroline Seawright, "the one who created everything that existed. Who

not only gave birth to life, but who conceived life itself. Mut, Who Giveth Birth, But Was Herself Not Born of Any".



For our purposes, I would like to make a distinction between the Great Mother, which is an Egyptian spiritual concept, and the First Mother, whom I see as the African physical mother of us all.

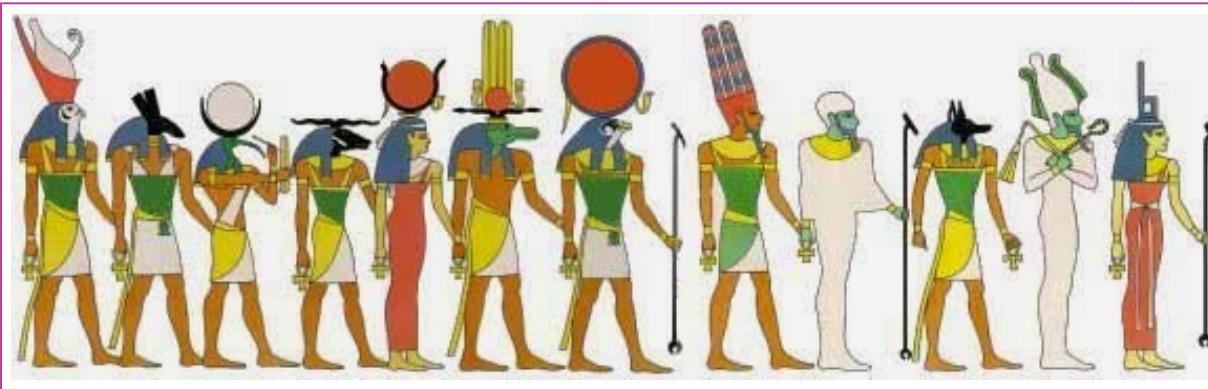
I have great deal to say about the First Mother in *ALICE HICKEY*, in which I marshal evidence that the first human was most probably not a man, *but a woman*. (See Chapter 35, pgs. 167-169). From a Jungian point of view, the Egyptian Great Mother *Mut* can be seen as a special aspect of the First Mother psychic archetype that grew out of early human's collective memories of the First Mother. Thus, the First Mother would have been instinctively seen by all early humans as *the one who brought humans into the world. Before her there were only animals*. This is another way of describing how Egyptians viewed *Mut*, a view shared by Carolyn Seawright, who sees *Mut* as "the one who created everything that existed. Who not only gave birth to life, but who conceived life itself. Mut, Who Giveth Birth, But Was Herself Not Born of Any".

Click here for Caroline Seawright's complete site on *Mut*. Just so you get a clear picture of *Mut, Who Giveth Birth, But Was Herself Not Born of Any*, I should add that in her primal early representations, which seem to be African, she has *both sex organs*. A strong indication that she originated in the very early Mother Goddess period is the simple fact that her name in very ancient Egyptian means "mother." *Mut* is clearly *The Mother Creator* as indicated by Seawright's wonderful description: "*the one who created and brought forth everything that existed. Who not only gave birth to life, but who conceived life itself.*"

I believe that *Mut* had a very early African/Nubian Mother Goddess origin and became the Proto-Egyptian Mother Goddess who not only represented the First Mother, but who was also seen as the creator of the world itself, i.e., "*the one who created and brought forth everything that existed. Who not only gave birth to life, but who conceived life itself.*" Thus, she would have been be equivalent of the God of Genesis. In later, male God Dynastic Egypt she was

replaced by Atum in the role of Creator. But in the Mother Goddess period, all God and Goddesses as well as humans and everything else were seen as being created by her.

That means *Mut* first created *Shu*, representing the air and *Tefnut*, representing moisture, and through them *Geb* and *Nut* and through them *Isis* and *Osiris* and eventually by whatever means, the rest of the Gods and Goddesses, including *Ma'at*, *Mafdet* and *Ra*. As an aside, I believe that the creation story of *Isis*, *Osiris* and *Horus* was added later in the Mother Goddess period, perhaps in what is called the *Legendary Period*, and that *Ra*, *Ma'at*, and *Mafdet* were included from the very beginning, because they are so primal (respectively, Sun, Truth, Guardian of Truth), and also because in the case of the Goddesses, the names *Ma'at*, and *Mafdet* (and *Mut*) have the "M"= mother sound, a characteristic of mother words that seems to be present in almost all cultures. With all that said, I contend that the story of *Mut* was the original Creation story that would have been told in the Mother Goddess period.



Amun with Pantheon of Gods

It is clear, however, that around 3200 B.C., as the male Gods ascended, *Mut*, the Mother Creator, was replaced by a Male Creator and *Atum* was selected and, according to Wikipedia, the following Creation myth and Pantheon was established at Heliopolis: "From the primeval waters represented by *Nun*, a mound (The Mound of Creation) appeared on which the self-begotten deity

Atum sat. Bored and alone, **Atum spat or, according to other stories,** masturbated, producing **Shu**, representing the air and **Tefnut**, representing moisture. In turn, **Shu** and **Tefnut** mated and brought forth **Geb**, representing the earth, and **Nut**, representing the nighttime sky. The children of **Geb** and **Nut** were the sons **Osiris** and **Set** and the daughters **Isis** and **Nephthys**, who in turn formed couples, and then **Isis** and **Osiris** produced **Horus**."

If you read Seawright's site on **Mut**, you'll see that **Mut**, in addition to having her Mother Creator position officially replaced by **Atum**, had other problems in surviving intact. Our current knowledge of **Mut** as Mother Creator has also been weakened by the fact that in Dynastic times, **Mut remained** so spiritually essential that she was interwoven with other deities so many times that her original creative lineage has pretty much been lost.

With all that said about the Mother Goddesses as spiritual/mythological entities, let me add something of even greater importance if we are to really understand how powerful the spiritual impact of someone like my proposed **River Mother** could have been. I say this because I believe there was also a spiritual/psychic connection between **River Mother** and **Nut**, **Mut**, **Mafdet**, and **Ma'at**. It is slightly different than that between **River Mother** and **Isis**, something I discussed earlier, in that I believe **Nut**, **Mut**, **Ma'at** and **Mafdet** were powerful psychic archetypes that allowed our female shaman to grow psychically, to become a powerful prophet.



Let me take Jesus as an example. Jung says Jesus was able to grow psychically as messiah because of his awareness of the prophets who preceded and had predicted his coming, as well as his awareness that the particulars of his life fulfilled all the messianic prophecies (Born in Bethlehem/House of David, the 14th generation after David, etc.). What happened with **River Mother** was slightly different, however, because she was living in a preliterate culture that was highly psychic by nature. **River Mother** would have been very aware of the psychic nature with which she was born. I also believe, however, that in the course of her life, she began to absorb more and more psychic aspects of **Nut**, **Mut**, **Ma'at** and **Mafdet**, all of whom she would have seen as different faces of the Mother Goddess.

In Jungian terms this would mean that certain aspects of the collective

unconscious became part of her personal unconscious. This was not a decision on River Mother's part. It just happened. As a result I believe her psychic nature eventually became as extraordinary as the psychic nature of Jesus. I will go into much more detail about this absorption later, but at this stage let me repeat that her relationship with Isis was a much different one in which I see there is a definite possibility of her being eventually being transformed into Isis or merged with a nascent form of Isis, something that is suggested in my novel RIVER MOTHER. More on this later. Let me end this section with the following equation which you should again mull about in your head. The equation introduces each Goddess in the order I see them appearing in the preliterate Proto-Egyptian culture:

First Mother = Mother Goddess = Mut = Nut = Ma'at = Mafdet = Nubia = River Mother

The equal sign here should be taken to mean that one term is equivalent to or implies the next term (either forward or backward).

The Artistic Nature of Preliterate, Monumental Sculpture



Rapa Nui

The problem with going back in time like this (to 6000 B.C.) is that there are few clues as to the artistic nature of Neolithic Preliterate Egypt. To understand the face of the River Mother/ Sphinx, I have to extrapolate backwards based on what we do know of both literate Egyptian culture and preliterate artistic tendencies in general. There are only a small number of large heads carved by preliterate cultures. One thing we can be sure of, however, is that their large size indicated they were carvings of Gods. The two are inseparable in preliterate art.

Big means powerful means Gods is the equation to bear in mind.

The carving of such a large head (25 feet high) as the Sphinx is unknown in other *preliterate* cultures except for the exquisitely carved giant (5-11 feet high) Olmec heads in MEXICO (c. 1600 B.C.), and the large heads (avg.10 feet high) on Rapa Nui (Easter Island) (c. 1000-1650 A.D.)



Olmec Head

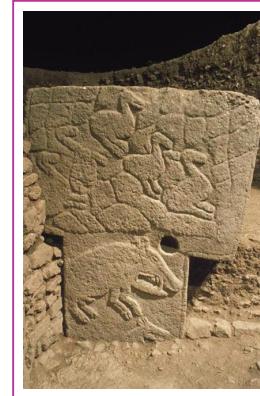


Malta

More common are the many large, stone structures all around the world, such as the phases of Stonehenge (2800 - 1550 B.C.) in preliterate Britain and the many Megaliths (5000-700 B.C.) of preliterate Malta (R). See Wikipedia on this.



Gobekli Tepe

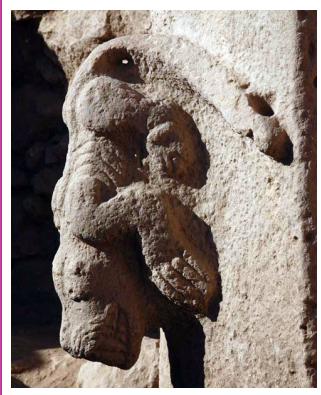


Although these large stone slabs (6 feet) contain very good *bas relief* sculptures of animals (center) which again shows that preliterate peoples understood proportion, some of the slabs also show barely visible human arms and hands (above, L). There has been much discussion as to what this means.

My own take on the *Gobekli Tepe* art is that the slabs contain vision-messages of the animals that the inhabitants hunted and/or worshipped. The addition of the arms and hands on some of the slabs (and absence of human faces) indicate to me that there were times the carvers included partial images of themselves (therefore the arms and hands) to indicate that they were the "receivers" of the vision as well as the carvers of the visions. I believe the absence of the human face indicates that the carvers also wanted to symbolically signal that the carving was the result of a divine vision, i.e., it wasn't something conceived by humans.



Gobekli Tepe



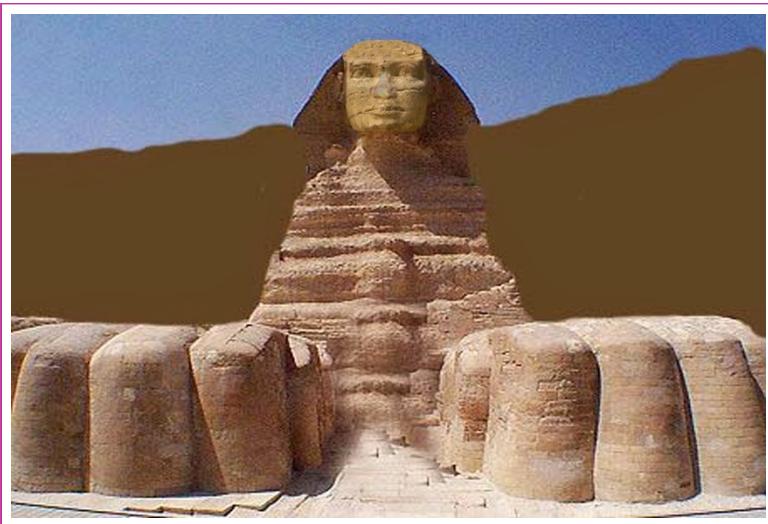
These carvings and their setting (above) seem to prefigure the size and artistic sophistication of later preliterate monumental structures and sculptures. For starters, the individual animal carvings (L) on the six foot slabs are a step up in size and sophistication from the small, rough animal petroglyphs we see in very early Neolithic carvings. In addition, the setting (22 acres) is huge, something we don't see until much later in places like Stonehenge, which we now recognize as being but one part of a series of huge healing/burial mounds and stone structures.

Since there is every indication that the T-shaped tops of the slabs supported a roof of some sort, the entire site could be considered a giant cave with artificial walls upon which they carved animals, so it represents a new way of creating and worshipping art upon cave walls, a form of artistic expression belonging to very early preliterate cultures.

These things indicate to me that this *muthos* culture was on the edge of *logos* consciousness with its emphasis on the individual. I believe what we have here is a culture caught between *muthos* and *logos* consciousness with the result that the art and structure of *Gobekli Tepe* has artistic features of both

very early and very late preliterate art. The fact that the entire site was purposely buried and abandoned by the inhabitants indicates that they evolved a stronger *logos* consciousness around 7000 B.C., and with that a different spirituality. One last thing about the inhabitants that comes to me is that these were serious people. There is nothing happenstance about *Gobekli Tepe*.

With all that said about each of these preliterate sites, it is obvious to me that each of these large stone structures and sculptures can be considered a response to some critical spiritual event in those cultures. I want to make clear, however, that these spiritual responses continued for many hundreds, even thousands of years as can be seen in the time range of construction for each site. They were not one-time celebrations of Empire.



I believe this is also the case with the initial *bas relief* face carving and the subsequent full-head and then chest and forelimbs and finally the body of the Sphinx: it was done in stages. Let me now focus a bit harder on my contention that the face of the Sphinx is that of a black Nubian female. c 6000 B.C..

The Face of the Sphinx is of a Black Nubian Female





I am not the first person to suggest that the face portrayed on the Sphinx is a female with black African facial characteristics, most probably Nubian, and not the somewhat different facial characteristics we see on later Egyptian sculpture. Click here for a Wikipedia summary of the thinking since ancient times as to whether Dynastic and modern Egyptians evolved out of prehistoric African peoples (as well as the related thinking on the African nature of the face of the Sphinx).

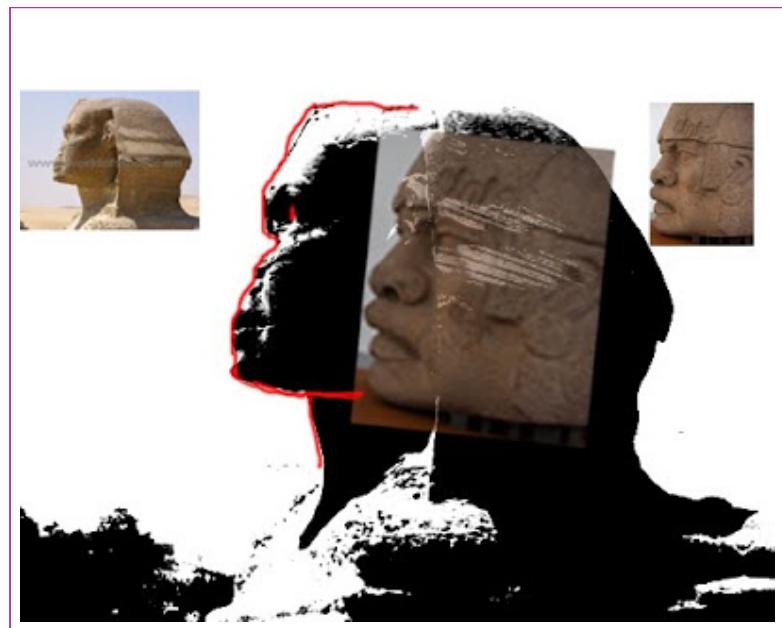


To see a modern analysis of the facial characteristics of the Sphinx [click here](#). One of my contentions is that the further we go back in time towards 6,000 B.C., the more likely both the *Mother Goddesses* and female Leaders/Shamans are to be dominant and the more likely that the carved face belongs to a female who is *black African/Nubian*. I don't think the black African similarities can be ignored, although it won't be the first time this has happened. For example, the giant Olmec heads in Mexico are thought by some to be clearly African (or perhaps Samoan) but establishment thought continues to ignore the similarities.

There is a similarity, but it should be explained, not ignored. I would explain it by proposing that both the African and Samoan traits are the artistic result of "squashing" the face to resemble a ball, something I discussed earlier. For more information on the *Olmec culture*, [click here](#).



Yet the *Olmec faces* are extremely interesting because they do suggest African characteristics. It just so happens that the face of the Sphinx and the *Olmec heads* have some similarities that are striking. Take a look at these overlays of the Sphinx's head. I have tilted the

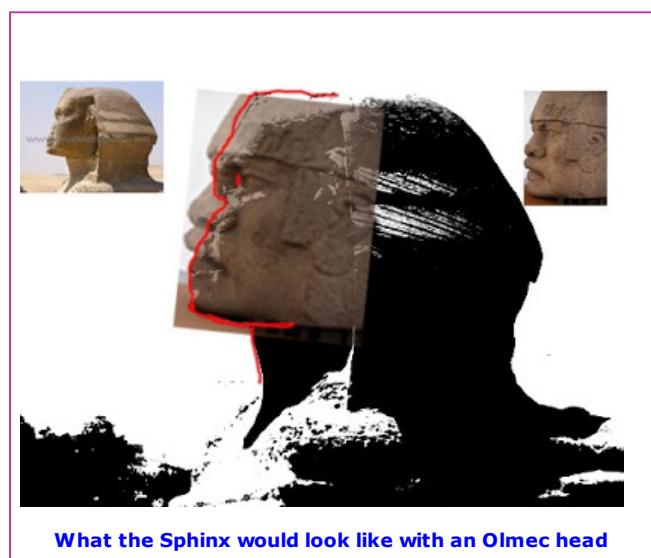


Olmec head to correspond to the tilt of the Sphinx. The red line is the profile of the Sphinx.

Chin, eyes and forehead are almost a perfect match, despite the "squashed" aesthetic of the Olmec face, which I believe makes the Olmec head look more black African or Samoan than perhaps the Olmec person

*actually looked. For our purposes, however, the "squashing" makes the Olmec face fit the face of the Sphinx perfectly if we don't include the Olmec nose (which is missing on the Sphinx) and **Olmec upper lip**, which is not a perfect match by any means.*

This is something I pointed out earlier when I discussed the squareness of the Olmec heads being almost a perfect match of the squareness of the Sphinx head except the



What the Sphinx would look like with an Olmec head

*match was due to the Olmec "squashing" aesthetic. Yet if we were to put the **Olmec nose and upper lip in place of the missing nose and damaged upper lip of the Sphinx** (as I've done in the last overlay above) we'd have quite a face wouldn't we? Unfortunately, it's a false one. For one thing, the extreme protruding upper lip of the Olmec face is nowhere close to what remains of the upper lip of the Sphinx. It is much larger in every respect than the Sphinx*

upper lip, as is the nose, and both are the result of the artistic *squashing* of the head.

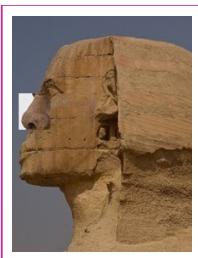
Yet the Olmec face clearly has either African characteristics, or what I think is equally likely, Samoan characteristics given the Chinese connection seen in very early Olmec art, as the Samoans were historically large-bodied, accomplished sailors and may have helped man the Chinese vessels that landed on the Pacific shore. Some portion of them may have stayed and passed on their Polynesian characteristics. The same argument would hold for African sailors manning ships coming from the Mediterranean. I have no problem seeing their descendants becoming star athletes in the sacred *öllamatl* ball game.

The fact that the main Olmec settlements favored the Atlantic side of Mexico gives credence to the African argument. The Chinese art favors the Polynesian argument. That's all I want to say about the matter however, because what is really important about the Olmec heads is that they make us *pay attention to the distinct African characteristics* of the head and face of the Sphinx.

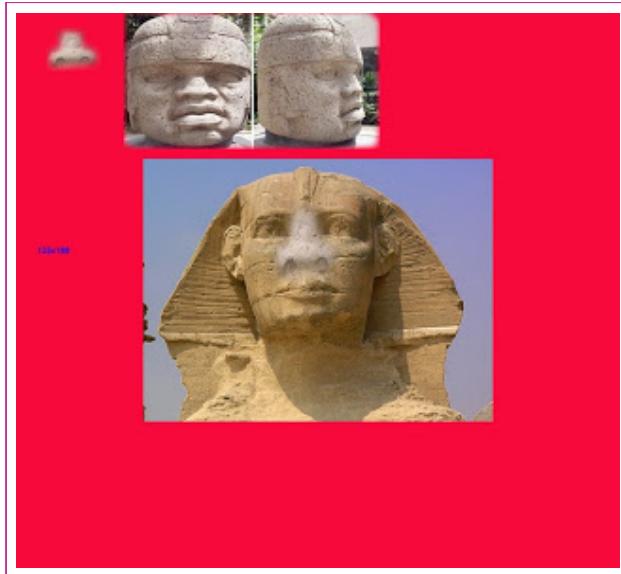


Yet I remain unconvinced that the Olmec culture had any connection with preliterate Egypt simply because the Olmec head is so distorted by its "squashing" aesthetic that the match is a false one.

Just to add cherries to the pudding I've just put away, take a



look at these overlays of the Sphinx's face with *only an Olmec nose*.(photos L, R). I have altered the "negroid" Olmec nose a bit by lengthening it, to offset the fact that the Olmec faces are extremely sophisticated, employing a form of foreshortening.



The photo on the left shows what happens if I *don't lengthen* the Olmec "foreshortened" nose. The nose is too broad by any stretch of the imagination and *doesn't fit at all the nose-space of the Sphinx*. It's clear that the Olmec artists employed a variety of foreshortening techniques to "squash" and flatten the face so that it is *almost spheroid*, like a ball, emphasizing, as some have suggested, that these are the faces of famous ball-playing athletes or, kings *parading* as famous ball

players. Things haven't changed, believe me.



I am also going to suggest that this foreshortening may indicate something else in addition to a ball. Please don't think I'm going overboard with the *caul*, and I may be, but the squashed shape may also represent a *special* or "Veiled" birth, as the same

"squashing" or facial flattening also occurs when a child is born with a *caul*.

If these sculptures do represent the *rebirth* of the *ōllamaliztli* players as Gods, or Kings being reborn as famous *ōllamaliztli* players, then representing them as being reborn but flattened by a *caul* may be another reason for the unique proportions of these Olmec faces. If this seems far out to some, we must not forget that the ball game in question (*ōllamaliztli*) was a sacred game that began with the Olmec culture and was played by all succeeding Meso-American cultures.



The Ollamaliztli game was not an outing at Yankee stadium. It was a life and death affair, with the losing captain having his heart cut out. The winners were celebrated throughout the cultures as mega-heroes, challenging even Kings in that respect, so is it any wonder that the winners should be immortalized by these incredible sculptures, or perhaps that kings would want to be rendered in the guise of a such a player?

OK, enough. Back to the Sphinx. One other oddity of the face of the Sphinx that may not be that odd if we consider the face of the Sphinx to be that of a Nubian female shaman/leader is that from the 16th century though the 18th century, *reputable observers* repeatedly noted that the Sphinx had the face, neck and *breast* of a woman. Among them:**George Sandys (1615), Johann Michael Vansleb (1677), Benoît de Maillet (1735), Johannes Helferich (1579)**



These observers, however, are very late in the scheme of things and from the Italian explorer Captain Caviglia's drawings in 1818, the chest already looks heavily weathered and breast-less. So these observers' reports of a female is problematic and may be only the result of the visitors' expectation of a female sphinx *as most other depictions of sphinxes in other cultures are clearly female.* What we are left with then is a chicken and egg situation. It may be possible, however, that earlier literate observers (say around 1000 B.C.) actually saw breasts or heard reliable Egyptian reports of breasts in earlier times

and then reported that fact in writings since lost.



A Greek Sphinx

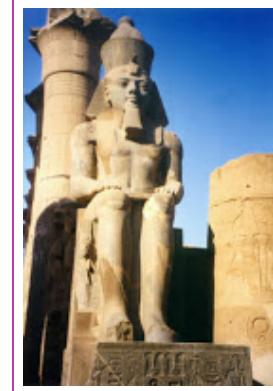
This would explain female Sphinxes being created in the early Greek culture, or it may have nothing to do with a supposedly Egyptian female Sphinx, the sex of the Greek Sphinx being determined by other factors. The Italian explorer Captain Caviglia, who dug out the complete front of the buried body in 1818 after many centuries of sand burial and who would have surely seen the breasts, makes no mention of them. The picture (below, L) was drawn by Caviglia himself after he had partially dug out the Sphinx, and it shows nothing that look like breasts, although the drawing does show that the *chest is severely weathered* and shows no detail at all, so theoretically the Sphinx could have had breasts.



One thing we can say for sure is that if the Sphinx had breasts today, there would be little resistance to what I am proposing. There are no breasts, however, on the Sphinx we see today, nor definitive proof there were breasts at one time, so we'll have to forge on without their assistance.

Preliterate Egyptian Spirituality

Let me discuss in some detail the nature of the Preliterate/*Muthos* consciousness of the Proto-Egyptian Mother Goddess culture, c.6000-3200 B.C.. In the process, I'll make several observations about the Literate/*Logos* consciousness of the Dynastic Egyptian culture (c.3200-30 B.C) one of whose monumental carvings is shown on the right. What I am going to say about the Preliterate Egyptian culture will be more or less true for all Mother Goddess cultures throughout the world. So let's take a closer look at the Preliterate Proto-Egyptian Mother Goddess culture. Lest you get the idea there were no male Gods in the preliterate period, there were as many as in the literate period. They were simply less important than the primary female Goddesses (who were seen as different aspects of the Mother Goddess.)

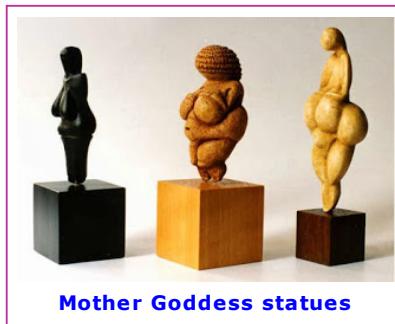




This is because the Mother Goddess dominated the spiritual/psychic lives of the people in these cultures. Think of the way the Virgin of Guadalupe dominates the spiritual lives of everyday Mexican Catholics, especially women. It is to the Virgin of Guadalupe that they address their prayers and hopes to a degree at least equal to the amount of spiritual attention they pay to Jesus and God the Father. Archeologists have shown us that the female leaders of Mother Goddess Cultures around the world *never sought to dominate the males* as the males sought to dominate the females when their cultures turned into literate, male-God cultures with the advent of writing.



Rather the female leaders of Mother Goddess cultures led on a cooperative basis. In important matters that required psychic access to the Goddesses, the women would put forward solutions acquired through intuitions, visions and voices. The Mother goddess cultures were not Amazon cultures. The men were always stronger and just as smart in problem solving. There was no sense of their being inferior in these areas.



The strength and aggressiveness of men can be seen as the main reason why they excelled in hunting, which required great physical stamina, cunning and knowledge of the ways of each animal. Especially important was their greater physical stamina, especially since the main tactic in this early period (when weapons were relatively weak) was to chase the prey until the animal was exhausted.

Early humans, as strange as it may seem to us today, had greater staying power when running than the animals they hunted. Where the women were superior was in their intuitive and psychic powers which allowed them to see, for example,



whether it was the will of the Goddesses to wage war on a neighboring tribe, expel someone from the tribe, etc.. Needless to say, these psychic powers also gave them the ability to heal, perhaps their most important everyday act.

I also want to make it clear that Mother Goddess cultures did not develop out of highly developed preliterate agricultural cultures. That is a mistaken idea that has taken hold because of the fact that the Mother Goddess archeological studies have focused on late preliterate agricultural cultures in gathering evidence. Robert Graves focused on the same type of cultures in *The White Goddess*, as those cultures, being late in time, were the source of the scraps of myth and poetry he was able to gather and decipher. The fact of the matter is that common sense tells us that Mother Goddess cultures began to form right along with the first humans. It was only natural for this to happen first in Africa, the birthplace of the human race and the origin of the First Mother, and for it then to spread outwards as humans migrated out of Africa. With all that said, I want you once again to mull over the following equation:

Africa = First Mother =Mother Goddess = Mut = Nut = Ma'at= Mafdet = African/Nubian Spiritual/Psychic Practices = Soul Obsession = Immortality = Reincarnation = Nubian Female Shaman = River Mother

The equal sign here should be read to mean that one term implies the next term (either forward or backward).



What that equation is meant to represent is my proposal that *River Mother*, our Nubian female shaman, should properly be seen as the spiritual personification of the African/Nubian Mother Goddess culture and its shamanic/psychic/spiritual practices and beliefs about the soul, the main beliefs being that the soul was immortal and that it could also reincarnate itself into a new physical form after the death of the physical body. An

important distinction about the African belief in immortality was that it held that the physical body (i.e., a "copy" of the dead body) enjoyed an afterlife as well as the soul. In other words, body and soul were one and the same.



As we shall see, this is important because I contend that these same beliefs (in immortality and in the body and soul being one) eventually evolved into the elaborate Dynastic Egyptian practice of mummifying the dead Pharaoh. (If the body didn't disappear, neither would the *Ka*, the guiding voices of the soul, which meant that the Pharaoh could continue to be guided in His journey to

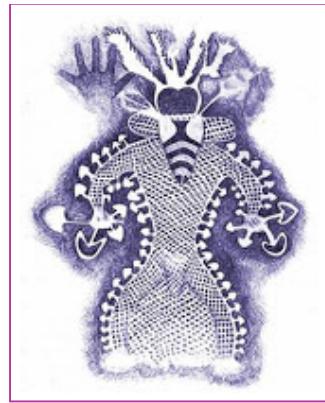
become immortal with the immortal Osiris in the heavens.) African/Nubian religions also held that the soul's journey to the afterlife was a dangerous, difficult one. Because of this, they developed many psychic practices to ensure that the journey succeeded.



Opening the dead Pharaoh's mouth

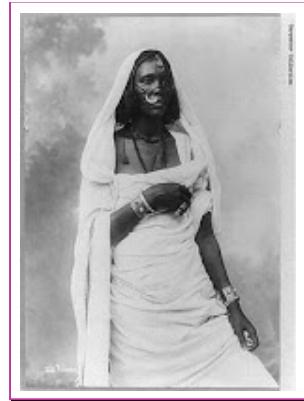
I contend that these same Nubian/African psychic beliefs and practices are mirrored in the elaborate Dynastic beliefs and funeral practices (Pyramid Texts) meant to guide the Pharaoh's soul to the afterlife where he would become one with Osiris/Orion. These Nubian/African beliefs and practices could only have come about as the result of extensive

psychic observations of death and the soul's journey after death and I contend that they were continued as such by the Proto-Egyptians and the much later the Dynastic Egyptians.



afterlife .

The failure, or refusal, to see these psychic beliefs and practices for what they truly are has been one of the major failures of both alternative and traditional theorists. It has led to complete misunderstandings of the true nature of the Pre-Dynastic and Dynastic Egyptian culture. The African/Nubian afterlife had no heaven or hell, and was seen pretty much as a counterpart of this life and not necessarily any better or worse. It was, however, also seen as a place from which the body and soul could be reborn (reincarnated) into another human form, which was highly desirable, since life in *this* world was always seen by Africans as *superior* to the world of the



Weighing the heart

These beliefs and practices are a part of all African religions, including the Nubian, and since little has changed in African tribal spirituality except for the relatively modern introduction of Christianity and Islam (whose influences are clearly noticeable) we can be reasonably sure that they were also the beliefs of our Nubian shaman's Mother Goddess culture of 6000 B.C.. We would also expect then that *all of these Nubian beliefs* would find their way into the Proto-Egyptian culture of the Nile delta c.6000 B.C. and eventually become a part of the Dynastic Egyptian spirituality thousands of years later.

Yet, on the surface at least, we find no such thing. To understand why, let us take a closer look at our Nubian shaman as a spiritual leader with powerful African/Nubian Mother Goddess beliefs coming into the Nile delta c.6000 B.C.. This was also a time when the immigrating Nubian tribes were mixing with the immigrating Semitic tribes from the Levant. As we shall see a bit later, the Nile delta was uninhabitable between 10,000-7000 B.C. because of the wild flooding of the Nile. In addition, archeologists have found no evidence of occupation until 6000 B.C.. I believe, however, that hunter-gatherer tribes would have been coming in from the north and south at least by 6500 B.C because it would have been a rich such a rich source of fish and fowl. The fact that no evidence as been reported of this earlier immigration has been found doesn't mean it

didn't happen as such tribes leave little or no evidence of occupation.

Author's Note

The *Levant* is defined as the area of what is now today Israel, Palestinian Territories, Jordan, Lebanon, and Syria.

End Author's Note



Both the immigrants from Nubia and the Semitic Levant would have had their own Mother Goddess cultures, although any differences would have disappeared very quickly because of the way preliterate cultures absorb each other's beliefs. Thus, the Proto-Egyptian culture of the Nile delta c.6000 B.C. that our Nubian shaman would have encountered would have been relatively

uniform and similar in many respects to her own Nubian Mother Goddess culture. However, what *River Mother* would have found different about these

mixed Proto-Egyptian Nile delta tribes was that they had developed a rudimentary herding/farming culture which had begun to be brought there by new Semitic immigrants from the Levant. This rudimentary herding/farming culture was much different than the hunter-gatherer culture of Nubia she was familiar with. It was also, by comparison, very organized.





With that organization would come the first tendrils of a male-God dominated spirituality that would grow stronger over the centuries until it would eventually replace the Mother Goddess culture in the Nile delta area as Dynastic Egypt began to evolve (c. 3200 B.C.). Similarly, the various Levant Mother Goddess cultures to the immediate north would eventually be replaced by the male-God dominated Sumerian Empire c.3200 B.C.).



Babylonian Assyrian Genie Enki.

There would be a significant difference, however, between the male-God dominated culture of the Sumerian Empire and that of Dynastic Egypt. Dynastic Egypt would maintain a male/female balance in its polytheistic spirituality, whereas Sumeria would evolve into a primarily male polytheistic spirituality, with its most extreme development being that of the monotheistic male God spirituality of the Hebrews around 1300 BC.. These literate male-God cultures of the Sumerian Empire were

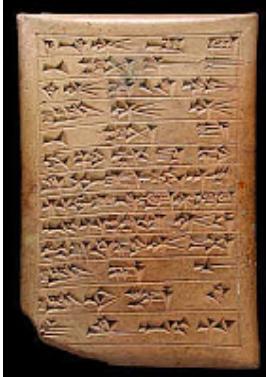
three thousand years away in 6000 B.C., but the spiritual seeds were there. I believe the Semitic migrants (and especially the Pre-Hebraic migrants) from the Levant brought those seeds with them into the Nile delta.



Egyptian Hieroglyphs

What they also brought with them into the Nile delta was a rudimentary herding/agricultural culture that would eventually grow more and more organized, and with it the need for writing would grow until, in ways that aren't completely clear to us yet, writing would be invented, and a centralized society would be formed around a King.

Concurrent with all this, the *muthos* consciousness of the Nile delta people would begin to evolve very rapidly into a *logos* consciousness identical in most respects to our current modern consciousness. This was the beginning of Dynastic Egypt and the end of Proto-Egypt.



Sumerian Cuneiform

This *muthos* into *logos* evolution, which would take place everywhere, would turn out to be a world beater because it set in motion very rapid developments in the Egyptian culture from 3200 B.C. on, writing being one of them. Then about 1500 years later, that same *logos* evolution saw archaic writing being introduced into the Pre-Hebraic culture as early as 1850 B.C. (although 1200 B.C. is the date usually given for recognizable Hebrew writing). Just to give you a sense of the timetable of the development of writing, it appeared in the Greek culture around 900 B.C..

I should add that in one of those quirks of genetic development that make life interesting, there are indications that the Pre-Hebraic tribes of c.6000-3200 B.C. may have already begun to possess a nascent form of *logos* consciousness, which was then accelerated with their invention of archaic forms of writing around 1850 B.C.. Those early archaic forms undoubtedly came about because of their exposure to Egyptian writing. This would help account for sudden emergence of the radical monotheism of Moses (1300 B.C.), which was clearly a *logos* consciousness religion.

The influences created by the all-consuming *logos* consciousness of the Greeks and Hebrews would spread far beyond their geographical boundaries and, in the process, set the parameters for Western civilization. The Egyptians, on the other hand, didn't surrender completely to *logos* consciousness as the Hebrews and Greeks did, but remained balanced between *muthos* and *logos* consciousness. But I'm getting a bit ahead of



myself here, so let me get back to our Nubian female shaman entering the Nile delta c.6000 B.C..



Undoubtedly, there would have been many such Nubian spiritual leaders visiting the Nile delta prior to the arrival of our Nubian female shaman. Indeed there may have been many shamans coming from the Levant as well. What I see significant about my proposed female Nubian shaman is my contention that she was psychically superior to her predecessors and that she arrived at a critical time in the social and spiritual development of the Nile delta area. We have to remember there were no formal written texts saying what the beliefs were of each culture. There was no dogma, so to speak.

New spiritual beliefs were introduced and spread on a person to person basis and adopted if they made *muthos* sense. What the deciding factor would be was the psychic/spiritual power of the person introducing the new beliefs. If you want an example of this, take Jesus. Even though he lived in a literate time with a complex Roman/Hebrew social structure, Jesus could have just as easily lived in preliterate times.





I say this because even though Jesus was most probably literate (if the stories of him challenging the rabbis as a boy are true), Jesus taught in a preliterate way. He left no writings of his own and meandered from town to town, speaking to the people he met in a familiar way, often using stories, just as you would in an oral culture. When the occasion called for it, he would demonstrate the power of his beliefs through psychic healing, prophecy and the like. River Mother would have spread her beliefs in exactly the same way.

What I see as happening in the Nile delta Proto-Egyptian culture c.6000 B.C. was that the tendrils of nascent male-God Pre-Hebraic spirituality and the existing Proto-Egyptian Mother Goddess beliefs somehow accommodated each other for thousands of years until the male-God spirituality of literate Dynastic Egypt gained the upper hand. Despite that male-God evolution within Dynastic Egypt itself, however, enough of the Mother Goddess values were maintained to give birth to the Dynastic Egyptian male/female-*logos/muthos*, Balanced spirituality we know, or think we know, today.



Thutmose IV and His Mother Tia
Male Female Balance

It is my contention that River Mother planted the seeds that brought about this balanced male/female-*logos/muthos* spirituality. In Hegelian terms you might say that the Nubian psychic/spiritual beliefs and the more hard-headed, existential Semitic beliefs merged over thousands of years, eventually creating the synthesis we know as Dynastic Egypt with its Ordered, Balanced, male/female-*logos/muthos* spirituality .

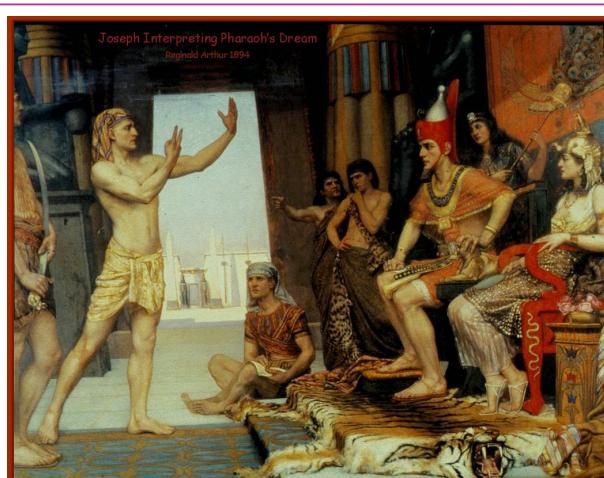
Author's Note

I believe that the existential, Semitic beliefs of the migrating tribes from the Levant merged with the beliefs and practices of the Nubians to produce a Proto-Egyptian spirituality that not only reflected Nubian and Semitic/Pre-Hebraic Mother Goddess spirituality, but also a Proto-Egyptian spirituality that was more organized because of the influence of the Pre-Hebraic tribes with their

nascent *logos* consciousness.

This was important because that resultant, orderly Proto-Egyptian spirituality eventually evolved into the written funerary beliefs and practices in the Pyramid Texts of the Dynastic Egypt. It is really the only way to account for how the individualistic, shaman-oriented practices of the Nubians became orderly and organized enough to eventually evolve into the spirituality of literate Dynastic Egypt.

When we get to the period after 3200 B. C., when Proto-Egypt had evolved into literate, Dynastic Egypt, those same wandering, Pre-Hebraic tribes were still entering the Nile delta but were now encountering a much different, highly organized Egypt with a living God Pharaoh. From this point in time, we see individuals of the Pre-Hebraic tribes (personified by Joseph and Moses) becoming influential, high officials of the Dynastic Egyptian empire because of their superior mental abilities.



So, as unlikely as it may seem, the Pre-Hebraic tribes can be seen as both an initial influence on Proto-Egypt and a continuing influence on Dynastic Egypt despite the fact that the Hebrews were still wanderers and Dynastic Egypt a huge empire. It is in their interaction with Dynastic Egypt that those Pre-Hebraic wanderers began to be exposed to a very sophisticated spiritual empire which they eventually imitated in many ways, the Temple of Solomon being the most prominent example.

This spiritual connection between Egypt and the Hebrews is a long and complicated one and can only be properly grasped by understanding the history of the Hebrews

and what distinguished them from the other Semitic tribes migrating from the Levant into the Nile delta c.6000-3200 B.C., something I will do in great detail as this blog progresses.

End Author's Note



As *logos* consciousness and literacy took root in Dynastic Egypt, the male Gods became dominant just as they did in Sumeria. It was, according to Julian Jaynes, a very rapid evolutionary change in consciousness that occurred throughout the world. It seems to have been triggered in the various Mother Goddess cultures when they discovered writing and became more organized in their agriculture and herding practices. However, as I have noted previously, Egypt was the only culture that evolved a male God/female Goddess spiritual Balanced spirituality as well as a *logos/muthos* Balanced consciousness. That Balance was achieved and maintained for thousands of years right up through the Dynastic period. It is to my mind one of the glories of Egyptian spirituality.

The Semitic Mother Goddess culture of Sumeria (and the Levant) never achieved that kind of Balance, the most extreme example of this being the eventual Hebraic belief in one male God. Sumeria and the other Semitic cultures in the Levant remained polytheistic, but with a strong emphasis on the male Gods. As we know now, the one male God spirituality of the Hebrews eventually replaced all those Semitic polytheistic religions. They were on the wrong side of history, and when they went down, so did their beliefs in reincarnation. There was no place for it in the Hebraic, one male God spirituality, or what Wikipedia calls the Abrahamic religions of Judaism, Christianity and Islam. The reasons for this exclusion of reincarnation are unclear, yet according to Wikipedia, the only religions that do not believe in reincarnation of some sort are a "majority of sects within the Abrahamic religions of Judaism, Christianity, and Islam .." Here is the full [Wikipedia page](#) on Reincarnation

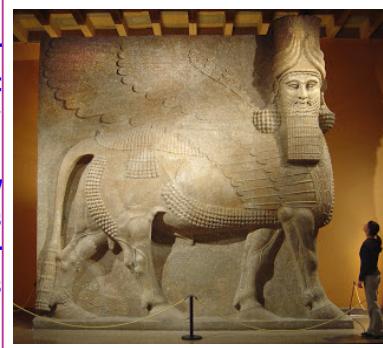


Assyrian Genie Enki.

But I'm getting a bit ahead of myself again. Let me get back to our shaman, *River Mother*, at the time she is entering the 6000 B.C. Nile delta with her powerful African/Nubian Mother Goddess beliefs in the soul's immortality and reincarnation. Those beliefs were extraordinary when compared, for example, to the early Hebrew male-God dominated conception of an afterlife, because the early Hebrews saw the afterlife as a dim, half-life in which the soul was essentially dead. It mirrored a belief that when life ended, everything ended. Things weren't much better in the ancient Mesopotamia culture (Assyrians, Babylonians, Sumerians) where it was believed that humans were meant to serve the Gods and that humans upon dying achieved a sort of dismal immortality in the underworld.

It wasn't as bad as the Hebrew belief, but it wasn't much better either. Chaim Potok speaks about this in his remarkable history of the Jews, *Wanderings*. This link will allow you to search the text for words like soul, immortality.

Those formal Mesopotamian and Hebrew beliefs, of course, were still thousands of years away for the pre-Hebraic Levantic tribes of 6000 B.C., but those beliefs must have had very early beginnings. I would call those beliefs very hard-headed views of the afterlife because it is a view that basically says the dim afterlife humans experienced wasn't even worth talking about, or in street jargon, if you'll excuse me, "it was shit."



Sumerian God Shedu

Such a bleak, unforgiving view of immortality must have come from a view of life that was almost existential: *what you see is what you get*. I also see it as being more a male view of life than a female one. I think it is easy to see from all I've said about this dim view of human immortality held by the Pre-Hebraic and other Semitic tribes of the Levant/Nile delta c.6000 B.C. that it was not something they held in high regard.



The African/Nubian Mother Goddess beliefs in reincarnation, on the other hand, granted everyone a very desirable form of immortality through reincarnation. You might very easily call it a female or mother's view in its life-enhancing generosity. What I see happening is that the African belief in reincarnation brought by River Mother to the Nile delta was met head on by these hard-headed views of the afterlife of the immigrating Semitic tribes. Yet these

two beliefs must have co-existed (perhaps uneasily or perhaps quite easily, it is hard to say) for millennia until the act of writing and highly organized agricultural communities came into existence. These two events are intimately related and are always coterminous with the rise of male-God spirituality. With that rise, Dynastic Egypt evolved and that male-God spirituality eventually became more dominant than the older Proto-Egyptian/ Mother Goddess spirituality.

For reasons I'll go into later, when the male Egyptian Gods became more dominant than the Mother Goddess traditions c. 3200 B.C., immortality became the sole property of the Gods and Goddesses. The Nubian Mother Goddess belief in universal immortality simply wound up on the cutting room floor as the formal Dynastic Egyptian religion began to be spliced together. The same thing happened to the Nubian idea of reincarnation which also must have been seen as a form of universal immortality. It simply didn't fit into the rising male-God spirituality whose central belief was that only the Gods and Goddesses lived forever.



This abandonment of the Nubian Mother Goddess concept of *universal* immortality (and reincarnation) in favor of only divine immortality was also undoubtedly very heavily influenced by the need for an immortal, living God/King to maintain order over a vast, highly sophisticated agricultural society. I should also add that there was always a Nubian/African spiritual belief that held that the Divine World in the starry heavens was a copy of earthly life, even if it was not held to be as attractive as earthly life (which is why reincarnation was also a part of that Nubian/African spirituality). This belief in a connection between earthly and divine life also

sophisticated agriculture | became central to Dynastic Egyptian spiritual thought because Dynastic Egyptians sought to always align earthly life with the Divine world by *imitating* the Divine World whenever possible. This alignment was the primary way in which *muthos* thinking co-existed and complemented the *logos* thinking of literate Dynastic Egypt.



By the way, one of the most impressive representations of that *muthos* imitation is the entire Giza pyramid complex, right down to the last brick. I suggest you read Bauval's *The Orion Mystery* to get all the details of the incredible synthesis of *muthos* and *logos* thinking behind this religious complex. Although Bauval doesn't go into the preliterate origins of the Dynastic Egyptian belief that the soul's journey to the afterlife required assistance from the living if it was to be successful, it is clear to me that this was one part of the Nubian/Proto-Egyptian Mother Goddess beliefs that did come forward into Dynastic times.



These African/ Nubian beliefs (and the psychic practices surrounding them) eventually became a formal part of the Dynastic Egyptian spirituality that we see in the Pyramid Texts, which are concerned with the difficult psychic journey the soul of the dead Pharaoh had to make to become one with the immortal Osiris in the stars. Where it got really tricky was how pass the immortality of that dead Pharaoh to his successor (who would normally be his son.) This involved a very specialized and very roundabout kind of reincarnation in which the God Horus (the son of Isis and Osiris) incarnates himself into the new Pharaoh after the dead Pharaoh's soul has become one with the immortal Osiris/Orion.



Isis and Osiris essentially become stand-in parents of the new Pharaoh because Horus (their son) incarnates himself into the new Pharaoh thereby making him a living God. This is one reason why Isis is always shown as the Mother of the new Pharaoh. There is another even more important reason that I went into much earlier, and that is that Isis in these depictions is more correctly a symbol that all authority comes from the Mother. Again, Balance. At any rate, here is the equation you need to understand:

Large, sophisticated agricultural society = invention of writing = advent of *logos* consciousness = rise of male God spirituality = need for immortal King/God = rise of a *muthos/logos* theology surrounding the death and rebirth of the Living God/King.

The equal sign here should be read to mean that one term implies the next term (either forward or backward).

If you need any help in understanding these linkages you should be aware of these facts: almost all writing started with the writing of numbers (for counting.) The alphabet came later. Numbers are used to record crop yield, crop storage, crop trading, crop division, crops planted. The Living God Pharaoh is there to make sure everyone is reading from the same page and if they're not, the Living God Pharaoh is there to make sure they get on the same page *tout suite*. Got it?

So there's a nice little evolutionary package that I've just made up for you. In real life, however, it didn't happen quite that way. It was a lot more complicated and a great deal messier. The fact is we can no more take what we know of early preliterate Proto-Egyptian spiritual beliefs and trace their evolution into what we know about Dynastic Egyptian religious beliefs in 2500 B.C. than we can take the teachings of Jesus and trace their evolution into the beliefs and practices of the Holy Roman Catholic Church of 1500 A.D., when it was at the height of its powers. In both cases, we have to be content with finding the smashed, cut-up, discolored Jesus nuts that made it into the final loaf of baked Roman Catholic cake. This is something I have tried to do with Egypt.



Horus



Let me also say that those assiduously spelled out, formal religious beliefs in Dynastic Egypt c.2500 B.C. (or Roman Catholic Europe c. 1100-1300 A.D.) may or may not have any relation to what was actually believed in the streets. An example of this in our own Western culture can be found in the Roman Catholic Church of 1100-1300 A.D. which could very easily be compared to the Dynastic Egyptian Religion of 2500 B.C. in the sheer complexity of its domination of religious thought and practice. It is no secret that the Church's

male-dominated theology made little to no room for the divine feminine principle.



Yet so intense was the worship of the Virgin Mary among the general population that from 1097-1245 A.D. entire cities pooled their resources and labor for years on end to erect monumental, masterfully-designed, gaudily-colored cathedrals that Henry Adams described as doll-houses for the Virgin. In other words, the Church was completely out of step with the general population when it came to the need for a female Deity so the people simply took the matter into their own hands.

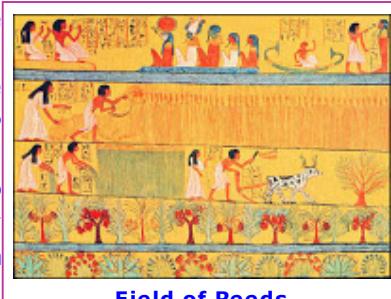
This, I believe was somewhat the same situation with regard to the formal Dynastic Egyptian belief in divine immortality as the *only* immortality. Earlier, I went into some of the reasons behind this belief in the case of the

Pharaoh, as he was held to be a living God. I have no doubts that this belief had the complete backing of the priestly class, but I find it hard to believe that the general population went along willingly with this restriction on immortality. I say this because the African belief in general immortality and reincarnation must have been central to Nubian/Proto-Egyptian spiritual thought. Beliefs like that don't die easily, or if ever. Reincarnation was especially appealing to Africans because although the afterlife was seen as a safe and somewhat pleasant mirroring of this life, it was never valued as much as *this life*.



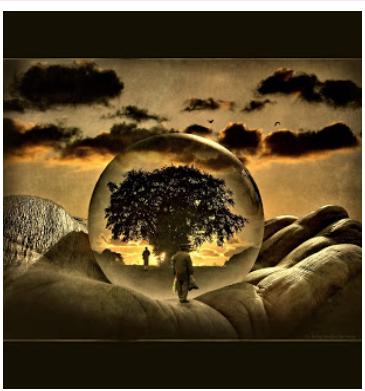
I believe, just as in the case of the Virgin Mary and the Roman Catholic Church of 1100-1300 A.D. there existed in Dynastic Egypt of 2500 B.C the formal view of immortality and the popular view. That this was indeed the case can be seen from the fact that the formal Dynastic view of immortality being confined to the Pharaoh was later expanded first to nobles and later to the general population as long as they had the means to afford the funerary rites. Ah, Property! Where forever art thou!

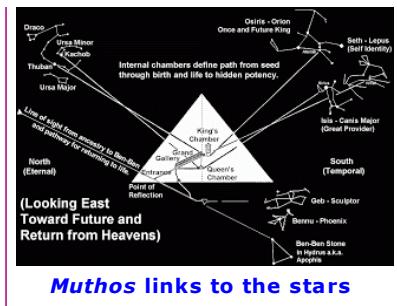
Two last comments. The first is that the afterlife in the Dynastic Egyptian theology changed around 2000 B.C. when afterlife began to be viewed as a *similar to this life but much more pleasant*. It was called the *Field of Reeds* and was seen as a sort of Paradise. This seems to me a round about way of finally accommodating the popular African/ Nubian belief in reincarnation, (which offered the dead the prospect of a *more vibrant existence* by allowing them to come back into *this life*, which the Africans have always seen as much *more lively* than the afterlife). The *Field of Reeds* concept went the African belief one better by giving the dead a *more vibrant existence* in the afterlife itself.



Field of Reeds

My second comment is that the funerary rites, spelled out in great detail in the various Pyramid Texts, would seem a direct outgrowth of such rites in the African/Nubian spiritual traditions. Again, I have to stress that such rites would have come about because of the extensive, ongoing psychic observations of death and the soul's journey after death that began in preliterate Nubian/Proto-Egyptian times and continued well into Dynastic times. It is this *muthos* practice that I see as one of many existing in partnership with the *logos*-driven practices of Dynastic Egypt.

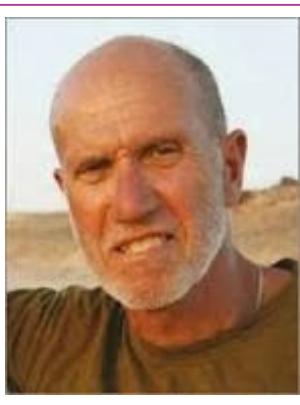




In one case, the partnership resulted in the creation (L) of the Dynastic Giza Pyramid complex being astronomically aligned (inside and outside) so as to correspond with the journey of the Pharaoh's soul to its final home in the Osiris/Orion constellation. It provided an earthly *muthos* stage, which imitated the heavens so as to assist the Pharaoh's soul in its psychic journey to become one with Osiris/Orion. The Giza pyramid also

contained a secondary *muthos* stage to assist his successor in receiving the incarnation of *Horus*, thereby making him the new living God Pharaoh.

Robert Bauval takes an entire book (*The Orion Mystery*) to lay out the proof of this alignment. I suggest you read it from cover to cover and keep re-reading it until you grasp the scope of this *muthos/logos* partnership. One thing that Bauval doesn't go into, because it is outside his area of interest, is that this *muthos/logos* imitation of the heavens (where the Gods and Goddesses reside as stars) was not just to ensure that Kufu became one with Osiris, but to also say to the Gods and Goddesses that Kufu understood their will, their intent. Let me repeat again what I said earlier: *Muthos* knowing is a way of saying to the Gods and Goddesses: "We hear your song, O most dark and beautiful, and we are returning it in the only way we know: the way you have shown us." My purpose in mentioning this Dynastic spiritual expression of Kufu is to indicate how *muthos* and *logos* thinking co-existed in Dynastic Egypt. Again, ***Balance in everything*** was of paramount importance in Egyptian spirituality.



Bauval

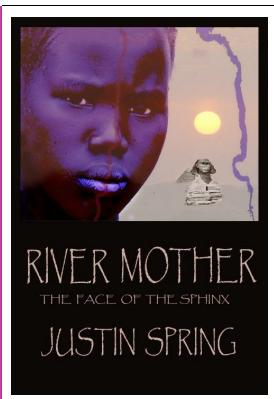
With all that said, I want to return to *River Mother* and make clear again that my proposed Nubian female shaman of 6000 B.C., should properly be seen as representing the many female Nubian shamans who may have traveled north into the delta even earlier than 6000 B.C..

Each would have carried somewhat the same powerful African/Nubian Mother Goddess beliefs. The same can be said about the prophetic Hebrews who both preceded Jesus and who carried the same essential spiritual message that

Jesus did.



What made Jesus unique and memorable were not only his more powerful psychic/healing abilities but also the confluence of events surrounding his life. I believe the same can be said about my proposed female Nubian shaman I'm calling *River Mother*.



Yet 6000 B.C. is so far back in the dense fog of preliterate Egypt and Nubia, we have almost no hard knowledge of that time. All we have are a few pieces of pottery and scraps of stone tools. Everything else is an educated guess, based on what we may have gleaned from those digs and our knowledge of other preliterate cultures. Because of this I feel quite free in giving *River Mother*, our proposed Nubian female shaman, a face. The image (L) shows her young face as I imagine it at seventeen, just before she traveled to Giza.

I have included the Nile in the photograph because it is the great connector that has always linked the Nile Delta and Nubia, also the Sphinx because it has the face of *River Mother*, and finally the sun (*Ra*) because *Ra* is so intimately linked to the *River Mother/Sphinx* through the eastward (rising sun) gaze of the Sphinx both in general and in particular at spring equinox and summer solstice. *River Mother's* journey from Nubia to Giza was undoubtedly by foot and/or dugouts (there were no pack animals c.6000 B.C.) until they cleared the cataracts north of Aswan, and then either by dugouts rafted together and/or possibly by foot using established land paths alongside the Nile.

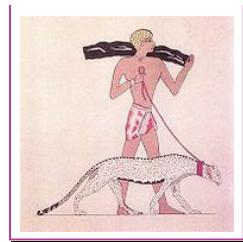
The land paths were probably not used by *River Mother*, however, who, because of her position, probably travelled by water after clearing all the cataracts. Her Nubian followers, however, may have



used the land paths to help guide and beach the raft with ropes as well as possibly lead the leashed cheetahs, who may not have taken easily to the water. Or they all may have accompanied *River Mother* on a large raft.



There is no way of knowing.



As I mentioned earlier, my seeing her being accompanied by *leashed cheetahs*, perhaps two of them, would have been somewhat natural due to her Patron goddess being *Mafdet* and also because we are talking about a visionary shaman/leader, not a merchant like Abraham. This was also a time period



in which the extraordinary acts of heroic men and women began to be repeated generation after generation in the oral story poems that would eventually became the great Egyptian myths. And let us not be dullards on this: *some of the people* celebrated in those story poems became the great Egyptian Goddesses and Gods. Yes, Virginia, there was a *Hercules*; just as there was a *Isis*.

I am going to suggest that *River Mother* also became one of the Goddesses celebrated in those story poems. Is there any connection between *River Mother* and *Mut*, or *Nut*, or *Mafdet* or *Isis* or *Ra*? If so, what are those preliterate connections? Most probably there are, but here we're in a period that is all but impenetrable. In cases like this, what must be examined are the later literate description for each of these Goddesses and Gods and see if there are any aspects in them that correlate strongly with my sense of *River Mother*. As we'll see soon, there are strong correlations between *River Mother* and *Mafdet*: *The Runner*, and *Ra*, and and surprisingly also with *Mut*, *Nut*, *Ma'at* and *Isis*.

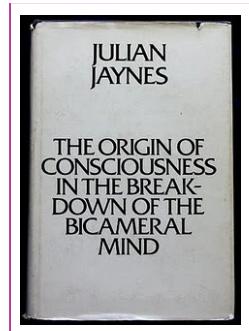
But right now, I'm going to leave you dangling among all those tempting correlations for a while and give you an equation which pretty much sums up the journey I've just taken you though the Nubian/ Proto-Egyptian Mother Goddess culture that ended with the face of *River Mother* being carved on the face of the Giza cliff.

First Mother = Mother Goddess = Mut = Nut = Ma'at= Mafdet = Nubia = Spiritual/Psychic Practices = Cat/Cheetah = Soul Obsession = "Veiled" Giza face = Nubian Female Shaman = River Mother = Carved Giza Sphinx/River Mother Face

The equal sign here should be read as meaning one term implies the next term (either forward or backward).

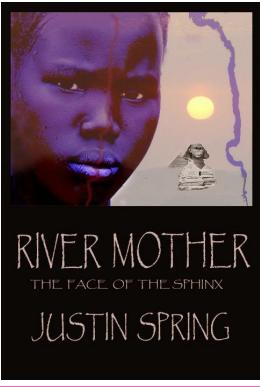


I want to again repeat an essential truth about preliterate humans and that is they weren't really concerned with the thoughts that fill our modern, examining *logos* consciousness. Rembrandt's *Aristotle Examining the Bust of Homer* just about says it all in this regard. Aristotle (the literate, examining, *logos* mind) vs. Homer (the preliterate imitative, artistic, *mythos* mind). Remember, in preliterate cultures, writing didn't exist, nor did its step-children: history, philosophy, science, mathematics, etc.

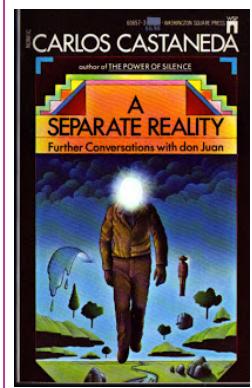
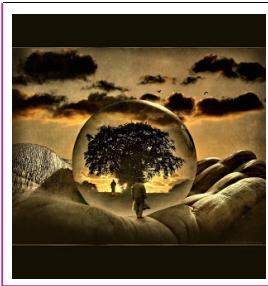


According to Julian Jaynes, our current *logos* "examining/explaining" consciousness evolved very quickly about the time when we invented reading and writing (3200 -900 B.C.). One of the art forms through which preliterate cultures expressed themselves would have been through *oral* story poems. To give you a taste of the magic of these great mythic story poems, and the powerful role they played in these cultures, I have decided to create one. I am not, however, going to create the story in the form of a poem, as few people are comfortable with poetry today. Rather, I have decided to tell it as simple prose story titled *RIVER MOTHER* that is told by *River Mother* herself in very simple language. In it, she tells of her life from her birth to her early life as a Nubian shaman and the subsequent prophetic visions that drove her to leave Nubia and become a great prophetic leader in Giza where the people of Giza honored her by carving *her* face onto a rocky outcropping on the Giza plateau. You can access the story at any time by clicking on this link: ***RIVER MOTHER: The Face of the Sphinx***

My aim in creating this story is to give you a feeling for the artistic, spiritual,



and highly psychic nature of preliterate cultures in general and in particular of the Proto-Egyptian preliterate culture that I contend gave birth to the Sphinx c. 6000 B.C.. This is something I could never do in a site like this one which is so much concerned with marshaling facts, concepts, dates and the like. What the *RIVER MOTHER* story represents is what is *missing* in all archeological and anthropological thought about preliterate cultures, because the scientific method has no way of approaching a *mindset* so different from its own. What we are always left with is the dry residue of the *logos* approach.



Carlos Castaneda, an anthropologist with an itch, recognized this deficiency while he was writing a study of the shamanic Yaqui tradition in northern Mexico and shifted halfway through his project to write a simple story of his actual experiences with such a shaman. The final book, called *A Different Reality*, consisted of a standard academic anthropological analysis accompanied by a simple, yet masterful recounting of his personal experiences. The difference is one of night and day. It was the first book that allowed us to really feel what living in such a tradition was like. It made the Yaqui *muthos* consciousness real for *logos* readers. I hope that my *RIVER MOTHER* story does somewhat the same thing, i.e., make the preliterate Proto-Egyptian consciousness c.6000 B.C. real for *logos* consciousness readers. The story can be read by itself or in conjunction with this site and vice versa.

OK, LETS TAKE A BREATHER AND SUMMARIZE WHERE WE ARE



So far in part 2, I've done the following:



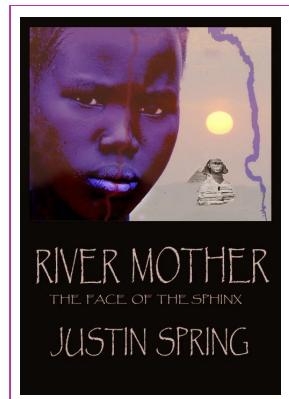
1. Examined the 6000 B.C. Nile Proto-Egyptian Mother Goddess Culture in some depth as well as the dominant role played by women and the Goddesses.
2. Taken a deeper look at the nature of preliterate, monumental facial sculpture in the *Olmecc* and *Rapa Nui* cultures and how they reinforce my thinking about the nature of the carving of the face of the Sphinx.
3. Put forward extensive physical evidence (as well as the thinking of others) that the face of the Sphinx is that of a black African female.
4. Taken an in-depth look at how the preliterate Proto-Egyptian spirituality evolved out of the Nubian and Pre-hebraic spirituality, and in particular the influence of the spirituality of Proto-Hebraic tribes immigrating into the Nile delta c.6000 B.C..

We can also conceptually summarize where I have been, and the factors behind the carving of River Mother's face, by studying my ever-growing equation:

**First Mother = Mother Goddess = *Mut* = *Nut* = *Ma'at*= *Mafdet* = *Nubia* =
Spiritual/Psychic Practices = Soul Obsession= Cat/Cheetah = Nubian Female
Shaman = *River Mother* = "Veiled" face = Giza Sphinx/*River Mother* Carved Face**

The equal sign here should really be read that one term implies the next term (either forward or backward.)

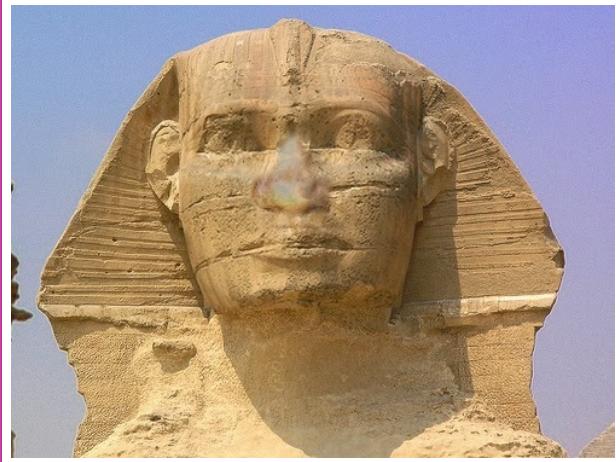
The Five Factors Supporting My Proposal That the Face of the Sphinx Was Carved in 6000 B.C.



As I continue, you'll find me repeating myself on many of these matters but also going deeper and deeper into them. It's a way I have of looking at things. It's a kind of serpentine motion, like a snake coiling and uncoiling as it slithers across the ground. It's also a very natural, organic way of investigating things. It's the way artistic, intuitive minds actually work, and it should help you to more easily understand some of the new and often difficult matters I'm going to be presenting. So don't be uptight about the motion, just go with the flow.

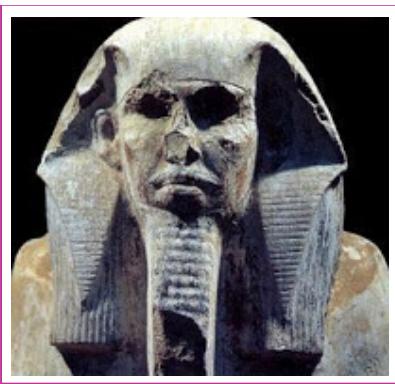
Let's start with the above equation first, and in particular the last terms of the above equation:

"Veiled" face = Giza Sphinx /*River Mother* Carved Face



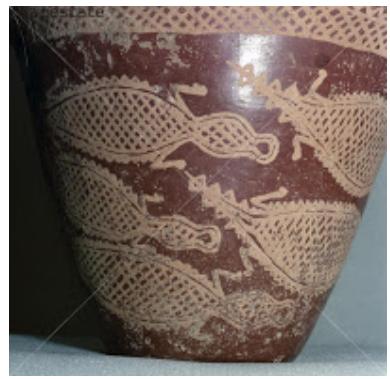
My suggestion that the face of the Giza Sphinx is that of a Black African female stands on its own merits. If the face itself doesn't convince you that it is Black African, nor the impressive list of others who agree with me that I presented earlier, nor my photographic overlay arguments, you should at least admit it is a probability that isn't trivial. As far as it being a *female* face, you've seen my arguments, the

critical one being that the further back in time it was carved, the higher the probability it was that the face portrays a female. You should also consider using your own eyes. There is an "openness" to the Sphinx's face that says *female*, and by its sheer size: Goddess.



It is not a "closed" face of "power" that says *male*, which is one of the things you can see if you compare it to the 2700 B.C. sculpted face of Djoser (L), which is anything but open. My related argument that the Sphinx face carving is so crude that it couldn't possibly have been done in 2500 B.C. stands on its own merits. If you need more proof, an eyeball comparison of the Sphinx's face to Djoser's face clearly shows that 200 years *before* the establishment date of the carving of the Sphinx (2500 B.C.), good realistic face sculpture was being done.

I will now offer additional visible proof of the Sphinx being carved earlier than 3000 B.C. by comparing it to art done in that period. The Egyptian vase to the left is c. 3500 B.C. It shows good artistic design and *proportion*, and my contention that the preliterate Egyptians *understood proportion* is key to my theory. The vase is one of a *handful of surviving pieces*. In Part Three, I present a great amount of supporting detail on these surviving pieces. Unfortunately, for periods earlier than 3500 B.C., there is little I can show except what *other* preliterate peoples have done with monumental sculptures and structures and project backwards from there.



As I have discussed earlier, the problem of going back in time is always present in regard to investigating preliterate *monumental* sculptures and structures: they have no precedents, nor most times even any evidence of a significant preceding artistic tradition. My principal grounds for proposing that the Sphinx face *bas relief* carving was done in 6000 B.C. are the following five factors:

1. The *preliterate* characteristics of the Sphinx face.
2. The indications it is a black female face and therefore most probably from the preliterate Nubian Mother Goddess culture.
3. The female/cheetah proportional similarities of the Sphinx face, again indicating it is from the preliterate Nubian Mother Goddess culture.
4. The rain wear/weathering indications of geologist Robert Shoch indicating the Sphinx was carved somewhere between 9000 and 5000 B.C.
5. The great *tsunami* flood of the Nile delta c.6000 B.C.

Again, many of these factors except 5 could also apply to a possible 4000 B.C., or 5000 B.C. or 4500 B.C. carving, but 6000 B.C. is *more probable* because of factor 4 and 5.

Author's Note

Let me also say this about all other Sphinx theories, both traditional and alternative: there is no solid proof that the Sphinx face is not a black African female (only opinion, and opinion not backed by artistic considerations of any kind, as mine is).

and

That there is *no solid proof* it was *not* carved prior to 3500 B.C. (the 2500 B.C.

carving date is only an opinion and is *not backed by hard facts* of any kind.

There is, however, a significant hard fact indicating an earlier carving. The pathway from the Nile to the middle great pyramid at Giza is not straight as it should be, but is constructed to go around the Sphinx, suggesting in the most graphic way that the Sphinx was there before the middle pyramid was built in 2500 B.C.) .

End Author's Note

The Meaning of a "Veiled" Face in Preliterate Proto-Egypt



The "Veiled face" is a conjecture meant to answer the question: if the face of a

great God-like leader was carved in Giza in c. 6000 B.C., what would cause it to be carved on a rocky outcropping of the Giza plateau? After all, everything was available at that time. Here is my thinking:



A weathered, naturally occurring face (such as the suggested face to the left) if it were held to be divine, might suggest a possible place to carve *if the person to be honored was spiritually connected to the divine, weathered face*. On the Giza plateau, it seems evident that there was a naturally occurring rocky outcropping or mound that projected upwards from the plateau level itself. Such an exposed rock would be subject to weathering, indeed it may have been also shaped by being underwater for millennia prior to the ocean

withdrawing. If such a "weathered" face existed, I see it as being so vague as to suggest a "veiled" face (a face with a caul) that had been waiting to be unveiled for millennia.

Thus, if the person's face to be carved was deemed a spiritual extension or "unveiling" of the face, it would most probably have taken place as I have described it. It would also be one of the reasons why only the face was carved initially.

Before I go any further, let me remind you of some facts I brought up earlier. The first is that the people of that Proto-Egyptian hunter/ gatherer culture in the Nile delta were a mixture of Semitic tribes from the Levant to the north, and Black Nubian tribes from the south.





There is considerable reason to believe that after the cessation of the "wild" Nile (10,000-7000 B.C.), the Nile River (and its banks) allowed easy travel and trade by land and water between Nubia and The Nile delta. Similarly, it also allowed Semitic tribes from the Levant to migrate into the delta. The Proto-Egyptian culture grew out of that intermixing.

By 6000 B.C., that Proto-Egyptian hunter-gatherer culture was in the process of becoming a rudimentary agricultural culture and by 5000 B.C (if we can trust the very slippery *Book of Kings*) it had become very early, Pre-Dynastic Egypt. That early period is sometimes called The Legendary Period (5400 B.C.- 3200 B.C.). It was *still preliterate* but now ruled by Pharaohs (Kings). It was to become the foundation for the *literate*, Egyptian Dynastic culture that began to form c. 3200 B.C. with which we are all familiar.

Author's Note

We might compare The Legendary Period in Egypt to preliterate Mycenaean Greece (c.1600 to 1100 B.C.) which set the foundation for literate Greece (900 B.C. onwards.)

The Trojan war took place around 1200 B.C, and was immortalized in Homer's great oral epic poem, *The Iliad*, which was orally composed around 800 B.C..

I should note, however, that although Mycenaean Greece is considered a preliterate warrior/king culture, we now know they had an elementary form of writing (Linear B) that was used only for trading and transaction recording purposes. *This is a good example of a preliterate culture on the edge of literacy.*

End Author's Note

Preliterate Nubian /Proto-Egyptian Psychic / Spiritual Practices



Most times, I've considered the Proto-Egyptian culture of 6000 B.C. and earlier to include influences from the hunter-gatherer culture in the Upper Nubia, but when I wanted to emphasize its black African roots, I've termed it **African/Proto-Egyptian** or **Nubian/Proto-Egyptian**. In 6000 B.C., neither Egypt nor Nubia was the desert it is today. The Nile delta was fertile as was the land bordering the Nile river up to and including Upper Nubia (1st thru 3rd

cataracts.) Not only did the races mix but their social and *spiritual* practices mixed as well.

Preliterate peoples don't have the barriers we have in spiritual matters. They easily accepted the divinities of other cultures if they found them spiritually attractive. It was no big deal. It just happened. This mixing and adoption is what I believe happened in our Nile delta Proto-Egyptian culture. I am going to suggest that it was the gradual adoption of the Nubian spiritual practices by this mixed Proto-Egyptian culture that ultimately laid the groundwork for:

1) The appearance in 6000 B.C. of a prophet/leader like *River Mother*

as well as

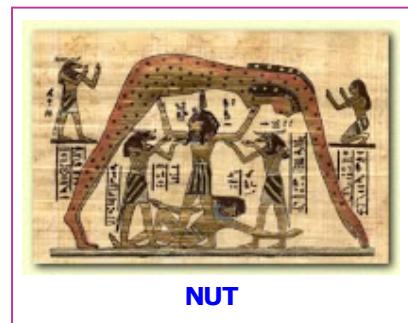
2) The possibility that the inhabitants of Giza would recognize her as God-like under the correct circumstances.

If you need a counterpart for this, there is none better than the situation of Jesus. The prophetic work of his predecessors laid the groundwork for his acceptance as *messiah*. I'm going to lay some more groundwork for this being the case for our *River Mother*, and there's no better way to start than by taking another look at our ever-increasing equation:

First Mother = Mother Goddess = *Mut* = *Nut* = *Ma'at*= *Mafdet* = Nubia =

Cat/Cheetah = Spiritual/Psychic Practices = Soul Obsession = Nubian Female**Shaman = River Mother**

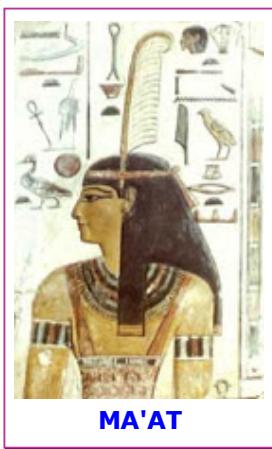
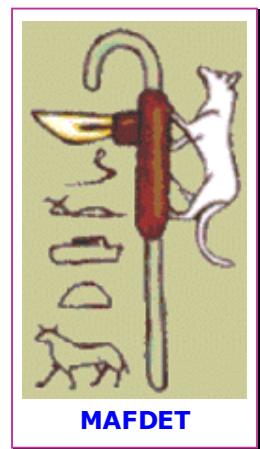
The equal sign here should really be read that one term implies the next term (either forward or backward.)



To give you an idea of the *River Mother's* background, let me take just the beginning of our equation: **First Mother = Mother Goddess = Mut = Nut = Ma'at= Mafdet**

My intent here is to make clear the ancient connection between the Mother Goddesses of preliterate Nubia and the Mother Goddesses of our proposed Nile delta Proto-Egyptian culture of c.6000 B.C.). I'll have to work backwards

from literate Dynastic Egypt to do some of this.



No one knows what the names of these Goddesses were in preliterate Nubia c.6000 B.C. The names may have "sounded like" what they eventually "sounded like" in literate Egypt, which is usually the case, but no one really knows. Therefore I am going to refer to them by their known literate names. There is no doubt in my mind that ancient preliterate Nubia was the source of the primal Goddesses that came to exist in the preliterate Nile delta Proto-Egyptian culture of 6000 B.C.,

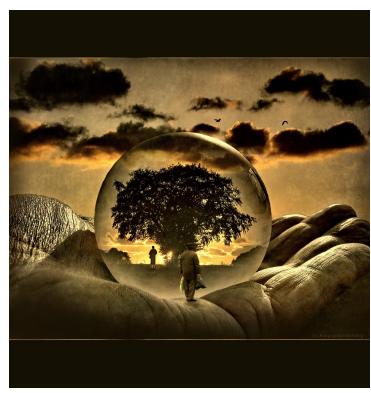
as well as in preliterate, pre-Dynastic Egypt (5000-3200 B.C.) and also in literate Dynastic Egypt (3200 B.C.-30 B.C.).

Most archeological evidence points that way, but it simply makes sense that the preliterate Mother Goddess cultures would be especially strong in Africa, which we now know was the origin of the human race. This would mean, of course, that the First Mother was black African. Riane Eisler tells us that *all preliterate cultures* were in the Mother Goddess stage c.6000 B.C., but I am going to



European Mother Goddess

suggest that the Semitic Levant Mother Goddess cultures which had entered the Nile delta were eventually spiritually absorbed by the more powerful Nubian versions.



By "more powerful" I simply mean that both Nubian shamans and the psychic practices they used to access the various Goddesses were recognized as superior. They were able to access deeper regions of the Other World (or in Jungian terms, the collective unconscious). If you have a hard time understanding this, you only have to think how African music *absorbed* the waltzes, madrigals, hymns, folk songs, etc, that were brought here by English settlers. This absorption resulted in the Blues, Jazz, Bebop, Swing, Rhythm and Blues, Funk, and Rap that dominate our musical landscape. If you think

this is too facile a comparison, you're wrong.

Out of this African/Proto-Egyptian Mother Goddess culture also came a long line of Nubian Female Shamans. This includes not only the shaman I've been calling *River Mother*, but a long line of Nubian female shamans who preceded her in this migration of Nubian spiritual practices. The photo to the left shows a nineteenth century Nubian female shaman, but if you exchanged the cotton robe and veil for animal hides, the resemblance would be similar except the robe around the body would be probably be only a loin cloth or skirt. The Nubian shamans c.6000 B.C. were generally female rather than male because females in Mother Goddess cultures were more likely to have performed that function.

Author's Note

Females continued to perform a prophetic/psychic function in many cultures (e.g. Greece) long after they had become male-God dominated, literate cultures, as we see with the Oracle of Delphi.

End Author's Note

I see *River Mother* as being in that same female shaman tradition, but, again, I also see her being superior to her predecessors in the same way Jesus was superior to the prophets who preceded him. Although she was most probably not alone in *psychically acquiring* different aspects of the Mother Goddesses, my sense is that she acquired those aspects more completely. This is what I mean by:

Mut = Nut = Ma'at= Mafdet = Nubia = Cat/Cheetah = Spiritual/Psychic Practices = Soul Obsession = Nubian Female Shaman = River Mother



I would liken this *psychic acquisition* to Jesus' assertion that he was the *Son of Man*, which is a biblical term for the son of God. What Jesus was asserting (in Jungian terms) was that his own psyche, or soul, had *psychically acquired* some aspects of God. "Acquire" is perhaps not descriptive enough of what took place. Let me clarify this by saying that *River Mother* (and Jesus) were born with these psychic aspects in a limited way and used their psychic journeys to further enlarge them, i.e., to become *psychically "inhabited"* by certain aspects of the various Gods (or collective unconscious if you will).



What is also acquired in these psychic journeys is the experience of an order beyond the world of time and space we live in. Sometimes that acquisition is called the knowledge of a superior reality, a knowing. It was this knowing that was instinctively recognized by others and made them follow Jesus and Buddha. And, I suggest, our River Mother. I should add that these type of psychic journeys can be very dangerous if the person undergoing them is not prepared for what he will encounter.

I don't think this acquisition was unique to *River Mother* as a shaman, but if we want to explain why *she became the face of the Sphinx* and the shamans who preceded her didn't, I am going to suggest (among other things) that *she was psychically more developed than her predecessors*. Yet we also have to see her becoming the face of the Sphinx as being due to the fact she was a *strong natural leader*. Someone that others would instinctively follow. That is not a common mix for shamans. Moses, for example, was extremely developed psychically, but needed Aaron to help him lead. Joan of Arc on the other hand, combined both qualities, but was not as psychically developed as Moses.

To *psychically acquire aspects of the Mother Goddesses* would not have been a matter of conscious acquisition. It's not done that way. It would have been a matter of a "hunger" in the shaman's soul that could only be satisfied by *psychically opening oneself to that Goddess* (or psychic archetype in Jungian terms). It would have been the psychic equivalent to me wanting to consciously acquire the speech mannerisms of someone I admired. This would be done by my mimicking them. The mimicking itself, however, is not really a conscious activity. It's instinctive. If your "hunger" is great enough, it will simply happen of its own accord.

My acquisition of speech mannerisms, of course, is a relatively harmless one compared to acquiring aspects of a psychic archetype, as this is done by a conscious journeying into the unconscious, or *Other World*, as preliterate peoples called it. In other words, you enter the realm of the unconscious as in a dream, but you are conscious, not dreaming. Because you are conscious, it is a journey that can be filled with dangers, including insanity and death. It is not for the weak of heart, especially when dealing with powerful psychic archetypes.

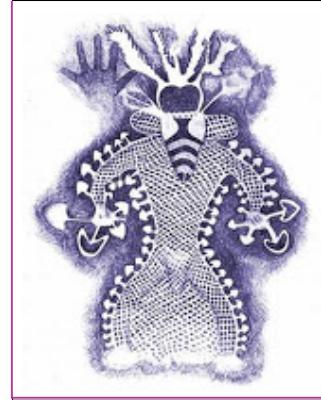
In the case of the River Mother, she would turn her psychic



MUT

"hunger" towards say, *Mut*. *Mut* still exists as a psychic archetype of *The Mother* in all of us, as she is a part of our human collective unconscious, but in *River Mother* in 6000 B.C. the *Mut* archetype would be especially present and powerful, being of both sexes and the creator of everything in the heavens and earth. You might call her the prime "face" of the Mother Goddess for Nubians. She would be somewhat the equivalent of God in *Genesis*.

Such a psychic encounter, in which the psychic traveler would not have the normal protection of the fully conscious mind (as we do when we are conscious in the everyday world), can be so overpowering as to result in insanity or death. One of the founders of the Hebrew *Kabbalah*, which was focused on mystically experiencing God, tells of this happening to some initiates who were not properly prepared for the experience. Think of a really bad screaming nightmare multiplied by a factor of thousands. Your heart would stop if you were not properly prepared.



The prize, however, for those who were properly prepared, however, was the psychic acquisition of some aspects of that God/Goddess. If that puzzles you I suggest you read up on the phenomena of Jesus' transfiguration. This psychic event, in which Jesus appeared clothed in light with Moses and Elijah, was witnessed by the Apostles and is reported in the Gospels. This phenomena however is not limited to Christ. The light that shone from Moses face (usually shown as "horns" of light) after receiving the Ten Commandments from God is another example.



There are occurrences of it throughout history, usually taking the form of the transfigured person experiencing a reality of beauty and truth that is beyond the world of time and space. This is essentially what Buddha speaks of as Nirvana. I believe it was this kind of psychic breadth and strength as well as her strong qualities as a leader that made River Mother different from her predecessors. Like Jesus she would have been seen as God-like. And like Jesus, that quality would have attracted followers.



Let me list the Goddess-like psychic aspects I see her acquiring before and after she left Nubia for Giza. From Mut (L) she would have acquired a sense of herself as the Primal Mother. The one who not only gave birth to life but who conceived life itself. In River Mother's case however, what she acquired was a psychic sense of being an originator: of being capable of creating a new spiritual path, a new spiritual life. Jesus had somewhat the same sense of himself.

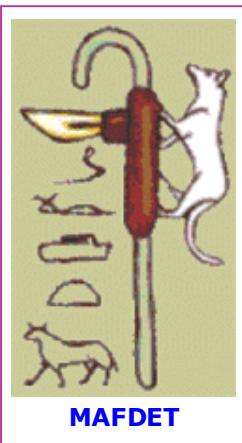


NUT

From Nut (above, R) she would have acquired a sense of being the protector of all human life. This would be important to her as a leader. Jesus had somewhat the same sense of himself. Think of his portraying himself as the Good Shepherd.

From Ma'at (R.) she would have acquired a sense of herself as a purveyor of Truth and Balance. Truth and Balance were the two essential spiritual values of the Nubian/Nile delta Proto-Egyptian culture of 6000 B.C.. Without their active presence, the tribes instinctively sensed they would be helpless against the Serpents of Disorder and the Chaos they would bring. Again, Jesus had

somewhat the same sense of himself and indicates it by saying: "*I am the way, and the truth, and the life; no one comes to the Father but through Me.*"



From **Mafdet** (L) she acquired a sense of herself as a **protector (and enforcer)** of Balance and Truth. Again, Jesus had somewhat the same sense of himself. You can see it in his banishing of the money changers from the Temple.



But there is something much larger that I see *River Mother* acquiring from **Mafdet**. An animal/human Goddess like **Mafdet** is a very early Goddess, and very powerful, in that she **combines both human and animal knowing and capabilities**. That is a very potent psychic combination, especially for someone like *River Mother* who was both leader and shaman, i.e., someone who had to perform successfully both in this world and the *Other World*. For a shaman and leader like *River Mother*, I see the savage yet principled **Mafdet** to have been the Mother Goddess closest to *River Mother's* sense of who she was and who she would become.

If we think of **Mafdet** in modern Jungian terms as a powerful psychic archetype capable of enlarging *River Mother's* sense of herself as **both leader and shaman**, it is easy to see why *River Mother* would have been attracted to the savage yet principled **Mafdet** as her ally and Patron or Protector. Let us think of their relationship for a moment as *River Mother* would most likely have thought it: a relationship in which she and **Mafdet** were mutually and intensely attracted to each other. Then we can begin to see that the term *Lovers* would not be far off the mark in describing the emotional texture of such a relationship.

If you need some help in seeing what I'm talking about, think of the always wise and conniving Goddess *Athena* and her constant assistance of the wily *Odysseus* (L) in his long journey homeward. *Odysseus* was constantly testing people and situations to determine how he should proceed. *Athena*, who was also a manipulator, but being a Goddess able to see



Odysseus and Athena
Mother nature (and needs) as a leader and shaman.

more clearly though events and people, was constantly at his side, assisting him to make sure he succeeded. They had a natural attraction to each other, again almost like lovers. *Athena's own words in the Odyssey say it best: "Two of a kind, we are, contrivers, both. Of all the men alive you are the best in plots and story telling. My own fame is for wisdom among the gods - deceptions too.... I that am always with you in times of trial, a shield to you in battle"* (Odyssey 240). Of all the Goddesses, it is clear to me *Mafdet* would have been the largest influence in *River Mother's* psychic growth, because *Mafdet's* nature fit most closely *River Mother* nature (and needs) as a leader and shaman.



ISIS
It is unclear to me if *Isis* (L) developed out of *River Mother*, or if *River Mother* merged into a 6000 B.C. early version of *Isis*, as *Isis* doesn't have the primal characteristics of the other early African Mother Goddesses, i.e., those whose names begin with "M", the Mother sound. At any rate, it is likely that a shaman such as *River Mother* would be married and have children and would therefore also have a sense of herself not only as *mother* but also as *wife* (and possibly *sister*), which can be taken many ways, perhaps even as an *ambivalence* towards a conventional marriage, which would be somewhat natural for such a powerful woman.



Isis with baby Pharaoh

One example of that kind of ambivalence and power can be seen in what *Isis* did after she put *Osiris* back together after his brother *Seth* had chopped him to pieces. The only part missing was his penis, which *Isis* fashioned out of the Nile mud and then brought *Osiris* back to life by copulating with his reconstructed body, the issue of that mating being *Horus*. *Osiris* then disappears into the underworld to reign over the realm of the dead and the reign of *Horus* begins.

The wise onlooker would also note that although *Horus* (a male God) is depicted as rising to power, it is *Isis*

who makes it possible and it is *Isis* who remains by his side. Again an indication of the surviving influence of the Mother Goddess. As such, *Isis* is often depicted as sitting on the throne holding the baby Pharaoh to whom she has symbolically given birth. So I also see *River Mother*, like the later *Isis*, having a sense of herself as *Throne Mother*, i.e., the empowering Mother Goddess from whom *all authority issues*.

Author's Note

Isis seems a later Goddess who is more attached to the Dynastic aspects of Egypt than the Proto-Egyptian culture in that she is the wife (and sister) of *Osiris* and the mother of *Horus*, one of whose roles was to *reincarnate himself as the future Pharaoh*.

I sometimes think of *Isis* as a Mother Goddess bridge between Pre-Dynastic and Dynastic Egypt. Finally, I should add that *Isis* is a particularly complex Goddess whose following spread into the Greco/Roman world. She is also seen as the precursor of Mary, mother of Jesus.

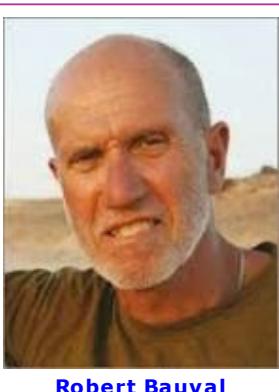
We also have to consider the possibility that *Isis* may also have grown out of *Ishtar* or *Inanna* or *Aphrodite* who were powerful Mother Goddesses brought into the Nile Delta by immigrants from the Levant. Joseph Campbell equates *Ishtar*, *Inanna* and *Aphrodite* and draws a parallel between the Egyptian goddess *Isis* who nurses *Horus*, and the Assyrian-Babylonian goddess *Ishtar* who nurses the god Tammuz.

End Author's Note

Before I continue discussing the nature of the psychic/ spiritual practices of Nubian Proto-Egypt, I want to step aside for a bit and say that, according to Bauval, there is considerable opinion



among eminent Egyptologists that the *Pyramid Texts* originated in the preliterate Proto-Egyptian period despite the fact that they were discovered in a pyramid belonging to the literate Dynastic period. Specifically, the *Pyramid Texts* were discovered uncorrupted on the walls of pyramids of the 4th and 5th Dynasties and by general consensus constitute the oldest body of literature about the religious and funerary practices of Dynastic Egypt.



Robert Bauval

Here again, although there is considerable philological evidence of a very early origin, establishment archeologists keep backing away from giving a time period for that origin, and are thus in the curious position again of not wanting to bell the cat, as they are with so many aspects of Egypt that clearly have a preliterate origin. Bauval likens it to scholars saying that *Christianity originated* in the 4th century A.D. (when the gospels were published) when it is abundantly clear that Christianity flourished in the preceding centuries.

At any rate, it is clear to me that the *Pyramid Texts* had very early Nubian origins as oral story poems and existed for millennia in much the same way as the oral story poems of the preliterate Hebraic tribes existed for millennia before they were eventually selected and edited and transcribed into the *Torah (Book of Moses)*. What I believe is that the origin of the *Pyramid Texts* went way back to the shamanic practices of the African /Nubian hunter-gatherer tribes of 6000 B.C. and earlier. They surely didn't come from the Semitic immigrants from the Levant, who had absolutely no interest in the afterlife. With all that said, lets take a look at another part of our equation:

Cat/Cheetah = Soul Obsession = Spiritual/Psychic Practices= Nubian Female Shaman = River Mother

I'd like to say something about the three last terms of the equation first:

Spiritual/Psychic Practices = Nubian Female Shaman = River Mother



The combined term "Spiritual/Psychic Practices" is my way of emphasizing the *psychic nature* of Proto-Egyptian spirituality, a spirituality that was inextricably entwined with Nubian shamanic practices. The *psychic nature* of Proto-Egyptian spirituality is at the heart of the Mother Goddess culture of 6000 B.C. Unless you accept that, you're missing what preliterate and literate Egypt were all about, and for that matter, what this site is all about and why someone like our proposed *River Mother* could have come to play such a critical role in Giza and Nile delta.

If this is hard for you to understand, think of *Joan of Arc* and her voices, and how she held the armies of France in the palm of her hand. This is the kind of power I see *River Mother* having. It was the key to her leadership.

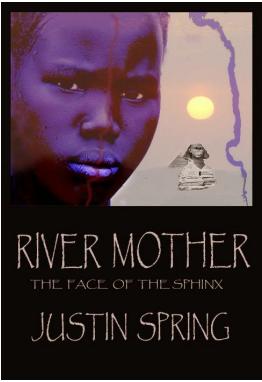
OK, that's enough for now. Hopefully what I have said has given you a better grasp of the kind of spiritual leader I see *River Mother* as being. Right now, I'm going to something unusual here by shifting gears so fast you may wonder why you signed on in the first place. Poets are prone to these kinds of shifts, however, so relax and enjoy the ride.

First, let's take another look at our ever-changing equation:

First Mother = Mother Goddess = Mut = Nut = Ma'at= Mafdet = Nubia = Spiritual/Psychic Practices = Soul Obsession= Cat/Cheetah = Nubian Female Shaman = River Mother = "Veiled" face = Giza Sphinx/River Mother Carved Face

The equal sign here should really be read that one term implies the next term (either forward or backward.)

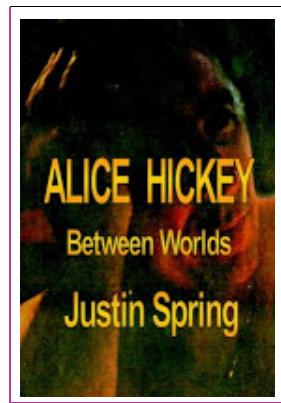
I told you earlier that the above equation pretty much summed up our Part One journey through the preliterate Nubian culture c.6000 B.C. and the Proto-Egyptian culture that occupied the Nile delta c.6000 B.C.. Hopefully that journey gave you a good feel for the characteristics of preliterate cultures and in particular the Proto-Egyptian culture. I have found, however, that getting a real grasp of what it felt like to be a preliterate human is very difficult for most people because our values and interests and most especially the way our minds perceive the world are so different.



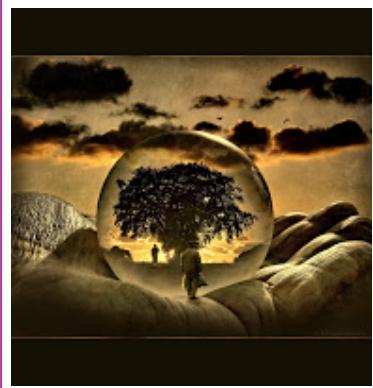
What I have done, therefore, beside writing *RIVER MOTHER: The Face of the Sphinx*, is create a special section of excerpts from some of my other writings and some of those of Psychic/Scholar Alice Hickey that will hopefully help you understand what it *felt like* to be a preliterate human. My thoughts, then, about Preliterate Proto-Egypt should make much more sense.

Most of the excerpts from my writings are from my book *Alice Hickey: Between Worlds* as well as its Online Appendix, which is a journal of my detailed thoughts about literate and preliterate consciousness that I used in writing *Alice Hickey: Between Worlds*.

The remainder of the excerpts are from the writings of Psychic/Scholar Alice Hickey. My own writings are distinguished by my somewhat unique sense of what preliterate cultures were like. This grew out of an affinity I acquired for the preliterate artistic process. That affinity is not an intellectual one, but quite visceral, having developed from my discovery some years ago how to spontaneously compose oral poems in the manner of preliterate poets.



This is essentially a form of channeling in which the conscious mind surrenders completely to the Muse, or creative unconscious, just as preliterate poets did. There is no preconception, no thinking, no conscious effort involved. I call this contemporary version of preliterate oral poetry, SOULSPEAK. You can see some visual versions I call Dreamstories on Video SOULSPEAK. You can hear some examples of this on SOUNDCLICK under the name, The Many Voices of SOULSPEAK.



As unlikely as it may seem to some (and I include in this most contemporary poets) is the fact that once you surrender completely to the Muse, an oral narrative poem will form on your lips all by itself. This is a modern equivalent of what Homer means when he says, "Sing Muse and through me tell the story ..."

What I have learned from this process is especially relevant because preliterate humans were essentially artistic (imitative) in nature, and all of their art (song, masks, oral poetry, dance, drawing, sculpting) was created from the unconscious, or as they would say, from visions and voices from the Other World. Artists like myself are pretty much create our art in the same way. The only difference is that preliterate peoples were better at it.

Author's Note

Because the writings below have been excerpted from their original context, I have clarified each excerpt where necessary with *red italicized insertions*.

I should also add that the form of many of these excerpts is that of a story. These stories vary in their artistic depth, but they will hopefully give you something of a *muthos* view of the various things I have been describing in this blog in a *logos* way.

End Author's Note

THE EXCERPTS

The excerpt below (Excerpt 19. Conscious And Unconscious) is from my Appendix to ALICE HICKEY. It discusses the relationship of our conscious and unconscious minds. In essence, this relationship has not changed since we first appeared on the earth as Homo sapiens some 100,000-200,000 years ago. I believe, however, that there is a difference in their *relative strengths*.

Although early humans were just as intelligent as we are, I believe their unconscious minds were much stronger than their conscious minds and were constantly breaking through into consciousness with voices and visions. For us, today, exactly the opposite is true. Our *waking* conscious minds exert such a powerful control over the way we see the world that many of us have no idea that our unconscious minds exist as a much different, but equally intelligent part of us. Jung was the first to show us this in a scientific way.

This modern disbelief in the existence and power of the unconscious mind is one of the obstacles preventing our understanding early humans correctly, and especially, in this case, the preliterate Nubian culture c. 6000 B.C. and the Proto-Egyptian culture that occupied the Nile delta c. 6000 B.C..

Excerpt 19. Conscious And Unconscious
(From the On-line Appendix to Alice Hickey: *Between Worlds*)

All of our conscious thoughts and words and pictures mean nothing to the unconscious—only the feelings those words and pictures produce in us. Feelings are the *lingua franca* between our conscious and unconscious minds. In our everyday life, the unconscious is constantly speaking to us as through feelings.

Those feelings can be powerful, or precise, or weak and everything in between. But they are always visiting us. It could be as a feeling to be fair. Or to kill. Or to love. Or all three at once. Our unconscious feelings rise and fall in their ability to direct our conscious decisions. Yet we are always under their influence.

My own sense of the relationship of the conscious to the unconscious mind is of the surface of a lake to all that is below it. All we see is the glittery, ever-changing surface, but those surfaces are always being influenced by something more powerful beneath the surface. Something we never see.

When we have a transcendent experience, what is really happening is that we (**our conscious minds**) are witnessing some part of the unknowable (**our unconscious minds**) that we, in turn, make into something (a poem, a vision, a prophecy) that mirrors the feeling of that transcendent experience.

Here is a dual way of looking at that event: a Visitor from the Other World (or an archetype from the unconscious) manifests itself as a feeling that transcends time and place and the storyteller (**the instinctive narrative intelligence within us**) responds by creating something (a story or vision) in time and space that mirrors that feeling but also adds ours to it, which is a special feeling, a feeling made glittery with time. (**This is covered in detail elsewhere in the Appendix, but suffice it to say that the unconscious is always hungry for the feeling of time, something lacking in its world.**)

The important thing to realize is that the *lingua franca* between the two realms is feeling, not the story or vision or whatever. The story or vision is merely the trace in the atomic cloud chamber.

That is the way the universe wants to flow: from the world of feeling to the world of time to the world of feeling. The Gods speak and we respond. But that

is no longer important to us. We are no longer interested in following the way of the soul, of participating in its dance. We want our freedom. But we have paid a large price for it. We have disconnected ourselves from our souls (*our unconscious*). Or so we think. Despite our current turning away from participating with the soul as a gateway to the Other World, the soul continues on its own stubborn, magnificent journey.

We can attempt to avoid the transcendent moments that occur when we commune with the soul, and we may be successful. It is becoming relatively easy today. We ignore true prayer, true poetry, true art, any true communion with the soul. We have learned to stop feeling who we truly are. But we can be surprised. Ask anybody whose been abducted by aliens.

We may succeed in escaping direct contact with the soul, but it never stops knocking on our door. The soul feeds us every moment of our waking lives through feelings that press against the wall of consciousness like silent whispers. When we meet the soul half way and honor it by surrendering to it and responding, thereby completing the cycle of feeling, a harmony is established between self and soul. That is why we should be doing it: it roots us in our deepest humanity.

END EXCERPT

The excerpt below from my Appendix to ALICE HICKEY (Excerpt 20. Cultural Knowing) may be helpful in helping you understand why our knowledge of the Egyptians (both Preliterate and Literate) is often mistaken and sometimes dead wrong.

This is partially due to the fact that so little evidence of what the Egyptians were up to has survived from those times. The major obstacle to our understanding, however, lies in the fact that the *interests* of those cultures (both conscious and unconscious) are incredibly different from our own. Yet our theorists are constantly trying to interpret ancient Egypt from our

modern scientific world view. This is a huge mistake and the cause of much of our confusion about ancient Egypt.

Excerpt 20. Cultural Knowing

(From the On-line Appendix to Alice Hickey: *Between Worlds*)

Our solid memories are anything but that: they are changing right under our feet and we never know it. But what does that say about our stories back to the beginning of time? We are standing on quicksand is what it says. Not only our personal stories, but our cultural stories as well. And the invention of writing, or any type of permanent recording, as helpful as it is in giving some kind of stability to our collective memories, hardly solves the problem.

Think of the fragments of Greek classics that survived into the Middle Ages so that they could be rediscovered, translated, studied. What didn't survive, however, was the living culture, the individual and cultural interest that created those works. So we have the words of Homer and Aristotle, but in many cases we don't really understand what they were saying. Aristotle's interest is missing. The Greek culture's interest is missing. To really understand the classics, we have to slip into those interests as though they were our own. It is impossible. We create a story; but it is always tainted by our own interests—interests we can never slip out of anymore that we can slip into those of Homer.

Still, we are brave. We do the best we can. We argue about the stories we have created concerning Homer's two great poems. Some arguments are recognized as superior to others and become a part of our knowing. But fifty years later, our cultural interests may judge those same arguments to be meaningless. It goes on and on. It doesn't matter that Homer is on the page, and tells the same story over and over. Our changing interest changes how we understand Homer. We have somehow convinced ourselves that our understanding of many ancient cultures is quite solid, but it is more like Swiss cheese.

For example, if it weren't for the fact that that we have many things in common with the ancient Greeks (an interest in democracy, a love of athletics, an intense curiosity), we really would be standing on quicksand

trying to understand them. If anyone has any doubt about this, Auden has a wonderful essay on how truly different ancient Greek thought and culture was from ours.

One example of a particular piece of quicksand we are standing on would be our currently accepted understanding of the ancient Egyptians. It's a very small part of our knowing, so the fact it may be completely wrong doesn't endanger us that much. My own intuitive sense of the Egyptians is that they were a soul-driven culture with which we have almost nothing in common. They were a puzzle even to the Greeks of their time who were consumed by reason and the *polis*. The Egyptians may as well as come from Mars.

All this is way of suggesting that sooner or later, we have to walk away from the illusion of sureness and safety that our communal knowing gives us.

END EXCERPT

The following excerpt from The Appendix to ALICE HICKEY (Excerpt 40. Muthos and Logos) should be helpful in enlarging your understanding of the concepts of *Muthos* and *Logos* as forms of consciousness.

Excerpt 40. Muthos and Logos

(From the On-line Appendix to Alice Hickey: *Between Worlds*)

We have advanced enough in our current thinking to understand that all myths were initially oral story-poems based on real events, and that some of them . . . eventually took on an imaginative life of their own and became the spiritual lifeblood of those cultures.

If we look at the early Greek word for the concept of knowledge, or truth, we find it is *muthos*, which means story, indicating that the great story-poems of those cultures were seen as the source of knowing. Later, as the Greeks became literate, the concept of knowledge was seen as being imbedded in the word *logos*, which meant word or language, and specifically the written word and the institutions of Reason that grew up around it, which explains why our word logic is derived from *logos*.

In that critical evolution of the term for knowing from *muthos* to *logos*, we can easily detect the great change in consciousness that was taking place.

I think that it's clear from this evolution of the word for knowledge that in very early myths we are looking at non-rational sources, the unconscious if you will, because that is how such stories were formed. Early humans would explain their myths by saying that the Gods, the Muse, spoke to them, but today we also know that those poems—which is what those myths are—were also triggered by something in the physical world. That is not only true for the myths about Moses and Abraham and Achilles, who were real people, but also the myths about specific animals and, of course, the myths about the First Mother.

In other words we know that the myths were not acts of pure imagination, formed out of nothing. We know that because we know poetry always has one foot in this world and one foot in mystery. Just as there was an Achilles, there was also a First Mother—and the story poems celebrating her became the

Mother Goddess myths we have today.**END EXCERPT**

One of the most puzzling aspects of the social evolution of the human race is the world wide replacement of relatively benign, cooperative, Mother Goddess cultures with male-God cultures of domination and empire around the time writing was invented and more formal agricultural communities came into being.

Lest you get the idea that these Mother Goddess cultures smacked of Betty Crocker in long white gowns, you need to be updated. They were indeed cooperative, but had their savage side as recent studies have shown. The difference was that the savagery was local (between neighboring tribes) and quickly over. There were no long wars of Empire that went on endlessly in the later male God cultures.

For a good look at the Mother Goddess, here is an excerpted portrait taken from Alice Hickey: *Between Worlds* (Chapter 46, I Visit Graves.)

Excerpt from Alice Hickey: *Between Worlds* (Chapter 46, I Visit Graves.)

From Alice Hickey: *Between Worlds*

One thing that might indicate the intensity of the Mother Goddess within early, preliterate cultures as compared to, say, the Mother Gods within our own culture (like the Virgin Mary, the Mother of God), would be the fact that the Mother we're talking about is both a Mother from Heaven, and a Mother from

Hell and everything in between.

Besides being the Mother who is the Source of all Life, this is also the Mother with a Thousand Arms and a Thousand Weapons.

The Greeks have supplied us with a highly detailed, albeit indirect picture of how much the Mother Goddess was feared in their many references to women being the irrational, passion-driven enemies of reason, which the newly literate, super-logical Greeks saw as the very essence of the soul. It seems that for all their advances, the Greeks lived in a very real fear that their new literate, logical consciousness might collapse under the potential fury of the remnants of their preliterate Mother Goddess culture.

One illustration of this can be seen in the various tales of Olympias, the mother of Alexander the Great, and how her serpent-driven Dionysian practices drove both Alexander and Philip—two men who weren't afraid of anything—straight up the wall. Olympias, a Greek princess from the Northern barbaric kingdom of Epirus who traced her semi-divine lineage back to Hercules, and who is sometimes pictured as being red-haired and of Celtic heritage, is an historic figure who is a pretty fair embodiment of the Mother Goddess. She was proud, beautiful, sexy, ruthless, mothering, controlling, murderous, loving, envious, life-giving, you name it. You didn't mess with Olympias.

Here is Graves' own description of the Mother Goddess:

' . . As Goddess of the Underworld she was concerned with Birth, Procreation, and Death. As Goddess of the Earth she was concerned with the three seasons of Spring, Summer, and Winter: She animated trees and plants and ruled all living creatures. As Goddess of the Sky she was the Moon, in her three phases of New Moon, Full Moon, and Waning Moon . . . But it must never be forgotten that the Triple Goddess . . . was a personification of primitive woman--woman the creatress and destructress. As the New Moon or Spring she was girl; as the Full Moon or Summer she was woman; as the Old Moon or Winter she was

hag.'

I'm sure Graves would agree it didn't stop there. All of the attributes of the Mother Goddess were a constant subject of praise, including her sexuality. Some research I did into Celtic preliterate traditions turned up a Roman account of a Celtic chief fornicating in public once a year with a white mare, undoubtedly a living representation of the White Goddess.

Not exactly saying the rosary, is it? What's more, unless the mare was very small, like a small Shetland pony, the chief must have had to stand on a box, or an altar of some kind in order to consummate the act. The disproportionate size of the participants is, again, a good indicator as to how dominant the Mother Goddess was.

If you still have some doubts as to how deeply engrained Mother Goddess worship was in preliterate cultures, I suggest you mull over the scene between the chief and the mare for a while. While you're doing that, here's something else to ponder: while he was fornicating with the mare, what was the chief *thinking*—or even more *a propos* our early consciousness—would the chief have been *thinking* at all?"

END EXCERPT

Those who would like to go deeper into this, should read Riane Eisler's *The Chalice and the Blade*, which Princeton Anthropologist Ashley Montagu called, " .. the most important book since the Origin of the Species." It focuses on this transition from a partnership society (Mother Goddess Cultures) to a male dominated society (Male Gods) that took place, according to Eisler, approximately 6,0000 years ago (4000 BC.).

She describes how preliterate cultures (hunter-gatherer and early agricultural) were by their nature sharing. Those sharing cultures, which lasted for tens of thousands of years, survived, though barely, into historical times (around 4,000 B.C.) and were characterized by a worship of the divine feminine (Mother Goddess), the Mother being represented by the Chalice. Around 4,000 B.C. (which is also about the time writing and formal agricultural communities first appeared) those cultures were replaced with the beginnings of the patriarchy in which we live today. (See Julian Jaynes http://en.wikipedia.org/wiki/Julian_Jaynes for a related look at this change.) According to Eisler, the forces that overthrew the Mother Goddess cultures worshipped not life and creativity, but death and destruction; in short, the Blade. Click here for Wikipedia on Eisler.

As you might expect from a poet, my own take on this transition runs more into the workings of the soul and and in particular the collective soul (or collective unconscious.) It is spelled out in the excerpt from my Appendix to ALICE HICKEY below (Excerpt 48. The Waning of the Female Spirit).

Excerpt 48. The Waning of the Female Spirit

(From the On-line Appendix to Alice Hickey: *Between Worlds*)

It is evident from what Graves and others have discovered—that early humans saw the Female Spirit, the way of the mother, as the source of life. I would also suggest that early humans also viewed it as the source of a good life. After all, it was a spirit that always moved toward creating and protecting life. It recognized the wholeness of things. So why then did the change occur?

One metaphorical way of answering that question, but not the only one by any means, is to say that the women saw that the men weren't keeping up, that they were falling behind.

This was not a conscious realization. What moved the women to act was intuitive. They sensed (*unconsciously*) that while the men might be good for reproduction and hunting and gossip and fighting, that wasn't going to be

good enough if human beings were to become more God-like. (*I see this desire to become more God-like as an essential instinctual human desire with deep roots in our collective unconscious.*)

The women also saw that the men were incapable of living in the intuitive way women did, that for the race to become more God-like, the men would have to have another way, something they could hold on to.

That's when the female spirit began to surrender to the male spirit. It waned. When that happened, a change in consciousness began to occur, a change that allowed the men to catch up, but in their own way.

This is not to say that women capitulated to the wants of men. It has nothing to do with a conscious decision on the part of women to play a subservient role. We are not really talking here about men and women here anyway, but a re-balancing of the male and female spirits, the psychic energy that drives all Creation. (*I see the Male and Female Spirit as something like the Yin and Yang of Chinese Philosophy.*)

Like Eve's seemingly intelligent, courageous choice that unfortunately led to the unintended consequence of her (and Adam's) expulsion from Paradise, the women (of the Mother Goddess cultures) may have consciously perceived a move towards the male spirit as a positive move, as indeed it was. Whatever surrender occurred was on an instinctive, unconscious level. It is the unintended consequences of that surrender that we are suffering from some 4000 years later.

END EXCERPT

One of the things that makes the Dynastic Egyptian religion and spirituality unique is its male/ female, logos/muthos balance.

Below is an excerpt from Wikipedia on Yin (female) and Yang (male). The balance between the two was essential to the ancient Chinese and may help you also understand why somewhat the same kind of male/female balance was so important to the Egyptians.

In Chinese philosophy, the concept of yin-yang ...is used to describe how seemingly opposite or contrary forces are interconnected and interdependent in the natural world; and, how they give rise to each other as they interrelate to one another.

The relationship between yin and yang is often described in terms of sunlight playing over a mountain and a valley. Yin (literally the 'shady place' or 'north slope') is the dark area occluded by the mountain's bulk, while yang (literally the 'sunny place' or 'south slope') is the brightly lit portion. As the sun moves across the sky, yin and yang gradually trade places with each other, revealing what was obscured and obscuring what was revealed.

Yin is characterized as slow, soft, yielding, diffuse, cold, wet, and passive; and is associated with water, earth, the moon, femininity and nighttime.

Yang, by contrast, is fast, hard, solid, focused, hot, dry, and aggressive; and is associated with fire, sky, the sun, masculinity and daytime.[9]

Yin and yang applies to the human body. In traditional Chinese medicine good health is directly related to the balance between yin and yang qualities within oneself.[10] If yin and yang become unbalanced, one of the qualities is considered deficient or has vacuity.

To have a more complete understanding of Yin and Yang, you should read the entire Wikipedia article: http://en.wikipedia.org/wiki/Yin_and_yang

END EXCERPT

The excerpt below is from Alice Hickey: Between Worlds (Chapter 34: Alice Explains the Female Spirit). It goes into the nature of what Alice called the Female Spirit, which I see as something like the Yin of Chinese philosophy, the Yin being associated with the female.

It is a far-ranging chapter but it will give you a good idea of Alice Hickey's thinking on why the Mother Goddess cultures were replaced by the male God cultures of domination and empire around 3000-4000 B.C. It is thinking that influenced me greatly.

Excerpt from Chapter 34: Alice Explains the Female Spirit

From Alice Hickey: Between Worlds

I had been trying for months to get Alice to talk about the myth, but she kept telling me it wasn't the right time....

(The myth is a "channeled" Creation myth that came to me unexpectedly in December 2000)

"OK," she snapped, "let's talk about the myth."

For some reason I snapped back, "Let's talk about ISLAUGGH first."

(ISLAUGGH is a Celtic female psychic entity who appeared to me nine months prior to the myth coming to me.)

I couldn't believe myself. Here she was ready to finally talk about the myth, and I do a crazy-ass U-turn.

"What exactly is it you want to know?" Alice asked.

"Why did ISLAUGGH appear in the mirror, years ago?"

"How would I know? She appeared to you, not me."

"But you must have some idea."

"What I keep getting is she came to make you aware."

"Aware of what?"

"What she represents."

"And what is that?"

"The Female Spirit."

"But women have always been here."

"I'm not talking about women. I'm talking about a primal spirit, a primal interest, as you would say, that gives direction to the Serpent of Creation, the Serpent that is always with us.

"I see that primal creative force as being directed by two interrelated spirits: the Male Spirit and the Female Spirit. Those spirits are like yin and yang, or dark and light—separate yet somehow interrelated. They make up the intelligence, the interest, call it what you will, behind everything that exists, or you might equally say, within everything that exists. The female part of that energy has been very dim for a long time now."

"What do you mean 'dim'?"

"Weak, as compared to the Male Spirit. The Female Spirit is weak because it fell beneath the horizon of our consciousness millennia ago."

"How did that happen?"

"No one knows. It just did. All we know is that one waxes and the other wanes, just like the moon. About 4,000 years ago, maybe even further back, the Male Spirit began to wax, began to direct the Serpent of Creation more and more. There are lots of stories about it; our own Bible is one. But I believe things are changing. A new age is forming: the Serpent is beginning to fall under the influence of the Female Spirit.

"You might compare it to a shift in the earth's magnetic field. We know it happens but we don't know why, or even what it feels like, or what its consequences are, but we know it happens. But if it's true that migrating creatures use the earth's magnetic field as a guide, the results must be catastrophic. The same goes for the waxing and waning of the Male and Female Spirits. When they shift, the world changes completely."

"What do you mean the world changes?"

"How we see the world, how we know the world, how we act in it—the world itself—changes. If you'd like a nice wide-screen picture of what took place when the Female Spirit waned, imagine a massive emotional wave rippling through all humans over centuries. That's what this reversal of spirit would look like—like a shift in the earth's magnetic field.

"But it wasn't momentary, it took millennia and it resulted in the consciousness we have now, the way of knowing we have now, because that is the nature of the Male Spirit: to dominate, to know by examining, by logical description. If you want to see the difference between the Male Spirit and the Female Spirit, you can see it in the difference in the eyes of men and women when they're mating, making love, having sex, whatever you want to call it."

"I'm usually too busy."

"Nobody's that busy. Believe me; one quick look will solve a lot of your problems."

"When I look, will I see the Female Spirit?"

"Don't be so smart—of course not. You can't see the Female Spirit. You have to feel it."

"How can I do that if I don't know where to look?"

"Listen, Mister Smarty, you don't have to look anywhere, all you have to do is listen to what I've been telling you—that the Female Spirit is intuitive. It wants to know something by imitating it, by getting emotionally close to it rather than by picking it apart—examining it logically."

"That way of knowing may seem strange to us today, but it's still a valid way of knowing—especially if you want to know the soul of something—which is what really interested preliterate cultures. What I'm trying to tell you is that imitation is at the core of the Female Spirit—because it was a way—and in the end, maybe the best way—of getting at the often indefinable essence of something. That's why preliterate carvings and paintings of animals were primarily concerned with imitating their essence, not their factual particulars.

"In the case of snakes, that essence was the way it moved. The depicted serpent might be no more than a simple line, but it was a line that slithered in coils, or waves, across the sky, or sea, or underworld. That was far more important than depicting its exact color or shape or habitation as we would do today. In a way, that imitation allowed them to become the snake..... Anyway, as I was saying, once you grasp of the nature of the Female Spirit, you can begin to see why early preliterate peoples lived as they did: they were obsessed with knowing the soul—the essence—of everything they encountered.

"That's why imitating something was at the heart of knowing for them. To imitate something was to become that thing emotionally. Knowing took place via the soul, the heart, not the examining mind.

"Let me give you another simple example. Early cultures recognized the intimate connection between the snake's movement and female energy.....There was no need to explain that connection—it simply was—they could feel it.

"That's what Jane (*a Nigerian psychic and friend of mine*) was talking about when she told you Eve was the Serpent. She saw that Eve and the Serpent were one and the same in very early cultures and only became separated much later on as our consciousness began to change. Early humans saw the Serpent of Creation as predominantly female, not male, and portrayed it that way in very early glyphs and drawings by signaling its slithering nature. Jane got that one right, too.

"Let me be a bit more precise, because I just saw your eyes cloud over.

Early tribal peoples generally saw the Serpent of Creation as being both male and female, but the dominant energy was seen as female.

"They saw the male part reflected in the penis-like shape of the serpent, but they saw the female part reflected in the way the Serpent moves. It's a very simple way of portraying that dominance. To tell you the truth, I somehow missed that, but Jane didn't—she recognized the snake's movement as not being of this world. Early preliterate humans recognized it as divine, Godlike, and they always associated that movement with female energy, mother energy."

"This may come as a surprise to you, Alice, but I've always been interested in preliterate cultures because it was a time when poetry was at the center of life. When I began to speak (*to create spontaneous, channeled oral poems*) and first felt the power of that very early poetry, my interest only grew stronger. But the preliterate myths I came across were almost always from a far later time—periods in which the various preliterate cultures were changing into literate cultures. As that change was taking place, they began to transcribe their important oral story poems into writing—Homer's epics and the Bible being two cases in point.

"What we call preliterate myths are really cultural flotsam, fragments from the vast, unconscious sea of preliterate cultures that somehow managed to find their way into written form. What we don't seem to realize is how fragile preliterate cultures were. Stories were all they had, and those stories existed only on the breath of their singers. When the singers went, the culture went, and vice versa, simple as that. So whatever fragments we've inherited are highly suspect, because for a variety of reasons, those emerging literate cultures began to consciously—and unconsciously—change those fragments. What we have today is a hodge-podge made even worse by the fact that modern scholars insist on interpreting those fragments from the point of view

of our modern consciousness. Little effort has been put into trying to look at them from something like the mindset of early man. Everything seems wrong about the entire enterprise, but I don't see any way around it."

"But," she replied, "there are ways around it. Their poetry, their spoken myths were easily lost, but sometimes they came through relatively intact. Homer's epics are an example of that, right? In those cases, you can approach them if you let your mind float back to something like that earlier consciousness, or as close to it as you can get, and then feel your way towards what they mean.

"Still another is to go back to the original spiritual declarations of early, preliterate cultures: their cave paintings, sculptures and rock drawings and carvings, which is all they had of a permanent nature. But there's a trick to going back to those glyphs and carvings. The only way to really do it, to really access the truths of those pieces of art, is to enter them through something like lucid dreaming, which I began to do."

"The aborigines," I replied, "do something like that to access Dreamtime."

"Yes, but for a different reason. For me, it was the only way to really enter the heart of those early cultures and determine what those early works of art were trying to say. I see those cave paintings and rock carvings as pictorial myths that have survived into the present time completely untouched. They're much purer than most of the transcribed oral myths we have.

"One of the things those early rock carvings and drawings repeatedly portray is the Serpent of Creation. It's either a slithering serpent, or a coiled one, or entwined serpents. They're not necessarily very detailed, in fact they don't become detailed and actually look like serpents until late in the preliterate period. In the very early drawings they're nothing more than simple line drawings—squiggles. In some of the later carvings showing an entwined serpent, the serpent is entwined around a pole at the center of the earth, the heavens, what have you.

"That entwinement is a metaphor for sexual union, for the core of creativity itself, with the writhing serpent entwining the pole being the vagina, and the

pole being the erect penis. Miss Manners might not like that description of intercourse, but it's closer to its true nature. Unfortunately, we haven't seen that kind of sex for thousands of years. It only existed when we were led by the Female Spirit, which in early cultures took the form of the Mother-Goddess, the life giver. When the Female Spirit led us, there was a real equality between men and women.

"You see it even in fierce warrior cultures like the Celts and the Assyrians. So in my version of sex as it was, as it ought to be, both partners are equals, both are animals, not just the man."

I laughed. "I like that."

"I know you do, but I want you to stop joking and take it seriously, because the rod/serpent metaphor is at the heart of what ISLAUGGH is all about. In fact the metaphor is so primal and enduring that it continues to appear even in very late mythologies, like Exodus, but in a more disguised form.

"In the beginning of Exodus, God opens His bag of tricks by giving Moses a rod that can turn into a serpent, which, of course, is a display of female energy. It's interesting that this transformation only takes place once, in the palace of the Pharaoh, and the Pharaoh matches it by having his magicians, or priests, turn Pharaoh's rod into a serpent as well.

"I think the best way to explain what is happening here is to see the Hebrews and the Egyptians as two cultures having deep roots in the older Female Spirit-driven consciousness. The difference was that the Hebrew culture was relentlessly moving towards the new Male Spirit-driven consciousness whereas the older Egyptian culture couldn't seem to make the break. In effect, the Egyptian culture was stuck between Male and Female Spirit consciousness. It would move toward the new consciousness—and the empire it made possible—then suddenly collapse back into the world of the soul.

"I think once you understand all that, Moses' rod starts to make sense. While the rod by itself is a symbol of Male Spirit consciousness, the rod becoming a serpent is a tacit admission of the Female Spirit consciousness at the ancient core of both cultures. But once God sees that the Pharaoh can match God in that area, the rod never turns into a serpent again but remains a rod. From that point on, we are in the world of Male Spirit consciousness.

"In fact, Exodus can be seen as a metaphorical journey from Female to Male Spirit consciousness: a journey from many Gods to One, from muthos to logos, from an oral culture to a written one, from a tribal culture to the beginnings of an empire. Thus, later on in Exodus, it is the rod alone that allows Moses to do Godlike things, like parting the seas, or tapping a rock for water."

"The writers of the Bible would perhaps have liked us to forget the slithering rod at the beginning of the story, but like the jury that has been accidentally shown inadmissible evidence, we can never forget it. The Bible and the myths surrounding it are full of tacit admissions of the power of the Female Spirit. For example, the first order of angels created by God, the seraphim, translates as serpents—not angels with white wings and snowy gowns. Angels have always been seen as carriers of God's intent, so the seraphim, in the Hebrew's own traditions, were serpents carrying the intent of God. Intent is another word for interest. Sound familiar? Again, it was one of those tacit admissions that the older way of knowing was driven by the Female Spirit. Did you know that the Hebrew word for Eve, when aspirated, sounds like the Hebrew word for serpent?"

"Jesus, no, I didn't."

"In fact, the Female Spirit's connection to the Serpent of Creation is constantly appearing, even today. The South American shamans who use ayahuasca tell us when they travel to the heart of Creation, they always see the same thing: two entwined serpents. Francis Crick, one of the discoverers of DNA, tells us basically the same thing, but more modestly: that the structure of all life is encoded in a molecular double helix, two entwined 'serpents'.

"The shaman's way of knowing is completely different from Crick's, but they both arrived at the same conclusion as to the essential nature of creation: that it is always directed by the Female Spirit. The Male Spirit may direct fabrication, reasoning, things like that, but true creative activity of any kind is always directed by the unconscious, by the Female Spirit."

"I wonder what Crick would think about his helixes being entwined serpents."

"He wouldn't see it that way. In fact, he'd probably think you were crazy. But

maybe I shouldn't be so hard on him; after all, Crick reports that the idea of the entwined helixes came to him in an LSD session. The important thing to understand is that Crick's discovery and proof of the existence of DNA came about through the tools of science, while the shaman's discovery came about by psychic means. Just as Crick's DNA is real to him, so the entwined serpents are equally real to the ayahuasca shamans.

"That's one thing scholars don't seem to understand about the preliterate mind: that the Other World, the psychic world, isn't experienced as unreal, as a questionable phantom, but as a co-equal, co-existent reality, because that's how it feels—real, not a hallucination. In the case of the entwined serpents, the ayahuasca shamans will tell you they're not a symbol for Creation—they are Creation. When you peel off all the layers of the onion of existence that is what you eventually get down to: two entwined, writhing serpents."

"But why are some metaphors two entwined serpents, and some a serpent entwined around a pole?"

"Both imitate how snakes mate, by twining around each other. Ever see a snake ball, when many males entwine themselves around a single female in order to mate? Your whole idea of sex will change."

"It's changing already."

"Good for you. The ayahuasca shaman's vision of the two entwined Serpents is a much older metaphor. It acknowledges male-female procreation but in a very female way. It suggests the dominance of the Female Spirit, because everything is slithering. The vision of the Serpent entwined about a pole came much later, as the Male Spirit began to rise."

"But what does this have to do with ISLAUGGH?"

"She represents that Female Spirit, the energy that dominated preliterate cultures. Some call it the energy of the Mother Goddess. If you think of ISLAUGGH that way, all your translations of her name will make better sense. What are they by the way?"

"Let's see. They're warrior, hero, method, law. There were others though: humbled, weak, maybe calf too, if I remember correctly. They all made pretty good sense to me when I envisioned ISLAUGGH as male. (I had originally, and mistakenly, assumed that my vision was of a male entity, a survivor of horrible events.) I never really thought about the translations in light of ISLAUGGH being a representation of the Female Spirit."

"You mean you didn't bother, didn't even try."

"I remember trying to think about the consequences of ISLAUGGH being female, but I also remember hitting a sort of blank wall. I experienced a kind of intellectual vertigo. I couldn't seem to make the jump. All I'm really

comfortable with is being a man; it's all I really know."

"You know more than you think—but this is not the time to go into that. Perhaps I can help you by saying that whenever you've looked at the myth in the past, you've been looking at the Female Spirit but didn't know it. You thought you were looking at the poetic state, at the act of speaking, at an earlier form of knowing, of consciousness.

"But the interest, the intelligence, of the Female Spirit is what formed that first consciousness. And because of that, it is embodied in the poetic state, especially in the act of *speaking*. You've said it yourself many times about *speaking*, that it's an older poetry, the first poetry—the poetry that occurred when the Gods spoke and we responded. You might also say poetry, especially *speaking*, embodies the Female Spirit because it's an imitative act—it imitates what the Muse says to us—and imitation, as the way of knowing, is particular to the Female Spirit. Maybe I can help you a bit more, although I don't think I have to, by telling you that all creative people are open to the Female Spirit. You can't be truly creative if you're not, because true creative activity is always intuitive, always imitative."

"I hope you're not trying to tell me that women are more creative than men because they like to imitate more than men?.....?"

"Listen, Mister Smarty, it has nothing to do with whether you're a man or a woman. It's a way of looking at the world that is reflexive, instinctive. You could say, in general, that more women than men are open to the Female Spirit, but that's all I want to say about it.

"Look at it this way: it's a state of consciousness whose first reflexive action upon receiving a feeling is to respond empathetically with a similar feeling. That, in and of itself, is an imitative act. And so is responding with a story, which you know something about. You've told me yourself that stories are what we spontaneously create when we try to communicate a feeling to someone else, right?"

"Right. If we didn't have stories we'd be locked inside the caves of ourselves. We communicate feelings by creating stories that imitate those feelings. That's what all communication, all art is all about."

"So why all the confusion?"

"I guess I had never thought about it the way you've laid it out—about our early consciousness being directed by the Female Spirit and all of that. What you're telling me is the Female Spirit makes poetry possible."

"Yes, but not just poetry. It's true for any creative activity that is

transcendent in nature. But it's not an exact resemblance because the Female Spirit is larger than the artistic spirit, even the poetic spirit, as old and as primal as it is, because at the core of the Female Spirit is a special form of love that makes it larger than art, larger than reason, larger than speaking, larger than all imagining."

END EXCERPT

The excerpt below is from Alice Hickey: Between Worlds (Chapter 35: Alice Hands Me a Notebook). I have excerpted the entire chapter as way of giving you a good sense of her approach and her thinking on several preliterate topics that will hopefully widen your understanding of preliterate cultures, as indeed it widened mine to the point that I adopted much of it.

Chapter 35: Alice Hands Me a Notebook

From Alice Hickey: Between Worlds

Alice had never said anything to me about our visit to Jane, so one day I asked her what she thought. I expected her to say something about Jane's competitive, almost combative attitude, but she didn't. That didn't surprise me. She had a way of recognizing someone's essence and then bearing in on it to the exclusion of almost everything else. The fact that someone might have a habit of picking his nose wouldn't have bothered her in the least—something I can attest to from personal experience. She simply ignored the warts. I think that happened when she met Jane. She immediately recognized her as a rare intuitive.

It must have been what made her suddenly show up at the black Baptist church. I can only imagine those pale gray eyes peering out of a sea of singing

black faces. It was clear she went there to meet Jane, but how she had ever figured out she was in a choir, let alone in that particular black church, was beyond me. Whatever it was that brought her there, it was clear she must have been extremely interested in what I had told her about Jane.

Alice told me the psychic world and physical world were almost one and the same for Jane, that they were barely separated. "That's the way it used to be," Alice said to me, "but most of us can't experience the two worlds that way anymore. We've become too thinky, just like Jane says. I liked Jane's story about the first man being a woman. I'm surprised you haven't picked up on it more than you have."

"Wait a minute! I'm the one who told you about it. Besides, I never really thought of it as a story. I always saw it as a kind of proclamation."

"That doesn't disqualify it," she shot back, and then she suddenly switched gears and said, "Justin, I want you to take a look at one of my journals, something I wrote some time ago, way before we began to talk."

She handed me a large, black and white marbled notebook, the kind I'd used in grade school. My mind suddenly flashed back to a glimpse I'd had of her living room. We were out driving one evening and she asked me to stop off at her house—for just a second she said—and I remember her quickly opening the front door and reaching in for something and then just as quickly closing it, but I also remember seeing books everywhere, stacked from floor to ceiling, and then, off to the side, a wall that contained hundreds, maybe thousands of black and white marbled notebooks. They seemed almost surreal, like a schoolboy's dream. And now, suddenly, here was one of them, dated: Journal, December 2000-January 2001.

When I got back to my car and began thumbing through it, the first thing I noticed was her handwriting. Elegant would be the word, but very precise—no extravagant flourishes. And then I noticed there were no corrections. No

erasures. No cross-outs. No mistakes for the entire hundred pages or so. It made me pay attention. I paid even more attention when I realized how close much of our thinking was. It was almost as if we had been living on opposite sides of a mirror.

Here are some excerpts:

The First Man Was A Woman.

December 8, 2000

The first human was most probably a woman. Even from Darwin's limited perspective it would make sense, because it best answers the question: which sex would be the most likely to best initially carry on the human gene: male or female? I'm not talking about the mating process, but the ensuing process of caring for the young. It is what occurs after mating that is crucial.

The first human being female would give the human gene a better chance of surviving. The female instinctively protects her young, teaches them. The male doesn't. He walks away. It's as simple as that. Sometimes the male even kills the young. Even in the Bible, which is a very late male-spirit shaping of earlier myths, there are tacit admissions of the first human being a female. Why the Bible still contains those admissions is a bit of a mystery, but it is clear that the Hebrews who wrote the Book of Moses were scrupulous in incorporating the older female-driven myths. That's why the early books are like loaves of bread dotted with small raisins of the Female Spirit. A casual glance never reveals the raisins, but it's a different story when you take a good bite. The raisins are everywhere.

The raisin you'll taste first is that Eve is much more animated than Adam in Genesis. That raisin says to me, as it has to many others, that Eve was the first human. There is a reason Adam says nothing in Genesis whereas Eve

can't stop talking. She is clearly smarter, more curious, more disposed to individual action. This assertiveness and talkativeness may have come over from earlier oral myths about the First Mother and then laid on top of the Hebrew's later creation myth in which Eve is subservient, a mere rib of Adam.

Thus Eve acquires many of the attributes of the First Mother, who in early preliterate cultures would have been seen as the one in control, the one with plans, the one who would have intuited there was something better. It is ironic (and yet fitting) that this overlay of First Mother attributes would be used to blur the shift from the old, Female Spirit consciousness to our new male spirit consciousness. Eve may have given all the wrong reasons in Genesis for wanting to become more Godlike, but her instincts were correct, because those instincts brought about a new consciousness, the one we have today, which is indeed a more Godlike consciousness. But it is also one that has become unbalanced, too concerned with the life of the self at the expense of the soul.

In very early tribal cultures, the Creator God was seen as female, or both sexes, but seldom as solely male. The extremely obese female figurines archeologists have found in some preliterate sites are also an expression of that primordial mother: the First Mother. Some think they are fertility figures, and in some sense they are, but I doubt that fertility was ever directly associated with a woman being clinically obese.

I also doubt that early tribal peoples, or later preliterate agricultural peoples, ever had enough food to get that fat, so the figurines are definitely a metaphor, not an actuality. I believe they are metaphors for a larger than life female—the First Mother. Tribal peoples knew the animal world, and one aspect of it they knew as well as any was the bee world, and most especially the grotesque size of the queen bee, the mother bee. One bee mothering all bees: many out of one—the First Mother.

Let's say the First Mother lived on long enough not only to mate, but to mate

many times, perhaps for as long as three or four generations. Is there any doubt that her human offspring would see her as the giver of all human life?

The later, more elaborate, preliterate celebrations of the Mother Goddess were a natural outgrowth of the initial, powerful story those children must have created about their primordial mother. We might call that initial story the Mother of All Stories, because it contained the seeds of all the stories to come: the stories of birth, love, sex and death and all their endless permutations and combinations.

If we just for a moment imagine ourselves one of her human children sitting at her feet alongside some of her non-human children, we would know, even as children, that we were different, and would attribute that difference to her. She would be seen as having the power to bestow human life, or to not bestow it. The Giver and Taker of Life.

That is the stuff of an overwhelmingly powerful myth. Our Primordial Mother must have also mated with her male human offspring, perhaps even preferred it. So we have Mother as Lover to add to an already heady mix.

Robert Graves has a great deal to say about this in *The White Goddess*, which is what he calls the Mother Goddess. He contends the Goddess dominated preliterate cultures, and that the celebrations of her power as Mother, Lover, Creator and Destroyer of Life can be detected across cultures in the scraps of transcribed poetry that have survived into literate times.

The Nature of Creation

January 27, 2001

Unlike Genesis, which contains the seeds of Western scientific and philosophical thought (in that it sees creation as a specific event in time), the creation myths of the Australian aborigines depict creation as an ongoing event....The Australian aborigines have always been trying to tell us that creation is continuous, but in order to understand their myths we first have to see that the Australian aborigines are, or were, a very pure remnant of that early migration out of Africa 40,000 years ago, which is about the time the aborigines arrived in Australia.

Thus we could say the aborigine myths contain the essential spiritual concepts of the African Mother Goddess cultures of 40,000 B.C. They are also living myths maintained by the aborigines themselves and not scholars, so outside of changes brought about by internal forces, they provide the clearest window we have into that otherwise very foggy time.

There is no Big Bang for the aborigines, no Genesis, no specific beginning, no onetime affair. The aborigines access and understand that ongoing creation—The Dreaming—not through thinking, or reasoning, but by entering it in their lucid dreams. In light of this, you can see why the anthropologist's desire to stay on the outside and take notes is the wrong way to understand the aborigine's view of Creation. The only way to really understand it is to actually enter the psychic world. This is the way the aborigine understands The Dreaming: by becoming a part of it. That kind of empathetic knowing has always has been associated with the Female Spirit.

Love and the Female Spirit. January 31, 2001

The essential question is this: if the Female Spirit driving early preliterate

cultures was considered a superior one for becoming more Godlike, why did the female spirit wane and the male spirit wax? It seems to me this is one of those times when earth moved heaven and heaven moved earth, and in this case, earth moving heaven meant we sensed we were not fulfilling our deepest instinct of becoming more Godlike.

Naturally, both men and women felt this, but because of the nature of the Female Spirit, it is also only natural to conclude it was felt more strongly by women. There are, of course, other theories why this cultural change took place, among them advances in agriculture, herding and metal smelting. While I see these as contributing to the change, I also see them more as a result than a cause of the change. The change to Male Spirit-driven cultures happened because of a change in the nature of the spiritual energy driving those cultures.

Spiritual forces aren't handled well by science. They don't fit easily into scientific thinking. Nevertheless, they can't be ignored. We have to face the fact that spiritual concerns were by far the dominant driving force in all prehistoric cultures—and not growing more cabbages per acre. To get the complete picture, we should factor in those bread and butter concerns, but we have to keep our eye on the dominant interest of preliterate humans, which was becoming more Godlike.

That concern, that interest, is very mysterious. A more contemporary way of describing it would be something like mothers wanting a better life for themselves and their children, but that's not quite right either, because it is beyond all that. It may manifest itself in saving up to get themselves a bigger house and Johnny and Sally a college education, but at its deepest level, it is aimed at helping themselves and their children to become men and women who are more Godlike. And what is driving that concern is a special, form of love. It is at the very core of the Female

Spirit. I call it Primal Love.

Maybe the best way to approach what I mean by Primal Love is to ask: what

does it mean to love someone in a normal man/woman sense? It means I want to be who I am, but I also want to become that other person. Plato says our souls were split at some stage of our preexistence and that when we love it is because we have found our other half, and when we do, we experience love as becoming whole.

A mother's love drives a mother to advance and protect her children. I see that love as being deeper than romantic love or paternal love or altruistic love or any of the other loves we've put in specimen jars over the millennia. You could say it's a mother's love that moves a mother to run in front of a speeding car and kill herself in order to save her child.

There is something else, however, at work in the case I've just stated, something even deeper than a mother's love. Schopenhauer clarifies this for us by having a stranger run in front of the car to save the child, so the mother's love is absent. Schopenhauer says what makes the stranger act is an instantaneous, transcendent recognition that we are one.

I would go one step further, however, and say that the stranger is also driven by a transcendent recognition that we are worth saving—that humans have a unique place in creation, that we aren't mere atomic flotsam, biological accidents, happenstance animals.

That sense of our special place in creation is driven by our instinctive love of the divinity within us. That is what Primal Love is. It is all but hidden from us in our everyday life. It cannot be consciously beckoned or directed. When it rises to protect or honor that divinity, it can be both powerful and unpredictable in the way it displays itself.

The Female Spirit, like the Male Spirit, also contains the seeds of its eventual waning. In the case of the Female Spirit, the Primal Love that is a part of its energy—and our energy—also makes self-sacrifice possible, maybe even inevitable. When I sometimes indicate that preliterate women sacrificed

themselves by allowing themselves to become subservient in the new Male Spirit-driven cultures, I don't mean to imply that their sacrifice was a conscious one.

It never rose to that level. Women undoubtedly sensed they were moving in the right direction, as indeed they were, because both sexes did become more Godlike. Like Eve, however, the women never foresaw the unintended consequences of a Male Spirit-driven culture. Those consequences are what we are living with today.

The more dominant the Female Spirit becomes, the more Primal Love wants to make us, and everything we touch, more Godlike, although it doesn't matter how we consciously conceive of God, or even if we believe in God. It is always there on an unconscious level, driving the human race forward in all its manifold complexity and it is absolutely out of our control. All we can do is experience it.

What makes this deep, instinctive Primal Love so complex is that it not only drove St. Francis to become who he was, it also drove Hitler to become who he was. Both experienced it as becoming more Godlike. This occurred because Primal Love doesn't distinguish between the God of Abraham and the God of Jesus or the God of Mohammed.

I think it is better when attempting to grasp the nature of Primal Love to think of God in a more primal way. If we conceive of God as the totality of light and dark, we are closer to what I call Primal Love. We may think we are ruled by reason, but our desire to become more Godlike is an unfathomable, deeply rooted, amoral instinct of immense power. If we are able to follow that instinct with an intense purity, we may even be able to tap into some part of the utterly unknowable, and, depending on who we are, come back either bathed in light—or bathed in darkness, or both.

END EXCERPT

The last excerpt below is from Alice Hickey: Between Worlds (Chapter 49: Alice and the First Mother). The give and take of this conversation between me and Alice does what any good story will do: communicate the truth of what is being discussed on many levels. It is the best poetic exposition of the First Mother I know of, and will again widen your understanding of other Mother Goddess cultures.

Chapter 49: Alice and the First Mother

From Alice Hickey: Between Worlds

Alice had been particularly helpful in unwinding the labyrinth of The White Goddess and relating it to the myth. We were sitting in Starbucks one day when she said to me, "It's a shame that Graves didn't look at the Mother Goddess in Jungian terms, because it would have given him a useful structuring tool. God knows he could have used it."

"Archetypes form the way we see and know and act. We have no control over them. From Jung's point of view, the Mother archetype is one of the most powerful archetypes in the collective unconscious. Under the right conditions, its effect upon our behavior and perceptions can be staggering. You have a mother, don't you?"

"What kind of questions is that? Of course I have a mother. She's been dead for some time though."

"She may be dead, but she's still with you. And so is her mother. And so is every other mother. Jung saw the Mother archetype as embodying all of our collective perceptions of the mother since time began."

"You mean back to the First Mother—the one in Africa that everyone's DNA points to?"

"That's as good a starting point as any. It may go back to our animal mothers. But let's not quibble. It's our collective perceptions of the First Mother. Now add in the thousands and thousands of other mothers who came into being over the millennia. While you're at it, add in the Mother Goddess, Graves' White Goddess."

"But that's a psychic mother, not a physical mother."

"Since when are you so picky? The psychic entity we call the Mother Goddess developed out of the physical mothers. That's what an archetype is: a psychic entity that creates itself around our perceptions. It may even exist before our perceptions. The Mother Goddess, the White Goddess, is one aspect of the Mother archetype, but a very large aspect. In preliterate times, you could say they were one and the same."

"Archetypes are nothing more than psychic representations of collective memories. Why and when they are formed and how they are formed is a

mystery, yet they play a critical role in how we see and act in the world. You can think of them as “human” instincts that developed to supplement our basic animal instincts, such as those associated with hunger and sex.

“One more thing—those archetypes sometimes take form and enter our consciousness to assist us. Why this happens and how and why they take a particular form is also a mystery, but they always come in a form that is comprehensible to us—a figure, a luminous presence, a voice. Got it?”

“Got it. You know, Alice, Graves says the Muse—the Poetry archetype—is another, later name for the White Goddess. Something tells me he’s right about that, but I can’t put my finger on why.”

“Why shouldn’t it be true? There’s no reason why the Poetry archetype—the Muse—wouldn’t be associated with the Mother archetype. It was the First Mother who told the first stories—who was the first witness. Right?”

“Right. But how does she get to be the Muse?”

“The Muse is an archetype that must have developed very early, right along with the Mother Goddess archetype. I think you’re right in saying that the Muse began as an internal modification of the directive voices early humans heard. Those early directive voices, by the way, were most probably those of the Mother Goddess. I also can’t help but think that the ‘more human, storytelling’ voices we experienced in that internal modification also incorporated the essential nature of a mother’s stories to her children, because our memories of those stories would have been such an essential part of the Mother Goddess archetype. After all, there is nothing more critical to human development than a mother telling stories to her children—and then encouraging them to tell those stories back—and listening to those stories to make sure the children understood what was said...That’s about it on archetypes. What I really wanted to knock around with you was the First Mother’s first story. Any ideas?”

“Not really,” I replied.

“It’s a toughie, isn’t it? I suspect it was about something of immense importance to her—perhaps the day she discovered she was different. Not smarter than her animal companions, or a better hunter, or a stronger fighter, but different in a whole new way. So here’s the question—what happened that made her realize she was different?”

“I have no idea.”

“Come on Franklin. Live a little.”

“Well, she’d look the same as everybody else, so she wouldn’t know she was different until something happened that made it evident, but I have no idea what.”

“Franklin, I’m embarrassed at how thick you can be. Wake up and listen to your mother Alice—it happened when she tried to tell the others her first story and they didn’t understand a thing she was saying. I’ve had that experience

with you several times by the way."

"Keep rubbing it in Alice."

"Oh, stop being so dramatic—you're a regular Streisand, you know that? Listen to me—imagine the First Mother is 12 years old—old enough to mate and hunt. But what she doesn't know is that she's feeling something the others don't."

"And what is that?" I shot back.

"A mysterious—and extraordinary—longing for something, but she doesn't know what that something is. Nor can she tell those around her what she's feeling, can she now?"

"No. She can't."

"And why is that, Justin?"

"OK, OK, knock it off, will you Alice? It's because she doesn't know how to describe that entirely new feeling, let alone why she's feeling it. She doesn't know yet that the mysterious longing she is feeling is pulling her towards a momentous step—reaching back into memory and creating a story.

"She doesn't know yet that she is capable of creating a story, or even what a story is. Nor does she have any way of knowing that she will be released from that longing as soon as she opens her mouth. She doesn't yet know that unlike her animal brothers and sisters—who can only howl and bark and yelp—that she can step out of time and create a story—a little world describing what is happening to her.

"But she's not completely lost. She does know something. She intuitively senses that the mysterious longing she's feeling is related to the mysterious, invisible interest in her she's been feeling for years.

"It's a very different kind of interest, though. It's not the killing interest of an animal stalking her, or the rising sexual interest of a male in the group. It's something like the interest of her mother, and she finds herself drawn to it, but she doesn't know how to get to the source of that interest. It's invisible. Do I have to go any further?"

"No, of course not; she's become aware of the Listeners," Alice replied, "but she has no name for them yet, only a sense of something invisible that is interested in her feelings in and of themselves. (*The Listeners are a psychic entity introduced by the Myth. You might think of them as our sense of God before God existed in our minds.*) I think you were right when you told me the Listeners represent the animal consciousness we left behind when we acquired human consciousness. How did you put it? When we became conscious, our animal consciousness became our unconscious. We could feel its presence, its interest in us, but we couldn't see it or touch it."

"I don't know why," I replied, "but I've always imagined the creation of human consciousness as a split, a tearing apart, something like the internal

cell modification and division you see in cancer, with some part of our animal consciousness becoming human consciousness, and the other part becoming what we call our unconscious.

"I see the split as happening very quickly. Our first consciousness may have been very weak compared to our unconscious, but what keeps coming to me is that all the basic mechanics were there, and by that I mean the ability to witness, to observe and report, to make stories. I don't see that evolutionary jump as a gradual biological process over millennia.

"I have no way of proving this of course—it's simply a very strong intuition. While it's very likely that our early consciousness with its ability to witness was extremely tentative and fragile—most probably we were continually slipping back into our old animal consciousness and then re-emerging from it—I see our basic ability to create stories as coming into existence with all the elements intact. Partial witnessing doesn't make any sense—at least to me.

"Our ability to witness—to create narrative worlds out of memory—is such an unprecedented evolutionary jump that all our evolutionary theories pale before it. How it occurred—and why it occurred—is simply a mystery. Seeing it as a series of accidental, partial leaps over millennia doesn't necessarily make it any less mysterious. If anything, it makes it more mysterious because witnessing is made up of such a complex continuum of reflexive interactions."

"I hate to tell you this Justin, but if a scientist heard us talking like this, picturing the first human coming into being fully intact and suddenly telling stories, they'd go ape, if you'll excuse the pun. Things don't happen like that, they'd tell you, they happen gradually, step by step."

"That's because they're prejudiced towards a tedious kind of truth, whereas we're prejudiced towards a miraculous kind of truth. Besides, we're talking about a simple conceptual model. We're not trying to rewrite evolutionary theory. Einstein used the same simplified, conceptual thinking to help him get a gut feel for the nature and effects of relativity.

"He used to imagine there was nothing in the universe except him riding on a broomstick next to a beam of light. Then he'd let his mind wander as to what would happen to him (and the broomstick) as he approached, maybe exceeded, the speed of light. His was not a "real" picture of the world anymore than ours is, but it helped him to get to the essence of the situation. If that kind of thinking was good enough for Einstein, it should be good enough for us.

"Yet no matter how witnessing actually did evolve, just how mysterious and unique it was can be seen in the fact that it has never been duplicated in any way whatsoever by any other biological form. There's nothing that even remotely approaches it. Some people will tell you that

animals can tell stories—such as the so-called “stories” the buzzing, wiggling bees tell each other regarding the location of new pollen.

"Unfortunately, it's always the same story, told the same way except for the wiggled direction to the pollen. There is no variation in structure or tone, no imagined world, no sense of triumph or sorrow. It's not a story—it's instinctive, specialized communication as to the location of prey. Let me put it this way—no animal ever wiggled or barked or squeaked, 'Once upon a time,' or anything close to it."

"I know I'm ranting, but I hate the way human evolution is treated

nowadays. To put witnessing in the same basket as fins becoming fingers is to be blind to the true magnificence of what it means to be human. I know most people think my suggestion that our witnessing came into existence full-blown like Topsy is crazy, but we have to remember our first witnessings weren't John Updike stories. They were probably something like: 'I saw him I was sad,' and even that might be stretching it. But they were stories, no matter how crude they might seem by our standards.

"The myth suggests the same thing about witnessing, but it is very slippery as to how, or why, our ability to witness evolved. The myth simply tells us—without giving any of the details—that our becoming aware of the Listeners was coterminous with the emergence of our human consciousness: 'When the Listeners came / we changed. / We became Witnesses.'

"From that point in time we were able to express ourselves in a startling new way—not by simply declaiming our immediate emotions, which is what animals do, but by stopping time: by reflexively reaching into memory and creating a story—a little world—that reflected how we feel."

"You know, Franklin, what keeps coming to me is that our two minds must have worked together from the very beginning—almost as if in the process of tearing away, they spread tendrils into each other to stop the splitting from going all the way. That way, the two minds could feed each other. If they hadn't, human evolution might have stopped dead in its tracks. The conscious mind by itself isn't much. It's just the surface of a very deep lake. We would have been easy prey for just about anything."

"The Witnesses Log says something about that, Alice. It says our conscious and unconscious minds—the Witnesses and the Listeners—are bound to each other by unknowable promises. I can't help thinking the promises involved some kind of agreement between the two that they would never leave each

other. The tendrils you sensed may represent that."

"I'm sure of it, Franklin, I also keep getting that if those tendrils are ever completely sundered, if the promises are ever broken, it would be the end of the human race as we know it. The villain would most likely be the conscious mind, wouldn't it? After all, human consciousness is a very ingenious baby. If we ever found a way of completely isolating ourselves from the unconscious, we'd find ourselves in the worst nightmare imaginable. We'd be completely lost. The unconscious is the gateway that allows us to know what is true, or beautiful, or honorable, or hateful. We'd be paper figures blown about by uncontrollable winds. We'd have no anchor. We'd be worse than animals."

She looked at me for a moment like she was momentarily lost. "You know, I forgot what we were talking about."

"It was about the First Mother's first story."

"Oh, right. What do you think it was?" she asked.

"It was about her being different from her brothers and sisters, remember?"

"But how do we really know that was her first story?"

"Alice, we're making this up, remember? Historical accuracy isn't the point."

"I know we're making it up, Mr. Fine Hairs—Oh was Jane right about that—but the fact of the matter is the first story could have been about something else entirely."

"Alice...."

"Relax, Franklin—I'm still feeling my way. You know, despite your merciless crushing of those poor bees, there are some very credible people who wouldn't agree with you. They're sure animals can tell stories because of that gorilla in Atlanta who can link together sounds or symbols to say things like, 'Kinko hungry for banana.'"

"I know—but Kinko's not making stories Alice. Kinko is simply expressing her present hungry state. A story is much different. A story begins—This happened, or Once upon a time. It means stepping out of the present and reaching back into memory to create a little world—a story—a miraculous narrative linking of symbols that expresses our feelings about something."

"You might say Kinko is something like we were when the myth says 'We were like moss on the mountainside/ waiting for the sun.' I bet if Kinko had her way—and not her trainer's way—she'd rather point to the banana—or grab it."

"Wait a minute, Franklin—I have it. The First Mother's first story had to do with hunting!"

"Alice, please..."

"I'd have given anything to have heard it!"

"Alice, for Christ sake, what is it with you? Calm down."

"I am calm. But you're right—we really don't have any way of knowing what the first story was. So let's just say it was about her awareness she was different. She must have lifted out of herself—Heaven blazing into her head as you like to say—in creating that story."

"No doubt about it; and you know, Alice, it may have been done entirely with her existing animal vocabulary. But who knows, maybe entirely new sounds and gestures came to her, because we're in the midst of such a mysterious act that anything could have happened. Right?"

"Right."

"But that's not the important thing, is it Alice?"

"Oh you're are a sly one, you are. You almost got me there, using my own words to knock me."

"Alice, have you been drinking again?"

"That's none of your business."

"OK, OK, you're right. It isn't. What I was trying to say was that the really important thing was no one understood her. Her story would have been completely unintelligible to her animal siblings. It would be like me talking to Jane's dog. What she had done was beyond her understanding—the sounds and gestures she had always known had somehow allied themselves with memory and arranged themselves to create something entirely new: a story—a little world with a beginning, middle and end.

"It just happened. She wouldn't have been aware of any of this, only that she had done something entirely new, something that had released her from that intense longing and moved her to an ecstatic state. If she understood anything, it was that she had somehow created that 'little world' within herself. And here's the other important thing: she sensed she could recreate it, add to it, anytime she wanted to, because it was hers.

"She must have been as terrified and ecstatic as she had been in her first mating—and completely confused as to why the others had walked away. After a number of tries, she would have given up, completely baffled, almost crazy that what made sense to her and lifted her into ecstasy was incomprehensible to the others. You know, I sometimes get that feeling when I read my poetry at bookstores."

"Of course you do, you little darling. But it's really the same thing isn't it? You said so yourself—that our very first stories, our very first words, were poems—that they rose unbidden out of the unconscious in a moment of ecstasy."

"I can't see it happening any other way. In a way, Emerson thought so too. He sensed that the act of poetry begot language. 'Language is fossilized poetry,' is the way he put it.

"You know what, Alice? I was just picturing the First Mother retelling her story over and over about her knowing she was different—and getting absolutely nowhere—and then one day looking out of the corner of her eye

and seeing some younger male, maybe a son, looking back at her with a gleam of recognition. Isn't that eerie?"

"It would have been one glorious day, Franklin, because what you'd be looking at is Eve and Adam, in that order, don't you think? In time, there would be more and more gleams. Is there any doubt that story would have been told over and over to other humans as they were born? And is there any doubt that eventually that same story—that first genesis story—would be repeated over thousands of ensuing generations?

"Think of it: because of her you were a human being, a storyteller, a witness, and not an animal. It doesn't take much imagination to see that these stories would eventually give rise to a much richer Mother Goddess archetype—one that would also include her as storyteller—as Muse."

"You know, Alice, what I hadn't realized—until you put it all together for me just now—is that those first stories about the First Mother knowing she was different—that she was the creator of the human race—was also the soil out of which the Mother Goddess archetype and the Muse archetype eventually grew. It also explains why the Muse has always been intuitively sensed as a female, don't you think? It verifies Graves' thesis that the Mother Goddess and the Muse were once one and the same."

"To tell you the truth," Alice replied, "I've always felt Graves hit the nail right on the head. I could feel it. Then one day, after you spoke to me about the Muse's 'more human' voice, I imagined I was at the very beginning of the human race, before there were any Gods, and there was only the First Mother and her young offspring. Some would have been human, some not. In the very beginning, it would have been like that because she would have had to mate with an animal.

"I realized then that one of the ways the First Mother would have been perceived by her offspring would be as the One who told her children stories, who knew the truth and, most especially, who always listened to their responses to see if they understood—to see if they were human or animal."

"Jesus, Alice, that's goddamn eerie."

"Isn't it though? You know what else?"

"What?"

"I'm tempted to make one of those equations you're so crazy about."

"What equations?"

"Like the one you showed me to explain Jung's statement that God, the unconscious, and the soul are terms describing essentially the same thing. I remember you showing it to me one day. It was quite impressive. You wrote it out like this," and here she scribbled out on a piece of paper:

God =Soul = Unknowable = Unconscious"

"It's the mathematician in me. I can't help it."

"I must be losing my mind to even do this," Alice quipped, "but I had a dream I should be communicating with you in ways you'd understand more easily. You know, the way a mother will break down complicated things like sex, so her kids will understand it without freaking out about daddy's big one?"

With this she started cackling so wildly tears came to her eyes. When she finally came back down to earth, I asked, "Alice, are you OK?"

"Sure, I'm fine. Why do you ask?"

"Oh, nothing, really; I just thought you were having a nervous breakdown, that's all."

"That was last week. I'm fine now. Anyway I know you really liked that diagram I drew for you about GOD and the Other World. Remember? It was the one with the two lines? It really cleared things up, didn't it?"

"It was extremely helpful, if that's what you mean."

"Of course that's what I mean, you little darling. Well, here's another one, but more the way you like it."

She scribbled out a long equation:

the First Mother = the Mother Goddess = the Muse = the Perfect Listener = the White Goddess = the Way of the Mother

"Sometimes you amaze me Alice."

"Thanks."

"By the way Alice, whatever you're on, I'd like some. Will fifty cover it?"

I thought she'd never stop cackling. Starbucks all but cleared out. I could still hear her as I drove away.

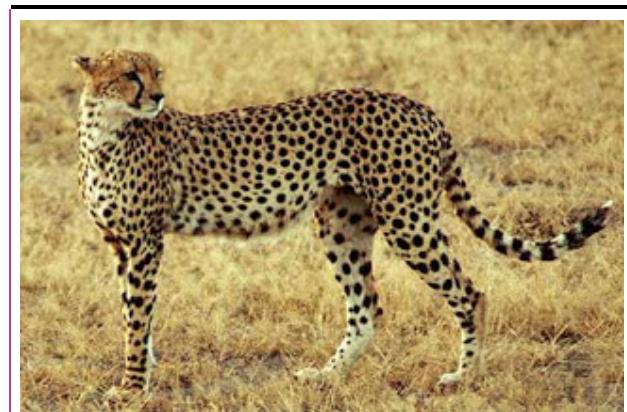
END ALL EXCERPTS

Preliterate Nubian /Proto-Egyptian Psychic / Spiritual Practices, continued

OK, so much for the Excerpts. Let's continue on with the first two terms of our equation:

Cat/Cheetah = Soul Obsession = Spiritual/Psychic Practices= Nubian Female Shaman = River Mother

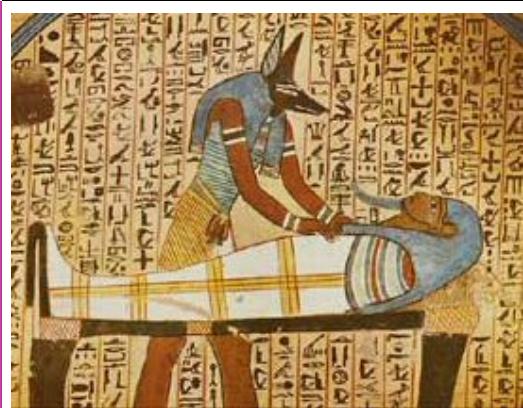
Cat/Cheetah



The term Cat/ Cheetah emphasizes that the Nubian psychic practices were also entwined with the animal kingdom (as all preliterate cultures were). In Proto-Egyptian spirituality, those psychic practices were particularly entwined with the nature of the cheetah (and cat) for the reasons I've outlined in great detail earlier. The fact that *Mafdet*

was both woman and cheetah symbolizes the cheetah's high spiritual position in the Proto-Egyptian/Mother Goddess period.

Soul Obsession



This term of the equation, Soul Obsession, is critical because it defines the spiritual heart of both the Proto-Egyptian culture and the later *literate Dynastic* Egyptian culture. I believe the source of this Egyptian Soul Obsession was the intense interest of then African/Nubian Mother Goddess culture in the soul and the Spiritual/Psychic Practices it used to guide and observe the soul in its journey from death to the afterlife to rebirth. For sure, it didn't come from the Levant.

The African/Nubian interest in the rebirth of the soul, however, did not continue into Dynastic times, only an interest in the soul's afterlife and immortality, which in Dynastic times was confined to the soul of the Pharaoh. As I discussed earlier, all of the preliterate Semitic tribes coming into the Nile delta area from the Levant c. 6000 B.C. had little interest in the afterlife compared to the intense interest of the Nubian tribes migrating into that same area.

It seems clear to me that the African/Nubian Mother Goddess culture's interest in immortality was eventually severely limited in Dynastic Egypt to the person of the Pharaoh. I believe this was partially due to those Nubian beliefs coming into contact with the beliefs of the immigrating Semitic tribes, and in particular the preliterate, Pre-Hebraic tribes. It is unclear to me exactly why immortality was eventually limited to the Pharaoh, but part of it had to be the dim view of the afterlife held by the Pre-Hebraic tribes, a view that was pretty much shared by all the Semitic tribes of the Levant.

In addition, I believe that the Pre-Hebraic tribes, like the later literate Hebrews, held that only the Gods were truly immortal, i.e., the human afterlife was one of bare existence to the point they had little interest a personal afterlife and immortality. This Pre-Hebraic attitude was buttressed by the fact that the Pharaoh's immortality seems to have evolved out of the creation of an all-powerful king to oversee and manage the growing agricultural efforts of

the Proto-Egyptians. There was no better way to do that than to see the king as immortal, i.e., a God.

As for the Nubian interest in general reincarnation, there was no place for that in the Pre-Hebraic spiritual thinking, something that has remained true for the Hebrews and all of the religions that evolved out of the Hebrew religion. It simply wound up on the cutting room floor as the spiritual foundation of Dynastic Egypt was being spliced together.

I am going to digress a bit here and go deeper into the background of the Hebrews and in particular the preliterate, Pre-Hebraic tribes who migrated into the Nile delta area c. 6000 B.C.. By doing this I think it will become evident why the meeting of the preliterate, Pre-Hebraic tribes and the preliterate Nubian tribes in the c.6000 B.C. Nile delta formed a Proto-Egyptian culture whose spiritual concepts became the foundation for the spirituality of Dynastic Egypt with its distinctive *logos/muthos*, male/ female Balance.

Author's Note

The migration of Semitic and Nubian tribes into the Nile delta I see as taking place in two phases. The first is a 2000 year period c.6500-4500 B.C., with the second being 4500-3200 B.C.. The latter period is most probably the period in which Proto-Egypt began to roughly resemble Dynastic Egypt.

It was during the first 2000 year period that I believe the Nile delta Proto-Egyptian culture began to take root first through the intermixing of migrating hunter/gatherer tribes from Nubia and the Levant and then later, around 6000 B.C., the same migrating tribes from the Levant began to introduce rudimentary farming and herding to the delta.

As for any other peoples who may have been living in the delta prior to 6500 B.C., the latest science tells us that the intense, furious Nile flooding caused by the melting of ice caps in the surrounding African mountains during the period from 10,000-7000 B.C. made the Nile valley and delta literally uninhabitable except for a small area south of the the second cataract, which I see as the home of *River Mother*.

While there seems to be no archeological evidence yet of any habitation in the Nile delta until 6000 B.C., I believe that migration from both the Levant and Nubia

was taking place into the fertile Nile Delta as early as c.6500 B.C. by hunter/gatherer tribes but we haven't discovered any evidence of it yet and indeed may never discover it because those hunter/gatherer tribes leave little to no evidence of their existence.

Another reason for there being no evidence of occupation of the Nile Delta until c.6000 B.C. is the effect of the tremendous *tsunami* caused by the eruption of Mt. Aetna c.6000 B.C.. This *tsunami* virtually wiped out the Nile delta, erasing whatever slim evidence there may have been of very early immigrants. At any rate, the Nile delta was most likely first inhabited c.6500 B.C. by migrants from both the Levant and Nubia.

It seems evident then that the 2000 year intermixing (c.6500-4500 B.C.) of those Nubian and Semitic tribes migrating into the Nile delta eventually evolved into a genetic base of African/Semitic characteristics that were distinctive enough to genetically distinguish the people of Proto-Egypt (and eventually Dynastic Egypt) from their surrounding neighbors. A very good, detailed site on the prehistoric cultures of Egypt that pretty much backs up these contentions can be seen by [clicking here](#).

Finally, I believe that in 4500-3200 B.C., the Nile delta Proto-Egyptian culture began to resemble an elementary, preliterate version of Dynastic Egypt, with the rise of kings and extensive agricultural and herding practices. By this time I also believe that the culture had evolved a set of orderly spiritual/psychic beliefs that were to become the foundation for the spirituality and religion of Dynastic Egypt.

End Author's Note

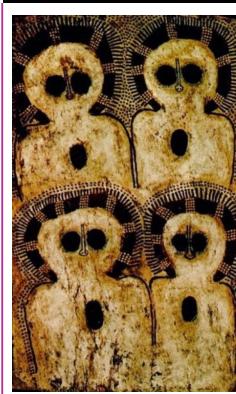
Let me sum up what I believe took place in the Nile delta c. 6000 B.C.. A highly disorganized but extremely powerful Nubian hunter/gatherer spirituality centered around immortality met an equally spiritually-driven but much more organized Pre-Hebraic herding/trading culture with little interest in immortality but an intense spiritual interest in the relationship between man and the Gods.



It is my belief that this mixing eventually evolved into the spirituality of Dynastic Egypt with its distinctive *logos/muthos*, male/ female Balance. The mechanics of this evolution aren't immediately apparent, but I believe that looking beneath the surface will reveal some of the factors fueling those mechanics. Here are some of the factors involved:

1) The preliterate Nubians possessed a powerful spirituality centered around immortality and reincarnation as well as the psychic practices they used to observe and assist the soul in its journey from death to the afterlife to rebirth. I also believe these spiritual/psychic beliefs and practices were not highly organized, being essentially the beliefs and practices of individual shamans that would make their way from tribe to tribe by word of mouth and were always in a state of flux.

2) As far as we can surmise, the polytheistic, preliterate Pre-Hebraic tribes were essentially wide-ranging (border-crossing) herders and traders. There may have been other tribes in the Levant who filled this description, but I believe the Pre-Hebraic tribes had something else: a disposition for critical, orderly thinking that not only guided their nomadic (and often dangerous) way of life as herders and traders but also guided their spirituality. Although the preliterate, Pre-Hebraic tribes saw life in a *muthos* way, as did all preliterate peoples, I also believe that by 6000 B.C. they were already on the edge of *logos* consciousness. We have to remember that *logos* consciousness always seeks unity in its explanations of the world, whereas *muthos* consciousness is content with many.





Thus an emerging *logos* consciousness is the only way to realistically explain the Hebrew's sudden establishment of a completely revolutionary monotheistic religion in 1300 B.C. that was figuratively light years ahead of all the religions that surrounded it. If I were to compare their spiritual and religious development to a foot race, it is not an exaggeration to say that the Hebrews had already crossed the finish line while all the other Semitic tribes were still getting into the starting blocks.

More to the point, *vis a vis* the evolving Proto-Egyptian spirituality, I see the intermixing of the Semitic and Nubian tribes also bringing about a more orderly way of thinking about the powerful but relatively unorganized Nubian spiritual/ psychic practices. I believe that out of this eventually came the extensive funerary spiritual/psychic practices we see formalized a few thousand years later in the written Pyramid Texts that surfaced in the pyramids of the Fifth Dynasty, but which philologists assure us have a much earlier, preliterate origin.

In saying this, I realize I am putting forth two politically incorrect prejudices: that the Nubian/Africans were highly disorganized and the Hebrews sharp thinkers. However, everything in the history of these two cultures points in that direction, both then and now. We also have to remember that the Hebrews were not the secular rationalists most are today, but were just as spiritually driven and just as polytheistic as the Nubian tribes they encountered in the Nile delta. Like all preliterate cultures, both of them were capable of accommodating each other's beliefs very easily. This is because the *muthos* mind easily accommodates conflicting ideas. The *logos* mind does not, and always seeks to resolve conflicting ideas. It wants one explanation, not many. *One God, not many.*

That conflict between *muthos* and *logos* consciousness is a heady mix and I see it as the essential fuel driving Pre-Hebraic spiritual development right up through the time of Moses and his monotheistic spirituality. Let me take a leap backwards here and add that I also believe the intense spiritual interest in the nature of God that we see in the preliterate story of Abraham (c.1850 B.C.) was also present in some form in the much earlier preliterate, polytheistic Pre-



Abraham

Hebraic tribes of 6000 B.C..

I also believe, as I've said earlier, that the Pre-Hebraic tribes not only possessed a *muthos* consciousness but also a nascent form of *logos* consciousness. That is indeed a heady combination. In other words, they had a jump on their neighbors. This isn't supposed to happen, but I stand by it. Science likes a kind uniform genetic progress across the board, but it's simply a prejudice on the part of science that keeps being shown for what it is: a prejudice.

This is why I believe Abraham's budding monotheistic spirituality didn't come out of nowhere, but had long, preliterate roots. *The logos mind wants one God, not many.* We can see evidence of those same roots again some 500 years later around 1350 B.C. in the undoubtedly related monotheistic beliefs of Akhenaten and Moses.

As disposed to the questioning of the nature of the divine as the Pre-Hebraic tribes must have been, we see none of this questioning in the preliterate African/Nubian spirituality, which remained essentially constant and accepting of the divine order as they had always held it to be. That spirituality persists to this day in Africa, (despite the inroads of Islam and Christianity) where there remains an intense spiritual interest in immortality, reincarnation and the psychic practices used to assist the soul in its journey to the afterlife to rebirth.

So here's the question. Outside of my contention that the Pre-Hebraic tribes of 6000 B.C. had a *nascent logos* consciousness, is there any historical evidence that they had a penchant for critical, orderly thinking beyond that of the other tribes of the Levant who were also migrating into the Nile delta c. 6000 B.C.. The approach I am going to take in gathering that evidence may distress some, but I believe we can obtain that evidence by back-engineering what we know of their later preliterate beliefs from the time of Abraham on.

There are some modern Biblical scholars who believe that the story of Abraham was fabricated to help raise the spirits of the Hebrews exiled in Babylon (587-541 B.C.). This may be so, but the historical integrity of the writers of the Bible still leads me to believe that we can take their

description of Abraham's character, journey and the divine revelations he receives as metaphorically true if not totally factually true.

What I mean by this is that the story was most probably created out of fragments of transcribed oral poems about the first stirrings of the Hebrew God. With that caveat, let me say that one of the things we see in the story of the Pre-Hebraic, preliterate, wealthy merchant called Abraham (c.1850 B.C.) is that a sophisticated merchant class had developed. They were by nature still herders and traders, but they weren't scraping out a living. They moved in style. So much style, it seems, that despite the Pharaoh having an enormous empire to govern, he couldn't help but notice Abraham's arrival in Egypt with his beautiful wife Sarah.



Abraham

Author's Note

This again is one of those curious Biblical stories of preliterate Hebrews visiting Egypt and landing almost immediately in center court with the Pharaoh, a living God. All of these stories have a unique kind of tunnel-vision that indicates to me how totally focused their spirituality was on the man/God relationship, so much so that the gorgeously polytheistic spirituality of the Egyptians and their enormous temples and pyramids don't even get a nod, *only the living God Pharaoh*.

End Author's Note

Perhaps I can best explain how absolutely unique this leap by Moses was by letting you take a look at something I wrote about it in Chapter 37 of ALICE HICKEY: Between Worlds.

The excerpt begins with my telling Alice that I had come to believe that an ancient Hebrew spirit had a hand in the creation of the Myth that came to me

in 2000. (For a written version of the Myth see *Chapter 4: The Myth* in *ALICE HICKEY*)

Excerpt from Chapter 37: I Uncover the Myth's Hebraic Connection

I decided it was time to show Alice a journal entry I had made a few years earlier. It was about the Hebrew's conception of God. Although I didn't know it at the time, the entry was to lay the groundwork for uncovering the Hebrew spirit involved in the creation of the myth. I pulled out my laptop so Alice could read the entry:

One of the first things that occurred to me after the myth came to me was that a Hebrew spirit was involved—but I was never able to go beyond that. If there was such a spirit, it remained hidden.

One thing that did become evident to me as I began studying the history of the Hebrews was the audacity and originality of the Hebrew God. It amazed me. The Book of Genesis presented a radically new vision of the relationship between humans and the unknowable.

To paraphrase Joan, that radical vision was in every way a 'new Bible'. It was light years ahead of its time—so much so that it seems to have literally come out of nowhere.

Every other culture had a cyclical vision of life in which nothing ever changed and in which there were a bewildering number of animal, human and anthropomorphic Gods utterly unpredictable in their treatment of humans.

In the Hebrew vision, there was one, eternal, all-powerful God who was the creator of everything out of *nothing*—no mud, no mother earth, no other gods.

It was a vision that erased the entire preliterate divine universe in one bold stroke. There was more though. The Hebrew God may have governed heaven and earth, but He was interested in only one thing: the Hebrews and their advancement.

This was not a cyclical vision, but a directed one—one that would be acted out on the stage of history because God's continuing behavior was bound by the conditions of a contract—a covenant. That aspect alone would have stupefied the Greeks. The fact that the Hebrew's behavior was also bound by that same contract doesn't lessen the audacity of the idea.

Jung believed that the changing Judaic/Christian conception of God over the past 4000 years has been intimately related to our conscious development. With that in mind, one way to explain the Hebrew's radical vision is to suggest that when our new consciousness began to tentatively take hold throughout the world, the Hebrews, for some unknown reason, took a huge leap into that new self-reflective, examining consciousness—and out of that aggressive, extremely capable, examining consciousness eventually came their startling conception of God.

The same huge, inexplicable leap into the new consciousness also happened to the Greeks. Thus we see them suddenly using their new examining consciousness to create science, philosophy, mathematics, history, art, you name it.

The Hebrews, however, applied their new examining consciousness to only one thing: the divine. The result is a very curious Hebrew God—one who is eternal and powerful beyond any previous conception of divine power (everything out of nothing) and yet one who is extremely parochial in His interests.

Jung equated the unconscious mind with God. If we accept that equation, it's possible to describe the early Hebrew mind as one that combined a very well

developed, examining consciousness with an extremely powerful, almost uncontrollable unconscious.

The powerful, uncontrollable unconscious that the Hebrew's modern consciousness had to deal with was the same one preliterate humans had lived with for thousands and thousands of years, and had learned to accommodate in a much different way with a much different consciousness. Jung says there isn't a better record of the clash between that uncontrollable unconscious and our modern consciousness than the Bible.

All the emerging literate cultures were faced with that same dilemma: having to somehow accommodate that unconscious. Most did it very slowly by balancing between their old and new consciousness. However, the two cultures that had taken a huge leap into their modern, examining consciousness, the Greeks and the Hebrews, paid a stiff price for their glory.

I've indicated the Hebrew predicament. As for the Greeks, it's clear that a very dark, savage, irrational streak ran just underneath their polished logic and art. There is no better illustration of this than the fear and anxiety Olympias' Dionysian ecstasies struck in the heart of Phillip and Alexander—two men who were otherwise afraid of absolutely nothing.

The Greek and Hebrew experience made it absolutely clear that our new examining, rational consciousness was a world-beater—one capable of taking on anything, even the unknowable. The fact that it took 4000 years for that to happen in our overall Western culture shouldn't surprise us. That is how long it took for our new examining consciousness to partially absorb and tame the incredible power of our lingering preliterate unconscious.

Alice looked at me with the strangest expression on her face and said, "That's a mouthful, Justin."

"I know. You probably think I'm nuts."

"No—but you are being a bit too simplistic, not to mention theoretical. The actual transition of the Hebrews from a preliterate state to the startling vision expressed in Genesis was extremely problematic. It wasn't an easy road—and it didn't happen overnight..."

End Excerpt

The Influence of Pre-Hebraic Tribes Migrating into the Nile Delta 6000 B.C.

There must have been something very distinctive about the Hebrew way of looking at things that was different from the other tribes of the Levant migrating into the Nile delta, namely that their nascent *logos* consciousness along with their border-crossing penchant for quick thinking gave them a unique predisposition for thinking in a critical and orderly manner about things of interest to them.



Pyramid Texts

Again, I believe their distinctive way of thinking became a part of the Proto-Egyptian culture as the Pre-Hebraic and preliterate Nubian tribes intermixed in the Nile delta. What I see happening is that a synthesis took place in which that distinctive way of thinking eventually gave a logical, orderly shape to the Nubians's powerful but otherwise disorganized spiritual concepts and practices.

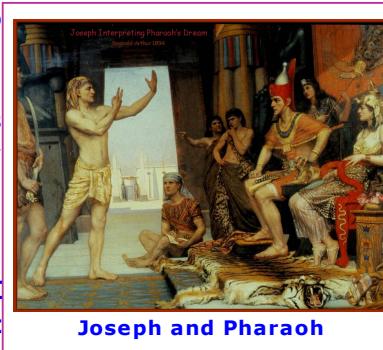
I believe this same synthesis also eventually gave birth to the religious and funerary writings that we see in the Pyramid Texts of Dynastic Egypt. If this is so, and I believe it is, it might make sense then to take a even deeper, longer look at the Pre-Hebraic culture in the

period 6000-1300 B.C. since I contend that their penchant for quick thinking along with their nascent *logos* consciousness had the following effects upon the Proto-Egyptian culture c.6000-3200 B.C. and Dynastic Egyptian culture (3200 -30 B.C.):

- 1) It influenced the codification and organization of the shaman-oriented, individualized Nubian spiritual/psychic practices as those practices became absorbed into the Nile delta Proto-Egyptian culture and eventually into the Dynastic Egyptian culture (3200-30 B.C.).**
- 2) The continuing Pre-Hebraic interaction with the Dynastic Egyptian culture after 3200 B.C. (personified by Joseph and Moses) influenced the shape of the Hebrew monotheistic spirituality that emerged c.1300 B.C..**

If I am correct in this, we should be able to detect this Pre-Hebraic disposition for quick, sharp thinking as well as their acknowledged mental superiority as evidenced in the various writings and scholarship about the early Hebrews.

The origin of the Hebrews and even the term itself, is a subject of much debate. As I mentioned earlier, the Bible is one source, as it contains a number of curiously stylized stories about Hebraic/Egyptian encounters during literate Dynastic times. We also have some scattered writings on the Hebrews by the Egyptians themselves. For a good Wikipedia article on the origin of the Hebrews, [click here](#).



Author's Note

Here is an excerpt from the *Wikipedia* article on the etymology of the term *Hebrew* which I have heavily edited through deletions. I have colored terms red when I thought they should be emphasized.

"The origin of the term remains uncertain.^[7] The biblical word *Ivri* (Hebrew: עברִי), meaning to traverse or pass over. In the plural it is *Ivrim*, or *Ibrim*. It is usually rendered as *Hebrew* in English

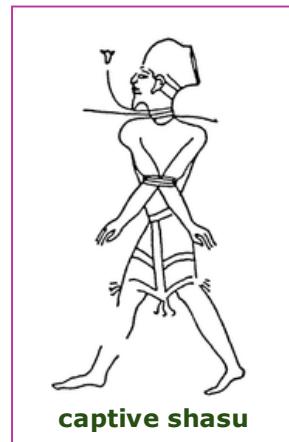
In [Genesis 10:21 Shem](#), the elder brother of Ham and Japheth, first-born son of Noah, is referred to as the father of the sons of Eber ([עֵבֶר](#)), which may have a similar meaning.

Shasu of Yhw

? B.C.

c.1500 B.C.

Main article: [Shasu](#)

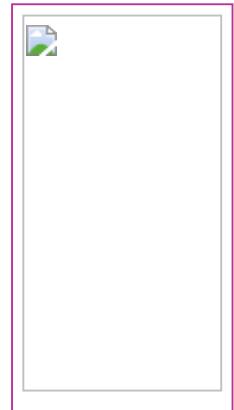


The hieroglyphic rendering of the Egyptian word š³sw (Shasu) means "those who move on foot".The name "Shasu of Yhw", corresponds very precisely to the Hebrew tetragrammaton YHWH.^[9] The demonym ... it can be concluded that the Shasu originated from Moab and northern Edom and eventually helped to constitute the nation of 'Israel' ...The Shasu are mostly depicted hieroglyphically with a determinative indicating rather a land than a people.,

Habiru

c.1300 B.C.

Main article: [Habiru](#)



Since the discovery of the 2nd millennium inscriptions mentioning the Habiru, there have been many theories linking these to the Hebrews. Some scholars argue that the name "Hebrew" is related to the name of the semi-nomadic [Habiru people](#), who are recorded in Egyptian inscriptions of the 13th and 12th centuries BCE as having settled in Egypt.^[13] This is rebutted by others who propose that the Hebrews are mentioned in older texts of the 3rd Intermediate Period of Egypt (15th century BCE) as

captive habiru

Shasu of *Yhw.*[14]

Hyksos

c.2100- 1550 B.C.

The term Hyskos is believed to be Egyptian, meaning "Rulers of foreign lands."

Main article: [Origins of the Hyksos](#)

The Jewish historian [Josephus](#) maintains that the [Hyksos](#) were in fact the children of [Jacob](#) who joined his son [Joseph](#) in Egypt to escape a famine in the land of Canaan. The Hyksos first appeared in Egypt during the [eleventh dynasty](#). They came out of the second intermediate period in control of [Avaris](#) and the Nile delta and ruled [Lower Egypt](#) as Semite kings ([fifteenth dynasty](#)). Kamose, the last king of the Theban 17th Dynasty, refers to the Hyksos King Apophis as a Chieftain of [Retjenu](#) (Canaan). At the end of the [Seventeenth dynasty of Egypt](#), they were expelled by an ethnic Egyptian pharaoh.

End Author's Note

Depending on the etymology you choose (and we have to remember that these dates are the dates when the terms were first written down, not used), the term "Hebrew" can mean (1) "Habiru", (Egyptian term for a semi-nomadic people in Egypt, 1300 B.C.) (2) "to traverse or pass over" (Ivri-Biblical Hebrew) or (3) "those who move on foot (Egyptian 1500 B.C.)", or (4) "rulers of foreign lands" (Egyptian 2100-1550 B.C.)"

These descriptions of the early Hebrew (Proto-Hebraic) tribes make sense if we understand that even though these dates are often disputed, they can still give us a few clues to the growth of these tribes. It is clear that from the Biblical Hebrew's own description of themselves "to traverse or pass over" that the early Proto-Hebraic tribes were wanderers (herdsman, traders) with no fixed home who often crossed into lands claimed by others.

The description "those who move on foot" implies that were others at the same time in the Levant (and Egypt) who moved by ox-cart, donkeys, and possibly horses (although it wasn't until around 3000 B.C. that horses were

possibly domesticated, and until around 2000 B.C. that horses were used for war-chariots, and until around 1000 B.C. that horses were first ridden).

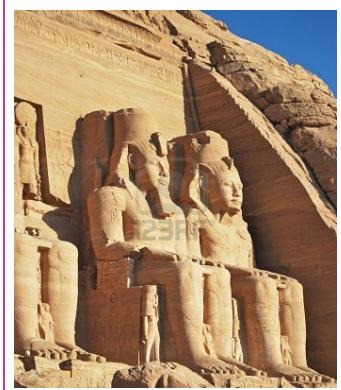
This says to me that this description is a very early one, and came into being when ox, donkey and horse transportation in the Levant (and Egypt) were being used only by soldiers and the wealthy. "Rulers of foreign lands" is a clear indication that these tradesmen and herdsmen had become a formidable military and social entity, taking over and ruling a portion of the Nile delta.

From all we can infer from the above and what we know of highly mobile preliterate cultures, the preliterate, Pre-Hebraic tribes seem to have been herders and most probably also traders and possibly metal craftsmen who became the Hyskos, who were believed to be the children of Jacob who established themselves in the Nile delta around 2100 B.C. and then went on to rule a portion of the Nile delta between the 15th and 17th Dynasties (1650-1550 B.C.) until they were expelled by the Egyptians.

There is also evidence that they would hire themselves out as mercenaries, because there is some evidence that they may have done this after they (The Hyskos Kingdom) were expelled from the Nile delta in 1550 B.C., i.e., they later hired themselves out as border guards for Egypt. There is also the possibility that even though the dates don't exactly match, these same Hyskos were in actuality the Hebrews in Exodus, and thus were a Kingdom with soldiers and were not slaves. I say more about this elsewhere. In short, these Pre-Hebraic tribes were clearly upwardly mobile.

It goes without saying that you have to be fast on your feet if you're continually going into strange and often unfriendly territory carrying that kind of mixed baggage. Only the successful continue to do it. By all we can tell, the Pre-Hebraic tribes were very successful at it for the very simple reason that they survived. This implies to me that they were undoubtedly quick thinkers, something that helped form a cultural disposition for thinking critically about anything of interest to them. I also believe that their nascent *logos* consciousness boosted that ability.

Their even later, almost fanatical pursuit of *logos* consciousness and writing, especially with regard to interpreting the Covenant, is still another indication of this early cultural disposition for critical thinking. The Hebrew's pursuit of *logos* consciousness (and writing) seems to have been so extreme that Julian Jaynes tells us that it brought them to the point where they killed off any Hebrews who wouldn't, or couldn't, make the transition to *logos* consciousness.



Although we can't peer back further than 2200 B.C. into the preliterate darkness surrounding these Pre-Hebraic tribes, it is clear to me that the characteristics I have outlined were there in some form or other. These characteristics never appear out of nowhere, like Topsy

After those Pre-Hebraic tribes (Hyskos) migrated into the Nile delta, that unique disposition can be seen in the various Biblical stories where preliterate Hebrews can be seen advising and arguing with the Pharaoh, a living God, while completely ignoring the staggering pyramids and seemingly moving through the highest courts of Dynastic Egypt as though it was their own backyard, which in a way it was, and in almost every way.

One of the things these Biblical stories clearly show is that the Hebrews didn't really share the Egyptian obsession with the soul and immortality. They seem more concerned with the nature of man's relationship to the Gods, which is why we constantly see them talking to the Pharaoh, a living God. I also believe that the sense we sometimes get from the Biblical stories of the Hebrews being smarter than the Egyptians is another indication that that they were indeed a culture with a habit of taking a very hard look at things.



As I've indicated earlier, I believe that this ordered, or disciplined, way of thinking was eventually adopted by the Proto-Egyptians in their pursuit of the nature of soul, and that these more orderly spiritual/psychic practices were further refined by the literate Dynastic Egyptians.

I don't think it's stretching it at all to say that the Egyptians were as obsessed with the nature of the soul as the Hebrews were with the man/God relationship. We are not talking apples and oranges when we talk about the Egyptian obsession with the nature of soul and the Hebrew obsession with the nature of the man /God relationship. We are talking about different faces of the divine apple. It is simply a question of where each culture instinctively chose to focus their attention.



For the Dynastic Egyptians, the soul was of immense interest because I believe their entire spirituality, indeed their entire culture, had roots into the Nubian concept of the body/soul and afterlife that was later transmuted into a belief in the immortality of the Pharaoh's body and soul.

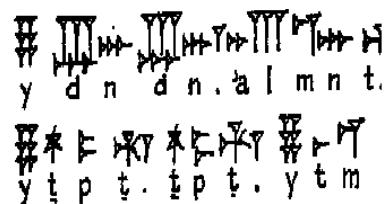
The early Hebrews, on the other hand, had little interest in an afterlife, which they saw at best being little better than a dim half-life.

From the time of Moses on, their primary focus was on making sure their everyday actions were in keeping with the Covenant that Moses brought down from the mountain. One of the observations Chaim Potok makes in *Wanderings* is that as the Hebrews saw it there wasn't any wiggle room in the event they failed to observe the rules of the Covenant. A failure to live up to it, or a mistake in understanding it, was sure to bring about disastrous results.

So what must have been a natural bent for critical thinking in the preliterate, Pre-Hebraic tribes eventually evolved into the Hebrew obsession with keeping and understanding the laws of the Covenant. The advent of the Proto-Sinaitic alphabet c.1850 B.C. followed by an archaic Hebraic hieroglyphic/alphabetic version of it (c.1400-1200 B.C.) supplied the Pre-hebraic tribes with a rough way of creating a permanent record of the conditions of the Covenant, as memory had always been problematic when it came to remembering and interpreting the many conditions of the Covenant.

However, the period between 1200 and 700 B.C. was a tumultuous often chaotic one (The Age of Judges). It seems evident from the history of that period that the Torah was not the cohesive document it eventually became. Yet it was also the period in which the tradition of interpreting the Covenant began, as uneven as it may have been. This continued until 700 B.C. when the first agreed upon, edited (Jawist) version of the Torah was assembled and written down in Middle Semitic. See a history of near east alphabets at this link, of which a sample and explanatory text of the archaic Hebrew (c.1300 B.C.) is shown below:

"Excavations in a mound at Ras Shamra, ancient Ugarit, found tablets with a



A sample of Ugaritic alphabet cuneiform writing:
"He decides the suit of the widow. He judges the case of the orphan." – *The Legend of Daniel*, II, V, 7b-8. From page 169 of *Archaeology and the Old Testament* by Merrill F. Unger.

script of only 27 different characters. This proved to be archaic Hebrew, dated about 1400 B.C., hence one of the earliest alphabetic writings yet known. On a mound of Old Lachish (Josh. 10:31-32) inscriptions in alphabetic script were found dating between 1750 and 1550 B.C. "



The Jawist version of the Torah then became the source that the Hebrews turned to in interpreting the Covenant. This is also the time when the tradition of debating the meaning of the Covenant intensified, and with it an equally intensified focus on the importance of writing. You might say that the Hebrews saw their very survival being linked to their literacy. I mentioned this earlier but its worth repeating. According to Julian Jaynes, as I mentioned earlier, the Hebrews' pursuit of *logos* consciousness (and writing) seems to have been so extreme that it brought them to the point where they killed off any Hebrews who wouldn't, or couldn't, make the transition to *logos* consciousness.

There is a huge time gap, however, between this Hebrew literate tradition of debating and interpreting the meaning of the *Torah* (1300-700 B.C. and on) and the literate Dynastic Egyptian tradition of delineating and debating the nature of the soul (3200 B.C. and on). On the face of it, this would argue against the Hebrews ever passing *anything* on to the Egyptians, it being far more likely that it went the other way, as indeed it did for the most part.



Pyramid Texts

But some part of it *did* go the other way, because what I am talking about here are the early cultural dispositions, or ways of seeing the world, that existed in the early preliterate states of both cultures. Let me repeat what I contend to be the case. I believe The Dynastic Egyptian ordered approach to their psychic/spiritual beliefs and practices (as seen in the Pyramid Texts)



came out of the spiritual/psychic practices of the Proto-Egyptian Nile delta culture c.6000-3200 B.C. when the preliterate Nubian Nile delta tribes intermixed with the Pre-Hebraic tribes and the Pre-Hebraic disposition for orderly critical thinking became a part of it just as did the more powerful, but disorganized Nubian psychic/spiritual practices.

Over the millennia, a synthesis occurred that brought order to those Proto-Egyptian practices. But that is not the end of the story because I believe that out of that Proto-Egyptian culture and its spiritual/ psychic practices eventually came the intensely ordered religious and funerary writings we see in the Pyramid Texts. I don't see any other way it could have happened.

Author's Note

I don't think there is any doubt that both the Pyramid Texts and other writings clearly indicate the soul obsession of the Egyptians, who had five terms for the soul, each of which was a matter of endless discussions. I don't think theorists have ever really understood the Egyptian's descriptions of the soul, primarily because we are a scientific culture that doesn't believe in the soul. This being so, how could we ever have developed enough knowledge of it to properly evaluate Egyptian thinking. I am not the only one to think so. Here is a quote from Carolyn Seawright's site on the soul:

"The precise meaning of ka, ba, ach (akh), 'shm (sekhem), and so on is no longer clear to us. Well-meaning scholars try again and again and again to force the Egyptian idea of the soul into our traditional categories without enabling us to understand even a little of it any better."

-- J. J. Poortman, *Vehicles of Consciousness - the Concept of Hylic Pluralism*

This lack of understanding the Egyptian concept of the soul is the reason I have tried to share some of my own psychic knowledge. It is also the reason why I have tried to make you aware of the encyclopedic psychic knowledge of Rudolph Steiner along with the highly readable insights of Carlos Castaneda and Julian

Jaynes. It is really the only way to shed some light on the Egyptian's thinking about the soul as well as the practices they developed to observe and guide the soul in its journey to immortality.

I have already discussed my own theory on the meaning of the *Ka* in one of the excerpts I have given you. I intend at some stage, in a separate section, to introduce some of Steiner's psychic thinking as well. I think it is possible to get a better understanding of Egyptian thinking on the soul by comparing Steiner's thinking (and the allied thinking of Jaynes and Castaneda) to what we understand (if incompletely) of the Egyptian description of the soul.

This proposed comparison should prove useful if the following two factors turn out to be less significant than they seem at first glance:

1) The Egyptian description of the components of the soul that I will have to work with are suspect themselves, i.e., I believe, as others do, that the translations and interpretations of the Egyptian writings on the soul are flawed. For example, Julian Jaynes felt the *ka* was completely misunderstood by Egyptologists.

2. Steiner's thinking about the soul and the psychic world is somewhat rooted in our literate, *logos* consciousness culture, whereas I believe that the Egyptian thinking is rooted in the preliterate, *muthos* consciousness of the Proto-Egyptian culture.

Nevertheless, I believe it is worth a try, and I will eventually get to it.

End Author's Note



Right now, however, I want to renew my focus on the early preliterate, Pre-Hebraic tribes. We know that prior to Moses, the late preliterate Hebrews had a long historical association with Dynastic Egypt. I've discussed some of these earlier, and we also know that in earlier preliterate times they were also wandering herders and most likely metal-workers and tradesmen, a profession that would have certainly brought them into contact with the Nubian inhabitants of the Nile delta c.6000 B.C.. When the rivers of those preliterate Pre-Hebraic and Nubian cultures met to form the Proto-Egyptian cultures, both rivers *mixed* and then, as history indicates, each river pretty much turned back upon on itself, becoming even stronger and more fixed in its original course.

But that mixing gave each a taste of the other that never really went away. That taste was a very complex one, but it seems to me that there were two areas where each detected in the other something that was compelling enough to be adopted before they went their separate ways. As I suggested earlier, I believe that one thing the Egyptians got out of the mixing was the adoption of an *ordered interest* in the nature of the soul, something I would see as being inherently weak in the individualistic and somewhat chaotic shamanic Nubian practices.

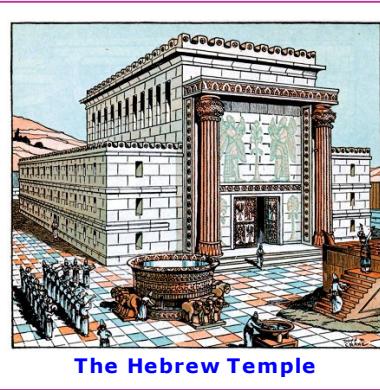
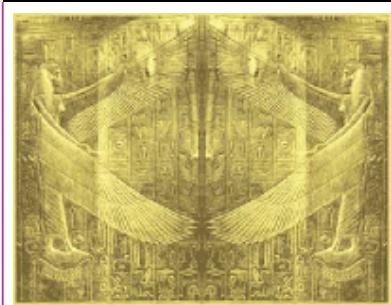


That adoption by the Egyptians of an *ordered interest* in spiritual matters eventually evolved into their endless discussions and explorations of the nature of the soul. As I mentioned earlier, this is similar to what we eventually see evolving in the later, literate Hebrew dedication to explicating the intent of the Torah, which held the all important conditions of the Covenant.

Similarly, I am also going to suggest that one of the things the pre-Hebraic tribes got out of the mixing was the adoption of a frame work for establishing an *organized religion*. No one could match Egypt in this regard, and I suspect it began to become pronounced after 4500 B.C. and mind-bending after 3200 B.C., a time at which the preliterate, pre-Hebraic tribes were still herding cattle on the outskirts of both Sumeria and Egypt.



One only has to look at the design of the Hebrew preliterate *sarcophagi* I showed earlier, as well as the Ark itself (L) to see how important the Egyptian influence was. One of the Egyptian counterpart designs to the Ark is shown in photo (R). The same Egyptian influence can be seen in the interior design of the First Temple (below) and the eventual rise of the Hebrew priesthood.



In sum, the Hebrew wanderers learned how to run a spiritual empire and the Egyptians learned how to use an ordered approach to psychic exploration of the soul that was not unlike the later institutionalized rabbinical arguments about the meaning of the Torah.

Yet if we are to take the Bible as an accurate measure of the ongoing attraction each culture had for the other, I have to come to the conclusion that even though both cultures eventually went their own way, there remained many hidden ties.

One of the reasons I see *River Mother* exerting such an impact on the Nile delta c.6000 B.C. is not only her prophetic role in foreseeing the flood, but her re-emphasis of the Nubian Mother Goddess spirituality in the face of that Pre-Hebraic nascent male-God spirituality. That clash, of course, would have been further intensified as the Proto-Egyptian culture itself approached literacy and *logos* consciousness with its emphasis on the male Gods. As I've said earlier, I believe it was this spiritual conflict that led to a synthesis of a *Balanced muthos/logos* consciousness and Male/Female spirituality that was to dominate the Proto-Egyptian culture and the later literate Dynastic

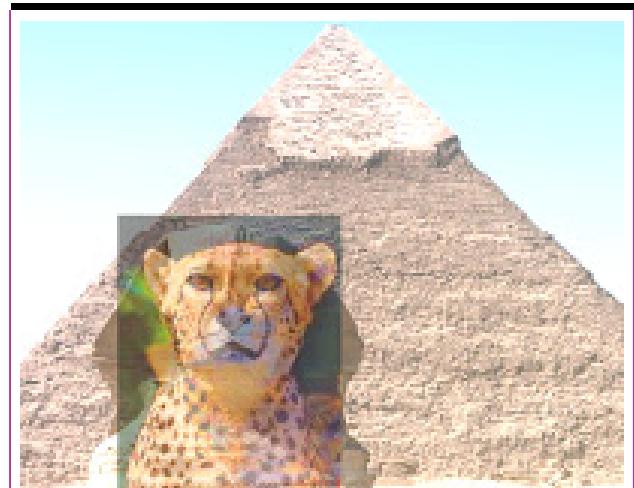


Egyptian culture for thousands of years.

What we should bring from this quick look look into the nature of this spiritual and cultural intermixing of the Pre-Hebraic/Nubian tribes in the Nile delta is a better appreciation of the origins of Dynastic Egyptian spirituality. It was a spirituality built upon the Proto-Egyptian belief in immortality and their

related, intense, ongoing study of the nature of the soul. If you need an example of what that intense study brought about, I suggest you read my Excerpt 47 of the Appendix to Alice Hickey. (*Egyptian Thinking on The Soul and the Ka*)

Spirituality permeated every aspect of Egyptian life. If you want to really



understand what I am proposing as to why the Sphinx was built, you first have to accept the full import of what I have been trying to tell you about the much different spiritual focus of the Proto-Egyptians (c.6000-3200 B.C.) vis a vis the Dynastic Egyptians (3200-30 B.C.), namely that artistic expressions of Power and Empire of the Dynastic Egyptians were as far from the minds of the Proto-Egyptians as expressions of Mystic

(Psychic) Spirituality were from the minds of Gutzon Borglum and his supporters. This being so, I am going to try to further explain to you what I mean by the Mystic (Psychic) Spirituality of the Proto-Egyptians in the sections that follow.

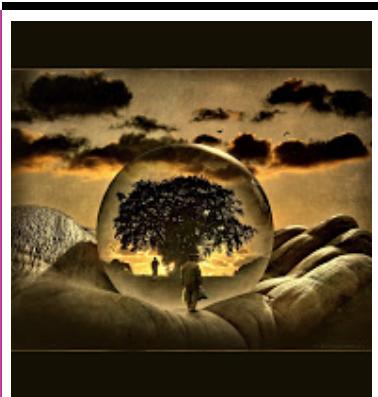
A New Way of Thinking About the Past.

Let me say something about my approach to



the Sphinx. I know many will claim that my approach is not built on physical facts, that it is just a fable, a story, something not based on hard findings of any kind. To some degree, they are correct, but I hardly see my evaluation of the artistic quality of the Sphinx's face or the weathering of the Sphinx body as a fable. Nor my summer solstice/Ra connection of Giza and ancient Heliopolis. Nor my thinking on the origin of Dynastic Egyptian spirituality. Yet a great deal of much of what

I am proposing is a conjecture. But then again, every other Sphinx theory is also built on conjectures of some kind, so what's the big deal? The big deal, of course, is that I am bringing to the table *aesthetic and spiritual considerations* which the other approaches have either ignored or deemed improper for investigations like this.



For sure, psychic matters have never been considered proper material for scientific investigation because they can't be physically observed and measured. In other words, they are held to be subjective, not objective experiences that can be physically observed by others. The same thing applies to aesthetic considerations, such as the artistic quality of the Sphinx's face. What it comes down to is this:

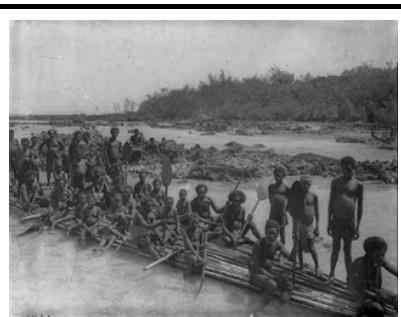
are we to ignore these factors because science tells us that they are subjective and thus cannot be measured? In other words, are we to continue to let science bang our heads against the wall of knowing simply because the scientific method is incapable of handling such matters, or are we to admit that there are valid observations beyond the ken of science?

I am not just talking about my own proposals. There are many truly obvious connections and linkages that archeological science cannot make, or is afraid to make, because there are no written documents or enough hard physical findings to back them up.

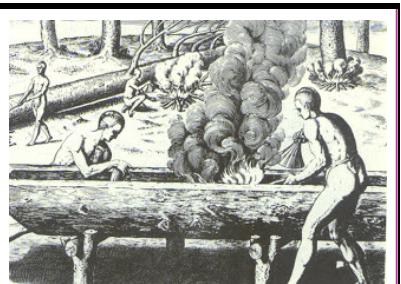


One of the most obvious connections is the Chinese influence on the very early Olmec civilization. You'd have

to be deaf, dumb and blind not to see it in the early Olmec art such as the sculptures shown above. If this doesn't prove in the most common sense way possible that Chinese sailors were in the Americas, I'll eat science's shoes in Macy's window.



Another case is the inability to accept that most migrations out of Africa to everywhere around the world were *not* made by trekking through jungles and like, (O, those beloved savannahs that made us stand up straight!) but by *river and coastal voyages* in very simple craft (dugout and rafts) that were towed or paddled or floated with currents just a short distance off shore. As a wilderness camper who has often been faced with carrying loads overland or floating them in a raft and towing or paddling the raft, I can assure you from experience it was an easy choice: use the raft. Everything is easier: safety from predators, finding food, bathing, keeping cool. Only the search for fresh water can be a problem but not a very big one.



Even though this is obvious to anyone who has explored uninhabited areas, the concept has been dismissed primarily because anthropologists and archeologists, for some reason, prefer the idea of early man walking rather than floating. At any rate, it is a stupid prejudice based on a belief that early man was incapable of constructing flotation of any kind. Anyone familiar with boats and rafts will tell you it is not a complex task: making a good bow and arrow is considerably



In the end, however, this prejudice has remained quite strong because few prehistoric boats have ever been found. But how could they survive thousands of years being made of wood and being near water, the most corrosive of substances? The prejudice has also remained strong because no substantial evidence has been found of early exploration by water. There is a good reason for this: the oceans rose about 300 feet between 8000 to 5000 B.C., erasing just about all *easily obtained* evidence.



Evidence of this significant rise covering very early cities was recently found off the coast of India, where a prehistoric city was recently discovered 120 feet underwater in the Gulf of Cambay off the western coast of India that could be over 9,000 years old, which would make it almost as old as Gobekli Tepe. The vast Indian city - which is five miles long and two miles wide - is believed to predate the oldest known remains in the subcontinent by more than 5,000 years.



was the only way to forage for food from the sea: fish, clams, seaweed etc. If you don't get this, try fishing with a spear or clamming when you're down on all fours.

So why do we keep insisting that early migrations out of Africa took place by land? If science can't find such routes because they



are deep under the sea, and most surely erased after thousands of years, we should simply admit that science will never find physical evidence of such routes. But science refuses to veer from its methodology, so we are left with an archeological prejudice toward land routes when common sense tells us otherwise.

In addition, are we going to ignore the fact that prehistoric peoples were definitely capable of building water craft when the evidence is so clearly before us that boats of

some kind were the only way early humans could have migrated from New Guinea to Australia 40,000 years ago? If science can't find the boats they used, or evidence of the now sunken routes, that is archeological science's problem, which is a problem that becomes more and more evident when we press back into the fog of prehistoric times where little physical evidence of anything survives.

I bring all this up because I know evaluations of my own proposal will follow along the same predictable lines: that it is based on little physical evidence and non-factual conjectures. But the problem is not mine, it is a problem within archeological science itself: namely how can you have a way of knowing based on physical evidence when no physical evidence worth talking about exists?

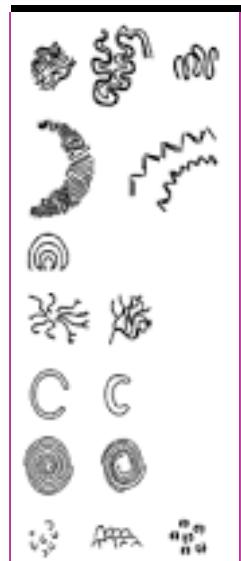
This is a very real problem. After all, the scientific method is just a method of developing theories. It produces theoretical truths, not absolute truths. While it is a very good method, its limitations should be recognized. One of the ways around this is for science to admit its weaknesses in this area, and allow that there are far better ways of thinking about the distant, preliterate past, and one of them is through its arts and myths. I wouldn't want you to get the impression that I am anti-science. I am not. I am an artist and poet who graduated from Columbia with a BA in Mathematics. I understand the scientific method and am a supporter of science in every case except when it is clear its methodology will never work satisfactorily, and that, I am afraid, is the case with very early prehistoric cultures.

Once in a while, science gets lucky, as was the case with Göbekli Tepe, but even there logos thinking is severely handicapped when it comes to really understanding what that culture was all about, just as it is handicapped in trying to understand what prehistoric Egypt was all about, or the spiritually-

driven, literate, Dynastic Egypt for that matter. Only a *muthos* approach can hope to penetrate the heart of those cultures. That *muthos* way of thinking about a culture's art and myths, however, is difficult for most scientific minds, who are accustomed to a *logos, physical* methodology.



Terence McKenna



The *muthos* approach that I have taken is surely different but in light of what I have just said about the lack of physical evidence, I see it as a completely valid one, especially in the case of very early preliterate cultures. Some theorists, however, have made semi-successful leaps in that direction, as have some revolutionary thinkers like Terrence McKenna (above, L). Those leaps, however, are almost always associated with theories about drugs being a component in the creation of preliterate art, as if without them preliterate man would be at a loss to make art of any significance. This is simply nonsense.

These theorists may not be able to create art without drugs, but I can assure you preliterate man could do it stone cold. As an artist who works from the unconscious in somewhat the same manner that preliterate man did, I know that drugs weren't required in order for preliterate man to create his art.

There are some convincing cases for drugs that have been made in cases where the cave drawings exhibit certain geometric patterns such as those shown (above, L).

From my own psychedelic drug experiences, I don't find this at all surprising,

as these seem to form in the mind automatically. But this is not art. These cave drawings of zig-zags and the like have simply been recorded by the person as he progressed on his voyage into the spirit world. There shouldn't be any doubt in anyone's mind that psychedelic drugs were used for shamanic purposes. The record seems clear on that. Zig-zags, however, were not what preliterate man was after. What he was after was knowledge of what was taking place in the *Other World*, the World of the Gods.



Modern, progressive thinkers, moreover, don't seem to have a good grasp on how familiar preliterate man was with his unconscious because modern thinkers live almost entirely in their conscious minds. Early preliterate man, however, floated between a powerful unconscious mind and a somewhat fragile conscious mind that had little resistance to the eruption of his unconscious.

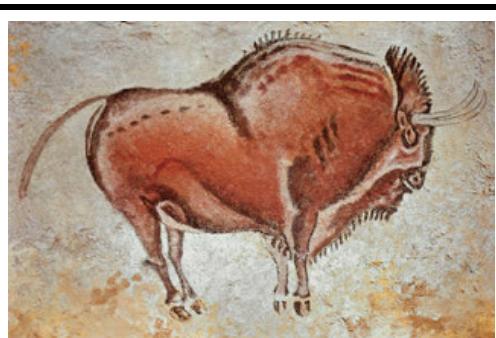
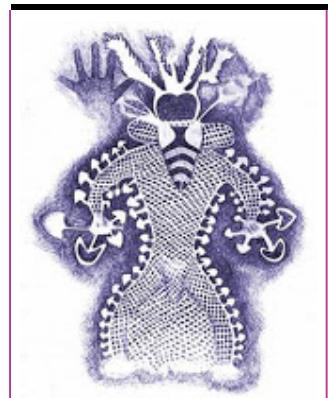
You might say his unconscious was his dominant mind and one he slipped in and out of quite naturally as he went about his day. Not "day dreaming" but entering the kind of dream states we associate only with our sleeping dreams. When a deeper plunge into the unconscious, or the *Other World* as he called it, was needed to examine the spirits more closely, drugs were often helpful in getting into a trance state but not at all absolutely necessary. We know this from the practices of shamans, psychics and gurus who exist today.

Below are examples of art from preliterate cultures. The first three are painted face art from contemporary New Guinea. The fourth is Olmec c.1200 B.C.



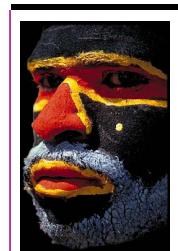
The photos above could be said to represent the beginning and end of preliterate art: face painting being the earliest, and three dimensional sculpture being the final form it took. What might help you follow where I'm going with this would be to take you into the heart of the artistic process of preliterate humans. My own feeling (having created art under drugs) is that drawings such as the shaman and bison (below) were not done under the influence. The two cave drawings below are masterpieces. (The illustrations shown are "perfect" copies of the

originals, which is why they so clear). They are preliterate (unconscious) art in all its glory.



As I've said before, preliterate art can be thought of as *vision messages*. What I mean by that is that the creation of preliterate story poems, drawings and sculpture involved very little if any conscious thought and manipulation. The same goes for their dance and music, but almost all traces of those (in something close to their original state) have disappeared. Creating such art

meant being *sensitive to the directives of the artistic unconscious*, the Muse, the Spirits, whatever you want to call it. Those directives came as *feelings, not logical thoughts*. I believe that preliterate man was sensitive to those feeling to a degree we can only imagine. His stories or art or music or dance formed *intuitively*. They never involved conscious decisions to do this or that.

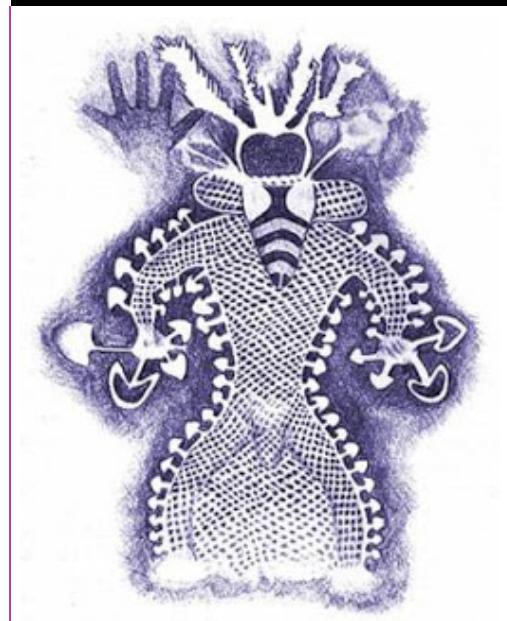


Preliterate man was always *in the flow*, as the hip among us like to say. This was especially so when it came to his art. It was the way his mind worked. He heard voices, saw visions, felt the guiding hand of the Gods. He was a much different artist than today's highly conscious artist who is constantly searching for novelty

of some sort. Preliterate man would tell you that everything he created came from the Gods. It was the way the Gods spoke to him on the highest, most sublime, most spiritual level. He responded with the *intuitive creation* of a poem or drawing or statue or music or dance step. It was his way of saying:

"We have heard the sound of your song, O most beautiful and most dark, and we are returning it to you the only way we know, the way you have shown us".

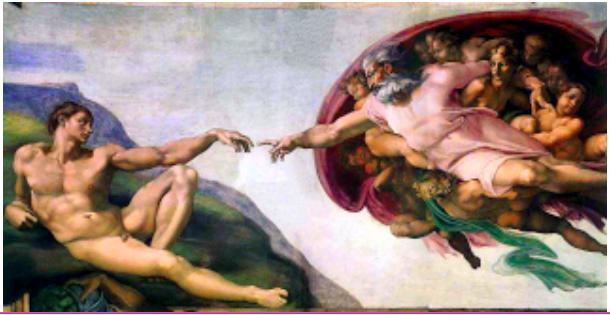
If you can begin to understand the above quote (which comes from *Excerpt 21. Antiphonal Speaking* of the Appendix to ALICE HICKEY) you are a very long way toward understanding the mind and art of preliterate humans.



Visions occurred constantly in the life of preliterate humans. They were considered the greatest of gifts from the Gods. It was not the rare experience it is today. Visions occur rarely in the lives of modern humans, and if they do, the person reporting them is immediately suspected of being unbalanced. For modern man to even begin to approach what early, preliterate man experienced, he has to *completely surrender to the artistic unconscious, the Muse if you will.*

This is something our art/drug archeologists, and even someone as flexible as McKenna, never seem to consider, being strangers to that kind of artistic process, as indeed are most modern artists, who work mostly from their conscious minds. For those who are able, however, to enter preliterate cultures through its art, which is a *feeling or muthos* process, what difference does it make if there are no archeological findings worth talking about, just a few pot shards and the like? After all, those are garbage. Literally.

The best of the cave drawings are art on the level of a Michelangelo, who by the way, was very much an *unconscious* artist. This may surprise you, but he tells us himself that he would select a piece of marble because it



called to him and then he would begin carving from the navel out and allow the stone to reveal the shape wanting to come into the world.

All you have to do is to "get" Michelangelo and the Altamira cave drawings is open yourself completely to what is being portrayed and register what you *feel, not* what you think. If that is difficult, and it probably will be, let me suggest that you try this mind trick, especially if you are not artistic, or psychic, to any extent.

Call up a very vivid memory that has been with you since your early childhood. My most vivid memory is a dream I had of my mother, who was quite beautiful. I had it when I was five or six. In the dream, she was naked, tied to a stake, unable to move or speak. That was the entire dream as I still remember it at age 75 and quite vividly I might add.

That is the kind of vivid memory I'm talking about: a pure *muthos* expression of something emotionally critical in your early life. Everyone has one, or you wouldn't be human. Now, imagine that memory coming to you suddenly today for the



first time but being accompanied by the feeling you have during an orgasm,

one of no boundaries, that you are one with everything that surrounds you, and then something even more: a feeling that what you have been given is unbelievably beautiful and true. This is what Keats means when he says, "Beauty is truth, truth beauty,'--that is all Ye know on earth, and all ye need to know."



Keats

Keats is talking about the same thing I'm talking about: that the beauty of the revelation and its truth are inseparable. It is an overwhelming feeling. In the words of Yeats, *Heaven blazing into the head*.

What Keats is also saying is that revelation is all we get of the *divine here on earth*: ***that is all Ye know on earth***. I think the modern spiritual mind can easily accept that, as Keats obviously did, namely that our vision of the divine is incomplete, but then Keats also tells us that the revelation is ***all ye need to know***. In other words, the blazing beauty and truth of revelation is the only thing we require to fully sense a divine order. The Lord giveth and the Lord taketh away, got it?

Don't let me give you the impression that preliterate man went through all those little steps so he could understand that the message was divine and was to be imitated. He understood that instinctively. The little steps are for you. I can't think of a better bridge to understanding the artistic nature of *muthos* consciousness than that quote from Keats. If what I have just said about it didn't help, read it again.

Let me add one final important comment. What Keats doesn't say (because he wasn't writing this blog) is that when a preliterate artist *imitated that revelation* through words, or picture or sculpture or movement or music, he was not only *responding* to the Gods that he *understood their intent*, but he was also giving his brothers and sisters the potential opportunity of experiencing that same *Heaven blazing into the head*. As I've mentioned elsewhere, this usually meant his brother and sisters would participate in the imitation. remember, in preliterate art, there was no separate audience: the artists were the audience and *vice versa*.

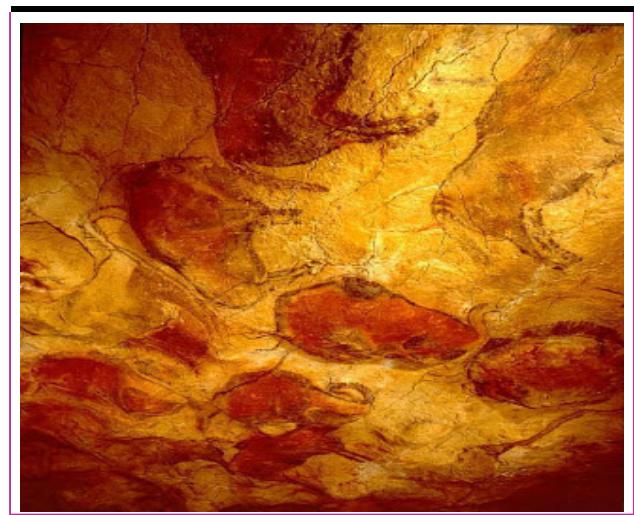
I hope this has given you a better understanding of what I have been talking about in saying that art for preliterate man was spiritual in nature. The voices and visions that guided him in his art were voices and vision of sensory

revelation, and his *muthos* response to those sensory revelations was pretty much what is described in the quote I have been giving you from time to time:

"We have heard the sound of your song, O most beautiful and most dark, and we are returning it to you the only way we know, the way you have shown us".

I should add that when a poem comes to me today, I go through the same emotions and response I have just outlined for you. It is nothing new: these type of artistic revelations have been occurring since humans first appeared on the planet. It is only today that many artists will often prevent these revelations from completely seizing consciousness, preferring to consciously play with the incomplete fragments. That kind of conscious thinking never entered the mind of preliterate man. It is a product of our modern consciousness: the *logos* mind loves novelty.

It may interest you to know that the earliest preliterate poetry was communal and multi-voiced, because its antiphonal form imitated the way early humans *heard and responded* to the voice of the Muse: "We have heard the sound of your song, O most beautiful and most dark, and we are returning it to you the only way we know, the way you have shown us". For those who are interested, I have a great deal more to say about this in Part One, Chapter 6 of SOULSPEAK: *The Outward Journey of the Soul*.



So, as I was saying earlier, what difference does it make if there are no written records or artifacts going back to 6000 B.C.? Are we to write off this fertile period of human spiritual development, the cradle in which our *literate* religions have rocked over the past 4000 years?

We have to face the fact that what we have for the most part is a blank space in time for all very early preliterate cultures: Asian, European, Middle Eastern, Meso-American, Polynesian, you name it, but it is especially true for the 6000 B.C. Proto-Egyptian period I am talking about.



It is blank mainly because 8000 years is simply too much time for much to survive, especially since these cultures were mostly hunter/gatherer and left few traces of themselves.

And then there is the sand of the Sahara which leaves even less traces.



There are small miraculous survivals such as cave art and the stone art and megaliths of early agricultural and hunter/gather cultures, and luckily, there are also the fragments of oral myths that were transcribed into writing. To truly get the truth of that art, however, you have to work backwards in a *muthos* way, and if you're *rigorous enough and flexible enough*, a *knowing* will develop that will give you a good sense of what those periods were like outside of the potsherds and arrow heads.

OK LETS TAKE A BREATHER AND SUMMARIZE WHERE WE ARE

In this latter section of Part 2, I've tried to further my theory about the Sphinx by examining in depth:

1. The spiritual meaning of a "Veiled" Face in preliterate cultures, as such a phenomena may have influenced the carving of the face of the Sphinx.
2. The powerful, shamanic nature of preliterate Nubian /Proto-Egyptian psychic / spiritual practice and its evolution into Proto-Egyptian and Dynastic Egyptian spirituality.
3. The spiritual influence of Pre-Hebraic Tribes migrating into the Nile delta 6000 B.C.

4. My reasoning behind using a new, artistic, intuitive way of thinking to supplement scientific, archeological thinking about the distant preliterate past.

End of Part Two



For further details on my theory, go to

The Sphinx Part 3: A FURTHER EXAMINATION OF MY THEORY AND THE THEORIES OF OTHERS

To return to main page on the Sphinx, go to this link: [THE SPHINX: PART ONE: WHEN WAS IT BUILT, AND WHY](#)

Posted by ALTERNATE WORLD VIEWS at 6:54 AM



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