

Here's what Advance Readers Are Saying About **RIVER MOTHER: *the Face of the Sphinx***

From the start, prophet-leader River Mother's voice is distinctive, especially as she narrates her own birth in a striking stream-of-consciousness poem: "a river / of pain / is splitting / my body / I am crying / against / the light." At the Spirit Caves, the adolescent River Mother connects with her animating spirit, Mafdet the Cheetah Goddess. She learns that spirit-filled existence is "the way of feeling, not thinking and words." After puberty hits, she sleeps with Runs Like Cheetah and bears a son, Ghost Hunter. After escaping a prophesied massacre, the young family sets off by canoe so that River Mother can proselytize the way of the Mother Goddess, who in many riverside villages has been downplayed in favor of Sun God Ra. Like an Old Testament prophet, River Mother preaches anywhere she's welcomed. **After she foretells a terrible flood caused by the eruption of Mount Aetna (circa 6000 B.C.E.), the survivors, thinking her a goddess, transfer her image onto a large cliff face—the origin of the Sphinx... An esoteric....historical tale that may appeal to fans of Carlos Castaneda or ancient Egyptian history.**

Kirkus Reviews

"This book will cast its spell as soon as you start reading. It has something for everyone. I raced through it once, and then settled down for a reread. *River Mother* gets my vote. I would recommend it to anyone

River Mother's birth compels us into the mystery that is her life and her journey through this time. The walls are very

thin between *River Mother* and the forces that speak to her and guide her; and although she has competent teachers and helpers her own senses must be unfailing as she opens to her calling.

The danger, treachery, and surprise in this story keep us moving right along with *River Mother* as she narrates her story. Her fears and loves and friendships are at the front of the action, and there is no lack of character in those that surround her.”

Scylla Liscombe, Poet, Dancer, Artist

“I highly recommend this book to anyone interested in prehistory. Spring himself took a fabulous journey of self discovery while creating this book. He does an excellent job of sharing this journey, and enabling us to participate in it. Correctly read, the book (in the tradition of Castaneda) will alter how you perceive reality. I devoured the book in two days.

Originally drawn to preliterate cultures for their spiritual knowledge, Spring immersed himself in the prehistoric world of *muthos* (the use of myth and tales to explain reality) in prehistoric Africa, where he portrays prehistoric people who were not only not less conscious than we are (with our *logos* consciousness) but people who had direct contact with the Gods: ‘*Preliterate cultures relied on voices and visions to give them directions. They took these to be from the Gods and Goddesses. Many of these directives arrived of their own accord, but others arrived as the results of shamanic practices which I believe were far more developed than those employed by even our most highly developed western psychics.*’

A prize-winning poet, Spring (writing out of a small apartment in Cozumel, Mexico) takes you on a mythical journey you will never forget. You will be enchanted not only by the journey that *River Mother* takes but by the people she meets like her shaman teacher, *Monkey Mother*, and *Mafdet*, the Cheetah Goddess.”

Jim Anton, Publisher, Muse Press

“It’s been a year now since I read the E-book version of **RIVER MOTHER: *the Face of the Sphinx***, enough time to have it permeate my mind and body and become a part of my psyche: I am *River Mother* and *Baby Man* and a cheetah, dark and light. I am the jungle and the desert and the river. I can’t shake it, not ever. It keeps getting deeper and gaining more resonance as the days and nights go by. I’ve been there it seems. Maybe I have or maybe not. RIVER MOTHER is now a part of me and Justin Spring gets my gratitude and admiration for giving me this priceless experience.”

Joan Adley (Adora), Poet, Intuitive, Healer

“Wow! I couldn't put this book down! I have always dreamed of being an Egyptologist, I absolutely loved everything about this book! The adventures of *River Mother* took kept me on edge waiting for the next obstacle she had to overcome! I am fascinated with Ancient Egyptian History, so my favorite part was of *River Mother* restoring the balance between the Mother Goddesses and Ra.

There was never a dull moment starting from the beginning. Every character was specific and the story played vivid pictures in my head. **This is DEFINITELY a book I will recommend to everyone!!**

Ashley Kedward, High School Student

“What is astounding about RIVER MOTHER: *The Face of the Sphinx* is the ease with which the author pulls you back into a world of prehistoric Nubian hunter-gatherers. That world, however, is hardly the dangerous, subsistence level world portrayed by our archaeologists. This is not to say that tribe members didn’t feed themselves by hunting and gathering, but those same tribe members also lived in a world filled with courage, art, music, poetry, spirituality, love, humor, savagery and companionship. Maybe the best way to describe the prehistoric world of *River Mother* is to say it was a Garden of Eden constantly being visited by powerful and unpredictable Mother Goddesses, wild animals, and the violent treachery of males from both inside and outside the tribe. I’ll leave it to you to find out how *River Mother* survives all this and winds up as the face of the Sphinx in Giza. **This is a hell of a tale but also one of the few novels I’ve read about the Mother Goddess period that feels both intuitively and historically true.”**

Christopher Hickey, Writer, Biographer Alice Hickey

“First off, let me say I am a painter not a writer so my experience with *River Mother* came primarily from the visual imagery that unfolded in my mind as I read the book. That imagery swept me into a prehistoric world of Nubian hunter-gatherer tribes dominated by spiritual and natural forces. Unlike our world—where everything is kept in

separate boxes—their world had no boundaries. Their waking and sleeping hours were filled with Mother Goddesses, lions, crocodiles and everything else under the sun.

But what made their world truly different from ours is they trusted their intuitive/psychic perceptions of those Mother Goddesses, lions and crocodiles just as we trust being guided by reason. Because of this, *River Mother* covers some very strange territory, yet **the author's highly visual storytelling has the effect of transforming *River Mother's* story into a full color movie that sweeps you up and takes you with it like the wide Nile itself. I might add that it is beyond me how the author could have possibly imagined all this without somehow psychically tapping into the very heart of this ancient time. This is a look at history thru a very different lens, and yet, somehow, it all rings true."**

Dennis Alesandro, Painter, Sculptor, Musician

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RIVER MOTHER

THE FACE OF THE SPHINX

JUSTIN SPRING

For Scylla

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My related site on Sphinx

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Note: This E-book version corrects any existing Kindle and PDF typographical errors

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AUTHOR'S FOREWORD

RIVER MOTHER: *the Face of the Sphinx* is the story of an extraordinary Nubian female shaman and leader of a hunter-gatherer tribe in Nubia between the second and third cataracts. The story is set in the Proto-Egyptian Mother Goddess period c.6000 B.C. and is told by *River Mother* herself. She begins by describing her birth and early life followed by the shamanic training and prophetic visions that eventually drive her to journey to the Nile delta where her spiritual beliefs are challenged by the somewhat different beliefs of Semitic tribes immigrating into the delta from the north.

She rises to that challenge by becoming a great visionary leader whose impact on the spiritual and physical lives of the delta's inhabitants eventually brings them to honor her as a living Goddess by carving *her face* on a rocky outcropping on the Giza plateau—an outcropping that was gradually transformed over the next 3500 years into what we now know as the Great Sphinx of Giza. Although *River Mother* is a fictional character, I should point out that her story is not a fantasy. It is rooted in the known artistic, cultural, weathering, and historical facts of that period, many of which point toward the likelihood that:

1) The face on the Sphinx is the face of *someone like her*.

and

2) *Only* the face was carved initially.

While *River Mother's* story can be read as a good adventure story set in an extremely distant, mysterious period, it also can be taken as a metaphoric representation of what happened when hunter-gatherer tribes from Nubia and the Semitic Levant intermixed in the Nile delta during the period 6500-3200 B.C.—thereby producing a preliterate Proto-

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