



# INVESTIGATION OF ALTERNATIVE WORLD VIEWS






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CULTURES, NOAH'S ARK, STONEHENGE, ATLANTIS, END TIME  
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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**

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

**Author's Note**

poet, video artist, novelist - YouTube  
WIDOWER'S TANGO A LA DENNIS  
ALESANDRO REMIX 2

### About Me



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WORLD VIEWS**

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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.

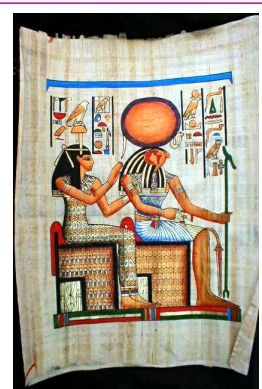
*Isis* was both sister and wife to *Osiris*, but also mother in the sense that she recreated him from his sundered parts after he was chopped to pieces by *Seth*. She then copulated with him to produce their son *Horus*. To do that, she had to form his penis from the Nile mud as that was the one part 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 cults ....so 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.*"



Isis Horus on Throne

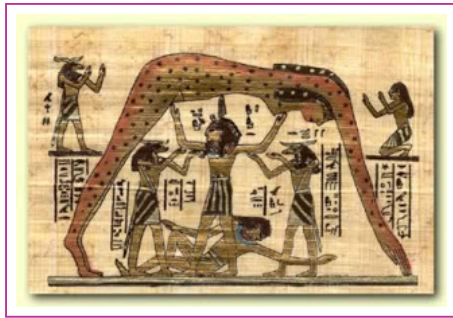
I believe that *River Mother*, our Nubian female shaman of 6000 B.C. (whose living-Goddess face was carved upon the Giza cliff) was the seed that grew into or merged with the seed of *Isis*. Here is one of my reasons for thinking so: "Throne-mother" in later Egyptian dynasties is interpreted by most 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 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.

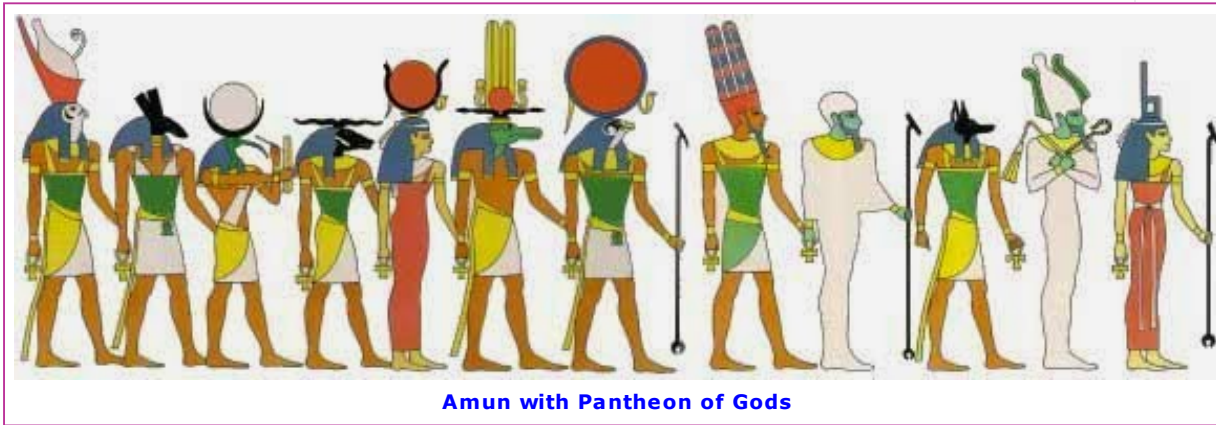
I have great deal to say about the First Mother in *ALICE HICKEY*, in which I marshal evidence that the first human was most probably not a man, *but a woman*. (See Chapter 35, pgs. 167-169). From a Jungian point of view, the Egyptian Great Mother *Mut* can be seen as a special aspect of the First Mother 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.



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

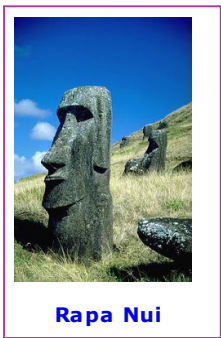


unconscious became part of her personal unconscious. This was not a decision on *River Mother's* part. It just happened. As a result I believe her psychic nature eventually became as extraordinary as the psychic nature of Jesus. I will go into much more detail about this absorption later, but at this 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

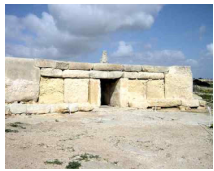
The problem with going back in time like this (to 6000 B.C.) is that there are few clues as to the artistic nature of Neolithic Preliterate Egypt. To understand the face of the *River Mother/ Sphinx*, I have to extrapolate backwards based on what we *do* know of both *literate* Egyptian culture and preliterate 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



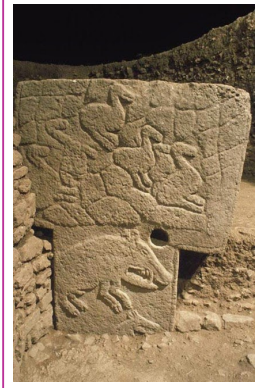
Malta

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](#).

Then there are the much smaller, animal stone carvings on large, quarried slabs such as those discovered (L) at preliterate *Gobekli Tepe* in Turkey (10,000 - 7000 B.C.). [Wikipedia on this](#).



Gobekli Tepe



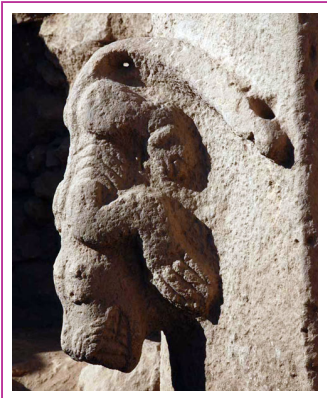
Although these large stone slabs (6 feet) contain very good *bas relief* sculptures of animals (center) which again shows that preliterate peoples understood proportion, some of the slabs also show barely visible human arms and hands ( above, L). There has been much discussion as to what this means.

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*



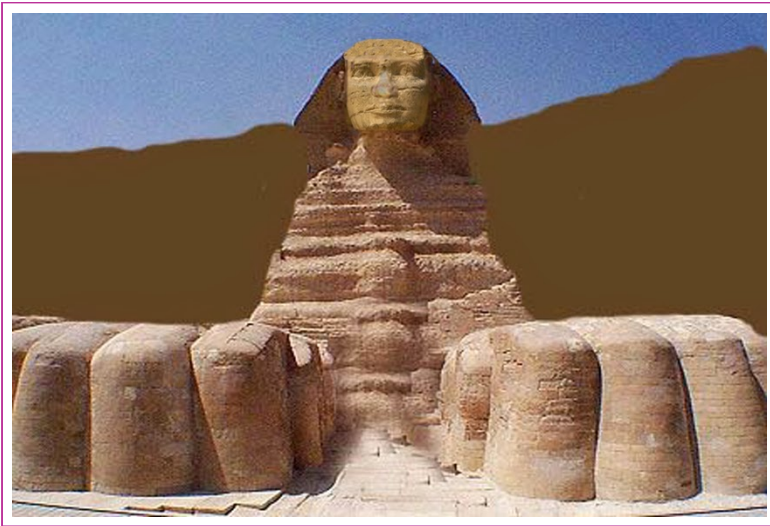
These carvings and their setting (above) seem to prefigure the size and artistic sophistication of later preliterate monumental structures and sculptures. For starters, the individual animal carvings (L) on the six foot slabs are a step up in size and sophistication from the small, rough animal petroglyphs 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).

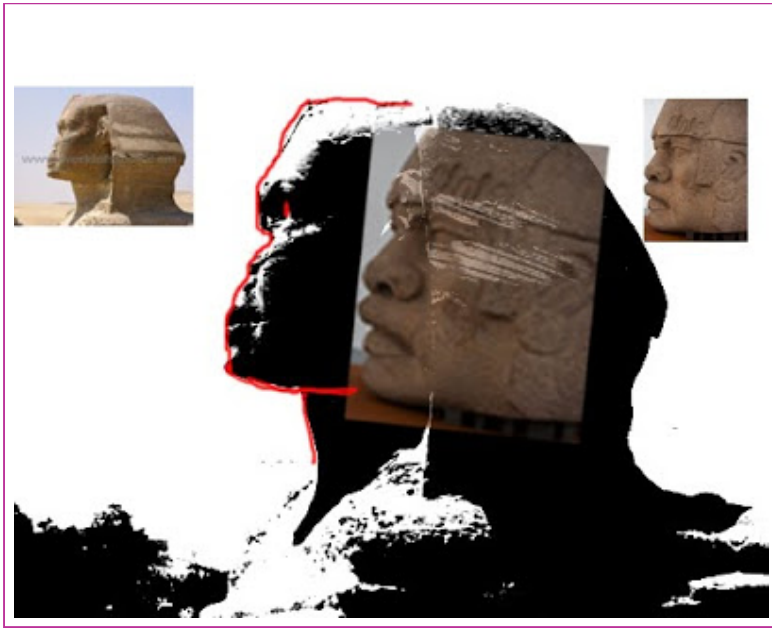


To see a modern analysis of the facial characteristics of the Sphinx [click here](#). One of my contentions is that the further we go back in time towards 6,000 B.C., the *more likely* both the *Mother Goddesses* and female Leaders/Shamans are to be dominant and the more likely that the carved face belongs 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.**



**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 *ōllamalitzli* 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*.



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