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ΓΙΓΑΝΤΩΝ ΘΕΟΜΑΧΩΝ ΜΝΗΜΑ

Μελέτη επί των αιγυπτιακών ταφικών κειμένων

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Αναθεώρηση 2011

Great Mother

The statuettes of the Great Mother, from the oldest known...



Photo from: <http://www.google.gr/imgres?imgurl=http://www.donsmaps.com>

...the Venus of Hohle Fels, to one of the most recent ones, the famous Pregnant Lady...



Photo from: <http://www.aboutaam.org/cycladic-figure-brings-record-price-at-christies/>

...the Cycladic marble figure which brought record price at Christies (selling for \$16.8 million), they had been ceaselessly produced for at least 40,000 years as the age of the Venus of Hohle Fels is estimated at between 35,000 and 40,000 years while identical in form figurines from the island of Malta...



... are dated to the third and fourth millennium BC.

The stylized Cycladic figurines, such as the Pregnant Lady above which is dated to 2400 BC, and others of identical style, as the one appearing in the next page from Sardinia...



Photo from: <http://www.donsmaps.com/ukrainevenus.html>
Sardinia 3500 BC

...have gradually developed from statuettes depicting steatopygous (having fat or prominent buttocks) women as shown below:



Marija Gimbutas "Goddesses and Gods of Old Europe", p. 155

They are both dated to 6th millennium BC. The one on the left was found in Sparta, Greece, and the one on the right comes from the general area of the Aegean Sea but the exact provenience is not known.

Apart from the Mother figurines of the Paleolithic (the period 40,000 to 20,000 years ago), figurines were produced also between 15,000 and 11,000 years ago and from 9,000 years ago to approximately 2200 BC.

It is obvious, however, that these periods represent the periods for which figurines have been found and not necessarily the periods of time during which figurines were produced. A custom that has been practiced for 20,000 years may not fade away, its memory being lost and then start afresh 5,000 years later. It is reasonable therefore to assume that the worshipping of the Great Mother is continually practiced for the last 40,000 years (Virgin Mary being obviously the contemporary Great Mother).

According to scholars, what the statuettes of the Mother actually stand for is not known. The Great Mother is generally thought to represent motherhood, fertility and by some has been associated with the birth of humanity as a whole.

Those, however, who were transmitting the cult of the Mother from one generation to the other, were also telling her story to justify her being worth worshipping.

Cycladic figurines of the Mother were fashioned up to 2200 BC but similar figurines from Egypt date to 1600 BC (see photo below). The oral traditions of the Aegean were not recorded at the time that the figurines were still being produced but the Egyptian traditions recorded were indeed recorded (The Pyramid texts date from 2400 to 2200 BC). Thus the story of the Mother –the particular woman who is depicted in the figurines- can be found in texts written in the hieroglyphic as well as in the cuneiform script.

Let us be acquainted with the Paleolithic figurines first.

The Venus of Hohle Fels, Germany (at least 35,000 years old)



Photo from: <http://www.google.gr/imgres?imgurl=http://rokus01.files.wordpress.com>

The Venus of Hohle Fels is sculpted from a woolly mammoth tusk and had been broken into fragments, of which six have been recovered with the left arm and shoulder still missing. In the place of the head the figurine has a perforated protrusion which may have allowed its owner to wear it as an amulet. It was found in 2008 near Schelklingen, Germany. It is dated to between 35,000 and 40,000 years ago, belonging to the early Aurignacian at the very beginning of the Upper Paleolithic, which is associated with the assumed earliest presence of Anatomically Modern Homo sapiens in Europe (Cro-Magnon). It is the oldest undisputed example of Upper Paleolithic art and figurative prehistoric art in general.

Note the details of the pubic area as shown in the photo in page one.

Bone Venus of Kostenki, Russia (c. 30,000 years old)



Photo from: <http://www.ancient-wisdom.co.uk>

<http://www.proza.ru/2010/12/22/1281>

The figurine is made of mammoth bone, it is 10.2 centimetres high and shows the characteristic pregnancy, well developed buttocks and pendulous breasts that characterize most such statues but naturally depicted, without the unnatural exaggerations seen on, for example, the Venus of Willendorf.

The head is covered with a hood and bends towards the chest while the arms are pressed to the body with hands on the belly



She wears a girdle around the neck and above the breasts which can also be seen in the rear view and is probably responsible for the position of the arms.

The girdle seems to go round the arms at the elbow and as it is known from a marl figurine -of larger size from the same site- that this girdle serves the purpose of handcuffs, we are entitled to suspect that the swelling at the wrist, shown above, represents some strap too.



Venus of Montpazier, France (c. 30,000 BC)



Photo from: <http://www.allposters.co.uk>



Photo from: <https://picasaweb.google.com>

The statuette was collected in 1970 on the surface of a freshly ploughed field. It has a well drawn vulva and some see in it a woman about to give birth. It is carved in limonite, a yellowish brown ore of iron.

The narrow waist is of normal proportions, but the arms are missing. The breasts, sagging and large, are rather flat. The spherical belly is large and projected forward and is bounded by a wide and shallow groove.

The vulva is extraordinary, with a height equal to that of the buttocks; disproportionate, it is nevertheless realistic, with a wide slit, deep, and surrounded by labia in high relief. The legs, relatively short and poorly formed, do not distinguish between the thigh and the lower leg, but are separated from each other on the ventral surface by a path that goes from the vulva to the feet.

The insistence on displaying and referring to Mother's reproductive organs did not diminish with time.

Hesiod, 30,000 years after the specific figurine was fashioned, wrote that the goddess Aphrodite was fond of genitals:

ηδέ φιλομμειδέα, ὅτι μηδέων εξεφάνθη. (Theogony 200)

Perseus Translation:

and Philommedes* because she sprang from the members.

**"Member-loving": the title is perhaps only a perversion of the regular φιλομειδής (laughter-loving) .*

Μήδεα (medea) means, *genitals*. Venus loves genitals not laughter.

In a Sumerian myth, entitled "Dumuzi and Inanna," the poet states that Inanna composes a song about her vulva:

[Composes] a song about her vulva. (Col.ii,17)

....

*As for me, my vulva is a . . . hillock, - for me,
I, the maid, who will be its plower?
My vulva is . . . wet ground for me,
I, the queen, who will station there the **ox**?*

A remark by S.N.Kramer reads: *To this query comes the answer given probably by Dumuzi himself, that it is he, the King Dumuzi, who will plow it for her, and accordingly, in the very next line Inanna urges him to do so.*

*"Lady, the king will plow it for you,
Dumuzi, the king, will plow it for you."
"Plow my vulva, my sweetheart." (col.ii, lines 29-31)*

Ox, usually *Bull* or *Wild Bull* is called the god who acts as the lover of the Mother (who is called *Wild Cow* herself).

Venus of Dolni Vestonice, Czech Republic (29,000 to 25,000 BC)

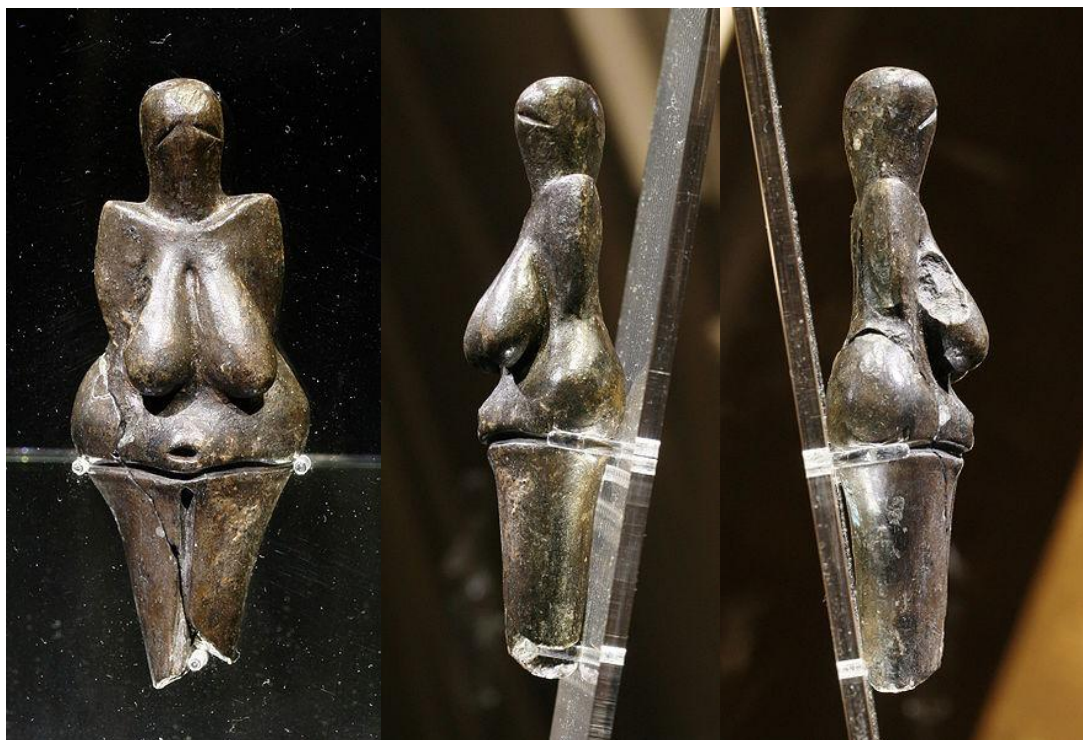


Photo from: http://uk.ask.com/wiki/Venus_of_Doln%C3%AD_V%C4%Bstovice

This figurine is one of the oldest known ceramics in the world, fired in a relatively low temperature. It has a height of 11.1 centimeters and a width of 4.3 centimeters. In the Paleolithic settlement of Dolni Vestonice in the Czech Republic have been found, in addition to the Venus figurines, figures of animals and more than 2,000 balls of burnt clay.

The figurine was discovered in 1925 in a layer of ash, broken into two pieces. It has a featureless, possibly masked, face, squared shoulders, no arms below the elbows, pendulous breasts, and a belt beneath her broad hips.

Venus of Willendorf, Austria (c. 23,000 BC)

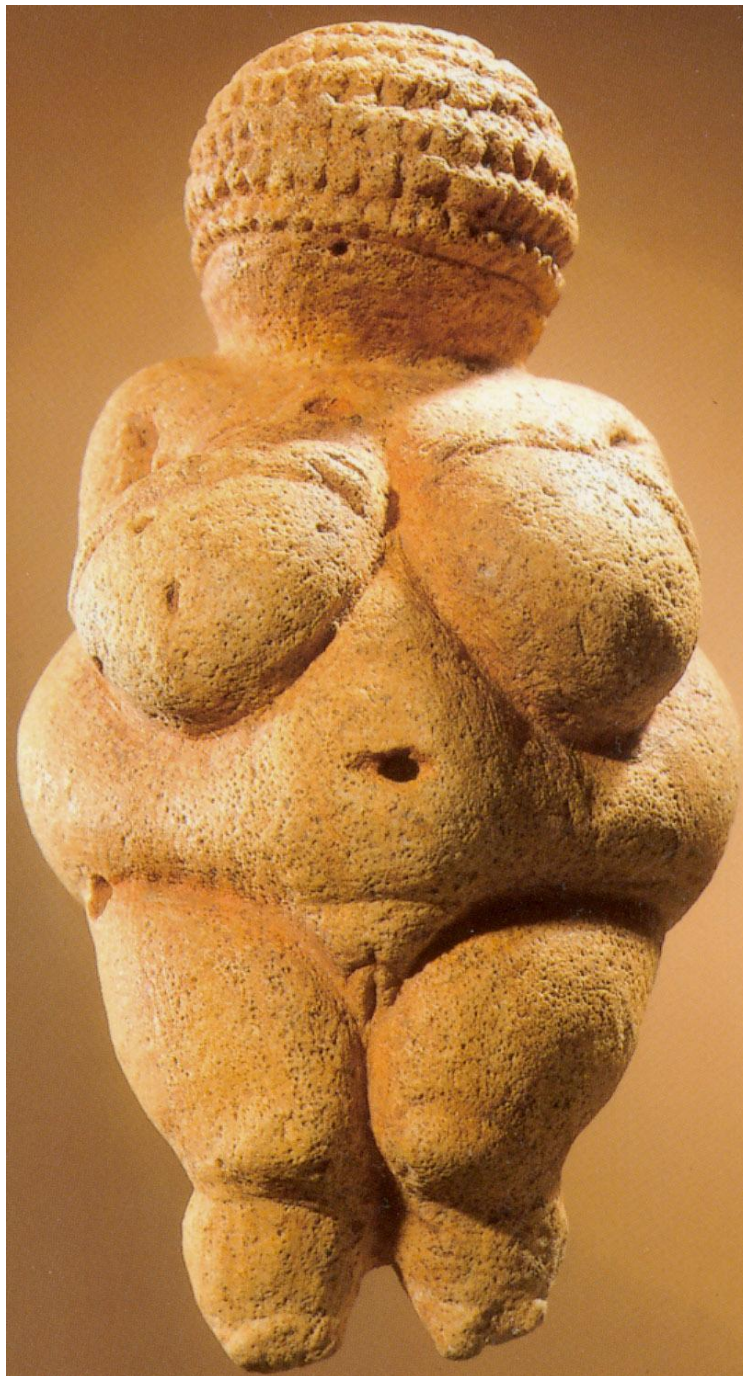


Photo from: <http://www.donsmaps.com/willendorf.html>

The Venus of Willendorf, the most famous of the statuettes of the Mother, is an 11 cm tall figurine estimated to have been made between 24,000 and 22,000 BC. It was discovered in 1908 by archaeologist Josef Szombathy at a Paleolithic site near Willendorf, a village in Lower Austria. It is carved from an oolitic limestone that is not local to the area, and tinted with red ochre.



It never had feet and does not stand on its own as is the case with most figurines. The thin atrophic arms rest on the enormous breasts, a posture that was to be retained for millennia.

The steatopygous figure along with the detail put into the vulva consist a sort of symbol for the Mother, but this particular figurine is unique because of the beautifully carved hood it is wearing.

The text below is adapted from a study entitled *The "Venus" Figurines, Textiles, Basketry, Gender, and Status in the Upper Paleolithic*¹. by O. Soffer, J. M. Adovasio, and D. C. Hyland (<http://www.unl.edu/rhames/courses>)

/current/venus1. pdf)

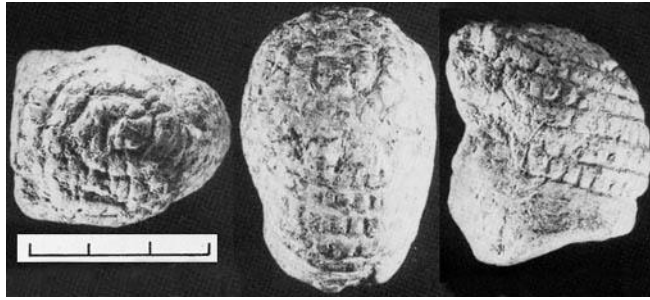
Photo: venus-of-willendorf-limestone-h-10-cm-stone-age-aurignacien-25th-mill-bc.jpg

The head of the Willendorf figurine offers the clearest evidence that what we see here is a depiction of headgear—a fiber-based woven cap or hat—rather than a hairdo, as posited by scholars from Sollas (1924 [1911]) onward, or a cap made of shells, as suggested by Abramova (1960). Our close examination of this specimen shows a spirally or radially hand-woven item which may be initiated by a knotted center in the manner of some kinds of coiled baskets.

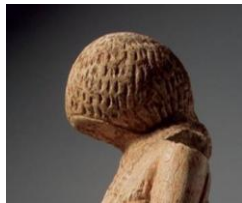
The technique represented is a two-element structure in which an apparently flexible, horizontal foundation element or warp is vertically wrapped with stem stitches.

The foundation element is clearly visible between the stitches, some of which are plain while others are countered. Work direction is right to left, and at least seven circuits encircle the head, with two extra half-circuits over the nape of the neck. The selvage, as depicted over the forehead, simply has the wrapping element encircling the final horizontal warp circuit. Several areas on the body of the cap appear to illustrate splices, where new material has been added.

Suffice it to say that this complex construction cannot be produced with growing (that is, attached) human hair.



A similar cap is depicted on the fragment of the head made of marl recovered from Avdeevo). This fragment also appears to have been spirally or radially produced.



The headgear represented on the Kostenki I marl figurine recovered in 1983 (mentioned above, shown at left) belongs in this category as well. Although this cap is somewhat stylized, it is clear that the basic construction technique is similar to that on the Venus of Willendorf. The principal difference appears to be the greater number of circuits encompassing the Kostenki head.

The cap depicted on the large head fragment from Kostenki I is also broadly similar, although the method of initiating the radial weaving appears to be different (picture of author Olga Soffer with said head appears below). The top of this head made of marl depicts a method of starting which may involve systematically superimposed weaving elements such as those which characterize certain types of twining centers and so-called plaited starts in coiled basketry.

As in the Willendorf piece, this cap also shows extra half-circuits over the nape of the neck. Whatever the method of starting or finishing, considerable effort is expended on the caps themselves. Extreme detailing is typical across the broad area occupied by groups assigned to the PWKA (Pavlov-Willendorf-Kostenki-Avdeevo) cultural entity and exhibits various degrees of realism and stylization.



Photo from: <http://www.donsmaps.com/ukrainevenus.html>

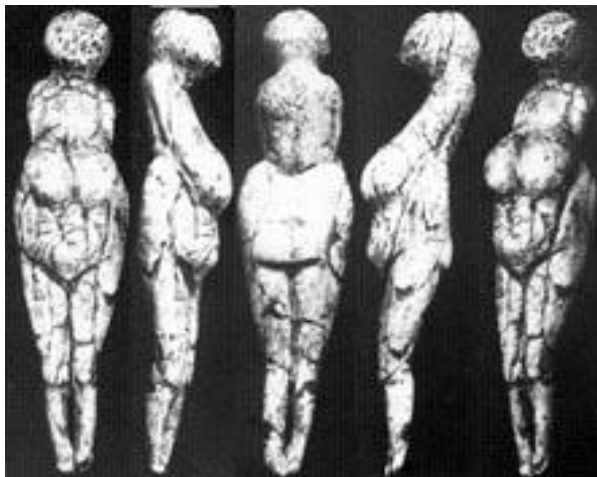


Photo by Vladimir Gorodnjanski 2007 Dr. Olga Soffer, a researcher, examining what has been called the "golf ball" head of the Venus of the Kostenki I site in Russia
Photo and text from: http://www.hort.purdue.edu/newcrop/history/lecture02/r_2-1.html

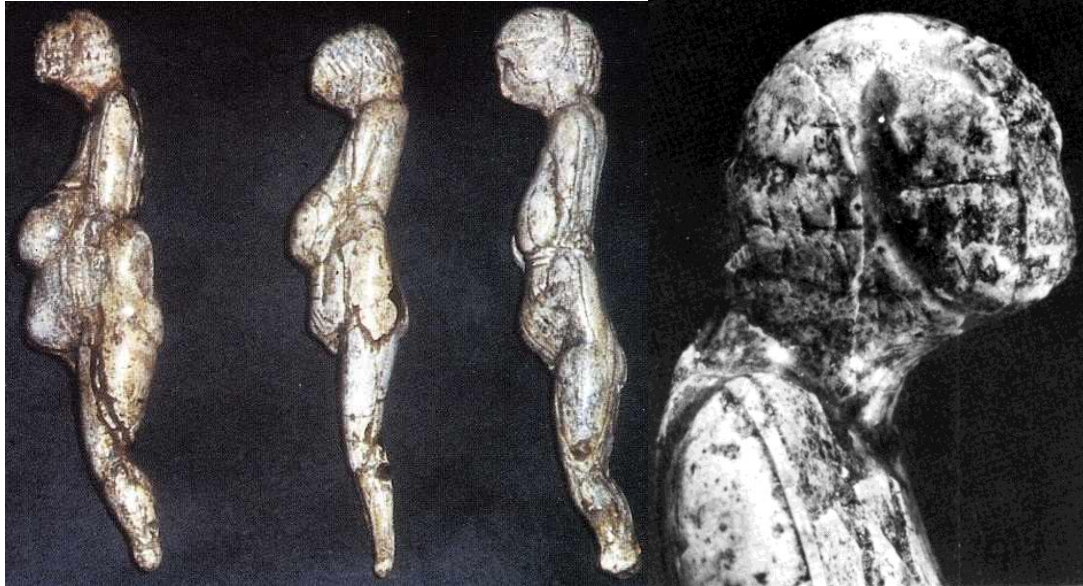
The Russian sites of Kostenki, Avdeevo and Gagarino are located in the same area and they have all yielded hooded figurines.

(adapted from above mentioned study)

A sample of Avdeevo figurines



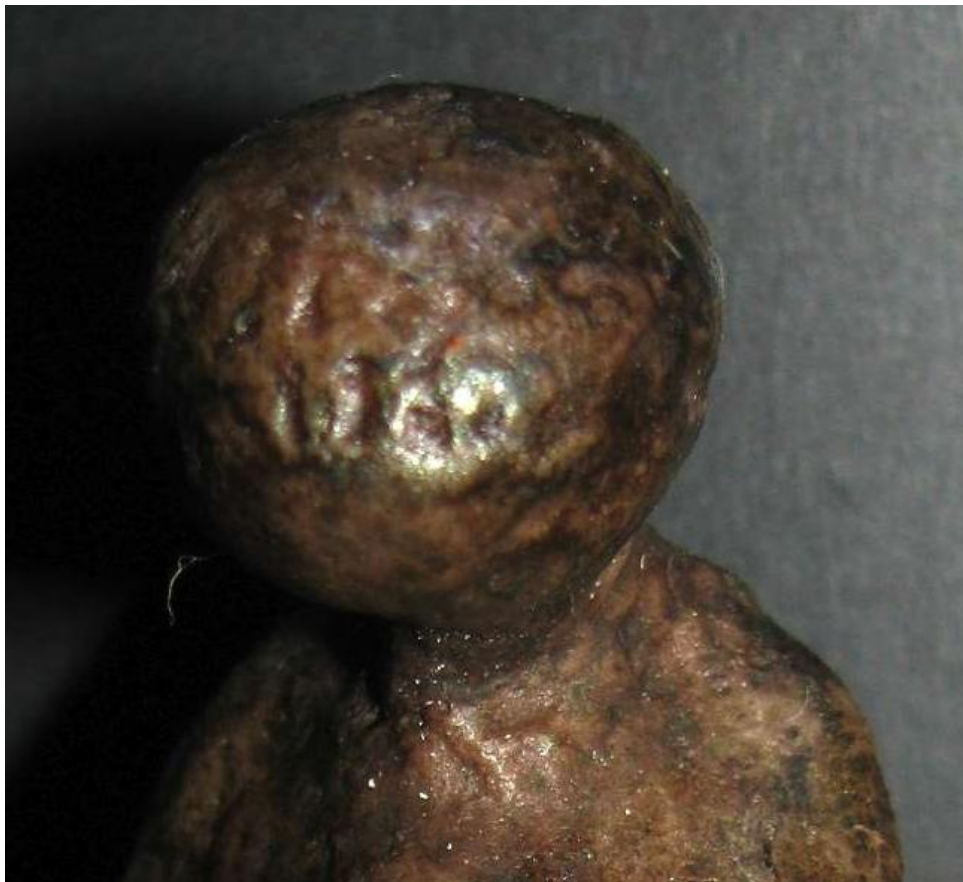
Photos from: www.donsmaps.com/avdeevo.html



Photos from: www.donsmaps.com/avdeev.html

The Gagarino figurine head.

(The site is discussed below)



Another notable feature of the Willendorf figurine are the markings on her wrists that seem to indicate the presence of bracelets ...



Photo: Don Hitchcock 2008, Canon, available light. Source: Original in the Vienna Natural History Museum. <http://www.donsmaps.com/willendorf.html>

... although they resemble the belt markings on the elbows and wrists of the Kostenki marl figurine:



The hood, the belts, the enormous pendulous breasts, the steatopygous figure and the exposure of the vulva, seem to indicate that a particular woman is depicted and not the common mother. The ordinary mother was an ordinary woman and at that time in Northern Europe the ordinary women were neither naked not that fat (to say nothing of the hood or the handcuffs).


In paragraphs 729, 1566 and 2002 of the Pyramid Texts there is a description of the Mother that mentions the hood and the pendulous breasts:

Ho King, you have no human (rmT ꜥꜣꜥ) father who gave you birth, you have no (human) mother (mwt =k ꜥꜣꜥ) who gave you birth; your mother (mwt =k ꜥꜣꜥ) is the Great Wild Cow who dwells in Nequeb, with white head-cloth, long hair, and dangling breasts.
(§2002)

In paragraphs 729 and 1566 the Mother is said to possess long plumes (plumes of Maat. Maat means *divine purity*) instead of long hair.

Cited below are the phrases *white head cloth, dangling breasts* as they occur in two pyramids:




The term *fnt*, *head-cover* (an outline of that cover ) is serving as determinative sign for the word *fnt* derives from the verb *fn* which, according to the Wörterbuch, means:

umhüllen = wrap (in mist, fog, etc), shroud.

verhüllt sein = covered, disguised, masked, veiled, shrouded.

besonders von den verbundenen Augen = especially because of blindfolded eyes.

fnt seems to have been the name of a hood that obstructed the sight.

The outline used  serves to assist in understanding the meaning of the word and therefore it was actually worn by women at the time the texts were written.



A figurine head from Brassempouy, in France (25,000 years old), seems to be wearing a similar cap.

In order to establish a connection between the texts and real life it must be remembered that Near East is the home place of the burqa and the yashmak.

Apart from the hood, another link between the figurines of Europe and the texts of the Near East is the obesity of the Mother.

In the Sumerian myth *Enki and Ninhursag*, the god Enki impregnates the goddess Ninhursag (Nintu), *the mother of the land*, who gives birth to the goddess Ninmu. Enki then proceeds to impregnate his daughter Ninmu, who gives birth to Ninkurra. Enki then impregnates his granddaughter Ninkurra and the latter gives birth to the goddess Uttu, whom Enki prepares to impregnate too.

*Poured the semen in the womb of Ninhursag.
She took the semen into the womb, the semen of Enki. (76-77)*

....
*Nine [days] being her nine months, the months of womanhood”
L[ike . . . fat], like . . . fat, like good princely fat,
[Nintu], the mother of the land, **like [. . . fat], (like good
princely fat),**
Gave birth to [Ninmu]. (lines 85-88)*

When Ninkurra gave birth to Uttu:

*Like . . . fat, like . . . fat, like good princely fat,
Ninkurra, (like) . . . fat, (like . . . fat, **like good princely fat**),
Gave birth to Uttu the fair lady. (lines 126-128)*
(Princely means godly)

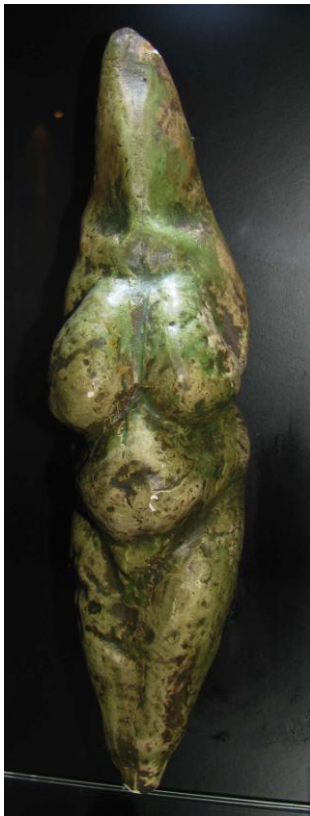
There is one more reference to the fat in the *Lamentation over the Destruction of Sumer and Ur* that has to do with the house of the god Nanna, the father of Ishtar, who owns *Wild Cows* (*Wild Cow*, as already stated, is an epithet of the Mother in the texts of the cuneiform as well as of the hieroglyphic script).

*The holly dwelling of Nanna, the forest fragrant with cedar – its
fragrance has come to an end,
Its . . . ,
Its awe-inspiring house where sweet fat . . . , was destroyed.*
(lines 432-434)

The Mother who gave birth to the King, as per passage quoted above, the woman with the hood and the pendulous breast, the Mother who was honored and worshiped is not the common mother. She is not the woman who simply plays the part that nature allotted to her. She is the woman who gave birth to the godlike Egyptian King and to the Sumerian King Gilgamesh who was god by two-thirds.

The common mother bears common people. Some of the common-mother children were considered animals and were executed. There was a time, therefore, that no one wanted to be known that his mother was an ordinary common mother.

Venus of Savignano, Italy (c. 25,000 BC)



This figurine, found in 1925, has a height of 22 cm and is made of serpentine rock.

The head appears to be wearing a pointed hood and the arms are indicated only, across the breasts.

The text that follows is by Chiara Delpino, Vincenzo Tinò:

Female figurines dating back the Gravettian (28,000 to 22,000 years ago) and/or Epigravettian period (17,000 to 10,000 years ago) have been found in Italy in the Caves of Balizi Rossi of Grimaldi in Liguria, around the Lake Trasimeno in Umbria and in the cave of Venus near Parabita in Apulia.

Photo: T.Powell 'Prehistoric Art' <http://www.brooklynmuseum.org>

All of these statuettes were recovered within uncertain archaeological stratigraphies but it was possible to date them back to the Upper Paleolithic Period thanks to the strong analogies with the "Venus" of the European Gravettian Period. Certain stylistic aspects of the Venus of Savignano, larger in size, more elongated in shape and less obese compared to the European artefacts, makes it impossible to formulate valid comparisons.

(<http://www.europeanvirtualmuseum.net>)

Venus of Moravany, Slovakia (24,000 to 23,000 years old)



The Moravany Venus is made of mammoth ivory and is 7.6 centimetres tall. The figurine was discovered in the area of Moravany nad Váhom, a village near the spa resort Piestany in Slovakia.

The text that follows is adapted from Don Hitchcock's site (<http://www.donsmaps.com/moravanyvenus.html>)

Photo: Don Hitchcock

I



The original Moravany Venus
Photo: Delporte (1979)

My thanks to Ondrej Žaár, an archaeologist from the Slovak Republic, for the following:

It is officially dated 22,800 B.P. and belongs to the shouldered points horizon (Willendorf-Kostenkian or upper gravettian). All of the gravettian sites in the Moravany nad Váhom complex belong to Willendorf-Kostenkian.

Gravettien culture (30-20 000 B.P.) in central Europe is divided into three phases:

Older Pavlovian (30-27 000 B.P.)

Younger (developed) Pavlovian (27-23 000 B.P.)

Willendorf-Kostenkian (23-20 000 b.p.) - the venus from Moravany belongs here (22 800 B.P.)

It was ploughed up in a field sometime in 1938. Later it appeared in Paris. The sculpture was finally returned to Slovakia due to the work of Zolt and Freund, and Dr J Bárta.

Given that the faces of Venus figures are often depicted in a minimalist fashion or obscured in some way, it is possible that the sculpture was created without a head.

Limestone Venus of Kostenki, Russia (c. 23.000 - 21.000 BC)



<http://www.donsmaps.com/ukrainevenus.html>. Photo: P. Bahn, 'Prehistoric Art'

The figurine was found in 1988 in the same general area as the bone Venus of Kostenki.



In the area of Kostenki and Borshevo on the Don river there are twenty site locations all dating to the Paleolithic.

The limestone Venus is actually a fragment (13.5 cm) of the original figurine and it is the biggest such sculpture known.

It is famous for the girdle that joins the bracelets worn on the wrists in a sort of handcuffs.

No girdle is apparent in the rear view of the existing part of the figurine.

At the moment, the assemblages in the lowest levels at Kostenki do not have a parallel--they are generically Upper Paleolithic but without close analogue--and researchers are

Photo: Cohen (2003) <http://www.donsmaps.com/kostenkivenus.html> *convinced that Kostenki*
<http://archaeology.about.com/od/earlymansites/a/kostenki.htm> *does in fact represent one*
of the earliest outposts by
early modern humans outside of Africa.

Venus of Laussel, France (c.23,000 - 20,000 BC)



Photo: http://www1.fccj.cc.fl.us/cgroves/2211docs/2211test_1.htm

This depiction is a 45 cm high limestone bas-relief. It was discovered in 1911 carved into the wall of a limestone rock shelter (named Laussel) in the Dordogne not far from Lascaux. The shelter, under an overhang, is a terrace over 300 yards long which looks out over the valley below. Although originally thought to have been a dwelling site, it is now believed it served as a ceremonial center.

The figure holds a bison in one hand, which has 13 notches that may be the number of moons or the number of menstrual cycles in one year.

The art historian Sigfried Giedion describes the figure as follows:

"The figure and the block are inseparably interlocked. In the position selected by the artist for this relief, the block had a slight overhang, so that the figure swelled forward gently. When seen from one side, the curve appears as taut as a strung bow. It swells up to a supreme point, the maternal belly, then falls away at either end and sinks slowly into the rock, in which the feet seem to melt. The upper part of the body curves gently backward, and the head, resting between two rock projections, seems to be reclining, as though on a cushion."

(adapted from <http://www.arthistory.sbc.edu/imageswomen/laussel.html>)

Venus of Lespugue, France (c. 23,000 BC)



Photo: Don Hitchcock 2008



Photo: José-Manuel Benito / Locutus Borg



The figurine is 15 cm tall, it is carved from tusk ivory and was damaged during excavation. The photo on the right, above, is of a restoration . It was discovered in 1922 in the Rideaux cave of Lespugue in the foothills of the Pyrenees, in France.

Of all the steatopygous Venus figurines discovered from the upper Paleolithic, the Venus of Lespugue, if the reconstruction is sound, appears to display the most exaggerated female secondary sexual characteristics, especially the extremely large, pendulous breasts.

It represents the height of abstraction for venus figures of the Gravettian Upper Paleolithic culture. Presenting an overall lozenge-like shape, it shares the common characteristics of no facial detail, exaggerated breasts, hips and buttocks, but these features are taken to such extremes that the breasts merge with the torso leading to an uncommonly flattened profile. Overall, a highly stylized interpretation of typical venus sculptural conventions.

According to textile expert Elizabeth Wayland Barber, the statue displays the earliest representation found of spun thread, as the carving shows a skirt hanging from below the hips, made of twisted fibers, frayed at the end.

Venus of Garagino, Ukraine (c. 22,000 BC)



Made of volcanic rock this 5.8 cm tall figurine was discovered in 1926 during excavations of a Stone Age settlement along with artifacts, flint tools, animal bones and several other venus figurines.

It resembles the Venus of Willendorf in that it also wears a hood and the thin arms rest on the breasts.

Sculpted in almost caricature-style, the Gagarino Venus is mainly composed of gargantuan breasts and belly, with short stubs of thighs, broken above the knee. It is the oldest venus statuette ever found in the Ukraine.

Photo: Don Hitchcock 2008

Venus of Mal'ta, Siberia (c. 21,000 BC)



Photo: <http://thedreamdesigner.blogspot.com>



Photo: <http://www.donsmaps.com>

The Mal'ta Venus figurines are of two types: full figured women with exaggerated forms, and women with a thin, delicate form. Some of the figures are nude, while others have etchings that seem to indicate fur or clothing and were sculpted with faces.

The figurine on the left is carved from mammoth ivory and is about 23,000 years old. The emphasized sexual features, as the breasts and the buttocks make it a typical Venus figurine. It was discovered in a cave at Mal'ta, near Lake Baikal in Siberia, Russia.

The figurine on the right is engraved on mammoth tusk, it is 8.7 cm tall. It belongs to Maltinsko-buretskaya culture (21,000 – 17,000 BC). Emphasis has been put into the breasts and pubic triangle.

The Mal'ta tradition is known from a vast area spanning west of Lake Baikal and the Yenisey River. The site of Mal'ta, for which the culture is named, is composed of a

series of subterranean houses made of large animal bones and reindeer antler which had likely been covered with animal skins and sod to protect inhabitants from the severe, prevailing northerly winds. Among the artistic accomplishments evident at Mal'ta are remains of expertly carved bone, ivory, and antler objects. Figurines of birds and human females are the most commonly found items.

Laura Anne Tedesco

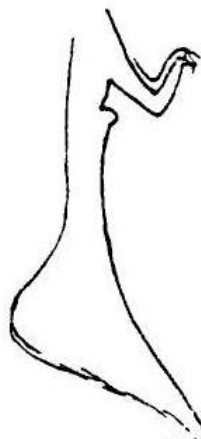
Department of Education, The Metropolitan Museum of Art



<http://www.ancientcraft.co.uk/Reenactment%20and%20leatherwork/Prehistoric%20Art.html>

Two more of the figurines in the Hermitage museum.

Gönnersdorf type strictly stylized figurines and engravings (14.000 – 11.000 BC)



Photos: <http://donsmaps.com/gonnersdorf.html>

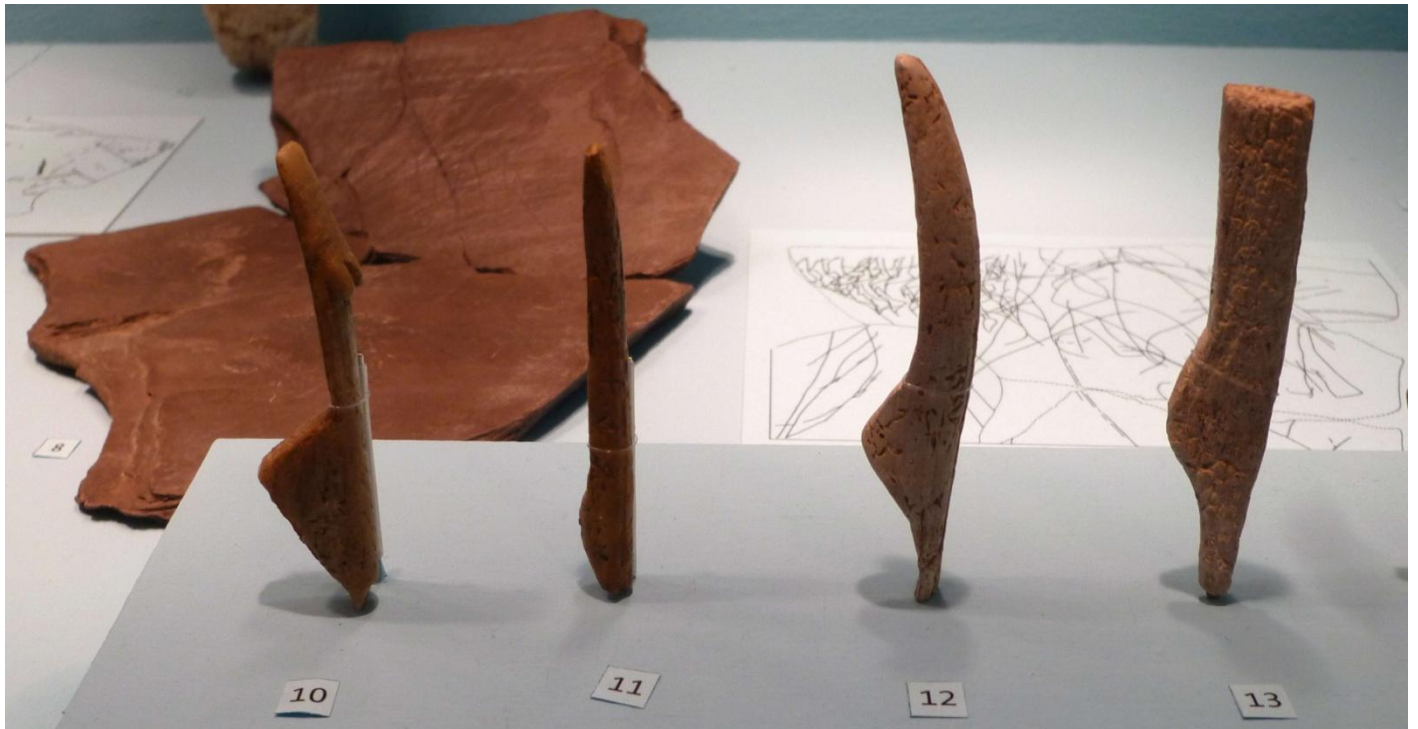
Lalinde / Gönnersdorf figurines and engravings are strictly stylized, overtly female forms with over-sized buttocks, long trunks, small or missing breasts, and no heads. These images have been found at sites such as Gönnersdorf in Germany, in Abri Murat and Gare de Gouge in France, Pekama in the Czech Republic, and Wilczyce in Poland.



This is a beautifully done wooden sculpture of one of the most famous of the Gönnersdorf venus figures. The figure is outside the Museum of Monrepos, Monrepos Archäologisches Forschungszentrum und Museum für menschliche Verhaltensevolution, at Neuwied, a town on the right bank of the Rhine, 12 km northwest of Koblenz.

Photo: Ralf Frenken 2012

Photos and Text: <http://donsmaps.com/gonnersdorf.html>



From the Magdalenian, 15 000 BP, female figures in a very stylised form.

10 Female figure in bone, Gönnersdorf, Stadt Neuwied, copy

<http://donsmaps.com/gonnersdorf.html>



Photo: Gaudzinski-Windheuser and Jöris (2012)

<http://donsmaps.com/gonnersdorf.html>

Engraved Gönnersdorf figures.

Engraving on slate. Height of the figure on the right 28 mm.

This piece shows an alignment of four female figures in a row. Behind the second figure from the right is a small figure sitting in a kind of holder.

The posture of the second female figure from the right also has the stance associated with carrying a load. This presentation is without parallel, apparently a mother and child.

<http://donsmaps.com/gonnersdorf.html>



Photo: Müller-Beck et al. (1987)

<http://donsmaps.com/images25/gonnersdorf2.jpg>

From Gönnersdorf.

Representation of a hairy man. Engraving on shale. Plate fragment. Length 94 mm, breadth 47 mm.

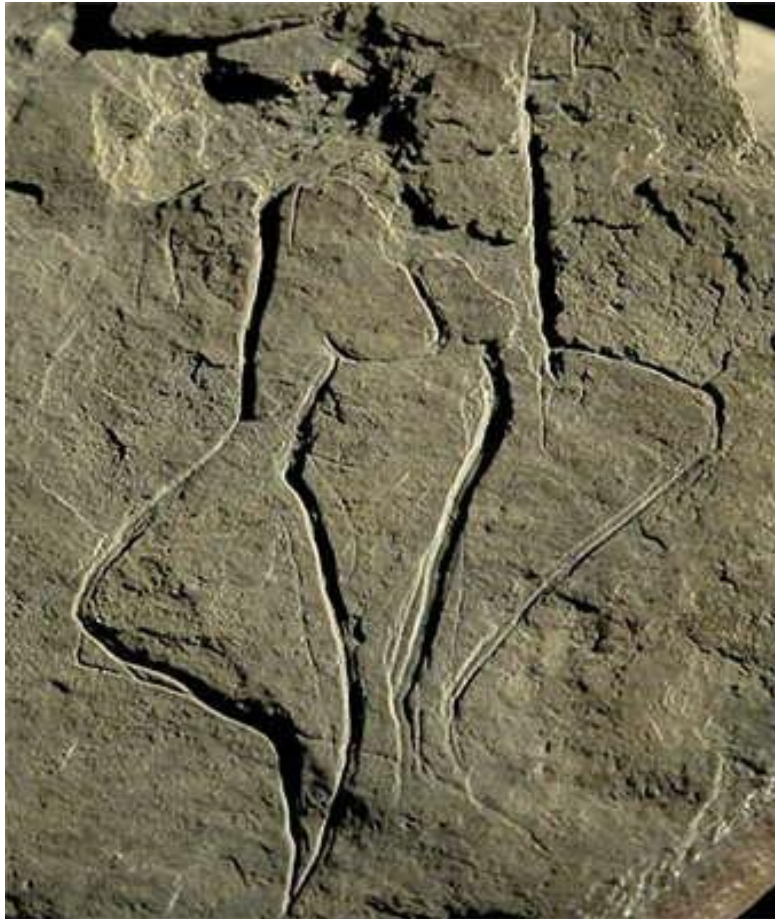


Photo: Gaudzinski-Windheuser and Jöris (2006)



Photo: Bosinski (1981)

<http://donsmaps.com/images25/gonnersdorf2.jpg>

Engraved female figures, from Gönnersdorf.



From Gönnersdorf.

Two female figures, another version of the image on the left above.

(Note the heavy breasts of the figure on the left of the pair - Don)

Photo: Bosinski et al. (2001)

Photo and text: <http://donsmaps.com/gonnersdorf.html>

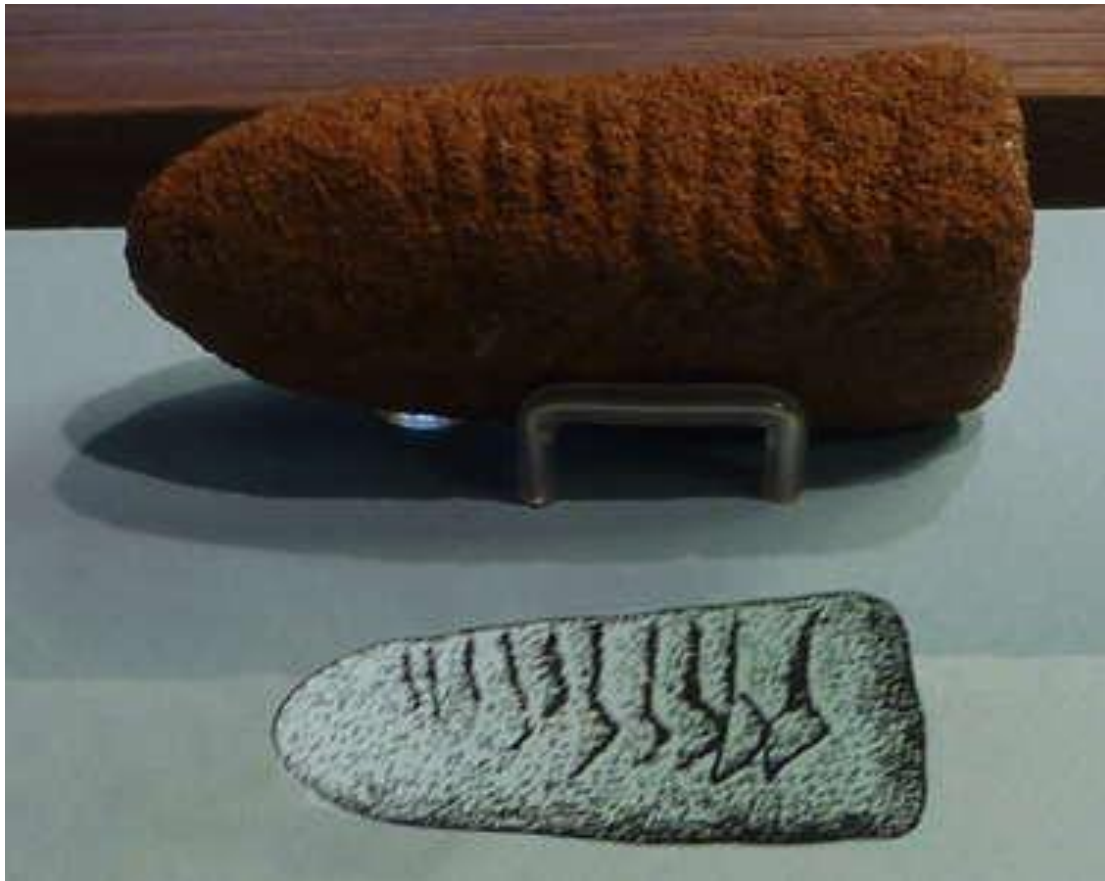


Gare de Couze engravings in the Lalinde style.

Photo: Don Hitchcock 2008, <http://www.donsmaps.com/couze.html>

Source: Original, display at Musée National de Préhistoire, Les Eyzies





From 13 000 BP

This is an interesting piece, with a series of Gönnersdorf figures engraved into a semi-cylindrical/conical piece. The figures can only be made out in the drawing below the object. It is from the Paleolithic archaeological site Niederbieber in the Neuwied Basin. This image shows the other side of the arrow shaft smoother shown above. The



object, made of red sandstone, was discovered at the Palaeolithic archaeological site Niederbieber in the Neuwied Basin during excavation of area II 1981. The 71 x 34 x 22 mm piece has both engravings on the back engravings and is also a functionally outstanding reference object for Niederbieber.

They were used in pairs were used for grinding wooden arrow shafts and are in addition to the characteristic stone tool types (penknife) of the late Palaeolithic an indirect indication of the beginning of the time when bows and arrows were used as hunting weapons. In Niederbieber this arrow shaft shaper delivers an

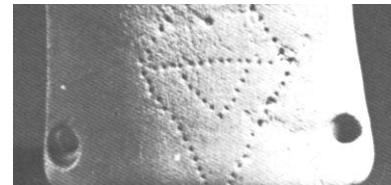
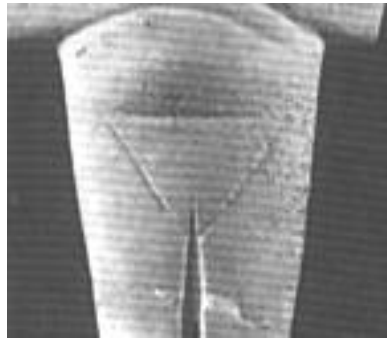
additional proof of the new production or repair (hafting and retooling) of hunting weapons. The unusual decoration of shaft smoother with stylised female figures of the Gönnersdorf type is one of the rare instances of the artistic work of this time. It provides a unique reference to the survival of the tradition of Gönnersburg/Lalinde female representation. Source: <http://www.museum.de/>

Photo and texts: <http://donsmaps.com/gonnorsdorf.html>

It should be noted, however, that the above arrow shaft shaper quite resembles a phallic symbol. Phallic symbols are representations of the sexual partner of the Mother, the Bull.



Horns and bull heads are well known phallic symbols as the pubic triangle was the symbol of the Mother:



Objects combining the two symbols are known from the 5th and 4th millennia:



Horned terracotta stand with female breasts.

Marija Gimbutas "Goddesses and Gods of Old Europe", 1996, pages 92 and 188.



Sculptured bone

The terracotta stand dates to the 5th millennium BC and the bone artifact to the 4th millennium BC.

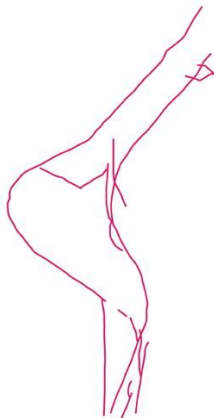
The terracotta stand features horns and breasts and the bone artifact horns and pubic triangle.



This is a very interesting phallus carved from a bison horn from Abri Blanchard. The carving is about 36 000 years old and is 250 millimeters long. It must be one of the largest such phallus shapes ever found. The carving shows clearly the cleft at the end of the phallus.

Photo and text:

<http://www.donsmaps.com/castanet.html>



The Montastruc decorated stone (Acc. No. Palart 518) is an example of Ice Age art, now in the British Museum. A human figure that appears to be female has been scratched or engraved to decorate a fragment of a piece of limestone used as a lamp. The piece was excavated from Courbet Cave, Montastruc, Tarn-et-Garonne, Midi-Pyrénées, France, on the northern bank of the River Aveyron, a tributary of the Tarn. It is dated to around

11 000 BC, locally the Late Magdalenian period of the Upper Palaeolithic, towards the end of the last Ice Age

It was excavated by Edouard Lartet and Henry Christy in 1863, and bequeathed with many other items to the museum by Christy. The dimensions of the stone are: length 230 millimetres, width 145 mm, depth 52 mm. The Swimming Reindeer and Mammoth spear thrower were found at the same site.

The other side of the slab of limestone has a natural depression in which fat was burnt, no doubt for lighting in the rock shelter. The engraving seems to have been made after the stone lamp broke, as the figure is neatly centred on the fragment.

Photo: Johnbod

Permission: Creative Commons Attribution-Share Alike 3.0 Unported license.

Tracing: Don Hitchcock 2013

Text: Wikipedia

Photo and texts from: <http://www.donsmaps.com/venuscourbet.html>

Venus of Monruz and Engen, Switzerland (9,000 – 13,000 BC)



Venus of Monruz Photo: <http://www.donsmaps.com/venuscourbet.html>

The figurine measures 18 mm in height and it was discovered in 1991, at the construction of a highway, at Monruz in Switzerland. It is dated to about 9,000 BC



This figurine is a pendant made of black jet (hard coal that is considered a minor gemstone).

The "Venus of Engen (at left) is a figurine bearing a remarkable resemblance to the Venus of Monruz. It is also made of jet, and also dates to the Magdalenian, to ca. 15,000 years ago. The sites of discovery of the two figurines are about 130 km apart.

Photo: <http://www.donsmaps.com/venuscourbet.html>

NEOLITHIC FIGURINES



To the left is the goddess from the Gobekli Tepe 9,000 BC

In the middle a goddess from the Halaf period, Mesopotamia 6,000 - 7,000 BC

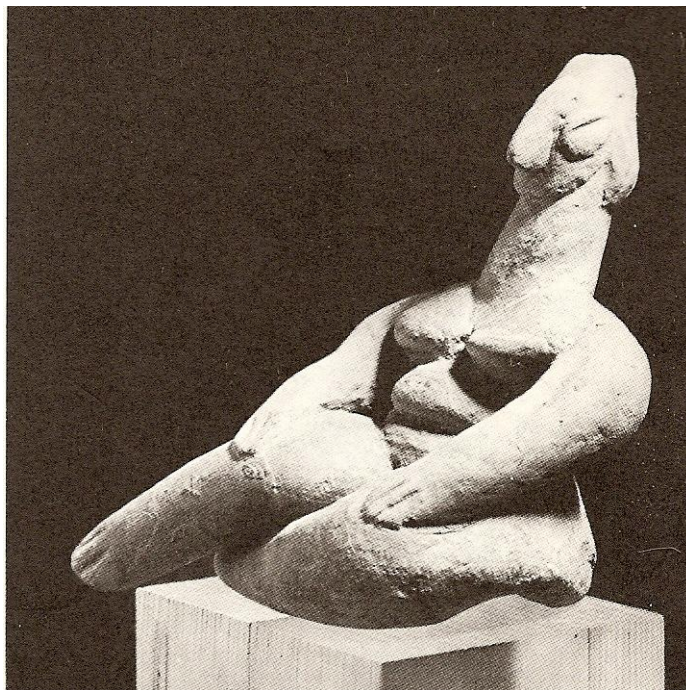
To the right the Sumerian goddess, Inanna 3,000 BC

Israel (8,000 BC.)



Photos: http://archaeology.huji.ac.il/golan/photo_gallery.htm

Greece, Thessaly (6,000 BC)



Gimbutas, "The Goddesses and Gods of Old Europe". P. 41

Catal Huyuk, Turkey, 6th millennium BC



Photo: <http://www.studydroid.com>



Photo: <http://www.westcler.org/>

Marmotta, Italy (4,800 – 4,100 BC) Samarra, Iraq (6,000 BC)



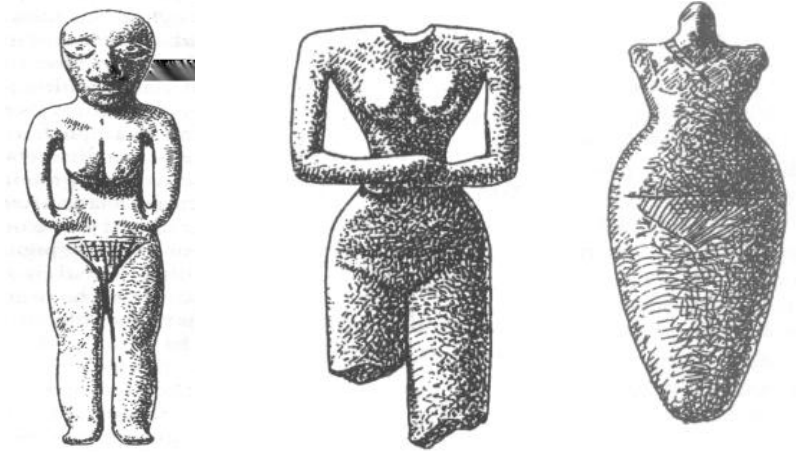
Photo: <http://www.europeanvirtualmuseum.it>



Photo: <http://tt-wiki.com>

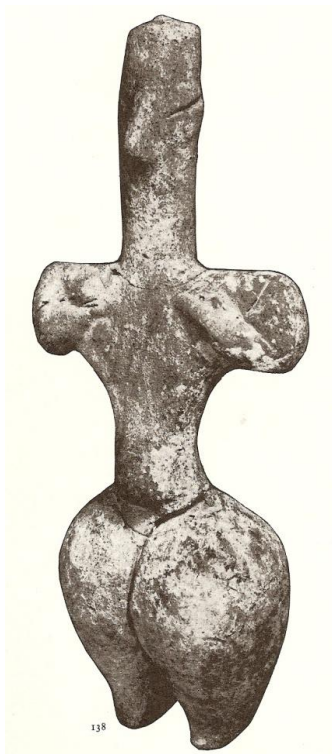
With stylized figurines the artists paid particular attention to the pubic triangle probably in order to distinguish the figurines of the Mother from toys and other depictions of female figures.

Egypt (5th millennium BC)

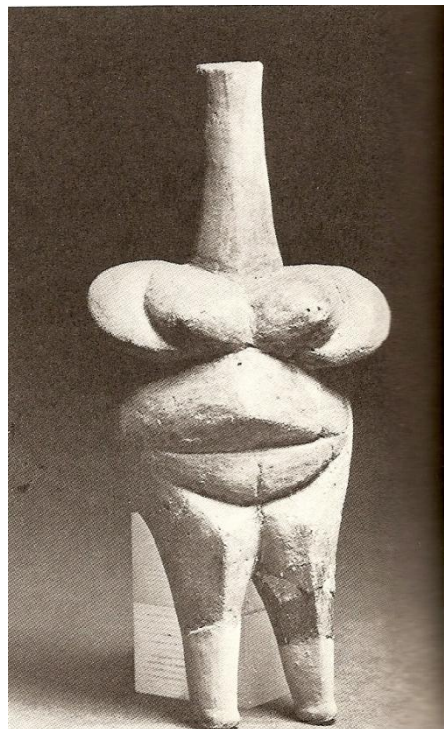


Beatrix Midant – Reynes, *The Prehistory of Egypt*, p. 156-157

The figurine on the left is made of ivory. There is no sign of any steatopygy but the large pubic triangle is emphasized marked by numerous incisions. The other two figurines are of baked clay. The figurine in the middle, in spite of its slim waist, in profile has a distinctly steatopygous appearance. The third figurine is extremely schematic in appearance, with a very small head barely emerging from the shoulders. Its large pubic triangle is the only aspect in which it resembles the other two figurines.



Gimbutas, "The Goddesses and Gods of Old Europe". p. 41
Greece (6,800 BC)

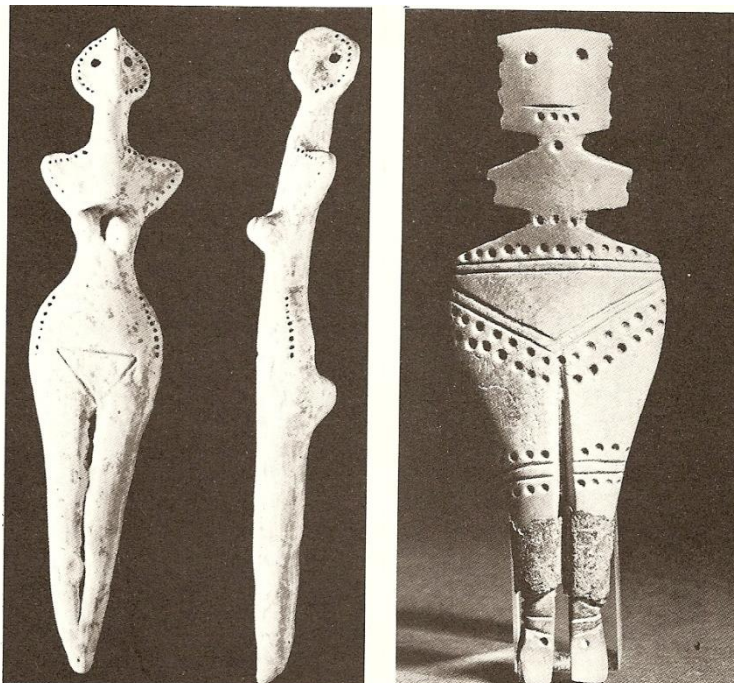


Romania (5,000 BC)



Venus of Hradok, Slovakia (3rd millennium BC)
<http://www.skrz.sk/Foto-hradocka-venusa-a8-3459-sk.htm>

The photo is of an enlarged copy of the figurine made into a monument.



Gimbutas, "The Goddesses and Gods of Old Europe". P. 161
Balkan Peninsula (4th millennium BC)



Egypt (1,600 BC)

Humanity invented writing while the figurines of the Mother were still being produced. Therefore, whatever story accompanied the cult of the Mother, it had a chance to be recorded.

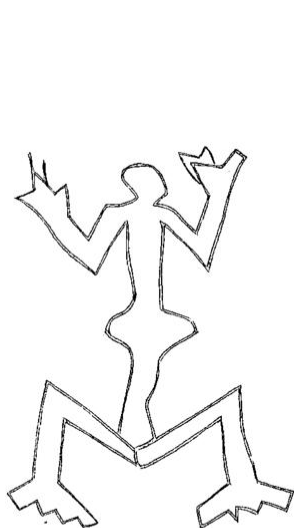
Reference to the Mother is made in the Pyramid texts which were written in the third millennium BC (ca. 2400-2300 BC). The figurine in the far left is also of the third millennium BC. The child was placed on top of the

mother presumably in order not to disturb the standard form in which the figurines were recognized for what they were.

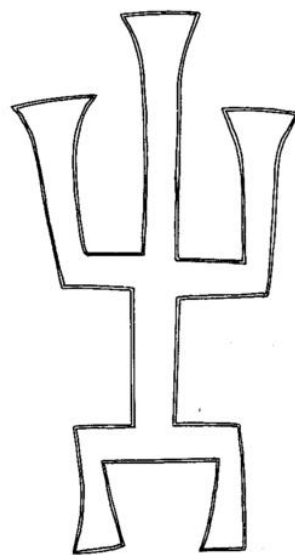
The figurine in the middle, from Sardinia, is dated to about 1,000 BC and it obviously derives from a combination of the other two.



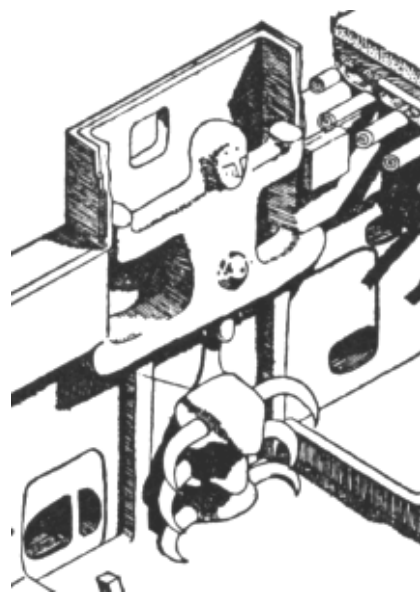
Stylized symbols and depictions of the figure of the Mother



131 'Birth-giving Goddess' in the shape of a toad. Engraving on the base of a Linear Pottery dish from the settlement of Kolečovice in Bohemia. End of sixth millennium BC



130 Schematized 'Birth-giving Goddess' engraved on a potsherd from Borsod, northeastern Hungary. Bükk culture. End of sixth millennium BC



Mellart Wall Relief, Çatal Hüyük

Gimbutas, "The Goddesses and Gods of Old Europe".



This statuette, called the “Adorant”, the Worshiper, is made of ivory, it dates to the Aurignacian (33,000 – 30,000 BC) and was found in Geißenklösterle cave in Baden-Württemberg, Germany.

It is thought that the human figure seems to be saluting, threatening or worshipping, presuming that it is depicted in a standing position.

If the figure is actually lying down, then a woman tied up and prepared for rape is coming to the mind.

Photo from: <http://www.donsmaps.com/adorant.html>
(<http://www.astronomicalheritage.org/images/content/astroherit/WHC-internal/ch01cs2.pdf>)

Text below from: <http://www.donsmaps.com/adorant.html>

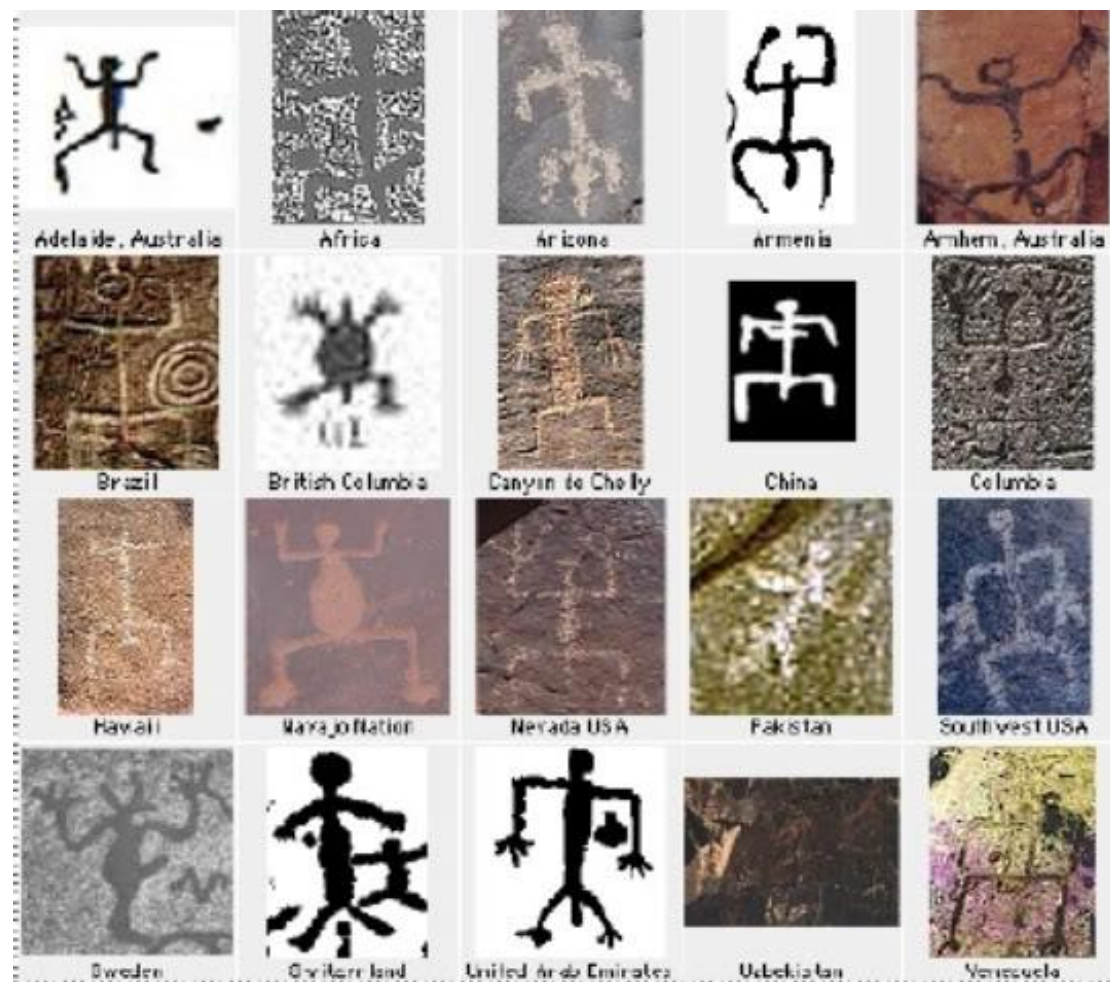
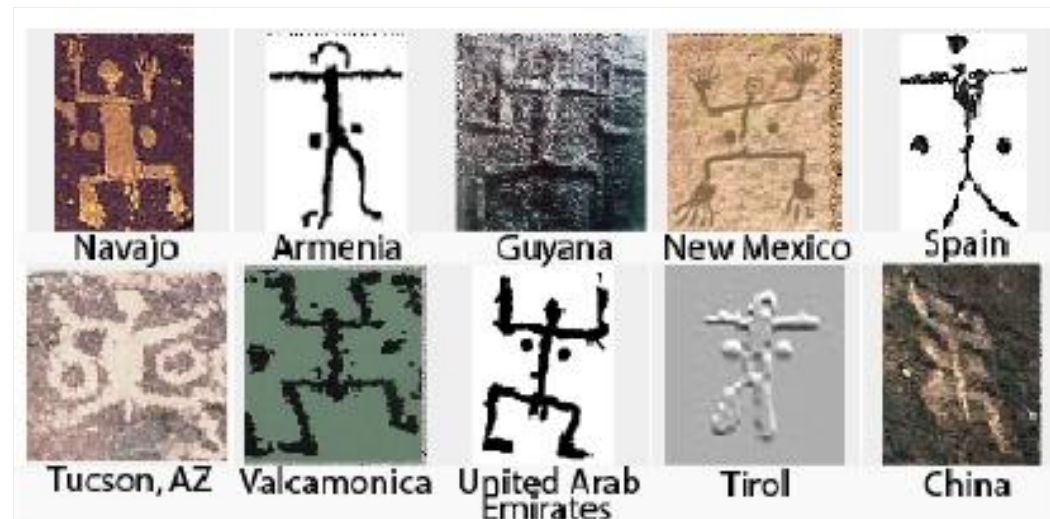
Cultural and symbolic dimension: The grouping of the notches on the plate suggests a timerelated sequence. The total number of notches (88) not only coincides with the number of days in 3 lunations (88.5) but also approximately with the number of days when the star Betelgeuse (Orion) disappeared from view each year between its heliacal set (about 14 days before the spring equinox around 33,000 BP) and its heliacal rise (approximately 19 days before the summer solstice). Conversely, the nine-month period when Orion was visible in the sky approximately matched the duration of human pregnancy, and the timing of the heliacal rise in early summer would have facilitated a ‘rule of thumb’ whereby, by timing conception close to the reappearance of the constellation, it could be ensured that a birth would take place after the severe winter half-year, but leaving enough time for sufficient nutrition of the baby before the beginning of the next winter. There is a resemblance between the anthropoid on side A and the constellation Orion.*

**On side B together with the four edges is a series of notches that are clearly set in an intentional pattern. The edges contain a total of 39 notches in groups of 6, 13, 7 and 13. A further 49 notches on side B are arranged in four vertical lines of 13, 10, 12 and 13 respectively plus a further notch that could be in either of the middle two lines.*

The “schematized symbol of the birth giving Goddess,”



as per Marija Gimbutas, occurs all over the world...

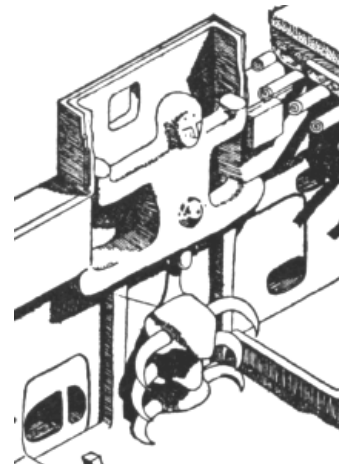
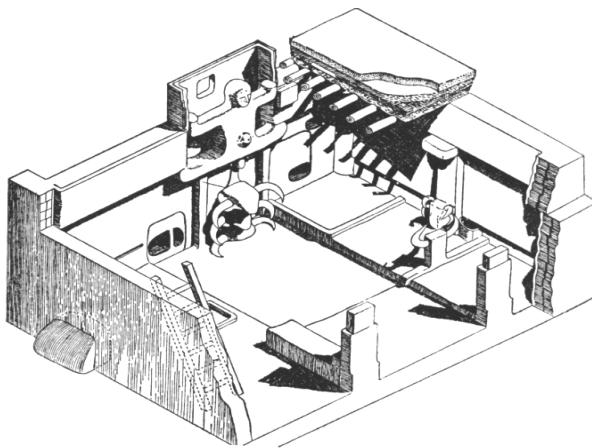


Photos from: <http://www.scribd.com>

... and that is a fact pointing towards a common source of the particular symbolism: the Near East, the place of origin of AMHs (Anatomically Modern Homo sapiens) who dispersed in Europe, Asia, Oceania and the Americas.

Çatal Hüyük, in central Anatolia, was a farmers' village 9,000 years ago. It consisted of a cluster of houses without any roads or alleys between them and with access only by way of the roof. The shrines of the village are the oldest known. Marija Gimbutas writes:

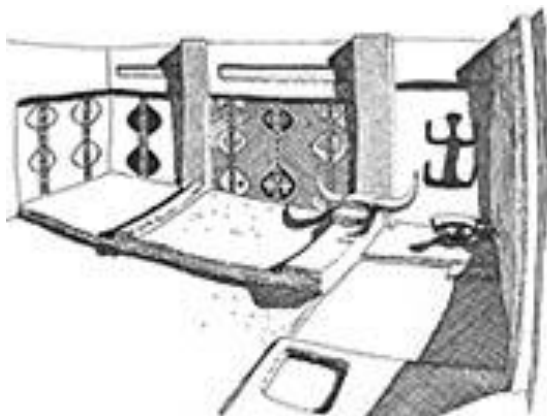
The life-giving goddess, her legs widely parted, appears in relief on the walls of Çatal Hüyük shrines, frequently in association with bulls' heads or bulls' horns.



Marija Gimbutas "Goddesses and Gods of Old Europe", 1996, pg.176

The entrance to the building in the above illustration is on the top of the ladder shown.

Bulls' heads with enormous horns, or the horns alone, were attached to walls or to special pediments, and in several shrines one or more huge bull heads were placed just below the goddess as if to assert and strengthen her power. The belly of the goddess is usually marked with a circle or concentric circles. (1/176)



Excavation Report drawings of wall painting from Shrine E.VI A, 50. Çatal Hüyük. (Anatolian Studies, XIV, Plate 1, b, and below, p. 43.)



Corner installation in Building 77

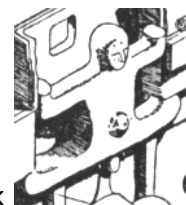
From: <http://www.flickr.com/photos/catalhoyuk/page7/>



Interior of Building 77, looking North

Photo from: <http://www.flickr.com/photos/catalhoyuk/page7/>

The goddess that Marija Gimbutas mentions is the famous “Mother Goddess”, or “Mother-Womb”, or “The Mother of gods and men” as she is called in the texts, and her relationship with the bull-god is strictly of a sexual nature.



The famous relief of the figure of the Mother in Catal Huyuk the so-



called *Mellart Wall Relief* (it was found by archaeologist James Mellaart) complies with the artistic requirements of the particular place and time because animals were depicted in the same manner.



Photo from: <http://www.flickr.com/photos/catalhoyuk/page11/>

Ian Hodder (British archaeologist) writes:

Apart from the figurines, the other main representation of women is supposed to be the splayed relief figures on the walls. These are the figures with arms and feet pointing upwards and (in one case at least) with a swollen belly. Perhaps the swelling suggests pregnancy, but my own view is that, since these figures do not have breasts there is very little evidence to suggest they are women. Neither is there any clear depiction of these or any other figures at Catal giving birth.

[...]

*One important new piece of evidence about these relief sculptures comes from recently excavated sites in eastern Turkey. **Here there are images of splayed figures with arms and feet pointing upwards, very similar to the Catal ones. But, these examples have tails and 'serpent-like' teeth.** Looking back at the Catal examples, there are no tails, but many have short stumpy arms and legs and they look more animal than human. I do not deny that they may represent some linking of women and serpents, snakes or lizards. Part of the problem at Catal is that these figures clearly did have an important symbolic role - so much so that they were nearly always destroyed by destroying the head, hands or feet. This makes identifying them as human, animal, etc very difficult.*

From a correspondence with Anita Louise of the Goddess movement.

(www.catalhoyuk.com/library/goddess.html)



Animal Stamp Seal

Stamp seal in the form of an animal, probably a bear, excavated in 2005 at Çatalhöyük

Photo from: <http://www.flickr.com/photos/catalhoyuk/page11/>

The lack of breasts, noted by Ian Hodder, in the Catal Hoyuk wall Reliefs can be justified by the stylized character of the depiction. In some of the Gonnersdorf figurines and engravings the breasts were entirely missing as the over-sized buttocks seem to have sufficed in representing the Mother.

Wild Cows into enclosures

In all the ancient Near Eastern texts the Mother is called *Wild Cow* and she is the mother of both gods and humans.

The great god Re was born by a Cow:


I saw Re being born yesterday from the buttocks of the Celestial Cow.

(The Coffin Texts, Spell 335 §232)

I saw Re being born yesterday from the buttocks of the Sacred Cow.

(The Book of the Dead, Ch.17)



m33
saw


.n=i
I



r
Re


msi
born


sf
yesterday


r
from


hpd
buttocks


n
of


mhwt
Sacred Cow

Some translators, however, are reluctant in rendering the term *Cow* or *Wild Cow* as *Mother*.

There follow some verses from the Avestan Yasnas:

Yasna 29.1

[*Translation: Jonathan Slocum and Scott L. Harvey, The University of Texas*](#)

29.1 The **cow's soul** (gəuš uruuā) lamented to you, [the gods]: "For whom did you create me? Who fashioned me? Cruelty, oppression, bloodlust, rage, and violence have fettered me, [And] there is no herdsman for me other than you. Therefore, you must all show me [the way to] good pastures."

gəuš = noun genitive, singular feminine (nominative: gao = cow)

uruuā = noun nominative, singular masculine (uruuān = soul, self)

[*Translation by Bartholomae, from I.J.S. Taraporewala, The Divine Songs of Zarathushtra.*](#)

29.1 Unto you wailed the **Ox-soul**, "For whom did ye fashion me?"

[*The Zend Avesta, Part III \(SBE31\), L.H. Mills, tr. \[1886\], at sacred-texts.com*](#)

29.1 Unto you (O Ahura and Asha!) the **Soul of the Kine** (our sacred herds and folk) cried aloud: For whom did ye create me, and by whom did ye fashion me?

Yasna 29.5

[*Translation: Jonathan Slocum and Scott L. Harvey, The University of Texas*](#)

29.5 [Zarathustra: And] so, then, do we two -- my soul **and the fertile cow's** (gəuš-cā) -- devote ourselves with zeal, with hands stretched out to the Lord, So [that] we may dispose the Wise One to [answer our] inquiries. Is there no prospect for the cattle-breeder living justly among the Possessors of the Lie?"

gəuš-cā, cā = conjunction "and"

= adjective, genitive singular feminine (azi = fertile)

[*Translation by Bartholomae, from I.J.S. Taraporewala, The Divine Songs of Zarathushtra.*](#)

29.5 (The Ox-Creator) "To Ahura with outspread hands we twain would pray, my soul **and that of the pregnant cow**, so that we twain urge Mazda with entreaties.

[*The Zend Avesta, Part III \(SBE31\), L.H. Mills, tr. \[1886\], at sacred-texts.com*](#)

29.5 Therefore it is that we both, my soul **and (the soul) of the mother Kine**, (are) making our supplications for the two worlds to Ahura, and with hands stretched out in entreaty,

Yasna 44.6

[*Translation by Bartholomae, from I.J.S. Taraporewala, The Divine Songs of Zarathushtra.*](#)

44.6 This I ask Thee, tell me truly, Ahura - whether what I proclaim is verily the truth. Will Right with its actions give aid (at the last)? will Piety? Will Good Thought

announce from the Dominion? For whom hast thou made the **pregnant cow** (gām) that brings good luck?

[*The Zend Avesta, Part III \(SBE31\), L.H. Mills, tr. \[1886\], at sacred-texts.com*](#)

44.6 For whom hast **Thou made the Mother-kine**, the producer of joy

A Summary of the Gilgamesh Epic

Gilgamesh is an historical personage whom the Sumerian king list assigns to the First Dynasty of Uruk, allowing him a reign of 126 years.

As the central figure of the epic he is a traditional Shepherd-king whose flock consists of people who live into a pen called an enclosure. He is two-thirds god and one-third man, handsome, strong, and wise. He is, however, a cruel despot who practices “Droit du seigneur” by raping any woman who struck his fancy, whether she is the wife of one of his warriors or the daughter of a nobleman. The gods hear his subjects’ pleas but since Gilgamesh is acting as a “Bull” on their orders, they can do nothing to improve his behaviour and thus they decide to keep Gilgamesh in check by creating a wild man named Enkidu. In later versions of the Epic Enkidu appears to have become Gilgamesh’s great friend but in the earlier versions he appears as his servant.

Gilgamesh and Enkidu, either as master and servant or as two good friends, they fought the gods. When Enkidu died Gilgamesh travelled to the edge of the world seeking immortality (meaning that he longed to be recognized by the gods as their equal, as a three-thirds god) but he failed and his only gain was to learn about the days before the deluge.

As regards the story of the Mother, it is only the first part of the epic that is of importance.

At the beginning of the epic Enkidu lives with the animals, suckling at their breasts, grazing in the meadows, and drinking at their watering places. The first human to see him was a hunter. He was terrified and went to ask his father’s and then Gilgamesh’s advice on how to get rid of the wild creature in order to be able to continue laying his traps. Gilgamesh ordered him to take a temple prostitute into the wilderness where Enkidu lived and have her sleep with Enkidu in order to transform him into a half-god like Gilgamesh!

When Enkidu sleeps with the woman, the animals reject him since he is no longer one of them. Now, he is part of the human world. Then the harlot teaches him everything he needs to know to be a man.

Enkidu is outraged by what he hears about Gilgamesh’s excesses, so he travels to Uruk to challenge him. When he arrives, Gilgamesh is about to force his way into a building where, most probably, the pleasure girls enclosed therein belonged to the race of Enkidu. The two men wrestled fiercely for a long time, and Gilgamesh finally prevailed. After that, they became friends and set about looking for an adventure to share.

Enkidu addresses Gilgamesh and says the following:

Translated by E.A. Speiser

Translated by Alexander Heidel

31. "As one alone thy mother

31. "As one unique (among men) thy mother,

32. Bore thee,

32. **The wild cow of the enclosures**

33. **The wild cow of the steer-folds**

33. Ninsunna.

34. Ninsunna! (II, vi,)

34. Did bear thee" (II, vi,)

Gilgamesh is god by two-thirds (I, ii, 1) and therefore his mother has nothing to do with steer-folds though she has to do with enclosures.

Gilgamesh is the Shepherd of the city of Uruk and at the same time its "Bull." He rapes all the women in his flock:

Tablet I, Column ii (Alexander Heidel translating)

14. [Yet Gilga[mesh [is the shepherd] of Uruk, the enc[losure],

15. He is our shepherd, [strong, handsome, and wise],

16. **[Gilgamesh] leaves no [virgin to her lover]**

17. **The daughter of the war[rrior, the chosen of a noble]!**

Verse 14 translated by E.A. Speiser reads:

14. [Is this Gilga]mesh [the shepherd of ramparted] Uruk?

A King-Shepherd-Bull-Half-god who rapes the women of his subjects is the head of an enclosure and not of a ramparted city.

Was given to me myrrh of the women from the enclosure of the common people



rdi

was given



n=i

to me



ntyw

myrrh



n

of



hm(w)t

the women



m

from



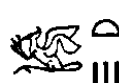
Snw

the enclosure



n


of








rxyt

the common people

(The Book of the Dead, Ch. 125)

The word *šnw*, , with varying determinative symbols, is found to mean enclosure, circuit, circumference, net, it also serves as the name of the cartouche

   *šnw* 'circuit' which is a rope encircling the name of the king. As a verb  ¹ *šni* 'encircle' it also means *enclose*, *surround*. The determinative sign of the word appearing in the above passage, , is the symbol of the earth and therefore the word could very well be rendered as *pen*. Such pens, or enclosures, where women and children alone lived, survived up to the threshold of the historical times.

Béatrix Midant-Reynes in her account of the excavations at the Neolithic (5th millennium BC) site of Merimda Beni Salama, on the western area of the Delta of the River Nile, states that the patterning of the graves at Merimda constitutes a somewhat controversial aspect of the site and continues:




180 graves were excavated by the Austrian expedition. The bodies were wrapped in mats or animal skins, and in 85 per cent of the cases they were laid on their right sides, in oval fairly shallow pits, often covered with plant fibres. Usually laid in a contracted position, preferably with their heads towards the south and the face looking towards the north-northeast. The extreme rarity of adult males compared with the large numbers of young children has led to the suggestion that the latter (and sometimes also women) were buried within the dwellings or in their immediate proximity, while men, perhaps often killed in the course of hunting or war, might have been buried in those parts of the outside world where they died.

Merimda was presumably a village exclusively inhabited by women accompanied by their children, which we fail to recognize as such because there is no known historical analogue.

A passage in Chapter 17 of the Book of the Dead reads:




*Save me from this god whose face is that of a dog and his skin is human, who lives by butchery, who watches the bight of the burned lands devouring bodies and swallowing hearts, who inflicts injury unseen. Who is he? 'Eater of millions' is his name and is dwelling in the irrigated estate . Now as for that burnt irrigated estate it is that one which is in Anrutef **close to the enclosure.***

As for anyone who treads on it unclean he falls to the knives.


In this case the word used for the “enclosure” is *šny*,   .


However, it is only by identifying the *plebs, the common people* whose women were kept into the enclosures, that a chronological estimation of the practice of raping the women of *the flock of the Shepherd* can be made possible.


Primitive savages


The plebs, the common folk, *rhyt*, , are represented by the lapwing bird  which sometimes is depicted with its wings twisted round one another .

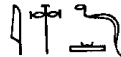
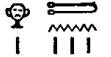




These common people live into an enclosure, as per passage cited above.

 *šnw*
enclosure


 *n*
of


 *rhyt*
common people


They are the ones who are not allowed to enter the "Land of cool waters" *kbhw* , where the gods live:


					
<i>ind</i>	<i>ht = tn</i>	<i>ntrw</i>	<i>imy</i>	<i>šnyt</i>	<i>kbhw</i>
hail	to you	gods	living into	the enclosed	land of cool waters

(The Book of the Dead, Ch. 79)

 *3wy*
the gates

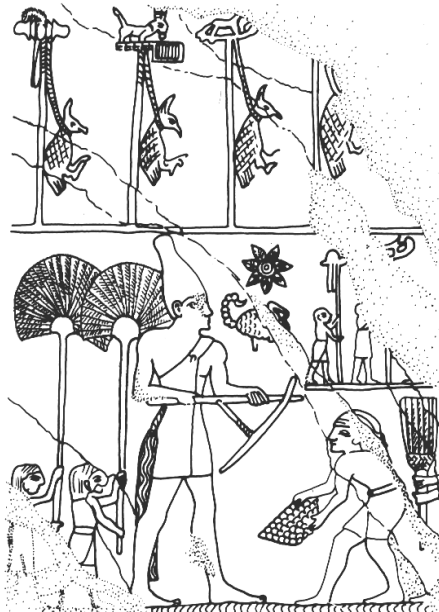
 *kbhw*
of the land of cool waters

 *hsfw*
keep out

 *rht*
the plebs

(The Pyramid texts, Utt. 724)

They are the ones killed by gods and Kings alike:



Peter A. Clayton, "Chronicle of the Pharaohs", p.17

The lapwings are hanging by their necks from vertical standards for being rebellious.

Utterance 560 of the Pyramid Texts, in James Allen's translation, reads:

[RECITATION. This Osiris Pepi Neferkare is the eldest son of Geb and] Nut. This Pepi Neferkare is Osiris, whom [Geb] bore [that he might make] him Dual King in his every insignia.

[...]

His son shall provide this Pepi Neferkare with life; he shall make it happy for his heart, he shall make it pleasant for his heart; he shall establish for him the Nile Valley, he shall establish for him the Delta; he shall hack up for him Asia's fortresses, **he shall clear away for him the rebellious subjects from under his fingers.**



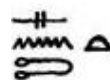
rhyt

common people



nb

all



sntt

rebellious

By "his son" Horus, the son of Osiris, is meant.

In the Metternich Stela we read that Ra punishes common people:



r

Ra



hwi

punishes



rhyt

common people

Common people were persecuted because they were considered primitive savages not deserving the status of man. They were thought to be unnatural, they were assigned to the category of animals and were killed as animals. It was this treatment that led to rebellion and the assault against the regime of the gods.

nature. It is unnatural and thus suitable to symbolize *rhyt*.

Those killed as animals are the companions, the accomplices, the confederates of Seth:



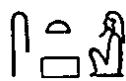
iwt

when come



sm3yw

the confederates



stš

of Seth



pw

is (when)



ir.n

make



=sn

they



hprw

forms



=sn

theirs



m

as



wt

animals









h.n *=sn* *sft* *m b3h* *ntrw*
then **they** **are slain** **in the presence of** **gods**







ipw *n* *dri* *ntw* *snf(w)*
those **as** **smitten down** (are) **these** **blood**
 (those gods)

h3y *im =sn*
flows **among them**







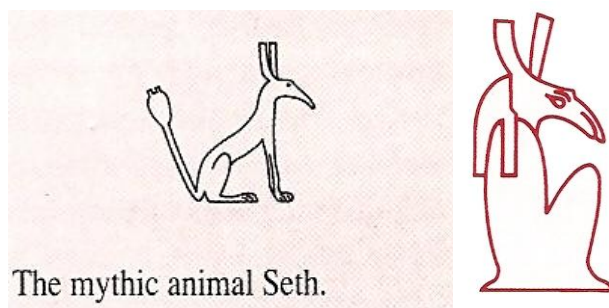
rdiw *ntw* *m* *spt* *n*
are caused **these** (things) **by** **the judgment** **of**




imw *ddw*
those who are in (the city of) **Busiris**

(The Book of the Dead, Papyrus of Any, Ch.18, plate 14, line 1)

God Seth being the head, the symbol, of these abnormal human beings considered animals, is symbolized himself by an abnormal unnatural animal.



The mythic animal Seth.


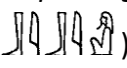
The above depictions of the animal of Seth as well as the text that follows was adapted from the book "Hieroglyphics, the writings of ancient Egypt" by Maria Carmela Betró.

The name of the god whom the Egyptians associated with confusion and cosmic and social disorder is often expressed by the hieroglyph of a god with a human body and an animal's head. This is the famous animal of Seth, itself a writing of the name,

about whose zoological identity many theories have been put forward: ass, antelope, giraffe, okapi, and so on. It seems more probable that the animal is chimerical, a member of the fabled desert fauna.

The zoomorphic variant is encountered frequently as determinative to a broad series of words, all connected to the idea of suffering, violence, and perturbation, including the atmospheric: even the words for tempest, rare occurrences in the stable Egyptian climate, carry this determinative.







Plutarch in his "On Isis and Osiris" writes in section 371B:






And the name "Seth," by which they call Typhon, (*tbh*, ) denotes this; it means "the overmastering" and "overpowering," and it means in very many instances "turning back," and again "overpassing." Some say that one of the companions of Typhon was Bebon (*bibi*, ) but Manetho says that Bebon was still another name by which Typhon was called. The name signifies "restraint" or "hindrance," as much as to say that, when things are going along in a proper way and making rapid progress towards the right end, the power of Typhon obstructs them.






Translation from: http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Plutarch/Moralia/Isis_and_Osiris*/home.html




The opening passage of Chapter 93 of the Book of the Dead apart from being unique in the information it carries, it reveals the identity of *Bibi* (Bebon according to Plutarch) and as a consequence the identity of Seth. The hieroglyphic text is from the Papyrus of Any.

Said Any: "O phallus of Re, this which turned aside and destroyed the abnormalities responsible for the features of the primitive ones which were created by Baba in the course of millions of years."

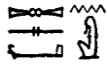


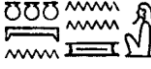


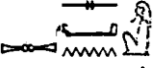


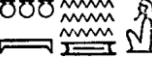


					
<i>i</i>	<i>hnnw</i>	<i>nwy</i>	<i>n</i>	<i>r^c</i>	<i>nwd</i>
O	phallus	this	of	Re	turned aside

				
<i>hdi</i>	<i>=f</i>	<i>hnnw</i>	<i>hpr</i>	<i>ht</i>
(and) destroyed	he	abnormalities	having created	features

				
<i>nnw</i>	<i>m</i>	<i>hh</i>	<i>m</i>	<i>bibi</i>
of the primitive ones	during	millions of years	by	Bebon

The nnw, , individuals are thought to be some *weary, inert, tired, slothful* people (as the term nnw appears in the translations) mostly because of the determinative sign . What is certain, however, is that they belong to the category of the non-righteous because of the determinative  which conveys such meanings as *small, narrow, defective, bad, empty, diseased*. In the Myth of the Creation *nnw* appear as a name for the first men to having been created. The myth is written twice in the Bremner-Rhind papyrus. The creator god says:

When I had come into being, being (itself) came into being, and all beings came into being after I came into being. Many were the beings which came forth from my mouth, before heaven came into being, before earth came into being, before the ground and creeping things had been created in this place. I put together (some) of them in the Primordial Waters as nnw.

					
<i>ts.n = i</i>	<i>im = sn</i>	<i>m</i>	<i>nw</i>	<i>m</i>	<i>nnw</i>
					
<i>ts.n = i</i>	<i>imy</i>	<i>m</i>	<i>nw</i>	<i>m</i>	<i>nnw</i>

Put together I those in there in Premival Waters as nnw

The best and most famous and accurate description of a primitive, savage man and his story is found in the Epic of Gilgamesh in the person of Enkidu.

The primitive Enkidu

The following verses describe Enkidu's 'features' as they were originally fashioned by the goddess Aruru:

*[Sha]ggy with hair is his whole body,
He is endowed with head hair like a woman.
The locks of his hair sprout like Nisaba (Goddess of grain)
He knows neither people nor land;
Garbed is he like Sumuqan (God of cattle)
With the gazelles he feeds on grass,
With the wild beasts he jostles at the watering-place,
With the teeming creatures his heart delights in water.*

*(Now) a hunter, a trapping man,
Faced him at the watering-place.
[One] day, a second, and a third
He faced him at the watering-place.
When the hunter saw him his face became motionless.
He and his beasts went into his house,*

*[Sore a]fraid, still, without a sound,
(While) his heart [was disturbed]. Overclouded his face.
For woe had [entered] his belly;
His face was like (that of)[one who had made] a far [journey]
(I,ii,36-50)*

The hunter informs his father of the incident:

*The hunter opened [his mouth], and addressing [his father] said:
“My father, **there is a [unique] man** who has co[me to thy field]
(or, who[has come from the hills])
He is the might[iest in the land]; strength he has,
[like the essence] of Anu, so mighty [his strength]!
[Ever] he ranges over the hills,
[Ever] with the beasts [he feeds on grass]
[Ever sets he] his feet at the watering-place
[I am so frightened that] I dare not approach him!
[He filled in] the pits that I had dug,
[He tore up] my traps which I had [set]
The beasts and creatures of the steppe
[He has made slip through my hands
(And) [does not allow] me to catch the game of the steppe.
(I,iii,1-12)*

The transformation of Enkidu

In order to get rid of this dangerous, savage man they decided to transform him and make him an... image and likeness of themselves.

The hunter follows an advice by his father and goes to Gilgamesh to get his permission and the means for realizing the plan of the transformation:

*Gilgamesh says to him, [to] the hunter:
“Go, my hunter, take with thee **a harlot-lass**.
When he waters the beasts at the watering-place,
She shall pull off her clothing, laying bare her ripeness.
As soon as he sees her, he will draw near to her.
Reject him will his beasts that grew up on his steppe.
(I,iii,40-45)*

<p>* Here occur the two terms <i>harimtu-samhatu</i>, see gloss below.</p>
--

The hunter and the girl go to the watering place and there they wait for two days for Enkidu to appear:

*The lass beheld him, the **savage man**,*
The barbarous fellow from the depth of the steppe:
“There he is, O lass! Free thy breasts,
Bare thy bosom that he may possess thy ripeness!
Be not bashful! Welcome his ardor!*

(I,iv,6-10)

* This word also appears in the Babylonian Creation Epic in the phrase of the creator god:

"I will establish a savage, man shall be his name".

It is considered a derivative of the ethnic name Lullu. E.A. Speiser provides the information that the flood ship landed on Mount Nisir, in Lullu country.

A few verses below:

*The lass freed her breasts, bared her bosom,
And he possessed her ripeness. (I,iv,16)*

For six days and nights Enkidu was sleeping with the 'harlot.' He then went back to the steppe but he was somebody else, the beasts did not recognize him and he did not recognize himself, so he went back to the girl:

*Returning he sits at the feet of the **harlot**. *
He looks up at the face of the harlot,
His ears attentive, as the harlot speaks;
[The harlot] says to him, to Enkidu:
"Thou art [wi]se, Enkidu, art **become like a god!**"*
(I,iv,,30-34)

* E.A. Speiser, the translator, comments on the term *harimtu-samhatu*:

The two terms seem to be employed here often as a compound of the type used with 'amelu' (The Epic employs a number of compound phrases, particularly with 'amelu' "man" as the second element). For 'harimtu' the meaning "(temple-) prostitute" is amply established. The root šamāx/ku, in the sense of "be happy," occurs as a verbal noun in VIII,iii,5 (joyful people). The noun means here "pleasure girl."

The girl is a "temple-hierodule" because in tablet I, column iv verses 43-44, in Alexander Heidel's translation we read:

*43 "Come , O prostitute, take me
44. to the holy temple, the sacred dwelling of Anu (and) Ishtar (Venus)*

Speiser prefers "lass" ("Up, lass, escort thou me")

In tablet VI verses 165-166 read:

*165. Ishtar assembled the girl-devotees,
166. the prostitutes and the courtesans.*

I believe that the term *hierodule* should have been used instead of "harlot". The term "Prostitute" is quite inappropriate because the title of the girl is an honorific and not a depreciative one.

A fair idea of the meaning of the term provides the 'Code of Hammurabi,' the sixth king of the Old Babylonian (Amorite) Dynasty, 1728-1686 BCE, where in article 181 of this famous law code we read:

181. If a father dedicated (literally: lifted up) (his daughter) to the deity as a hierodule, a sacred prostitute, or a devotee (devotee = some kind of priestess) and did not present a dowry to her, after the father has gone to (his) fate, she shall receive as her share in the goods of the paternal estate her one-third patrimony, etc.

J.G. Frazer writes that a Greek inscription found in Tralles, Lydia, proves that women were engaged in religious prostitution up to the 2nd century CE. A certain Aurelia Emilia, the inscription stated, became a prostitute by obeying god, as her mother and other women ancestors had done before her. The fact that the text was carved on a marble column, as a sort of an oblation for everyone to see, proves that neither her way of living nor who she descended from constituted a taint.

According to the plot of the Epic the girl is not a 'pleasure-lass' because she was not summoned to entertain Enkidu but to transform him into a god-like person, which is exactly what the women of the enclosures (breeding grounds) were doing: they were transforming sub-human primitives into proper human beings.

The girl says to Enkidu:

*"As I look at thee, Enkidu, **thou art become like a god**"*
(II,ii,11)

The half-animal has turned into a god.

Later on in the narrative they meet some shepherds:

*Round him the shepherds gathered. (II,ii,35)
Admiring they said between them,
The lad in stature looks like Gilgamesh,
Heavily built, tall like a castle.
He is a mountaineer by birth.*

The opinion of the people is also mentioned:

*The people were gathered,
Saying about him:
"He is like Gilgamesh in build"
Though shorter in stature,
He is stronger of bone. (II,v,13-17)*

The Nuptial Chamber

The following verses have already been cited:

14. [Yet Gilga[mesh [is the shepherd] of Uruk, the enc[losure],

15. *He is our shepherd, [strong, handsome, and wise],*
16. **[Gilgamesh] leaves no [virgin to her lover]**
17. **The daughter of the war[r]ior, the chosen of a noble[!]**

Most probably these verses are describing the custom of *jus primae noctis* (law of the first night) as it was practiced at the time the epic was recorded. The maidens about to marry or the maidens of a certain age would go to the king. The king will not go to the house of his warrior or noble one to rape his wife.

Herodotus wrote of the "Adyrmachidae" of ancient Lybia: "*They are also the only tribe with whom the custom obtains of bringing all women about to become brides before the king, that he may choose such as are agreeable to him.*" (iv.168)

The "Bulls," those gods or semi-gods who were assigned the duty of impregnating the Mother-wombs, as the Mothers were called, would go to the enclosures where they were kept.

Such an enclosure is mentioned in the epic under the name of *Nuptial Chamber* or *Family House* or *Community House*.

The translator Alexander Heidel writes: *There (in the city of Uruk) Gilgamesh and Enkidu meet. At the entrance to the community house. This place was to be the scene of one of Gilgamesh's nocturnal orgies. But Enkidu is so repelled by this unseemly affair that he tries to block the passage to prevent Gilgamesh from entering the house. Thereupon a bitter struggle ensues.*

46. *At the door of the family house Enkidu blocked (the entrance) with [his] feet.*
47. *Not permitting (them) to bring in Gilgamesh. (II,vi)*

Enkidu had been sleeping with the girl for six days and nights he, therefore, had no right to be... *repelled by this unseemly affair*. Obviously he knew that the women kept into the Nuptial Chamber were of his race and that they were being raped. As per the Egyptian passage cited above, it was the women of the primitive *rhyt* that were kept into the enclosures.

It is to be noted that the above information does not exist in the standard Old Babylonian version of the epic and it is found only in a fragment of the Assyrian recension.







Natural Mother and foster Mother

Enkidu had a natural mother, a wild, primitive mother who gave him birth. Due to his transformation he acquired a second mother: the woman who made him **become like god**.

Being like a god, being a pure, normal human being like Gilgamesh, he sheds his primitive condition and along with it his primitive mother. He becomes the son of his new mother, of his foster god-bearing Mother.

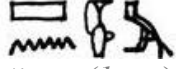




A passage in Utterance 451 (§837) of the Pyramid texts, written into the pyramid of Pepi I, reads:

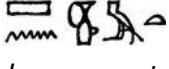
Your mother has come to you: Nut, the Great Foster Mother, has come to you, and she purifies you, Pepi, she merges with you, Pepi.

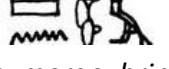
					
<i>ii</i>	<i>n = k</i>	<i>mwt = k</i>	<i>ii</i>	<i>n = k</i>	<i>nwt</i>
comes	to you	mother yours	comes	to you	Nut

	
<i>šnmt (hnmt)</i>	<i>wrt</i>
Foster Mother	great

				
<i>sw^cb</i>	<i>=s</i>	<i>tw</i>	<i>Pepi</i>	<i>pw</i>
purifies	she	you	Pepi	this

				
<i>šnm (hnm)</i>	<i>=s</i>	<i>tw</i>	<i>Pepi</i>	<i>pw</i>
unites herself	she	(with) you	Pepi	this

The term *hnmt*  is translated by the German dictionary as **Wärterring, Amme**, meaning *keeper, wet nurse, foster-mother*

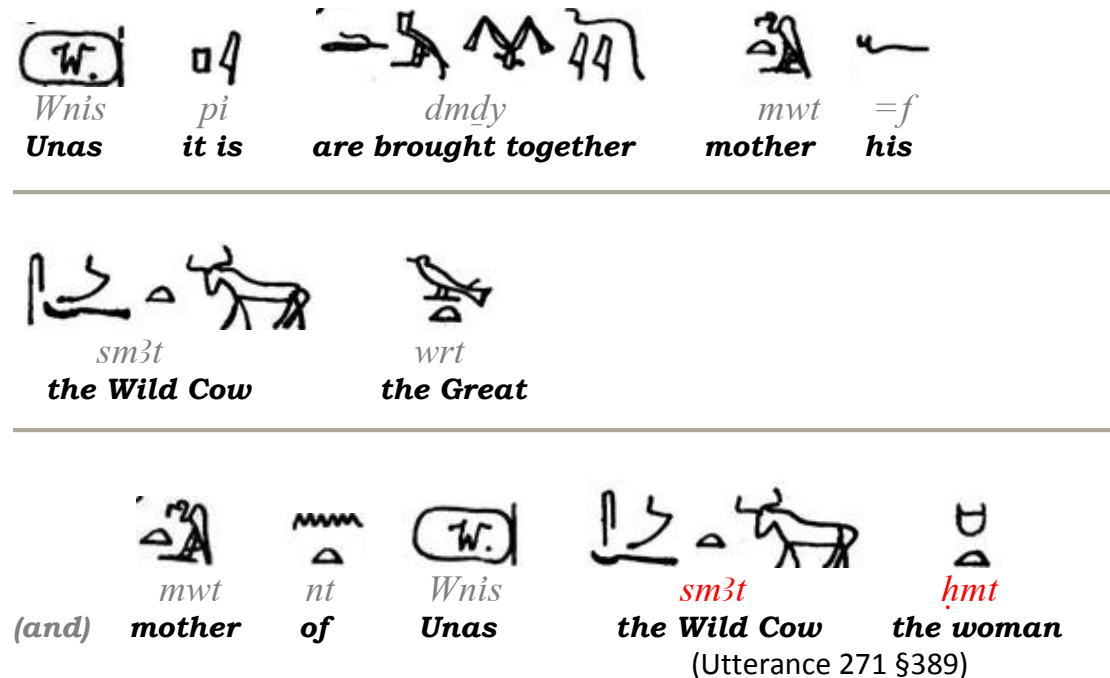
The verb *hnm*  is translated as **vereinigen mit, sich vereinigen mit**, meaning *to unite, merge, bring together with, merge with one's self*.


The king has, as Enkidu had, a natural mother but since after his judgment he is considered a god he is thought as having had a goddess mother. Nut is the great goddess of the heavens, the foster-mother of the king.

Everybody, men and gods, had two mothers because gods were also born by common women. From the passage that follows, however, we learn that it may have been inappropriate, or even dangerous for someone to say that the god-king had a natural mother.

The following passage is written in the pyramid of king Unas (~2375 – 2345 BC)

Unas' mother, the Great Wild Cow, merged with Unas' mother the Wild Cow the woman.



The same passage occurs in the pyramid of Pepi II. There the scribe or the redactor of the text added the symbol of the god  between the words *Wild Cow* and *woman* altering thus the particular phrase which after his addition reads: *the divine Wild Cow the woman!*



That was the Mother worshiped by the Cro-Magnons 40,000 years ago -and most probably even earlier, while the Cro-Magnons still lived in the Near East. She was not a goddess! She was only a “god-bearing Mother,” as she still is under her modern identity of Virgin Mary.

Those worshipping the Mother were those who were found god-like enough –in other words human- and were permitted to go on living. Those children that the Mother bore and were regarded as brothers of the wild, savage Enkidu, were exterminated and had no chance and no reason for worshipping *The Divine Great Mother the Woman*.