

THE PHYSICAL AND DIGITAL HISTORY  
OF THE ANCIENT EGYPTIAN 18<sup>TH</sup> DYNASTY QUEEN NEFERTITI HIGH HAT BUST

by

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Submitted in Partial Fulfillment of the Requirements  
for the Degree of Master of Fine Arts in Art History and Visual Culture  
at  
Lindenwood University

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THE PHYSICAL AND DIGITAL HISTORY  
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A Thesis Submitted to the Faculty of the Art and Design Department  
in Partial Fulfillment of the Requirements for the  
Degree of Master in Fine Arts  
at  
Lindenwood University

By

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December 2021

## Abstract

The Physical and Digital History of the Ancient Egyptian 18<sup>th</sup> Dynasty Queen Nefertiti High Hat Bust

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History and Culture, 2021, Thesis Directed by: Dr.

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This paper specifically questions the authenticity of the queen Nefertiti high hat bust currently exhibited at the Berlin Neues Island Museum as a modern fraud. Several factors back up this claim such as the fact that the discoverer, Ludwig Borchardt created a carving of plaster of paris that covered the original limestone bust which was made by the royal sculptor, Thutmose. A major point in this composition is the examination of the forty depictions of queen Nefertiti as a black African woman showcasing African facial features. The queen Nefertiti high hat bust at the Neues Berlin Island Museum does not represent the African beauty standard that these other forty depictions of her showcase and is instead Europeanized. The way the bust was handled in the first ten years of its discovery is worth analyzing because Ludwig Borchardt and James Simon didn't want the bust to be publicly presented. Furthermore, surrounding ancient Egyptian artworks like the Narmer's palette and the princess Nefertibet Stele have been included in this paper to elucidate the real origins of ancient Egypt which can be said is black African. In conclusion, the queen Nefertiti high hat bust that was created by Ludwig Borchardt is a white supremacist modern fraud and the film, *Django Unchained* (2012), fully supports this view which was presented in 2009 by two internationally successful art historian and historian in response to the Berlin Egyptology Museum commission of CT scans to resolve this authenticity controversy.

*Keywords:* Queen Nefertiti High Hat, African Queen, fake, modern fraud

## **Dedication**

Thanks to the highest God for allowing me this opportunity of conducting this complex research regarding a subject matter I am passionate about. I am especially grateful for my mentor, George W. Singleton III who has encouraged my graduate studies and for introducing me to Independent Egyptology. I am also thankful for the support and help with translations from my dear friend, Hassan Rayeni. A warm acknowledgement to my parents and siblings who have always been there. Thanks to the intellectual challenges from my committee chair and members, Dr. Chajuana Trawick, Larry Pahl, and Dr. Gabriela E. Romero-Ghiretti, this paper has strengthened significantly. Super thank you to everyone else who has ever believed in me.

## Table of Contents

<b>Abstract</b> .....	iii
<b>Dedication</b> .....	v
<b>List of Figures [only if using illustrations, tables, graphs, etc.]</b> .....	vii
<b>Introduction</b> .....	1
The Controversies .....	3
<b>Literature Review</b> .....	18
<b>Methodology</b> .....	22
White Supremacist Zionist.....	22
The Modern Fraud.....	28
The Black African Roots of Ancient Egypt.....	36
<b>Production/Results</b> .....	74
Mysteries of The Amarna Period.....	74
<b>Analysis</b> .....	76
Analysis of The Black African Queen Nefertiti Artifacts.....	76
The Seventeenth and Eighteenth Dynasty Thebes Upper Egypt Moseid Family.....	83
<b>Conclusions</b> .....	86
<b>Illustrations</b> .....	88
<b>Figure 1.</b> <i>German Archaeologist Ludwig Borchardt shown exhibiting the Queen Nefertiti High Hat Bust, dimensions, medium/materials, year</i> .....	88
<b>Bibliography</b> .....	125
<b>Appendices</b> .....	130

## List of Figures

- Figure 1. *German Archaeologist Ludwig Borchardt shown exhibiting the Queen Nefertiti High Hat Bust*, dimensions, medium/materials, year ..... 88
- Figure 2. *Weather degraded bust of Pharaoh Akhenaten found with pristine Queen Nefertiti Bust*, dimensions, medium/materials, year..... 89
- Figure 3. *German Fuehrer Adolf Hitler at the Berlin Germany Museum in 1933*, dimensions, dimensions, medium/materials, year ..... 90
- Figure 4. *Suspected Nazi German Replica of the Queen Nefertiti Bust held by Shangri-La Publications*.....
- Figure 5. *The Nine Bow Tribes of Ancient Egypt were established in Predynastic Egypt and were based on the 4 Anu Tribes, whose ethnicity was black African*.....
- Figure 6. *Flinders Petrie, 1903. Abydos II, Plate I, Abydos Temple \_ Glazed Pottery M69*.....
- Figure 7. *From R. O. Faulkner, 'The Ancient Egyptian Pyramid Texts', Oxford, 1969, Section 1655) Hieroglyphic text of Pyramid Texts Figure 38, R.A. Schwaller De Lubricz, SacredScience; The King of Pharaonic Theocracy, p. 102.*
- Figure 8. *Bust of Pharaoh Menes discovered by Flinders Petrie in Petrie Museum*
- Figure 9. *Front Cover of the January 11, 1988 Newsweek presenting the "Mitochondrial Eve" Hypothesis Sold a record number of copies [Wikipedia].*
- Figure 10. *Bust of the founder of the 18 th Dynasty Pharaoh Ahmose I (1539-14 BC) [Wikipedia]*
- Figure 11. *King Scorpion Macehead relief; limestone; ht. 9 1/8". Place: Oxford: Mus., Ashmolean.*
- Figure 12. *King Narmer's Macehead relief. Place: Oxford: Mus., Ashmolean., From the grave of Mery-Ma'et, at Abydos.*
- Figure 13. *The Four Races Recognized by Ancient Egypt \_ Dynastic Race, black African, Semitic and Caucasian Right to Left.*
- Figure 14. *Suspected Forgery of Puntian Queen Ati presented to Johann Duemichen in 1868 showing advanced Obesity.*
- Figure 15. *Obverse side. The Narmer Palette: ceremonial palette depicting King Narmer, wearing the red crown of Lower Egypt.*
- Figure 16. *Reverse Side. The Narmer Palette: ceremonial palette depicting King Narmer, wearing the white crown of Upper Egypt, striking a prisoner, found at Hierakonpolis, Early Dynastic Period, c.3000BC (schist).*
- Figure 17. *Flinders Petrie, Gold Vase representing the Goddess Hathor. UC.28052. Petrie Museum of Egyptian Archeology in London, UK. Note the black African features of a deity that originated in Central Great Lakes Africa area.*
- Figure 18. *"Vegetation, detail of scene depicting expedition to the Land of Punt, painted relief, Colonnade of Punt, Mortuary Temple of Hatshepsut, Deir el-Bahari, Theban Necropolis Egyptian Dynasty XVIII." In Bridgeman Images: Note Computer enhanced male giraffe.*
- Figure 19. *Goddess Het-Heru/Hathor Iconography*.....
- Figure 20. *Bead-net dress excavated from a grave at Qau (UC17743), Giza Necropolis, Egypt*

- Figure 21. *Egypt, Slab stela of Nefer-t-Ab-t depicting the Princess Nefertiabet at her food alter, Fourth Dynasty, from the western necropolis of Giza, painted limestone / De Agostini Picture Library / G. Dagli Orti / The Bridgeman Art Library*.....
- Figure 22. *Depiction of Trans-Gender Amen-Ra High Priests from 18th Dynasty Queen-Pharaoh Hatshepsut Deir El Bahari Mortuary Temple from Johannes Duemichen, Historical Inscriptions of Ancient Egyptian Monuments (Das der Konigin dargebrachte Todtenopfer), 1869 pl. 24*.....
- Figure 23. *Tomb Painting of Pharaoh Khnumhotep II showing hieroglyphs identifying ‘Abisha the Hyksos’ with foreign visiting delegation of Semitic Aamu Tribe with animal tribute circa 1900 BC. (Wikipedia)*.....
- Figure 24. *Tomb Painting of Pharaoh Khnumhotep II*.....
- Figure 25. *Stela of Pharaoh Amenhotep III in his War Crown and Queen Tiye in her Modius ‘High Hat Crown in British Museum EA57399 from house of Aten High Priest Pinhasy Tomb at Amarna*.....
- Figure 26. *Pharaoh Akhenaten in Blue War Crown and Queen Nefertiti in Blue Modius Crown*
- Figure 27. *Tarantino, Quentin. Django Unchained. Columbia Pictures. 2012. Cleopatra Club.*
- Figure 28. *Tarantino, Quentin. Django Unchained. Columbia Pictures. 2012*.....
- Figure 29. *Portrait picture cited by art historian, Henri Stierlin in his theory that Emilie Borchardt served as the model for the plaster of paris carving covering the inner sandstone original bust*.....
- Figure 30. *Portrait picture comparison of Ludwig Borchardt’s wife, Emilie*.....
- Figure A-1. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-2. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-3. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-4. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-5. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-6. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-7. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-8. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-9. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-10. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-11. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure A-12. *Black African Queen Nefertiti \_ High Hat (Modius) Crown with Urease*.....
- Figure B-1. *Black African Queen Nefertiti \_ Cap Headdress with Urease*.....



Figure B-2. <i>Black African Queen Nefertiti _ Cap Headdress with Urease in Collection of Jack Josephson of New York</i> .....	
Figure B-3. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-4. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-5. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-6. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-7. <i>Black African Queen Nefertiti_ Cap Headdress with Urease</i> .....	
Figure B-8. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-9. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-10. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-11. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-12. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-13. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure B-14. <i>Black African Queen Nefertiti _ Cap Headdress with Urease</i> .....	
Figure C-1. <i>Black African Queen Nefertiti _ Double Plum Crown</i> .....	
Figure C-2. <i>Black African Queen Nefertiti _ Double Plume Crown with Urease</i> .....	
Figure C-3. <i>Black African Queen Nefertiti _ Het Heru Crown with Urease</i> .....	
Figure C-4. <i>Black African Queen Nefertiti _ Het Heru Crown with Urease</i> .....	
Figure C-5. <i>Black African Queen Nefertiti_ Het Heru Crown with Urease</i> .....	
Figure C-6. <i>Black African Queen Nefertiti _ Het Heru Crown with Urease</i> .....	
Figure C-7. <i>Black African Queen Nefertiti _ Het Heru Crown with Urease</i> .....	
Figure D-1. <i>Black African Queen Nefertiti _ Amarna Egypt _ Portrait Study</i> .....	
Figure D-2. <i>Black African Queen Nefertiti _ Red Quartzite Head of Statuette_ Amarna</i> .....	
Figure D-3. <i>Black African Queen Nefertiti _ Portrait Bust with possible intentional vandalism of nose</i> .....	
Figure E-1. <i>Black African Queen Nefertiti _ Statue showing steatopygic body missing head</i> .....	
Figure E-2. <i>Black African Queen Nefertiti _ Statue showing steatopygic body and head</i> .....	
Figure E-3. <i>Black African Queen Nefertiti _ Statue showing steatopygic body and head</i> .....	

Figure F. *Black African Queen Nefertiti\_ Note that African lips are cut out\_ Limestone trial piece*.....

*Figure G.*

## Introduction

The Amarna Period of ancient Egypt is one of the most aesthetically pleasing periods in all antiquity. Hence, it is not surprising that one of the most iconic portrait busts ever created is a byproduct of this time period. This paper fully probes into the infamous Queen Nefertiti High Hat Bust currently at the Berlin Neues Island Museum and the implications of the inauthenticity surrounding it. The major motivation behind the creation of this thesis is to explain the anomaly of forty art relics of a black African Queen Nefertiti which is refuted by the Europeanized Queen Nefertiti depicted in the (Queen Nefertiti High Hat) Bust. Most of the approaches in the literature are qualitative in nature and deal with some type of historical overview. Research inquiries leads to how did this anomaly develop in 1912 with the discovery of the Bust? Who were the main people responsible for its discovery? If this notion of inauthenticity is correct, then what are the ramifications?

The Semiotics and content analysis approaches are crucial to this Bust because it shows no obvious Amarna period stylistic elements when created by the sculptor, Thutmose. It shows no repeatable Amarna period influences of naturalism but it is noticed by many art critics that it reflects Art Nouveau elements, particularly, in its Europeanized standard of beauty. The Feminism methodology is relevant to this paper because the gender of the Bust is a female which makes it more vulnerable to scrutiny by men in general. The male gaze is at play as one can wonder if the Bust causes any erotic elation to the male viewer. Therefore, the gender of the Bust must be established and this revelation carries the connotations of Gender Theory. Furthermore, the research method of Race and Ethnicity Studies is of utmost importance since the forty odd depictions of the Queen Nefertiti as a black African woman are dismissed as inauthentic.

Another aspect of the Race and Ethnicity studies applies to the analysis conducted on Nefertiti's parentage and mixed-race ethnicity. It makes sense to emphasize here that colonialist and postcolonial tendencies are embedded within Race and Ethnic Studies since the thesis is that the original Bust of Nefertiti was of a black African woman. The suspected white supremacy pertaining to the context and the content of the Bust believed to be stemming from Colonialism and the mentality that white Europeans are superior to the rest of humanity. The Psychoanalytical approach is utilized to identify the group consciousness of the mysterious Hyksos who controlled lower Egypt before the eighteenth dynasty and have been identified as

prototypes of the tribe of Judah. Last but not least, the New Historicism methodology is appropriate for the thesis in that the suppressed knowledge of the black African founders of ancient Egypt are presented in detail including King Scorpion's Mace Head, King Narmer's Mace Head, King Narmer's Palette, first dynasty founder pharaoh Menes bust, the eighteenth dynasty founding Pharaoh Ahmose I bust, the four races recognized by ancient Egypt, the nine bow tribes of the federated Egyptian empire, and the eighteenth dynasty pharaoh Queen Hatshepsut Naval Expedition to Punt are presented.

The main findings deal with the notion that there are no certifiable elements that the Bust is authentic except on the word of its discoverer, Ludwig Borchardt. Three CT scans, in 1992, 2006, 2008, have not shed any light on the Bust authenticity but have raised further questions since the Bust was found to contain a limestone core within its plaster of Paris outer carving. There is no other example of this technology being used in the other artifacts of ancient Egypt. This is why other examples of forgeries dealing with sculptures are cited. The bizarre handling failure to properly report on the Bust discovery and the protracted delay in its public exhibition are for the first time, properly explained. The main conclusion of this thesis is that iconoclastically, the famous and most popular Bust is a modern fraud. The ramifications are devastating to the field of Egyptology and represents a detrimental black African human rights violation and embodies the foundation of white supremacy.

The Ancient Egyptian Eighteenth Dynasty Queen Nefertiti High Hat Bust (Bust), by Royal Sculptor Thutmose, circa 1345 BC, is currently located in the Neues Museum in Berlin, Germany. It is included within their museum website. The "High Hat" Headdress as officially in Egyptology called the "Modius" is a flat-topped cylindrical head dress usually worn by Queens or Goddesses and on a smaller scale used as a base for Gods and Goddess Crowns. Queen Nefertiti's "Cap Crown" is characteristically blue in color with a golden looped diadem band with Uraeus (cobra). The famous Queen Nefertiti High Hat Bust which, after her probable relationship to Pharaoh Tutankhamun and his gold mask, is the most famous art relic of Ancient Egypt, originates from the Amarna Period of the Eighteenth Dynasty of the Pharaoh Akhenaten and Queen Nefertiti. Since its discovery in 1912 in the art studio of the Royal Sculptor Thutmose in the new capital city of Akhetaten, now known as Tel-el, Amarna, the Bust has generated tremendous interest of 500,000 visits a year, admiration,

mystery, and controversy. The research focus of this Thesis is upon the handling of the authenticity controversy which manifested after the discovery of the Queen Nefertiti High Hat Bust on December 6, 1912.

This Thesis explores the cover up of the original Bust that was discovered by Ludwig Borchardt, and looks into where the original Bust may be. The motivations for this suspected fraud, and who the perpetrators were, will be investigated. It is believed that writing about this subject will benefit art history research and expand the knowledge of Independent Ancient Egyptology, which encompasses art history, human history and exploits the utility of museum websites archiving the many artifacts portraying Queen Nefertiti. Specifically, research and development documents about this famous Ancient Egyptian art relic, the Bust, are going to be synthesized using different disciplines of art history and Egyptology, utilizing human history timelines, independent comparative art history, and analyzed from the different angle of Independent Egyptology. Methods of qualitative and quantitative research principles are both applied to this forensic fake art relic controversy investigation.

There are many conspiracy theories about the authenticity of the Bust which will be analyzed, as will the arguments of the alleged violation of Egypt's cultural heritage by Germany. The dawning of virtual museums has allowed scientists and lay people to examine the Bust and the associated authenticity controversy, which would not be possible otherwise. With so much technology at our disposal, this Thesis will investigate the technologies used to recreate and examine this suspected fake Bust. Moreover, other examples of artwork including sculptures being tampered with and treated as forgery will be discussed.

### The Controversies

The Queen Nefertiti High Hat Bust (Bust) caused controversy because of the delay in allowing the art relic to be seen by the public.<sup>1</sup> Discovered by the German Archaeologist Ludwig Borchardt in December 6, 1912, in the ancient Egyptian city of Akhetaten (Amarna), it was quickly moved in January 1913, from Egypt to Germany. Strangely it was never allowed to be properly inspected by Egyptian authorities for over a decade. Equally bizarre no detailed scientific documentation by its discoverer Borchardt of his archaeological excavations at Amarna appeared until 1923 and then suspiciously this late documentation failed to include a

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<sup>1</sup> Lauren Bearden, "Repatriating the Bust of Nefertiti: A Critical Perspective on Cultural Ownership,"

detailed scientific description of his discovery of the Bust.<sup>2</sup> The Bust was given to Borchardt's financial backer of the archaeological expedition the Prussian Ashkenazi Jewish wholesale artefact merchant James Simon. He mysteriously only allowed private showings of the Bust in his home starting in late 1913 and then in a mysterious series of private exhibitions in the Berlin Germany Museum (BGM)/Bode Berlin Island Museum. Ludwig Borchardt personally delayed the public exhibition of the art relic until 1923. Immediately, the Egyptian government began to demand its return.

The famous Queen Nefertiti High Hat Bust which, after her probable son Pharaoh Tutankhamun's gold mask, is the most famous art relic of Ancient Egypt; originates from the Amarna Period of the Eighteenth Dynasty of the Pharaoh Akhenaten and Queen Nefertiti. Since the Bust's discovery on December 6, 1912 in the art studio of the Royal Sculptor Thutmose in the new capital city of Akhetaten, now known as Tel-el Amarna, the historical personage of the "Pharaoh's Wife" Queen Nefertiti has generated tremendous interest, admiration, mystery, and controversy. The first controversy derives from the extensive research and speculation about Queen Nefertiti's parentage and ethnicity provided and analyzed here. Queen Nefertiti was most likely a Mitanni from Mithra-Annu which is in modern day northern middle east next to Iran and Iraq. The brilliant Father of British Conventional Egyptologist, Flinders Petrie was convinced that Queen Nefertiti was born in Mithra-Annu (Mitanni) which would support that her visual characteristics would not be European as found in the current Nefertiti High Hat Bust. This Thesis accepts her being of Mitannian heritage as British Conventional Egyptologist, Flinders Petrie identifies her as Mitanni Princess Tadukhipa, daughter of Mitanni King Tushratta.<sup>3</sup> English Independent Egyptologist Savitri Devi in her book Akhnaten: A Son of God (1986) in support of Flinders Petrie's Queen Nefertiti parentage identification states:

we find it difficult to dismiss Sir Flinders Petrie's version on the sole ground of Nefertiti's looks. For, if the princess were indeed the daughter of Dushratta [Tushratta], then her mother would be the sister and her paternal grandmother, the paternal aunt of [Pharaoh] Amenhotep the Third, while the prince's paternal grandmother – the chief wife of Thutmose the Fourth – was, as we know, Dushratta's paternal aunt.<sup>4</sup>

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<sup>2</sup> Christopher Szabo, "Egypt's Rubbishes claims that Nefertiti Bust is 'Fake'".

<sup>3</sup> Debbie J Challis, "Who is the Man from Mitanni".

In other words, the wedded children would be even more closely related than ordinary first cousins are, and there would be nothing strange in their resembling each other as brother and sister.’

A **Map** of Ancient Mitanni-Neherian showing the common border with Ancient Egypt in circa 1450 BC is presented below. The Mitanni people belonged to the mysterious neighboring middle eastern country of *Mithra-Annu* (Mitanni) in upper Mesopotamia at the head waters of the Tigris and Euphrates Rivers. Today its location would be in the vicinity of which today’s modern-day Armenia bordering Iran and Syria. Mitanni was a ‘‘Nine Bow Tribe’’ nation of the Ancient Egyptian Federation of 9 neighboring to Egypt nations. Please see the Nine Bow Tribe Stele presented below as **Figure 5**. The Mitanni had played a key role in vanquishing the mysterious *Hyksos* invaders which had occupied Lower Egypt encompassing the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Dynasties for nearly 200 years. The Mitannians were great warrior people who were well versed in creating heavy duty chariots, developing and breeding the Arabian horse and excelled in light and heavy battle warfare. Although they were fierce fighters, they did manage to maintain a good relationship with ancient Egypt especially during the Middle Kingdom. The Mitannians and Egyptians were able to hold the peace between each other for about 300 years where they acted like allies.<sup>4</sup> Mitanni during this time was the key Ancient Egypt ally and had a direct and collaborative relation with Egypt. This key *Hyksos* expulsion role was rewarded with the creation of the 18th Dynasty having mixed black African Mitannian Queens as shown in the **Illustration II Section** below.

Thus, it is not a coincidence that the British Conventional Egyptologist Flinders Petrie and the British Independent Egyptologist Savitri Devi both realized the importance of identifying Queen Nefertiti’s multi-racial and multi-cultural ethnicity with the mysterious co-existing Mitanni-Hurrian people sharing the upper Euphrates and Tigris River Mesopotamia. They were a mix of Indo-European speaking Asian Indian *Hurrians*, Nile Valley black African *Anu* peoples, prototype Arabic Moors and European descent Mesopotamian ethnicity. Appendix F documents that they practiced the primordial spirituality system of the esoteric Aten Path of the 12 Sun God and Goddess worshipping Egyptian Mystery School of On (*Annu* or God) headquartered in the town of

North Anu (Heliopolis) Egypt with its Great Pyramid and Sphinx Rock Sculpture Complex at Giza, Egypt. This identity in turn explains the observed similar brother and sister physical features the Pharaoh Akhenaten and Queen Nefertiti evidenced by the meaning of her name “the beautiful has come” reflecting the exotic Nefertiti mixed blood African and Arabia Felix roots.

Specifically, the upper Nile River Theban based Egyptians and the upper Euphrates and Tigris Rivers Mesopotamian based Mitannian-Hurrians formed out of the Seventeenth Dynasty the Eighteenth Dynasty of Ancient Egypt by expelling the mysterious Hyksos invader occupiers of the Fifteenth to the Sixteenth Dynasties where thereafter during the Eighteenth Dynasty the majority of the “King’s Wife” Queens of the Pharaoh were of Mitannian heritage and ethnicity. Thus, this Thesis’ circumstantial evidence that the identification of the King of the Mitanni, Tushratta as the father of Queen Nefertiti is based on his being the key and predominant figure during the Eighteenth Dynasty Amarna Period that ushered in Pharaoh Amenhotep IV aka Pharaoh Akhenaten’s glorious but brief Amarna Period. This is reflected in the cuneiform *Tel-el-Amarna Clay Tablet Letters* that included the communications between Egyptian Pharaoh Akhenaten and Mitannian King Tushratta. It is not an accident that the bulk of the *Tel-el-Amarna Clay Tablet Letters* were found by British Conventional Egyptologist Flinders Petrie who excavated the “Bureau of Correspondence of the Pharaoh [Akhenaten]” in *Akhetaten* (Tel-el-Amarna) from 1892-94.

“Some of the most revealing letters about kingship and power are those sent from Tushratta, king of Mitanni, whose expanding empire had a southern border with Egypt’s northernmost holdings in Lebanon. Tushratta opens his letters with a codified greeting, set down by the Great Powers to establish the authenticity of the sender. Letter 27 takes the form of an elaborate pattern of well-wishing. As the king of Mitanni is an equal, he refers to the pharaoh as “brother,” and opens with these words:



*‘Say to Naphurreya [Akhenaten], the king of Egypt, my brother, my son-in-law, whom I love and whom loves me: Thus Tushratta, Great King, the king of Mitanni, your father-in-law, who loves you, your brother. For me all goes well. For you may all go well. For Tiye, your mother, may all go well. For Tadu-Heba, my daughter, your wife, for the rest of your wives . . . may all go very, very well.’*

[‘National Geographic’, January 8, 2021 p. ]

It is no coincidence that a cascade of mysterious assassinations, premature deaths and royal disappearances ended the Amarna Period within the eighteenth Dynasty’s final twenty years including the deaths of King Tushratta, Pharaoh Smenkare, Pharaoh Tutankamen aka Tutankaten and Pharaoh Ay. Believe it or not, fakes and forgeries of artworks in art history are not uncommon in the ancient world. According to a short text, "A Few Facts About Fakes" by J.F. Springer, one particular bust is the bust of Savonarola of Italy and its ties to forgery. This textual piece can be beneficial to this Thesis paper because it further supports the claims of the cases of other fake busts. The subject of fake artifacts will be dissected in a different ‘‘forensic artifact investigative protocol’’ using multidisciplinary angles including the true meaning in an art context. The writer asks if the ultimate goal of fraud is to deceive and if so, why? This postulation is informative and consistent with the line of inquiries presented when it comes to this thesis research paper as the same people who duplicated the Queen Nefertiti High Hat Bust in forgery, must have had not the best intentions behind it. It is clear that forgery and fakery is rather common for African art and this lengthy text provides more than enough evidence. This paper will delve into the theories surrounding this famous bust of Queen Nefertiti and where the original may be located.

Specifically, research and development documents about this famous art relic from ancient Egypt are going to be synthesized using two different disciplines of Art History and Egyptology, utilizing human history time lines, independent comparative art history, and analyzed from the

different angles of Independent Egyptology, Qualitative, Quantitative, Feminism, New Historicism, Race and Ethnicity and Forensic Science studies are all methods that apply to this Queen Nefertiti Thesis. Structuralism is useful because a thorough analysis of the overall context of the Queen Nefertiti High Hat Bust must be conducted. New Historicism applies because it will examine the intellectual history of the tradition of portrait busts throughout history and museum history and its relation to culture. Race and Ethnicity studies works for this thesis because a big factor of this inquiry focuses on culture and race, specifically; African beauty standards vs. European standards. This Thesis explores the cover up of the original Bust that was discovered by Ludwig Borchardt and looks into where the original Bust may be because it is speculated to be a modern fraud. The motivations for this fraud, and who the perpetrators were, will be investigated. The extensive research on Queen Nefertiti's ethnicity has been provided and analyzed. Queen Nefertiti was a Mitanni from Mithra Annu which is in modern day northern middle east next to Iran and Iraq. The British Egyptologist, Flinders Petrie was convinced that Queen Nefertiti was born in *Mithra Annu* (Mitanni) which would support that her visual characteristics would not be European as found in the Nefertiti High Hat Bust. It is also important to elaborate on well-known examples of other cases within art history when portrait busts were tampered with and falsely duplicated.

As previously stated, the famous Queen Nefertiti High Hat Bust is after Pharaoh Tutankhamun's gold mask, the most famous art relic of Ancient Egypt. It originates from the Amarna Period of the Eighteenth Dynasty of the reign of Pharaoh Akhenaten and Queen Nefertiti. Since its discovery on December 6, 1912 in the art studio of the Royal Sculptor Thutmose in the new capital city of Ancient Egypt called Akhetaten (Tel-el-Amarna) this artifact has generated tremendous interest, admiration, mystery, and controversy. Why should Queen Nefertiti be a target of scrutiny to be duplicated and recreated in another type of cultural identity. Internationally, the December 6, 1912 discovery of the Queen Nefertiti High Hat Bust occurred 90 years after the birth of Egyptology in 1822

upon the deciphering of the Rosetta Stone by Egyptology founder Champollion and just over 10 years after the death of Great Britain Queen Victoria in 1901. It was the white supremacist Victorian Age that engendered a proliferation of copies of the Nefertiti High Hat Bust as their distribution all over the Western civilization visually proved that Ancient Egypt was not a black African civilization but strangely a European civilization geographically located in Africa. This was needed to justify the over 400 years of Atlantic Ocean black African slave trading that Great Britain militarily supported and profited from in both the Fifteenth Century initiated Portugal/Spanish slave trading industry product and the Seventeenth Century initiated Dutch slave trading industry product.

This is exemplified by the observations of astute Conventional Egyptologist Joyce Tyldesley from her book *Nefertiti's Face: The Making of an Icon* (2015). Note that she grew up visiting museums like the Bolton Museum (Manchester, England Great Britain) in her youth and she admired its showcased copy of the Queen Nefertiti High Hat Bust as follows:

“In the early 1920s, before the Nefertiti bust was put on public display, Heinrich Schäfer, Director of the Egyptian Museum and Papyrus Collection in Berlin, commissioned Tina Haim-Wentscher to make a third, very accurate replica to accompany the two she had already produced for James Simon some ten years earlier. This she did working alongside the original, using callipers to take multiple measurements.<sup>2</sup> For many years Haim's interpretation of the Nefertiti bust served as the 'model' for all the replicas issued by the Gipsformerei, or replica workshop, of the Berlin Museum. Many of the myriad high-quality Nefertitis that can be found in museums worldwide are plaster casts of Haim's sculpture; their paintwork replicates Haim's own rather than the original's.<sup>3</sup>”

“Other replicas, ever so slightly different in appearance, particularly in regard to their treatment of the eyes, are based on later models created either freehand or, more recently, from laser scans.<sup>4</sup> In 2015 the most recent official model of the Nefertiti bust was created using modern scanning technologies that allowed accuracy to a tenth of a millimetre. Following a comparative analysis of the paint on the original bust, this model was painted using original pigments and traditional painting techniques. A rock crystal was used to create the right eye.”

“The Berlin Gipsformerei is a remarkable survival from a bygone age. Founded in 1819 by [King] Friedrich Wilhelm I, it became a part of Berlin's Royal Museums (now the Staatliche Museen zu Berlin) in 1830. It was not unique: throughout the nineteenth century plaster cast workshops were seen as a vital element in the museum structure, and all the major Western museums employed artists to create high-quality plaster replicas of the key pieces in their collections.”

“These casts allowed museums to disseminate accurate information about their own collections while generating a useful income stream. The casts were sent to national and provincial museums, where they were either displayed in dedicated cast courts or placed on the galleries alongside genuinely ancient artefacts so that the unwary visitor must have struggled to differentiate between the real and the replica artefacts. Plaster casts were employed in school and university teaching, and were acquired as works of art in their own right by private individuals, some of whom amassed impressively large collections. While museums were unwilling to lend their ancient artefacts, fearing, perhaps, that their treasures would not be returned, they were happy to sell and exchange casts. When in 1798 Napoleon’s troops looted the Papal States and seized their artworks, the French offered plaster casts in compensation. The British Museum made casts of the Parthenon frieze available in 1819.<sup>5</sup>”

This is an appropriate Thesis topic because it explores the interaction of modern technology in the applied scholastic area of art history. Nevertheless, there are various questions concerning the Queen Nefertiti High Hat Bust, the amount of public physical access to the art relic, the incredible use of medical X-ray machines to explore its authenticity and the physical essence of the bust in question, and the issues of cultural heritage. The issue of cultural heritage revolves around the subject of whether the Queen Nefertiti High Hat Bust should be returned to Egypt from Germany.<sup>5</sup>

The most intriguing issue, since the Bust’s public exhibition began in 1923, is whether the art relic is authentic. From a conservation aspect, the issue is how to best preserve the bust, being that the X-ray analysis of the art relic exposes several areas of weakness. Associated with this issue is the process that was used by Royal Sculptor Thutmose, showing the interaction of art objectivity and subjectivity. On December 6, 1912, the German Archaeologist Ludwig Borchardt, of the German Oriental Company (*Deutsche German Orient-Gesellschaft--DOG*), announced the discovery of the Eighteenth Dynasty Ancient Egyptian Queen *Nefertiti* High Hat Bust, in the Royal Sculptor Thutmose’s Workshop, in the Ancient Egyptian Pharaoh Akhenaten and Queen Nefertiti’s short-lived new Capital City of Akhetaten, known today as Tel-el- Amarna presented below as **Figure 1**. The Bust was supposedly made by Royal Sculptor Thutmose in *circa* 1345 BC. Then on December 6, 1912 the Bust just so happens to be discovered not only on St. Nicholas Day but the very day of the arrival of a financial backer at the Amarna expedition site German Duke Johann Georg of

Saxony (1869-1938) and his wife Princess Maria Immaculata. The Duke was an educated art expert and collector. Of course, the Duke and Duchess witnessed the entire Bust discovery.

From this point forward, the various aspects having to do with the Bust have been unorthodox, suspicious, mysterious, bizarre, and controversial, including the following: First of all, when the discovery of the Queen Nefertiti High Hat Bust was announced on December 6, 1912, it was not inspected, nor registered, and no notification was given to the Egyptian Government Archaeological officials overseeing the exploration concession at Amarna (Tel el-Amarna), as would be expected, for over thirty days. Secondly, the Bust was initially identified as that of a princess, and not of a Queen. Thirdly, the Bust discoverer German Archaeologist Borchardt, by January 20, 1913, had unilaterally decided to covertly take the Queen Nefertiti High Hat Bust from Cairo, Egypt, and smuggle it back to Berlin, Germany, which he did by the end of 1913. The Secretary of *DOG* wrote, in 1924, an Archival description of the January 20, 1913 meeting between Archaeologist Ludwig Borchardt and The Egyptian Department of Antiquities, Gustave Lefebvre, charged with overseeing the 50/50 splitting of the Amarna artefacts between the *DOG* and Egypt. It is clear from the *DOG's* Secretary's writings that the Gypsum/Plaster of Paris was used to cleverly conceal the inner limestone core statue as a nearly-worthless art relic oddity, depicting a lowly princess. Inexplicitly, the world class German Archaeologist Borchardt, whose study of the Sahure Pyramid remains an Egyptological classic, failed totally to ever publish a professionally detailed archaeological description surrounding the 1912 discovery of the Bust, including its exact location in the Royal Sculptor Thutmose's Studio in Amarna, Egypt (House 47).

Specifically, Archaeologist Ludwig Borchardt's description of his Excavations at Tel El-Amarna, Egypt, issued in 1913-1914 in *The Smithsonian Report for 1915* (Report) is done in great detail. Suspiciously, this report fails to present the how, when, and where details of the December 6, 1912 discovery of the Queen Nefertiti High Hat Bust at the Amarna, Egypt Royal Sculptor

Thutmose's Studio; his 1913-14 Amarna discoveries are addressed, but not his 1912 discoveries, including the Bust and the 'Stela of Pharaoh Akhenaten and His Family.' Bizarrely, in 1923, eleven years after the bust's discovery, Borchardt did issue a second report that attempts to indirectly address the missing archaeological bust discovery details. He commissioned a chemical analysis of the pigments used on the bust, published in *The Portrait of Queen Nefertiti*. The analysis discovered the pigments used as being ancient; this was his intellectual construct to otherwise indirectly provide the Bust's authenticity. <sup>6</sup> Surprisingly, and unprofessionally, only the unpublished Borchardt's Diary mentions the details surrounding the discovery of the Bust from a translation from ten years [1924] after the Bust's discovery:<sup>7</sup>

“Suddenly we had in our hands the most alive Egyptian artwork. You cannot describe it with words. You must see it.”

“It took a considerable amount of time until the whole piece was completely freed from all the dirt and rubble. This was due to the fact that a portrait head of the king, which lay close to the [Nefertiti] bust, had to be recovered first. After that, we concentrated on the bust, and we held the most ... piece of Egyptian art in our hands. It was almost complete. Parts of the ears were missing, and there was no inlay in the left eye.”

Borchardt's Diary points to the mass of debris, including a Portrait Head of Pharaoh Akhenaten (Head), that was found contiguous to the Bust presented below as **Figure 2**. Surrounded by dense debris, the Head had to be removed first, thus delaying the Bust's removal. It is here declared that the temporary carving medium of Gypsum/Plaster of Paris outer covering of the bust is suspected as a modern fabrication because this temporary carving medium does not reflect the weathering damage it should have, as the Pharaoh Akhenaten Portrait Head made of stone obviously does show. Borchardt's failure to appropriately document the Plaster of Paris covered Bust's discovery explaining its pristine condition suspicious.

The Queen Nefertiti High Hat Bust was displayed privately, beginning in late 1913, in the living room of the major investor of the *DOG's* Amarna Expedition, the Prussian Jewish wholesale artefact merchant James Simon, who then loaned the Bust near the end of late 1913 to the Berlin Germany Museum. Twice, in 1913 and 1918, the German Archaeologist Borchardt blocked the

Queen Nefertiti High Hat Bust from being publicly displayed at the *Berlin* Germany Museum, without any explanation given or discernible. Borchardt's financial backer of the archaeological expedition that "discovered" the Bust the Prussian Ashkenazi Jewish wholesale artefact merchant James Simon then permanently donated it, in 1920, to the Berlin Germany Museum. Upon the Bust's first official public display at the Berlin Germany Museum (BGM) in 1923, after 11 years, the Egyptian government finally formally protested the illegal removal of the Queen Nefertiti High Hat Bust, and asked the German government for its return. It is important to note that although James Simons went bankrupt in 1925 instead of selling the Bust to the BGM he donated it in 1924.

Archaeologist Ludwig Borchardt (1863-1938) switched college studies from Architecture to Egyptology, and trained under Egyptology Professor Adolf Erman at the University of Berlin. Erman was the *Director* of the German Royal Museum/Egyptian Department from 1885 to 1934, when he was removed by the Nazi German Government because he was a German Ashkenazi Jew. Borchardt began working as an Egyptologist with the Berlin Germany Museum. He travelled to Egypt in 1895 and produced, with French Egyptologist Gaston Maspero, the *Catalogue of the Egyptian Museum*. He continued working for the Cairo Museum and Berlin Germany Museum. From 1902 to 1908, he undertook the extensive excavation of the Sahure Pyramid. His German Ashkenazi Jewish wife Emilie "Mimi" Cohen Borchardt (1877-1948) received an inheritance of 54 one-kilogram gold bars from her grandfather, in 1903. She used most of these funds to buy an estate in Cairo, where they moved in 1903. Borchardt established and directed the German Archaeological Institute, from 1907 to 1928. He acquired an archaeological concession to explore Tel el Amarna in 1900, and conducted excavations there in 1907 and 1912-14. In 1919 he lost this Amarna archaeological concession because of his bizarre and illegal handling and transport of the Nefertiti High Hat Bust from Egypt to Germany. Borchardt thus simultaneously worked for the Berlin Museum, the Cairo Museum and his own research institution based in Cairo and enjoyed the support of German Emperor Wilhelm II and the royal family of Germany. Chancellor Adolf Hitler responded to Egypt

through his German Ambassador to Egypt, Eberhard vonStohrer, as follows:

“I know this famous bust I have viewed it and marveled at it many times. Nefertiti continually delights me. The bust is a unique masterpiece and ornament and true treasure of Germany.”

From this quote, it is speculated that Adolf Hitler, the future German *Fuehrer* (1934 - 45), was present not only at the 1933 public exhibition, but at the first 1923 public exhibition of the Queen Nefertiti High Hat Bust at the Berlin Germany Museum. Content analysis of this quote presented above leads to the premise that Hitler viewed the Queen Nefertiti High Hat Bust in the Berlin Germany Museum many times after its first public exhibition in 1923. This is deduced from his claiming that it “continually delights” him.

It is not a coincidence that the Austrian Adolf Hitler, working as a water color artist in September, 1912, visited the Hofburg Museum in Vienna, Austria, just three months before the discovery of the Queen *Nefertiti* High Hat Bust in Amarna, Egypt, was announced on December 6, 1912. There, Hitler, with his friend Professor Dr. Walter Stein, PhD., viewed the metaphysical Spear of Longinus, and he went into a trance. Dr. Walter Stein recollected:

“...when we first stood side by side in front of the Spear of Destiny it appeared to me that Hitler was in so deep a condition of trance that he was suffering almost complete sense-denudation and a total lack of self-consciousness<sup>9</sup>.” (26)

Then Hitler later said:

“I stood there quietly gazing upon it for several minutes quite oblivious to the scene around me. It seemed to carry some hidden inner meaning which evaded me, a meaning which I felt I inwardly knew yet could not bring to consciousness... I felt as though I myself had held it before in some earlier century of history. That I myself had once claimed it as my talisman of power and held the destiny of the world in my hands<sup>10</sup>...”

The metaphysical reputation of the Spear of Longinus is that its legal bearer is impregnable in mortal combat.” “... the lance was possessed by a series of successful military leaders including Theodosius, Allaric (who was responsible for the sacking of Rome), Charles Martel (who defeated the Muslims in 733 AD), Charlemagne and Frederick Barbarossa. A legend grew around the lance that whoever possessed it would be able to conquer the world. Napoleon attempted to obtain the lance after the battle of Austerlitz, but it had been smuggled out of the city prior to the start of the fight and he never got a hold of it. According to the legend, Charlemagne carried the spear through forty-seven successful



battles, but died when he accidentally dropped it. Barbarossa met the same fate only a few minutes after it slipped out of his hands while he was crossing a stream.”

By the end of 1913, the next year after Hitler’s 1912 trance viewing the Spear of Destiny at the Habsburg Museum in Vienna, Austria, the Queen *Nefertiti* High Hat Bust was smuggled into Berlin Germany, from Cairo, Egypt by Archaeologist Ludwig Borchardt. The relevancy of Hitler’s fascination with the Spear of Destiny and its history of European military conquest and his obsession with the Bust and its Europeanized Queen Nefertiti explains the latter’s immense popularity and its handling during World War II. He held both objects as white supremacy icons and he stored them both in salt mines to protect them from damage and allied capture. It is not coincidence US General George Patton’s Third Army who ruined Hitler’s last major offensive at the Battle of the Bulge uncovered the Spear of Destiny and the Bust in salt mine stored in 1945. Bizarrely, in that same year of 1913, the Austrian water colorist artist Adolf Hitler moved to Munich, Germany, and soon, although Austrian, volunteered for the German Army, in 1914. Equally bizarrely that same year, in 1913, the Bode Island Museum Curator, Wilhelm von Bode, was knighted by the German King. Adolf Hitler had fought bravely in World War I as a soldier for the German Army, although he was Austrian. As soon as possible, as the Fuehrer of Germany, Adolf Hitler annexed Austria, and legally transported the Habsburg Museum artefacts, including the *Spear of Destiny* to Nuremberg, Germany in 1938.

“Hitler saw the lance as his mystical connection with generations of conquering Germanic leaders that had come before him. On March 14, 1938, after he had risen to power as the Chancellor of Germany, Hitler annexed the state of Austria and ordered that the spear, along with the rest of the Habsburg collection, be sent to the City of Nuremberg, heart of the Nazi movement.”

It is not a coincidence that, esoterically, Adolf Hitler led his failed 1923 Nazi Coup to take over the German government after viewing the Bust, in 1923. Imprisoned in 1923, and released in 1924, it is in prison that he dictated his *Mein Kampf* book that led to his election victory and appointment as the German Chancellor in 1933, and *Fuehrer* in 1934. He dedicated this book to his speech coach and metaphysical advisor, Dietrich Eckart of the *Thule Society*. The Bust was

considered proof positive that the Ancient Egyptian Civilization was founded by the mythical Aryan white race of the mysterious land of Thule (Hyperborean), as theorized by Nazi White Supremacists and German Ashkenazi Zionist Jews.

That the German *Fuehrer* Adolf Hitler was obsessed with the Queen *Nefertiti* High Hat Bust is quite evident, from his plans for its future public exhibition in Berlin, Germany as follows:

“Do you know what I am going to do one day? I am going to build a new Egyptian Museum in Berlin: I dream of it. Inside I will build a chamber, crowned by a large dome. In the middle, this wonder Nefertiti will be enthroned. I will never relinquish the head of the Queen.” (24)

Additionally, the finding of a Nazi-era replica of the Queen Nefertiti High Hat Bust, found in an old private Berlin, Germany, estate, and held by Shangri-La Publications and Shangri-La Gifts and Art, has caused the speculation that the German Fuehrer Adolf Hitler had, in his possession, a similar replica presented below in **Figure 4**. This Thesis rejects Hitler commissioned the second Bust copy.

The specter of white supremacy in Germany can be observed in the Conventional Egyptology research expedition endorsed by German Emperor Wilhelm I and carried out and documented by German Egyptologist Johannes Duemichen, PhD. In the 1868 published report *The Fleet of an Egyptian Queen* an English translation by his daughter Anne Duemichen of the German original 1868 published *Die Flotte eine Aegyptische Koenign* describing the 18 th Dynasty Pharaoh-Queen Hatshepsut sending 5 Egyptian ships to the sacred land of Punt or *Ta Neter*. The white supremacy foundation of Conventional Egyptology was based on the dogmas that although Ancient Egypt was geographically part of Africa that black Africans could not have been its founders and maintainers but its slaves. It would appear that Egyptology University Professor Johannes Duemichen was convinced that the destination of Queen-Pharaoh Hatshepsut’s naval expedition was Asia Minor on the eastern coast of the Red Sea across from Ancient Egypt. The German Emperor Wilhelm I was a relative of Great Britain Queen Victoria and shared the Great Britain based white supremacy premise

that Ancient Egypt had been founded and maintained by the Arabic inhabitants of Asia Minor and North Africa and not by black Africans of the Nile River Valley.

## Literature Review

Overall, there are plenty of scholarly sources that discuss the legacy and impact of the *Queen Nefertiti High Bust*. Authors like Joyce Tyldesley and Flinders Petrie are among a plethora of writers who have taken a liking into this infamous bust. This paper especially is built upon the foundation of two special books written by Swiss art historian, Henri Stierlin, and German historian, Erdogan Ercivan. Their books provide a historical breakdown of the handling of the bust. Furthermore, there are various sources that speak on the controversy pertaining to the bust. There are also many books and articles written surrounding the forensic investigation of the bust.

In Joyce Tyldesley's, *Nefertiti's Face: The Creation of an Icon*, she remarks how the racial identity of the Ancient Egyptians can be questionable. This source relates to the Queen Nefertiti bust because she supports that the original High-Hat Bust is authentic. Although Joyce is mostly against the thesis at hand, it would serve the greater whole to incorporate her works on the Nefertiti Bust. In Tyldesley's, *Nefertiti: Egypt's (1998) Sun Queen*, she ascertains how great Nefertiti was a queen. Twenty years later, Tyldesley writes an article relating to the authenticity of the Bust using the CT scans protocol report. It is no doubt that Joyce Tyldesley has contributed original scholastic pieces of Ancient Egyptian works.

Another notable source is the book, *Abydos II*, by Flinders Petrie who explored the pre-dynastic foundation of Ancient Egypt. The Terra Neter tile establishes the pre-dynastic prominence of the School of On, which trained pharaoh Akhenaten and Nefertiti. Flinders Petrie, in *The History of Egypt*, addresses the parentage of Queen Nefertiti based upon his archeology work in the Amarna located clay tiles. Petrie identified the Bust of Narmer as being Menes, the first pharaoh. Looking into the context of the pre-dynastic time periods, establishes the black African foundation of Ancient Egypt. Flinders Petrie is considered the father of British Egyptology.

The Swiss art historian, Henri Stierlin, is also an Egyptologist who dedicates a complete book on his twenty-five years of studying the authenticity controversy. He incorporates details about the bizarre handling and showing of the Bust. He presents information on the many coincidences surrounding the bust's discovery

and documentation. He, especially, is suspicious of the 2006 CT scan conducted by the Berlin Museum foundation. Moreover, Stierlin offers the theory that the discoverer of the bust, Ludwig Borchardt's wife, Emile Borchardt, must have been the model for the outer covering of the High Hat Bust. The forensic analysis-based art history of the bust presents more questions about the authenticity which the CT scan was supposed to erase.

The German historian, Erdogan Ercivan compiles a book on internationally famous archeological frauds, and the first he addresses is the Queen Nefertiti High Hat Bust. Like Stierlin, he is unconvinced by the 2006 CT scan that the Bust is authentic. He independently identifies the same bizarre handling and unprofessional documentation of the bust's discovery by Borchardt. The uniqueness of Ercivan's analysis is that it independently reflects and confirms the analysis by Henri Stierlin. There are no clues or evidence that both Stierlin and Ercivan knew each other in person. Both Stierlin and Ercivan asked the question of how Borchardt cited an inner limestone core within the Bust long before x-ray technology.

Walter I. Farmer was a military officer in World War II who was responsible for the bust found in a salt mine in Germany by General George Patton's U.S. Third Army. He gives personal detail as to how the bust was handled under his jurisdiction. In the years from the discovery of the bust to 1939, when the bust was hidden in bunkers, the strange attraction of Adolf Hitler to theories of white supremacy and his obsession with the Bust, are explored. The art history of the bust under the United States Army officer, Walter I. Farmer documented a book by him, is extremely informative about the handling of the bust from its discovery in a salt mine to its return to the Berlin Egyptian museum. Strangely, the physical security of the bust was compromised while Farmer was away and there is absolutely no mention of the rumor of there being two busts found in the salt mine. It is clear that there have always been at least two busts; one original and one a copy ever since Ludwig Borchardt and James Simon commission the first copy delivered to German king, Wilhelm II.

*The Spear of Destiny* book, written by Trevor Ravenscroft in 1972, dives into the white supremacy psychology of Adolf Hitler which parallels the discovery and bizarre handling of the Bust. The attraction of Adolf Hitler to the Spear of Destiny is clearly the foundation of his white supremacist admiration for the Bust as

proof of the mysterious Aryan race. The motivation behind the eccentric handling and lack of proper professional documentation stems from white supremacy that cannot accept the forty representations of Queen Nefertiti in certified art history relics that show her as black African while the Queen Nefertiti High Hat Bust uniquely shows her as European. Once the Egyptian Berlin Museum demanded that Borchardt and Simon publicly exhibit the bust, Simon legally donated it to the museum and went bankrupt several years later. From the 1924 public exhibition of the Bust, it has been a spectacular attraction which attracted the admiration of then watercolor artist, Adolf Hitler. It's no doubt that German Fuhrer, Adolf Hitler's enthusiastic obsession to the Bust included plans for a museum highlighting the Bust that today attracts over 500,000 visitors to the Neues Berlin Island Museum to see this modern fraud of white supremacy.

Sigmund Freud is a psychologist worth mentioning because he wrote four essays on *Moses and Monotheism*, concentrating on the reign of pharaoh Akhenaten and Queen Nefertiti, which has become a defining period in the origins of the tribe of Judah. His underlying thesis based on hundreds of psychoanalyses is that Pharaoh Akhenaten was a peer of the prophet Moses, if they were not the same person. The thesis presents the case that the bust is a modern fraud and the Zionist Ashkenazi Jews of the archeologist, Ludwig Borchardt, his wife, Emile, and his financier, James Simon, were behind the fabrication of the Bust. The four essays were written during the rise of Adolf Hitler and his third Reich as Fuhrer left Germany to migrate to the safety of America where the essays were combined into a book. There is not a coincidence that the Nefertiti High Hat Bust was found in the height of the eighteenth dynasty which was created by black Africans of the seventeenth dynasty of Ancient Egypt based in Thebes who militarily defeated and drove out the mysterious Hyksos. The Hyksos had occupied Egypt during the fifteenth and sixteenth dynasty of which Freud considered the prototype members of the tribe of Judah and explains their captivity in Egypt.

The *London Times* journalist, Douglas Reed, sacrificed his career to expose the history and psychology of the Zionist movement. Its understanding compliments Sigmund Freud's book so this phenomenon is properly understood. In his book, *The Controversy of Zion*, the fixation of Germany on the Queen Nefertiti High Hat Bust, can be understood as a white supremacist icon which fascinated members of the German Nazi movement and the

Zionist Ashkenazi Jewish movement. The fantasy of a mysterious white European race from the mythological land of Thule which founded western civilization, explains the modern fraud of the High Hat Bust and the nearly 500,000 annual visitors to see it in the Neues Berlin Island Museum. This book is important because it shows the origin of the communist manifesto and the Zionist vision of the holy land and their interconnection. Reeds's book supports the claim that the current Nefertiti Bust is remade to look Europeanized.

The continued use of technology to try and establish the authenticity of the Bust continues with the use of computers reconstructing the physical attributes of a mummy identified by Egyptologist Dr. Joan Fletcher in her book, *The Search for Nefertiti* (2011), puts forward a strong case that the mummy of a young woman found in the valley of the king's tomb KV35, was the mummy of queen Nefertiti. The University of Bristol, England, UK art department has produced a computer reconstruction of queen Nefertiti based upon data taken from the mummy of Nefertiti. The result of this technology has produced a depiction of queen Nefertiti closely matching the Europeanized Bust. Unfortunately, for this theory, subsequent DNA analysis has shown that the mummy in question in tomb KV35 matches pharaoh Tutankhamen's mother, the sister of pharaoh Akhenaten, Nebetah or Beketaten. This book contradicts the thesis by endorsing the authenticity of the Bust and the Europeanized depiction of queen Nefertiti. Again, the use of modern technology fails to authenticate the Bust with forty certifiable depictions of Nefertiti as a black African woman.

The next valuable document is a book called *Akhenaten: A Son of God* (1916) by Savitri. This source is important because the author solidifies the complicated ethnicity of queen Nefertiti. She agrees with Flinders Petrie's position that queen Nefertiti was part Mitanni. The use of x-ray technology and computer reconstruction using a mummy have failed to resolve the authenticity issues surrounding the Bust. However, no one has successfully explained the anomaly of royal sculptor, Thutmose having within his studio, a personal Aten altar depiction of queen Nefertiti as a black African woman and simultaneously. In his studio have an official depiction of queen Nefertiti as a Europeanized woman. This thesis is founded upon the work of successful art historian Stierlin and historian, Erdogan Ercivan and goes beyond and explains why, how, and who carried out such a brilliant modern fraud.

## Methodology

The multidisciplinary approach is necessary for this thesis because of the suppression of knowledge within the field of Egyptology for over 200 years since Jean-Francois Champollion discovered how to translate hieroglyphics in 1822. The suppression is about the contribution of black Africans to the history of ancient Egypt. It is intended to use these methodologies to explain and prove how the current queen Nefertiti High Hat Bust that is located in the Neues Berlin Island Museum is a white supremacist modern fraud because of its inauthenticity. Furthermore, these methodologies will shed light on the various factors which proves the inauthenticity of the Bust. The most innovative methodology is the comparative content analysis for out of forty-one depictions of queen Nefertiti, forty present a black African depiction of queen Nefertiti. The tools used are timeline analysis, Race and Ethnicity studies, Gender Theory, and Fashion analysis.

### B. White Supremacist Zionists

Fake relic theories concerning the Queen *Nefertiti* High Hat Bust have continued since its 1923 Berlin, Germany Museum exhibit debut. It is clear that the Prussian Egyptology Foundation, which controls the museums of Berlin, which Archaeologist Borchardt worked for, and which received the Bust in question, believes in its authenticity, based upon the 1923 Archaeological Report by its discoverer, Archaeologist Borchardt, and the three CT-Scans of 1992, 2006 and 2008. Interestingly, art museum websites improving knowledge about their archival art relics and web sites of art museums are digitizing their collections of art being physically exhibited, with freely accessed archival web sites with actual photographs, many with different views, and complete with in-depth art history descriptions. Art and art museum website's role are continuously debated about the authenticity of the Queen Nefertiti High Hat Bust.

The proliferation of art and art museum websites has significantly expanded the scientists, artists and lay public's awareness of the authenticity issues connected to the Bust in question. As such, the authenticity controversy has intensified. Art museums utilize the functionality of websites



for art history research and access by the public. Art museum websites should aim at producing in-depth virtual reality postings for each of the art items in its physical exhibition, with complete and detailed art history descriptions, and with links to other relevant websites and individuals.

Esoterically, the Eighteenth Dynasty Ancient Egyptian Pharaoh Akhenaten and Queen Nefertiti promulgated the first monotheistic religion, the Path of the *Aten*. White supremacist claimsthat Persian Prophet Zoroaster was the first monotheist are incorrect as he was a student of the Egyptian Mystery School of On (*Annu* or God) which had taught Pharaoh Akhenaten and Queen Nefertiti at least 500 years earlier than it taught Prophet Zoroaster. Eighteenth Dynasty Ancient Egyptian Pharaoh Akhenaten and Queen Nefertiti shut down the temples of their adversaries, the Amen-Ra Priestess and Priesthood's Masonic Lodges during their reign, for corruption. The Amen-Ra Priestess and Priesthood retaliated by driving them from the throne and writing them out of history. Thus, the majority of the art relics depicting Queen Nefertiti, necessarily including those in **Illustrations I Section** presented below, were found at their new capital city of Akhetaten, now called *Tel el Amarna*, which was also shut down after Pharaoh Akhenaten and Queen Nefertiti's reign. Please see **Appendix F** on further details of the mysterious Amarna Period.

The hypothesis that the Queen Nefertiti High Hat Bust was a white supremacist Nazi and Ashkenazi Zionist Jewish-perpetrated modern fake was first postulated on the Internet in 2005, on [www.TheUniversityofGod.org](http://www.TheUniversityofGod.org). Within a year, in 2006, the Queen Nefertiti High Hat Bust was examined by order of the Curator of the Berlin Island Museums. Using a CT-Scan (X-Ray) technology, it was unexpectedly found that the Bust has a limestone core bust, which was published in *Radiology Magazine* in 2009. It confirmed the earlier 1992 CT scan. The unanswered question asked by astute art historian Henri Stierlin and historian Ercivan Erdogan in their books on the subject is how did Ludwig Borchardt know that the Bust had a limestone inner core below its carved and colored plaster of Paris exterior long before the use of CT-Scan technology? The Eighteenth Dynasty of Ancient Egypt is a vital and difficult period to understand with its

complicated socio-political economic theological foundation, established by the political leaders of the black African Theban Seventeenth Dynasty of Upper Egypt. They waged, and won, a tremendous insurgency war (revanchism) that drove out, after nearly 200 years, the Sixteenth Dynasty-occupying invaders, the mysterious Semitic *Hyksos* (Shepherd Kings). They had controlled Lower Egypt Proper, from the Delta to the Nile River first cataract. The *Hyksos* were identified by the Ancient Egypt School of On (*Annu* or God, headquartered at North *Anu* or Heliopolis) trained Historian High Priest, Manetho, in *circa* 300 BC. as the sheep herding king mercenaries, paid by Phoenicia. Please see **Appendix C** for more on the *Hyksos* and their expulsion from Egypt by black African eighteenth Dynasty founder Pharaoh Ahmose I who sacked their capital of Avaris in the Delta.

It is important to acknowledge that the brilliant German Ashkenazi Jew and Father of Psychoanalysis, Sigmund Freud, concludes that the Semitic *Hyksos* were the precursor of the Tribe of Judah in his classic, *Moses and Monotheism*. Written in the Nazi Germany era, he concludes that the Prophet Moses and Pharaoh Akhenaten were contemporaries in Ancient Egypt, *circa* 1350 BC.

**Illustration II Section** presented below shows forty (40) art relics reflecting that the black African Queens of the Eighteenth Dynasty of Ancient Egypt evolved from the mixed black African Queens of the Seventeenth Dynasty. Black and mixed black Africans, who defeated the *Hyksos*, and are suppressed in history, ironically by both the white supremacist especially Nazis Germans and Zionist Ashkenazi German Jews. The recent March 8, 2019 *National Geographic Magazine* brought public attention to this suppressed history in its article “How three rebel queens of Egypt overthrew an empire and gave birth to a new kingdom.”

Freud had noticed from his many psychoanalyses of Jews that they collectively share a collective consciousness and that it centers on the Eighteenth Dynasty. He assumes that the Fifteenth and Sixteenth Dynasties of the mysterious *Hyksos* invaders and occupiers of Ancient Egypt were prototype members of the Tribe of Judah and how Jews ended up in bondage there. Consequently, this

Thesis hypothesizes that Zionist Ashkenazi Jews whose vision is reoccupying the Holy Land of Israel and Judah in modern Palestine have a deep interest and motivation to tamper with the historical relics of Ancient Egypt that show an antiquity older than 3,000 BC as Jewish history starts at this time. Indeed, as white supremacists they would be among the prime candidates in distorting the racial ethnicity of the now apparent black African founders of Ancient Egypt. It is indeed not a coincidence that Freud wrote *Moses and Monotheism* in a series of essays during the first years of Adolf Hitler's reign as the German Fuehrer as he was in fear of Nazi retribution.

One of the most surprising and bizarre accusations of the Nuremberg Trials of the Third Reich Crimes Against Humanity was the charge by an inner Nazi Party and top Third Reich official Hermann Goering that the German Fuehrer Adolf Hitler was part Ashkenazi Jew. It has taken several decades for DNA based analysis to surface with serious proof of this charge still being heavily debated. Could the water color artist background of Adolf Hitler, his belief in the Thule Movement's Postulations that Western Civilization originated in the theoretical Thule country located close to the Artic Circle, his personal metaphysical relationship with the Spear of Destiny in the Hapsburg Museum help explain Hitler's obsession with the fantasy of his exhibiting the Bust along with his own bust in a glorious new Berlin, Germany state museum? Undoubtedly, the Spear of Destiny which Fuhrer Hitler moved from Hapsburg, Austria to Nuremberg, Germany and the Bust in Berlin being vital white supremacy icons were stored in approximately 1939 in deep salt mines as allied aerial bombing became more prevalent in the later stages of World War II.

Indeed, German Fuehrer Adolf Hitler's white supremacy adoration of the Queen Nefertiti High Hat Bust after over a decade from 1913 to 1924 of its being privately exhibited at white supremacist homes and venues in Berlin, Germany, has resulted in the tremendous Bust copying business and over 500,000 annual museum visits at the Neues Island Berlin Museum. The mythological fantasy that Ancient Egypt was founded and maintained by a mysterious white race rivals the popular promulgation by the 1994 "Stargate" Hollywood movie and TV series that

Ancient Egypt was founded and maintained by aliens. The German Emperor Wilhelm I and Emperor Wilhelm II were both fascinated by the white supremacist fantasy that the white race is the origin of Western Civilization and they encouraged, funded and rewarded those scientists whose works supported this premise as does the Bust. Yet careful and objective study would expose that Ancient Greek history starts in Ancient Egypt with the Greeks Thales, Solon, Pythagoras, Plato, Socrates, Herodotus and Hippocrates among other Greek scholars having been educated at the Egyptian Mystery School of On (*Annu* or God) at Heliopolis (North Anu), Egypt. Likewise, the Zionist Ashkenazi German Jew version of the white supremacy mythology is that the Patriarch Abraham and the Tribe of Judah issuing from Ur of Chaldea, Mesopotamia are God's chosen people and are crucial members of the white race that founded the Western Civilization.

Specifically, the Jewish religion, the Christian religion and the Muslim religion spin off from the same Holy Lands of Palestine. The Jewish, Christian and Moorish cultures all are elements in Western Civilization but all three derive from Ancient Egypt and all three exploited black Africans in African slave trading and in the black African Atlantic slave trading.

Consequently, there is a huge attraction to the white supremacist fantasy that the white Caucasian, Semitic Jewish, Semitic Arab and Semitic Asian subraces are the origin of Western Civilization and that black Africans who founded and maintained Ancient Egypt are sub-humans. It is the premise of this Thesis that the bizarre handling of the Bust in question can only be properly explained and understood when it is considered as a modern fraud aimed at suppressing the true identity of the black African founders and maintainers of Ancient Egypt and its **Figure 5** presented Nine (9) Bow Federation of nations surrounding it. It is not wise to dismiss Journalist Douglas Reed's *The Controversy of Zion* that documents the Illuminati unification of the already triggered nineteenth and twentieth Century Zionist Ashkenazi Jewish Movements and the nineteenth and twentieth Century Socialist and Communist Movements internationally. This Thesis hypothesizes that the origin of the theocratic rivalry between the Amen-Ra Priestess and Priesthood and the Mystery

School of On (*Annu* or God) that surfaces during the reign of Fourth Dynasty Pharaoh Khufu (Cheops) and Eighteenth Dynasty Pharaoh Akhenaten is why both Pharaohs Khufu and Akhenaten closed down the Amen- Ra Temples because of ‘‘first born’’ child and animal sacrifices originating from the rich transexualwarrior and priest class of Scythia headquartered on the Black Sea Crimean Peninsula straight northfrom North Anu (Heliopolis) the headquarters of the Mystery School of On (*Annu* or God).

According to the Father of History Herodotus who visited them the Scythians were cannibals and their transexual priests were of great power and influence detailed in **Appendix E**. This was researched and confirmed by the Father of Greek Medicine Hippocrates IV of Kos and by the School of On High Priest and Historian Manetho. The Amen-Ra Priesthood boasted of transexual priests as shown in the Eighteenth Dynasty Queen-Pharaoh Hatshepsut *Deir El Bahari* Mortuary Temple bas reliefs presented below in **Figure 22** and analyzed in **Appendix E**. This Thesis proposes that the mysterious *Hyksos* who were associated with ‘‘first born’’ sacrifices cited by Eighteenth Dynasty Queen-Pharaoh Hatshepsut was the source of this perennial theocratic rivalry leading to the suspected Civil War during the Amarna Period.

Indeed, Pharaoh Akhenaten is seen wearing his blue War Crown throughout his reign as shown below in **Figure 23**. It is this Thesis postulation after observation that whenever Pharaoh Akhenaten wears the blue War Crown if one sees Queen Nefertiti in the artifact, she is wearing the blue High Hat (Modius) Crown. It is obvious it would have taken tremendous military power to shut down and enforce the closure of the powerful Amen-Ra Temples. Once the Civil War was lost by Pharaoh Akhenaten the Amarna Period degenerated. The General Horemheb became Pharaoh Horemheb as he founded the Nineteenth Dynasty and wrote Pharaoh Akhenaten, Queen Nefertiti and the Amarna Period out of history.

If the Amen-Ra Priestess and Priesthood would have had their way there would be no history of Pharaoh Akhenaten, Queen Nefertiti and the Amarna Period as it was vandalized and

buried in the ruins of Akhetaten (Tel-el-Amarna). There is no way that the white supremacist that control Conventional Egyptology can allow the discovery of the city of Akhetaten and its fabulous Amarna Period art revolution to reestablish the fame of the black African Queens of the Eighteenth Dynasty who rose up after nearly 200 years of mysterious *Hyksos* migration, invasion and occupation. It is thus not a coincidence that the German Zionist Jewish Egyptologists Johanne Duemichen and Ludwig Borchardt are involved in similar art relic vandalism and historical coverup to suppress the black African foundation of Ancient Egypt. Thus, there existed no serious challenge to the authenticity of the Europeanized Bust by any Conventional Egyptologist for fear of being fired by the white supremacy educational institutional handlers and their colonial power governments and corporate interests.

#### THE MODERN FRAUD

After appropriate deliberation in synthesizing the above segments on the authenticity of the Queen *Nefertiti* High Hat Bust, the following Modern Fraud Hypothesis has been developed. This modern fraud was accomplished by Archaeologist Ludwig Borchardt and his part-time Archaeologist and financial backer, James Simons, between 1912 and 1923, with specific key definitive deception milestones. The December 6, 1912 photographic shoot outside the Royal Sculptor Thutmose's Studio in Amarna, Egypt, of the discovered Queen *Nefertiti* High Hat Bust being shown examined by Archaeologist Borchardt and his head digger, begins the deception.

It is hypothesized that a composite authentic Bust made of the core authentic limestone High Hat Bust of Queen Nefertiti by Royal Sculptor Thutmose, with the likeness of a black African Nefertiti; and the outer deception cover of Gypsum/Plaster of Paris, with the likeness of a Europeanized Nefertiti was smuggled from Egypt to Germany. Specifically, it is hypothesized that the authentic limestone High Hat Bust of Queen Nefertiti, by Royal Sculptor Thutmose, had by December 6, 1912, already been deception-covered with a Gypsum/Plaster of Paris likeness of a Europeanized Queen Nefertiti. It is hypothesized that the Turkish sculptor and carver Tina Wentcher [born Ernestine

Haim], who trained in art in Berlin, Germany, travelled to Egypt in 1912, and fabricated the composite smuggled authentic Queen Nefertiti High Hat Bust. The Swansea University/Museum of Egyptian Antiquities, Swansea, Wales, Great Britain web site [www.http://www.egypt.swan.ac.uk](http://www.egypt.swan.ac.uk) identifies the composite smuggled authentic Bust fabricator:

“Our copy of the bust of Nefertiti was brought to Swansea in the 1960s by Professor of Classics George Kerferd. It seems probable that it was made from the Berlin original by the sculptor Tina Wentcher (also known as Ernestine Haim). She produced a number of replicas in the years following World War I and there are now many examples scattered throughout the world.” (32)

The key to exposing this deception is that the composite smuggled authentic High Hat Bust of Queen Nefertiti, containing the Royal Sculptor Thutmose’s authentic limestone High Hat Bust of Queen Nefertiti, is, at its core, disguised in Gypsum/Plaster of Paris: The Royal Sculptor, Thutmose, would never have covered his authentic limestone High Hat Bust of Queen Nefertiti in a temporary sculpture medium, of Gypsum/Plaster of Paris. Archaeologist Ludwig Borchardt’s own diary presents the suspicious rubble-surrounded location of the Bust in Royal Sculptor Thutmose’s studio, which would not have allowed the Gypsum/Plaster of Paris, covering the authentic limestone High Hat Bust of Queen Nefertiti, to survive without serious weather deterioration, as seen on the companion Pharaoh Akhenaten Portrait Head found next to it, presented below as **Figure 2** herein.

The Royal Sculptor Thutmose’s Studio contained no other rock-sculptured core-covered works of art in Gypsum/Plaster of Paris, in the likeness of the rock sculptured core. The composite fake Bust of Queen Nefertiti, that was not publicly exhibited until 1923, was fabricated sometime between 1913 to 1922 in Berlin, Germany, by Archaeologist Ludwig Borchardt and his part time Archaeologist, Funder and art merchant, James Simons. It shows no

additional facial damage beyond the missing rock crystal left eye, with heavy damage to its ears, and to the rear and side of the Queen Nefertiti High Hat Bust. Strangely, however, the composite smuggled authentic High Hat Bust of Queen Nefertiti was privately exhibited in the living room of James Simon during the time period 1913 to 1920, during which time the composite fake Bust of Queen Nefertiti must have been completed. The composite smuggled authentic High Hat Bust of Queen Nefertiti was temporarily loaned by James Simons to the Berlin Germany Museum in 1913 as an unofficial trial public exhibition, identified as follows:

“... at the outbreak of World War, I <1914>, Tina Wentcher, [born as Ernestine Haim] worked as a portraitist and made reproductions for the Berlin Academy of some of the treasures unearthed in the Tel el Amarna excavations, including a copy of the head of Nefertiti which was on display for years at the Bode Museum while the original was kept in the vault. ”  
(32, 33)

Thus, it is hypothesized that the Bode Island Museum, in Berlin, Germany, used the Queen Nefertiti High Hat Bust as the foundation of its art history of the European Civilization, based on the white supremacist mythology that Ancient Egypt was founded by a white Aryan race in the mysterious land of Thule (Hyperborean). Perpetrated by the Berlin Secessionist Art Movement, as a precursor to the National Socialist Nazis and by Zionist German Jews, as they were both interested in suppressing the knowledge of the black African founders of Ancient Egypt, as identified by the Greek Father of History, *Herodotus*.  
(27)

It is not a coincidence that Wilhelm von Bode was the founder and first curator of the Kaiser Friedrich Museum on Museum Island, which, in 1904, was renamed the Bode Island Museum. He established the museum's iconic concept of mixing art collections, centered on different floors of the art venue, to demonstrate the various art periods of the Western Civilization. In 1905, he became the *General* Director of the now Berlin State Museums, and with German King Wilhelm II, made Berlin the center of German art, previously centered in Munich and Dresden. As cited earlier, it is equally not a coincidence that Wilhelm von Bode was knighted in 1913, the same year the Queen Nefertiti High Hat Bust was smuggled from Cairo, Egypt to Berlin, Egypt. Bizarrely, he, too, was directly involved in an equally famous artefact bust inauthenticity scandal -- the Flora bust. Bought in 1910 by Bode, at a bargain price, the Flora Bust, to his death in 1929, was believed to be sculpture by Italian Renaissance polymath genius, Leonardo Da Vinci.



The Queen Nefertiti High Hat Bust was displayed privately, beginning in late 1913, in the living room of the major investor of the *DOG's* Amarna Expedition, the Prussian Jewish wholesale artefact merchant, James Simon, who then loaned the bust later in 1913, and then permanently donated it, in 1920, to the Berlin Germany Museum (BGM). Twice, in 1913 and 1918, the German Archaeologist Borchardt blocked the Queen Nefertiti High Hat Bust from being publicly displayed at the Berlin Germany Museum, without any discernible explanation given. Please note that there were two Queen Nefertiti High Hat Busts identified in art history literature, circa 1913, and again, *circa* 1945, the latter presented in detail in the section below, which confirms this Thesis' Hypothesis as follows: in *circa* 1912, sculptor and carver, Tina Wentcher [Ernestine Haim], produced, in Egypt, a bust copy exhibited in the Bode Berlin Island Museum, circa 1913 with the bust original held in the Bode Berlin Island Museum vaults; and in *circa* 1945, two crates, containing two busts, were found by the US military in the Merkers-Kieselbach salt mine, south of Berlin, Germany.

Archaeologist Ludwig Borchardt's wife, Emilie Cohen Borchardt, and his financier James Simons, were Zionist Ashkenazi German Jews. The latter's family business, the Simon Brothers, specialized in trading American southern state plantation cotton, grown using black African slaves. The Bode Island Museum Curator, Wilhelm von Bode, and the suspected Gypsum/Plaster of Paris carver and Bust fabricator and copier, the sculptor and carver Tina Wentcher, [born as Ernestine Haim], were all also Zionist Ashkenazi German Jews.

In 1923, when the Queen Nefertiti High Hat Bust was officially publicly exhibited at the Egyptian Berlin German Museum, the art history-designated "Amarna Period" of Ancient Egypt had never been publicly exhibited, anywhere else on earth. The "Amarna Period" of Ancient Egypt represented a great departure from the Ancient Egyptian conventional art traditions. The *Art Nouveau* movement in Europe, from 1890 to 1910, begun especially in France and Belgium, would respond enthusiastically to the Ancient Egypt

“Amarna Period” art, introduced by the Queen Nefertiti High Hat Bust in Germany, in 1923.

This enthusiasm accelerated astronomically with the discovery in 1925 of the tombs of Pharaoh Akhenaten and Queen Nefertiti’s son, Pharaoh King Tutankhamen, and its fabulous gold artefacts, including his fabulous Gold Mask. To date, no scientific dating has been done of the limestone-sculptured core of the Queen Nefertiti High Hat Bust being publicly exhibited at the Neues Berlin, German Island Museum. From this Thesis’ Hypothesis, the first Bust contains is the core limestone sculpture that is the authentic core sculpture by Royal Sculptor Thutmose with a fake Gypsum Plaster of Paris carved covering. The second Bust made in Berlin commissioned by Borchardt and Simons is composed of a fake core and carved covering. This Thesis believes the first Bust has never left BGM custody.

In summary this Thesis encompasses a Modern Fraud Hypothesis that conceptualizes that there are two (2) Busts that have been interchanged since the December 6, 1912 so-called “discovery” by Ludwig Borchardt in *Akhetaten* (Tel-el-Amarna) to the present day. Bust 1 is the *original composite smuggled authentic* Queen Nefertiti High Hat Bust fabricated in Cairo, Egypt made up of the core authentic limestone High Hat Bust of Queen Nefertiti by Royal Sculptor Thutmose, with the likeness of a black African Nefertiti covered by an outer fake gypsum/Plaster of Paris painted carving of a Europeanized Nefertiti. This outer fake covering was necessary for two purposes. The first purpose was to fool the visiting white supremacist German Duke Johann Georg of Saxony that a white European Queen of Ancient Egyptian artifact had been archaeologically found which would thrill the white supremacist German King Wilhelm I. The second purpose was to assist in the invaluable authentic limestone bust core by Royal Sculpture Thutmose being smuggled in 1913 by Borchardt from Cairo, Egypt to Berlin, Germany in case it was closely examined by the Egyptian Art Authority Gustave Lefebvre being deceptively covered in mud soiled linen cloth. It was Bust 1 that was originally displayed in Akhetaten (Tel-el-Amarna) Egypt on the day of its “discovery”

December 6, 1912, was shown in James Simon's living room and was loaned briefly to the BGM in 1913. The Bust's missing left eye was contrived in order to help compensate for the "impossibility" of such a relatively pristine Gypsum/Plaster of Paris Bust being found in the rubble of the Royal Sculpture Thutmose's Studio when its mate the Bust of Pharaoh Akhenaten after over 3,200 years of rain moisture was heavily damaged presented below as **Figure 2** being so-called found on top of the Nefertiti High Hat Bust' it was discovered.

Bust 2 is the *fake composite public exhibition* Queen Nefertiti High Hat Bust fabricated in Berlin, Germany made up of a core fake limestone bust with the likeness of a Europeanized Nefertiti covered by an outer deception cover of painted Gypsum/Plaster of Paris carving, with the likeness of a Europeanized Nefertiti. Bust 2 was initially shown at the BGM/Bode Island Museum as part of its white supremacy private exhibitions in Berlin, Germany starting in 1914 not coincidentally the beginning of the white supremacy "king of the hill" struggle of World War I and ending in 1923 when the public exhibition was finally approved by Borchardt and allowed by the Bust's owner Simon's donating it to the BGM in 1924.

Consequently, it is not conjecture or a coincidence that there were two (2) Busts that were rumored to be held in the Bode Island Museum vaults from 1914 to 1924. It is not a coincidence that there were two (2) busts in 2 crates found by the US Army in the Merkers-Kieselbach, Germany salts mine in 1945. The rumor that the first crate found in the Merkers-Kieselbach, German salt mine was supposedly "lost" in America by the US military in 1945 is undoubtedly a lie. Why? Because the BGM officially commissioned a Report on the first 1992 CT scan of the Bust (Report 1) and the BGM commissioned a Report on the second 2006 CT scan of the Bust (Report 2). Both Report 1 and Report 2 claim irrefutable technological proof of the Bust's authenticity. However, Report 1 and Report 2 ironically do not agree with each other. Report 1 examines Bust 1 which never left Berlin, Germany in 1939 during World War II as the BGM fear its being stripped of its false Gypsum/Plaster of

Paris carving cover by the brilliant copyist Nina Wentcher (Ernestine Haim). In response to the Report 2 issued in 2009 it was conclusively observed in the 2009 published books by the two brilliant social scientists the Swiss art historian Henri Stierlin's "*Le Bust de Nefertiti: Une Imposture de L'Egyptologie*"? and German Historian Erdogan Ercivan's *The Missing Link in Archeology* that on the contrary the Queen Nefertiti High Hat Bust was obviously a modern fraud.

Esoterically the BGM officially commissioned Report on the 2006 CT scan of the Bust confirms that the Bust scanned in 2006 was the Bust 1, the *fake composite public exhibition* Queen Nefertiti High Hat Bust fabricated in Berlin, Germany; as the core limestone sculpture matches the outer covering of Gypsum/Plaster of Paris, depicting a Europeanized Queen Nefertiti. However, both Stierlin and Ercivan independently arrive at the same interpretation of the Report's scan data that the surprise finding of a sandstone core sculpture was that of a black African Queen Nefertiti. Furthermore, they both independently conclude that the Royal Sculptor Thutmose never would have left the Bust unfinished in his abandoned *Akhetaten* (Tel- el-Amarna) Studio, with a missing rock crystal left eye, and with no eye socket damage because of the metaphysical ramifications. (12, 13). This is the second Bust or composite fake High Hat Bust of Queen Nefertiti made of the core authentic limestone High Hat Bust of Queen Nefertiti, with the likeness of a Europeanized Nefertiti; and the outer deception cover of Gypsum/Plaster of Paris, with the likeness of a Europeanized Nefertiti. This is the composite fake Bust being displayed in the *Neues* Berlin Island Museum that was CT scanned in 1992, 2006 and 2008.

Predictably, secondary historical documents identify that, in 1945, the US military discovered, in a hidden Merkers-Kieselbach salt mine bunker in war-torn Germany, south of Berlin, two crates, containing two Queen Nefertiti High Hat Busts. The first crate was sent to the United States and disappeared, and the second crate was returned to Berlin, Germany, and

exhibited as the Queen Nefertiti High Hat Bust:

“It was rumored, immediately after World War II, that Hitler had commissioned a copy of the bust for possible handover to the Egyptians after a Nazi victory. American Allied art experts claimed they found two wooden crates in the [Merkers-Kieselbach] salt mine, south of Berlin, where the German capital’s art museum art treasures had been placed by the Germans, for safekeeping during bombing raids. The two crates allegedly contained identical Nefertiti busts. In the post-war confusion, one of the crates got lost. One of the crates was sent to some sort of an *Area 51 Depot* in the US. The whereabouts of the ‘other Nefertiti’ are unknown, assuming it ever existed to start with. From time-to-time, over the years, there have been reports suggesting that the fake bust survived, and that the genuine bust may be lost. A documentary on Germany’s ZDF television network revived that theory in 2007.”

Available records indicate that the Queen Nefertiti High Hat Bust was indeed stored in the Merkers-Kieselbach salt mine in 1945 by the Nazi Germany regime, before Fuehrer Adolf Hitler’s suicide and Nazi Germany’s surrender to the Allies, later that year. Walter I. Farmer’s book *The Safekeepers: A Memoir of the Arts of the End of World War II* documents that the Queen Nefertiti High Hat Bust was taken into the art relic protection system of the American Army which took command of the art relics found in the Merkers-Kieselbach salt mine. Against Farmer’s orders and without his presence the sealed crate containing the Bust was opened. Frankly, after Fuhrer Adolph Hitler took over Germany in 1934 the physical security of the two versions of the Bust cannot be certified. How Borchardt’s and the copy fabricator Nina Wentcher (Ernestine Haim) knew that the Bust contained a limestone core bust is totally problematic and can be resolved by accepting the modern fraud postulation of this Thesis.

Additionally, the 2006 CT-Scan of the bust, published in the April 2009 *Radiology Magazine*, generated two books in response in 2009. First is the German historian Endrogan Ercivan’s book in German on archaeological fakes, including the Queen Nefertiti High Hat

Bust. Second is the Swiss art historian Henri Stierlin's exclusive book on the fake bust theory, published in French. They both have since their 2009 publications been effectively internationally suppressed by their failure to be translated from their native languages of German and French. This Thesis preparation has accessed them by translation into English and these key books are completely accessible now.

### Black African Roots of Ancient Egypt

Note that the below **Illustrations a Section** of this Thesis presents over 40 Ancient Egyptian artefacts that are art history documented in museum archives and shown around the world as Queen Nefertiti--sunken and raised relief and full sculptures, trial drawings, and busts--show Queen Nefertiti as a black African woman. **Illustrations I A-1, I-A-2, I-A-3, IA-4, IA-5, I A-6, I A-7, I A-8 and I-A-9** present nine art relics showing the Queen Nefertiti in her Blue Modius or High-Hat Crown with ribbons as in the Bust under investigation in the *Neues* Berlin Germany Island Museum. Similarly, this Thesis presents **Illustrations II Section** comprising **Illustrations II-A, II-B, II-C, II-D II-E and II-F** showing six (6) Seventeenth and Eighteenth Dynasty Ancient Egyptian Queens, in addition to Queen Nefertiti, who are depicted in art history relics as black and mixed African women. How can black Africans be identified in the Seventeenth and Eighteenth Dynasties as Pharaohs and Queens when Conventional Egyptology denies this possibility?

The Ionic Greek Father of History, Herodotus, was trained by the Ancient Egyptian School of *On* (*Annu* or God), headquartered in the city of North Anu or Heliopolis, Egypt. Herodotus was the first historian to significantly contribute to the identity of the ethnicity of the Founders of this first, and greatest, human civilization in his classic 2 volume *History*:

“... the extent of Egypt ... is attested by the answer which (my judgment being already formed) I heard to have been given concerning Egypt by the oracle of Ammon. The men of the cities of Marea and Apis, in the part of Egypt bordering on Libya thinking themselves to be not Egyptians but Libyans, and misliking the observance of the religious law which forbade them to eat cows' flesh, sent to Ammon saying that they had no part or lot with Egypt: for they dwelt (said they) outside the Delta and did not consent to the ways of its

people, and they wished to be suffered to eat of all foods.

But the god forbade them: all the land, he said, watered by the Nile in its course was Egypt, and all who dwelt lower down than the city Elephantine [the four *Anu* Tribes of the "Nine Bow"] and drank of that river's water were Egyptians. Such was the oracle given to them." (paragraph 19) (27)

In order to further identify the ethnicity of the Ancient Egyptians, alluded to in this observation by Historian *Herodotus*, one must consider the sciences of Human Genetics and Biochemistry. In 1988, it was announced that DNA analysis had identified that the first human *homo sapiens sapiens* was a black African woman, nicknamed ‘‘Mitochondria Eve,’’ who lived in East Africa *circa* 230,000 BC. **Figure 9** presented below shows the cover of the Newsweek magazine of January 11, 1988 announcing to the public the iconoclastic discovery by the science *Human Genetics* scientific article by RL Cann, *et al* entitled ‘‘Mitochondrial DNA and human evolution’’, Nature, V. 325 No. 6099, pp 31- 6, 1987. The cover review article was reported under the title ‘‘The Search for Adam and Eve: Scientists Explore a Controversial Theory About Man’s Origin’’ commonly known as the ‘‘Mitochondrial Eve Hypothesis.’’

The ‘‘Mitochondrial Eve’’ Hypothesis’’ was initially intensely resisted by the world of science but has been accepted because of the scientific truth that DNA analysis has brought to the world. It is based on the distinct uniqueness of the cellular organelle of the mitochondria which is the major energy producing element in the human body from food that is eaten. The mitochondria have their own DNA in addition to that of the cellular nucleus DNA and that mitochondrial DNA (mtDNA) is passed down from human mothers to their sons and daughters.

Consequently, it has been determined by *Human Genetics* that there existed a woman ‘‘Mitochondrial Eve’’ from whom all living humans are descended who lived most likely in East Africa next to the Central African Great Lakes in *circa* 200,000 B.C. Thus, the evolution of humanity began in the Quaternary/Pleistocene Period 2.5 million years ago to the present age from a single, continuous human species *Homo sapiens* evolving worldwide to the modern *Homo sapiens sapiens*. There was a lengthy hominid struggle between competing

archaic humans of various dietary practices including Vegan Diet, Omnivore Diet and Carnivore Diet which produced the Quaternary Ice Age still on going. In turn the Out of Africa Hypothesis for the origin of all living humans known as *Homo Sapiens Sapiens* states that all the human races originated in Africa circa 200,000 BC and that about 60,000 BC. they migrated out of Africa to populate Europe and Asia and the Western hemisphere of North and South America.

The “Mitochondrial Eve Hypothesis” with her living *circa* 230,000 in East Africa and the Out of Africa Hypothesis of *homo sapiens sapiens* migrating world-wide *circa* 60,000 BC. are totally in line with the Ancient Egypt/*Kemit* “School of On (*Annu* or God)” documentation of the founding of Ancient Egypt/*Kemit* by “human gods” of the *Anu* Peoples. They followed the Vegan Diet, built the engineering marvels of the Great Pyramids and Sphinx Rock Sculpture Complex at Giza and practiced meditation on the cosmic light and sound of the “Big Bang” source the Creator *Annu*. This is why all other archaic *Hominid* species like the Neanderthals competing with *Homo sapiens* became extinct because of their breaking the Great Law of Vegan Human Diet as *Homo sapiens sapiens* were the offspring of the Vegan Diet eating Hominids *Australopithecus* and *Paranthropus*. Although their brains were small their cerebral frontal lobes were adequate to be smart enough to walk on two feet and follow the Vegan Diet. The Priests and Priestesses of the Ancient Egyptian/*Kemitian* “School of On (*Annu* or God)” were the source of the Bible Genesis 1: 29 declaration of the Great Law of Vegan Human Diet as the Prophet Moses who wrote the Bible Genesis had been trained at the “School of On (*Annu* or God).” Consequently, it is not a coincidence that the cellular organelle the mitochondria:

- a.) are the foundation of the “Mitochondria Eve” Hypothesis;
- b.) biochemically reject animal derivative fat, protein and carbohydrates as energy sources; and
- c.) begin in the lungs and arteries the Bile Acid detoxification of Oxysterol 27



the Dietary Cholesterol rotting waste residue from ingesting meat in the fetus, child, youth and adult human body as it is Vegan Genotype Genome endowed and this cannot be changed.

It is safe to claim that Narmer's Palette is the oldest historical document in human history. This double sided (Obverse and Reverse) Palette is rich with theocratic social, political, military, ethnological and religious symbolism on both sides of its surface (figure 3). Most notable, though, is the misrepresented iconography of *Het-Heru* (Hathor), and this essay closely examines this goddess' role in the context of this Palette. The reigns of King Scorpion and King Narmer, the latter assumed by most modern authorities as the Pharaoh Menes, that the Ancient Egyptian historian Manetho identified as the First King of the First Dynasty of Ancient Egypt, will be discussed. It is important to realize that the Predynastic King Scorpion can be thought of as King Narmer or at least related with the former preceding the latter. The King Scorpion Mace Head, which is Predynastic, will be analyzed and defined. There will be a section where the Goddess Het-Heru (Hathor) and her background, will be presented and elaborated on. The depictions of her on Narmer's Palette, and her various depictions with Predynastic and Dynastic Kings, will be analyzed. The School of On (*Annu* or God), and Rastafarian terms, will be defined. Finally, there will be an inquiry into the validity of past arguments concerning this thesis; for example, there will be a clarification that Narmer's Palette really is the oldest, historical document, pre-dating any such claims from the Ancient Mesopotamia Lexicon.

The front (the Obverse) and the back (the Reverse) of the Narmer's Palette will be art history content-analyzed. An explanation of the Palette from a different perspective will be applied because the art history, reflecting the Egyptian Mystery School of On, is missing. The Third Spiritual Plane Het-Heru (in Greece known as Hathor), is an aboriginal goddess of the Twelve-Sun God and Goddess spirituality system identified by the Greek father of history,

Herodotus as being established in ca. 17,000 BC in Ancient Egypt. This aboriginal spirituality system originated in central Africa as theorized by Independent Egyptologist E. Wallis Budge which the Eighteenth Dynasty Queen Pharaoh, Hatshepsut, documented in her naval expedition, to the land of Punt (“*Ta-Neter* or Land of the Gods”).<sup>1</sup> It is clear from the use of hieroglyphics on Narmer’s Palette that north and south Egypt existed well before King Narmer (Menes) rejoined them, with a distinctive lower and higher Egypt crown that he wears on the front and back sides of the Palette. This Thesis proposes that Narmer’s Palette was created by the Predynastic nation of Ancient Egypt which found itself weakened by an immigration, invasion and occupation perpetrated by an outside culture into north and south Egypt. This coincides with what both Herodotus; and the School of On High Priest Historian, Manetho wrote. Both of these historians were trained by the School of On, and the full understanding of the significance of Narmer’s Palette cannot be understood or appreciated without accepting their seemingly exaggerated and fantastic chronology going back to ca. 100,000 BCE. The thesis hypothesis is considered by Conventional Egyptology as “fantastic chronology”, and thus, an anachronism. However, Conventional Egyptology cannot successfully explain the various visual symbolisms, hieroglyphics, ritual executions, and role of the Pharaoh and School of On High Priest, and attending Nome officials.<sup>2</sup>

The Aten Path, which Eighteenth Dynasty Pharaoh Akhenaten and Queen Nefertiti have been made famous for creating, was esoterically the aboriginal spirituality system of the School of On (*Annu* or God) and it’s Twelve Sun Goddess and God cosmology which is the oldest on earth.<sup>3</sup> Thus, Narmer’s Palette is the most important artifact of Egyptian antiquity because it establishes the first Pharaoh Menes identified by the Ancient Egypt Historian Manetho was King Narmer. It shows the Pharaoh in both the crown of the north and south. It demonstrates him militarily defeating the invader people, and unifying north and south Egypt. The identity of

the invading people is still haughtily debated. There is a depiction of the be-heading execution of the invader leaders and the local regional Nome government supporters and included in the representation is the High Priest of the School of On, Annu Priest, attending the Pharaoh. The “Thet” was the High Priest of the Egyptian Mystery School of On (*Annu* or God), and an accompanying Annu Priest carries his sandals and libation water. The Pharaoh is dressed in a costume, including Het-Heru’s, or Hathor’s, tail which depicts him as the abode of Het-Heru.

To get a better comprehension of the personage of King Narmer, it is only correct to give credit to his predecessor, King Scorpion, who laid out the grunt work for him. King Scorpion was the last ruler of upper Egypt in the Predynastic Period, around ca. 3250 BC.<sup>4</sup> The ceremonial art relic depicting King Scorpion’s Mace Head was found, along with Narmer’s Palette, in the city of Nekhen (in Greek is Hierakonpolis), along with other funerary items, like canopic jars, a vase and Hathor’s bowl presented below as **Figure 17**.<sup>5</sup> A content analysis has to be applied to King Scorpion’s Mace Head art relic, to establish its meaning. It is compelling to note that some sources in the field expose the relevancy of observing the institutions of nationhood that existed before the first Pharaoh Menes of the first Dynasty.<sup>6</sup> Conventional Egyptology ignores the claims of Herodotus and Manetho who both declare that the institutions of Dynastic Egypt were formed in the pre-dynastic period notably identifying King Scorpion and King Narmer. Therefore, this thesis fully supports their claims by presenting the documented information that this nation building and maintenance of socio-political, cultural, ideological and military institutions were in fact already in place during the Predynastic time period as demonstrated by King Scorpion and King Narmer.

Narmer’s Palette *a priori* depicts the result of a significant war, where King Narmer led an army against an unidentified enemy that is seen on Narmer’s Palette. King Narmer appears on both sides of the Palette, where he wears a different headdress. The reason why in the Reverse

Side of the Palette, it shows the upper Egypt King's crown, and the Obverse Side, with the lower Egypt crown, is because he united both upper and lower Egypt, and is considered as the first Pharaoh of a united Egypt although some sources claim that King Scorpion was the first Pharaoh to unify Egypt. He is identified by School of On High Priest, Manetho, as Menes, the first Pharaoh of the first Dynasty presented below as **Figure 5**.

The Father of Great Britain Conventional Egyptology, Flinders Petrie, acquired the bust of King Narmer in Cairo, Egypt, and was convinced it was the first Pharaoh of the first Dynasty, Pharaoh Menes, as identified by the Historian, Manetho. Of great interest is that this Bust shows a black African King. It is not a coincidence that the Greek Father of History, Herodotus implies that the founders of Ancient Egypt were black Africans and that they followed a vegan herbivore lifestyle. This is confirmed by the Prophet Moses who was trained at the Egyptian Mystery School of On (*Annu* or God) and declares that the vegan genome is vegan/herbivore. The insistence of Conventional Egyptology to be dominated by white supremacy and to ignore the many signs that the founders of Ancient Egypt were black Africans is one of the greatest contributors to the survival of the racist dogma that black Africans are an inferior race. King Narmer is a School of On-trained King because he is shown wearing the cow tail of the third plane Sun Goddess, Het-Heru, also known as Hathor, in Greece, who is depicted on both sides of the Palette, in the upper right and left sides, as a cow head, with horns. Although there is a theory that postulates the Palette being used for cosmetics and specifically mixing eye makeup powder, it is obvious that Narmer's Palette holds religious ceremonial implications and holds more substance than just for mere cosmetic functional uses.<sup>7</sup>

Religion was extremely important in Ancient Egypt and the spirituality system of the School of On (*Annu* or God) attests to its importance even in Predynastic Egypt.<sup>8</sup> The standard modality of art of Ancient Egypt expresses permanence and a life after death continuity. Within the funerary processions on the walls of the tombs of some of the elite of

Egyptian society, one finds an enigmatic Tekenu.<sup>9</sup> The Tekenu were beings who were said to have held magical powers and assisted with religious rituals. This figure is shown in both King Scorpion and King Narmer's Mace Head art relics.<sup>10</sup> There are many theories surrounding this figure with the most prominent theory which states that the Tekenu was a sacrificial object or a scapegoat. However, it is interesting to notice that this figure has been shown along with King Narmer in different art depictions throughout the Old Kingdom. The relationship between King Scorpion and King Narmer seem to be an intrinsic one because of their similarities in culture. They both wear the same crown and their bodies appear the same as well. There also tends to be a connection between King Scorpion and Goddess Het-Heru. It is very likely that these Kings derive from the same kingship.<sup>11</sup> Consequently, the King Scorpion Mace head illustration denotes a clear symbol that indeed connects the Third Plane Sun Goddess Het-Heru to King Scorpion and that symbol is the cow's tail that King Scorpion is wearing (Figure 1). Also, the horticultural foundation of the Mystery School of On, which was vegan herbivore, is clearly seen on the King Scorpion Mace Head. In addition, the deep bed planting method and irrigation trenches derived from Ancient Egypt is clearly seen in its aboriginal source of the School of On (Annu or God) of Ancient Egypt.<sup>12</sup> Finally, the sunflower plants in the deep beds suggest the School of On specially developed the sunflower for a vegan diet as the sunflower plant is heliocentric as it follows the sun and provides a complete protein source.

Narmer is also depicted on the Reverse side on Narmer's Palette, as a bull stomping on an enemy soldier. All commentary agrees that the King is giving homage to the Third Plane Sun Goddess, Het-Heru, and that he probably becomes the first Pharaoh, Menes. In addition, on the Obverse side of the Palette, the King is shown in a procession, where ten enemy captives have been beheaded. He is preceded by a personage whose

hieroglyphic inscription identifies him as the “Thet,” who, according to E. Wallis Budge’s, “Egyptian Hieroglyphic Dictionary,” is the High Priest of the School of On (Annu, or god). This is the same school that the Holy Bible cites as having trained the Jewish patriarch, Joseph, and infers the Prophet Moses was also trained there.

The School of On, according to the Greek Father of History, Herodotus, worshipped the twelve-sun god and goddess system, established in 17,000 BC:

“Further the Egyptians (said they) first used the appellations of twelve gods (which the Greeks afterward borrowed from them); and it was they who first assigned to the several gods their alters and temples, and first carved figures on stone. The change of the eight gods to the twelve, of whom they deem Heracles one, was made seventeen thousand years before the reign of Amasis.”<sup>13</sup>

Consequently, the British Egyptologist, Flinders Petrie, speaks of the *Anu* people in his book: “Abydos II,” which was published in 1903, and he says:

As Great Britain Father of Egyptology, Flinders Petrie says about the *Tera-Neter Tile*; “The figure is of a low type, the negroid variety of the pre-historic people and neither of the pure Libyan nor Dynastic races. From the inscription, we must attribute him to the Anu, who are known as an aboriginal people in Egypt. He appears to be a chief named Tera-Neter, “devoted to god”, of the fortress of the Anu in the town of Hemen (north Anu). This, 36 introduces us to a style of work in relief on glazed tiles which has not been met with before.<sup>14</sup>

The *Tera-Neter* Tile is a Predynastic art relic tile which denotes an *Annu* Priest of the School of On (*Annu* or God). This is the same type of *Annu* Priest that is seen standing behind the Pharaoh, on Narmer’s Palette, on both sides. *Tera-Neter* Tile is important because it shows

that the School of On (*Annu* or God) spirituality system was in existence in Predynastic Egypt and is the source of the implementation of the twelve God and Goddess spirituality system presented below in **Figure 8**.

The entity of Sun Goddess, Het-Heru, is well distinguished throughout the whole scope of the Ancient Egyptian civilization as she is the Third Spiritual Plane Sun Goddess of the Twelve Sun God and Goddess spirituality system. She is a patroness goddess of music and dance, and a protector of childbirth. The cow with horns, and the musical instrument of the *sistrum*, best represent her. It is simultaneously important to comprehensively dissect her character, both from an earthly perspective, as well as the cosmic perspective, and this thesis composition focuses on the latter. The Sun Goddess Het-Heru was a formidable Goddess and a patroness of lovers. The iconography associated with Het-Heru consists of star shapes which denotes the sun and the cow is presented below in **Figure 4**. From a fashion standpoint, it is easy to observe how close Sun Goddess Het-Heru really was to women because there were, created during the early Dynastic period, bead-net dresses that were inspired by her (Figure 11). This bead-net dress example shows a unique piece of garment that was created to imitate a sistrum because the beads connected to the bottom of the hem of the dress, created a rattling sound when the wearer moved. This bead-net dress carries a compelling story; the Westcar Papyrus talks about Pharaoh Khufu of the fourth Dynasty and his request to his vizier that twenty virgin Priestesses would accompany him on a boat ride where they were dressed in costumes similar to the dress found in 1923 by an Archeologist Guy Brunton from Tomb G in Giza Necropolis designed to take away his depression. In great detail, the vizier formulated a therapy regime which included withdrawing into nature on the royal lake and enjoying the lake's beauty including its animals and plants, being rowed by twenty virgin Priestesses of the School of On who would wear special net sistrum costumes.<sup>15</sup> The fact that Het-Heru is

personified as a cow head symbol twice on Narmer's Palette indicates that she is in balance and covering all sides of Pharaoh Narmer and protecting him. <sup>16</sup>

The methodological approach to this paper will be historical, and uses comparative content analysis, historical analysis and religious content analysis. This composition will explore the oldest historical document using comparative history, comparative religion, comparative archeology, and content analysis, in the context of Art History. The observation that archeologist E. Wallis Budge, who was a curator of the Egyptian collection at the British Museum, has made, that the worship of the Sun Goddess Het-Heru/Hathor dates back to Predynastic times and originates in black Africa, has been suppressed by the rival Amen-Ra Priesthood, white supremacists in Egyptology, and Zionist Jews, desiring to cover up that the culture, language and civilization of Ancient Egypt originates from black Africa, and is not oriental.<sup>17</sup> It is important to use qualitative and historical approaches to this thesis because the natural setting and the individual character of Het-Heru have to be defined.

The upper section of the Narmer's Palette Reverse side, encompasses two of the horned cow's head of the Third spiritual plane Sun Goddess Het-Heru (Hathor) and the cartouche of King Narmer in the middle (**Figure 15**). The second section of the Narmer's Palette on the reverse side, depicts King Narmer wearing the Upper Egypt crown smiting the enemy with the Annu Priest standing behind him. This is reinforced with the icon of the Thirdplane Sun God Ra-Heru-Aakhuti depicted as a falcon controlling the very breath of the enemy with a stick up his nose. The bottom third section shows the enemy routed in battle and in flight trying to escape. There are hieroglyphics in this panel which no source seems to properly identify and there is an ongoing investigation into the iconography of these hieroglyphic symbols.



The upper section of the Narmer's Palette obverse side, denotes the same two horned cow's head of Het-Heru on the sides with the cartouche of King Narmer in the middle of them (**Figure 16**). In the upper right corner of the middle panel shows the falcon Ra-Heru-Aakhuti standing on a perch and to the bottom there is a solar arch which is associated with the twelve Sun Gods and Goddesses. Just below the solar arch, there are ten decapitated bodies of the enemy with their unattached heads in between their feet. To the left of the head-less bodies preceding the procession of the Pharaoh and his "Thet" High Priest, presents Nome officials who carry totems that represent the Nome local governments. The "Thet" High Priest wears a Rastafarian coiffure, wears a leopard skin smock and the insignia of the Aten-Path hanging off of his shoulders. King Narmer is shown wearing the crown of lower or northern Egypt dressed in a tunic with a Het-Heru cow's tail. The third panel presents two animal creatures with their heads in the form of snakes interlocking each other while its face and body closely resembles a lion. There are two male figures on each side of these fictitious animals representing north and south Egypt as they are controlling the animals with a lasso. The fourth and final section shows a bull with testicles which represents the king and not Het-Heru in this instance.

Consequently, Sun Goddess Het-Heru originated from the Central Great Lakes area in Africa as identified by the Eighteenth Dynasty Queen Hatshepsut Punt Expedition as well as E. Wallis Budge. She was a School of On High Priestess as indicated by her commissioning of obelisks installed in the Amen Temples at Thebes and Karnak. The reason why the Punt Expedition is important and relevant to this thesis at hand is because it documents what Independent Egyptologist E. Wallis Budge had declared that the origin of the worship of the third plane Sun Goddess Het-Heru is found in upper Egypt. In the Punt Expedition, gifts are seen being delivered from the Ancient Egyptian emissaries and

is delivered to the Temple of Het-Heru in Punt (Figure 10). Similarly, important women of Ancient Egypt communed on the twelve Sun Gods and Goddesses including the second Great Pyramid builder's wife and Queen, Khamemernebt, and communing with the Third plane Sun Goddess Het-Heru, allowed them to qualify to be deified while alive.<sup>18</sup> The greatest good of Ancient Greek philosophers Pythagoras, Socrates, and Plato were trained at the Egyptian Mystery School of On (Annu or God) and taught that deification was possible through communion with the twelve Sun Gods and Goddesses.<sup>19</sup> Consequently, it was expected that those Pharaohs who were trained by the School of On (Annu or God) would strive for the communion with the Third plane Sun Goddess Het-Heru and her consort Ra-Heru-Aakhuti reflecting the accomplishment of deification. The Sun Goddess in the spirituality system of the Twelve Sun Gods and Goddesses was a personification of the ankh emanating from her consort, the Third plane Sun God, Ra-Heru-Akhuti. Ra-Heru-Akhuti, also known as Hu, is personified as the Sphinx at the Giza Great Pyramids. The Sphinx represents a person who has communed with the third plane Sun God and this communion was achieved by the light and sound meditation yoga which was associated with the Pyramids. In the creation story of Ancient Egypt, as found on the Shabaka stone, the eighth plane, most high Sun *Annu* or God, emitted cosmic energy and the primordial substance of Ptah. Exoterically the aboriginal twelve deities of the Ancient Egypt/*Kemit* Mystery School of On in Pre-Dynastic and Dynastic Periods and the basis of the Greek's twelve gods according to Herodotus; and esoterically eleven of these twelve deities are really successive emanations from one androgynous most High God *Annu*. There is as part of the Continual Cosmogonic Event emanated from the eighth spiritual plane down through seven successive spiritual planes; where the first three are androgynous Sun Gods [Ptah on the seventh spiritual plane, Khepera on the sixth spiritual plane and Atum on the fifth spiritual plane] and eight are paired Sun Gods and Goddesses

[Shu-Ra and Tef-Nut; Ra-Heru-Aakhuti or "HU" and Het-Heru (Hathor); Tchuti (Thoth/Hermes) and Neb-Het (Maat) and Asar and Ast]; of which Herodotus was told were instituted in Ancient Egypt/*Kemit* circa 17,500 B.C.; and are communed with via the Human Deification Process of meditating on the *Annu Khet* or cosmic energy emanating ultimately from the God *Annu* practice of the Spirituality System of the Aten Path.<sup>20</sup>

The Egyptian fleet brought gifts of friendship to the King and Queen of Punt including gifts for their Temple of Het-Heru. The scene shown in **Figure 18** is from the Punt Expedition and the Del el Bahari and to the lower left corner, there is depiction of Temple of Het-Heru with the head of King Paharu of Punt and it looks like his arm is extended and giving a gift of food as there are many gifts seen behind him. King Paharu was the head of the nation of Punt which identifies the modern country of Eritrea on the Red Sea and from there, a land safari was taken across Punt into Sheba which is the modern-day Ethiopia and down into Lake Tana area of the Nile River and into what is now the modern Congo in Ancient times called *Khenthunefer* which is the legendary biblical quoted, Garden of Eden. Appendix A presents the detailed description of the Eighteenth Dynasty Pharaoh Queen Hatshepsut navel expedition to Punt and land safari to Sheba (Abyssinia/Ethiopia) and Khenthunefer exposing and identifying the origins of the founding people of Ancient Egypt, the four Anu peoples of the Nile River Valleys. Ancient Egyptian ancestors were from the Great Lakes area of Africa which encompasses Eritrea, Ethiopia and the Congo and the people heavily communed with the Sun Goddess Third plane Sun Goddess Het-Heru because communion with this Third plane Sun Goddess was the minimal requirement for deification. **Appendix A** presents the detailed content analysis of the 18 th Dynasty Queen-Pharaoh Hatshepsut Naval Expedition to Punt. King Narmer is not only depicted as in total harmony and being empowered by Third Plane Sun Goddess Het-Heru and her spiritual consort Third Plane

Sun God Ra-Her-Aakhuti but is shown with the ultimate military superiority over the enemy and the ability to execute the captured enemy leaders with beheading. It is important to note that King Narmer is dedicated to the worship of Het-Heru being that he is wearing the cow tail of Het-Heru and he is depicted on the reverse side of the Palette, Narmer is shown as empowered by the Third Sun God Ra-Heru-Aakhuti which is the partner of third plane Sun Goddess Het-Heru whose image is shown in the right and left sides of the Palette. Het-Heru is part of the twelve Sun gods and Sun Goddesses and she originates from the Central Great Lakes as shown by the eighteenth Dynasty, Queen Hatshepsut Punt Expedition. The sun is important to Pharaohs and Queens trained by the School of On (*Annu* or God) throughout the history of Ancient Egypt because it represents the outer and inner sun God which esoterically reflects the divine chakra centers in the center of that entity.

On Narmer's Mace Head relic, there lies significant symbols and representations that showcases the prominence of King Narmer (Figure 2). Specifically, the comparison of the two art relics of Narmer's Palette and Narmer's Mace Head identifies that they both share in two different rituals, endorsed by the Nome local governments, the "Thet" High Priest of the School of On (*Annu* or God), the school of On (*Annu* or God) Priest centered around the King Narmer in his lower Egypt crown courting his future wife. There are several depictions of animals like antelopes, birds, bulls and a buzzard. The buzzard is large and sits just above King Narmer as if it signifies its protection over Narmer. There are a few men below the King and the large fans denote Aten fans as they fan him. There are two cow symbols right above the female figure and these cow bodies represent Sun Goddess Het- Heru and her son, Horus as a baby cow. Similarly, the "Thet" means High Priest of the School of On and is shown on both Narmer's Palette and the King Narmer

Mace Head art relic. The rosette symbol seen near the sandal carrying Priest denotes the Egyptian Mystery School of On.

In summary, the oldest and most important historical document on earth is the King Narmer's Palette which this Thesis for the first time holistically analyzes and properly synthesizes into the Predynastic and Dynastic transition. King Narmer's identification as Ancient Egyptian Historian Manetho documented as Pharaoh Menes, is captured by this unique, historical art document. The key is understanding the Twelve Sun God and Goddess Spirituality system of the legendary and biblically cited School of On (*Annu* or God). A horrendous military battle and victory by the forces of King Narmer are captured on this most unique and not coincidentally oldest, historical document. It is clear that King Narmer's Kingship and reign represents a long history of civilization where not only a sophisticated Nome local government presence is documented, a religious and spirituality protocol is displayed encompassing the High Priest of the School of On (*Annu* or God), the *Anu* Priest of the School of On responsible for the King's personal safety and health, and a display of military prowess over the enemy and the ramifications of being an adversary of the King of both north and south Ancient Egypt. The Sun Goddess Het-Heru's character was holistically investigated and the establishment of her origins of the central great lakes area was created. Additionally, the detail analysis applied to King Scorpion and King Narmer further proves their high status and power position in a time period of Ancient Egypt where military might be important to use. The religious and metaphysical factors that gave power to these Kings relies on their trainings at the Egyptian Mystery School of On (*Annu* or God) which Sun Goddess Het-Heru's presence empowers. Het-Heru is a powerful Sun Goddess in the Egyptian pantheon.

Consequently, Sun Goddess Het-Heru originated from the Central Great Lakes area in Africa as identified by the Eighteenth Dynasty Queen Hatshepsut Punt Expedition as well as E. Wallis Budge. She was a School of On High Priestess as indicated by her commissioning of

obelisks installed in the Amen Temples at Thebes and Karnak. The reason why the Punt Expedition is important and relevant to this thesis at hand is because it documents what Independent Egyptologist E. Wallis Budge had declared that the origin of the worship of the third plane Sun Goddess Het-Heru is found in upper Egypt. In the Punt Expedition, gifts are seen being delivered from the Ancient Egyptian emissaries and is delivered to the Temple of Het-Heru in Punt (**Figure 18**). Similarly, important women of Ancient Egypt communed on the Twelve Sun Gods and Goddesses including the second Great Pyramid builder's wife and Queen, Khamemnebt, and communing with the Third plane Sun Goddess Het-Heru, allowed them to qualify to be deified while alive.<sup>21</sup> The greatest good of Ancient Greek philosophers Pythagoras, Socrates, and Plato were trained at the Egyptian Mystery School of On (Annu or God) and taught that deification was possible through communion with the twelve Sun Gods and Goddesses.<sup>22</sup> Consequently, it was expected that those Pharaohs who were trained by the School of On (Annu or God) would strive for the communion with the Third Plane Sun Goddess Het-Heru and her consort Ra-Heru-Aakhuti reflecting the accomplishment of deification. The Sun Goddess in the spirituality system of the twelve Sun Gods and Goddesses was a personification of the ankh emanating from her consort, the Third plane Sun God, Ra-Heru-Akhuti. Ra-Heru-Akhuti, also known as Hu, is personified as the Sphinx at the Giza Great Pyramids. The Sphinx represents a person who has communed with the third plane Sun God and this communion was achieved by the light and sound meditation yoga which was associated with the Pyramids. In the creation story of Ancient Egypt, as found on the Shabaka stone, the eighth plane, most high Sun Annu or God, emitted cosmic energy and the primordial substance of Ptah. Exoterically the aboriginal twelve deities of the Ancient Egypt Mystery School of On in Pre-Dynastic and Dynastic Periods and the basis of the Greek's twelve gods according to Herodotus; and esoterically eleven of these twelve deities are really successive emanations from one androgynous most High God Annu. There is as part of the Continual

Cosmogonic Event emanated from the eighth spiritual plane down through seven successive spiritual planes; where the first three are androgynous Sun Gods [Ptah on the seventh spiritual plane, Khepera on the sixth spiritual plane and Atum on the fifth spiritual plane] and eight are paired Sun Gods and Goddesses [Shu-Ra and Tef-Nut; Ra-Heru-Aakhuti or "HU" and Het-Heru (Hathor); Tchuti (Thoth/Hermes) and Neb-Het (Maat) and Asar and Ast]; of which Herodotus was told were instituted in Ancient Egypt/*Kemit* circa 17,500 B.C.; and are communed with via the Human Deification Process of meditating on the Annu Khet or cosmic energy emanating ultimately from Annu practice of the Spirituality System of the Aten Path.<sup>23</sup>

The Egyptian fleet brought gifts of friendship to the King and Queen of Punt including gifts for their Temple of Het-Heru. The scene presented below as **Figure 18** is from the Punt Expedition and Safari described in Queen-Pharaoh Hatshepsut Del el Bahari Mortuary Temple and to the lower left corner, there is depiction of the head of King Paharu of Punt and it looks like his arm is extended and giving a gift of food as there are many gifts seen behind him. King Paharu was the head of the nation of Punt which identifies the modern country of Eritrea on the Red Sea and from there, a land safari was taken across Punt into Sheba which is the modern-day Ethiopia and down into Lake Tana area of the Nile River and into what is now the modern Congo in Ancient times called Khenthunefer which is the legendary biblical quoted, Garden of Eden. The Eighteenth Dynasty Pharaoh Queen Hatshepsut navel expedition to Punt and land safari to Sheba (Abyssinia/Ethiopia) and Khenthunefer exposes and identifies the origins of the founding people of Ancient Egypt, the four *Anu* peoples of the Nile River Valleys. The ancestors of the Ancient Egyptians were from "Ta Neter" the Great Lakes area of Africa which encompasses Eritrea, Ethiopia and the Congo. They heavily communed with the Sun Goddess Third plane Sun Goddess Het-Heru because communion with this Third plane Sun Goddess was the minimal requirement for deification.

Thus, it is theorized a historical corruption pattern exists as to the male giraffe found in the land safari into the Nile Valley Great Lakes after the naval expedition to Punt because the prevailing racism against black Africa will not allow the truth to be revealed; that “*Ta Neter*” is located in black Africa; i.e. that Punt is modern Eretria and Sheba the modern Ethiopia. It cannot be a coincidence that:

i.) the male giraffe’s image is edited out and the male giraffe’s hieroglyphic text disfigured unreadable in the 1877 archeological drawings by Egyptologist Auguste Mariette (1877) and in the 1898 archeological drawings by Egyptologist E.G. Naville (1898) of the *Deir El Bahari*

*Temple Wall Relief* of the 5 expedition ships leaving the harbor of *Punt* and returning to Ancient Egypt;

ii.) The male giraffe’s image is ruthlessly and completely vandalize erased from the actual physical *Wall Reliefs* at the Queen Hatshepsut’s *Deir El Bahari Temple* of the land Safari Wall Relief requiring computer reconstruction completed in 1962; and

iii.) a male giraffe was definitely captured and brought back to Egypt presented in a procession to Pharaoh-Queen Hatshepsut where the upper portion of the male giraffe is vandalized but is irrefutable identification.

Both EG. Naville’s 1894 Egyptological analysis and Barthold Laufer’s 1928 anthropological analysis defied racism toward black Africa and presented the



significance of the male giraffe in the Queen Hatshepsut Punt Expedition Wall Relief Record. Remember that the *Giraffe* is an African animal found naturally only on the plains and in the jungles of the Nile River Valley's Great Lakes Equatorial Region of Africa the people of Ancient Egypt called *Khenthunefer*. The male Giraffe's upper body neck and head have been vandalized destroyed but is easily identified and properly analyzed as proof of the Queen Hatshepsut's Punt Expedition naval ship and land safari's final destination to *Khenthunefer* in the Central Africa Nile River Great Lakes area.

Anthropologist Barthold Laufer concludes in his book *The Giraffe in History and Art*:

“... *Punt*, as the Egyptians called the Somali coast at the south end of the Red Sea, and along the south side of the Gulf of Aden. From that region, which, like the whole east, he termed the Gods Land, he obtained the fragrant gums and resins so much desired for incense and ointments.”

“One of the most important events of the reign of Queen Hatshepsut (eighteenth dynasty, about 1501-1480 B.C.) was a naval expedition to the land of *Punt* with the object to establish commercial relations with peoples of what is now the Somali coast. A sculptured record of this peaceful expedition is preserved on the southern half of the wall stretching behind the middle colonnade of her temple at *Der el-Bahri* situated on the west side of the river at Thebes. In this procession the giraffe is well represented, unfortunately mutilated; but even without its head it is a magnificent work of art, body and legs being exceedingly well modeled.”

"According to E. Naville (*The Temple of Deir El Bahari*, pg. 21, Egypt Exploration Fund, XII, 1884), the giraffe is said to come from the country *Khenthennofer*, not from the coast. The region is generally distinguished from *Punt*; the two countries,

however, were contiguous, but of somewhat wide and indefinite extent, *Punt* possessing a coast where vessels could land, while *Khenthennofer* was located in the mountainous interior. The two countries had a mixed population which

included Negroes, and their products were almost identical. Ivory, live panthers, panther-skins, monkeys, gold, ebony, and antimony were common to both. All these products being typically African, it is evident that Queen Hatshepsut's expedition had been directed to the east coast of Africa. Wealthy Egyptians were fond of keeping

live specimens of the fauna of *Punt* like dogs, monkeys, panthers, leopards and giraffes."

[*The Giraffe in History and Art*, Department of Anthropology, Field Museum of Natural History, Chicago, Il., 1928, Leaflet #27, pages 20 & 21]

**Appendix A** presents the detailed content analysis of the Eighteenth Dynasty Queen-Pharaoh Hatshepsut Naval Expedition to Punt and with objective analysis of the peoples, fauna and flora shown on land and in the water, it is possible to definitively identify the identity of the expedition's destination and thus origin of the founders of Ancient Egypt. However, the key lies in comparing the processional male Giraffe presented to Pharaoh-Queen Hatshepsut with the one shown in the land safari into the Nile River Great Lakes. They are both shown with male genitals suggesting that they are the same male Giraffe in the *Del El Bahari* Wall Relief records. The question of the final destination of Queen Hatshepsut's Punt Expedition and thus the identity of ancient Egyptian's 'Ta Neter' or "land of the Gods" is unquestionably Central Africa's Nile River Great Lakes called *Khenthunefer* in Ancient Egypt. Thus, the identity of the aboriginal founders of Ancient Egypt is as theorized by those courageous Egyptologists Abbe' Emile Amelineau, Jean Champollion, George James and Chek Anka Diop as the black African Nile Valley people we know as the 4 Anu peoples of the (*a*)*Nubia, Kush, Meroe* and *Anu Antiu* of *Khenthunnefer* peoples. The importance of the 18 th Dynasty Pharaoh-Queen's Naval Expedition to Punt art history detailed in her *Deir El Bahari* Mortuary Temple is reflected in the heavy vandalism of the bas relief series as illustrated with the targeted male Giraffe. However, as previously cited a unique fraud is uncovered involving the German Zionist Ashkenazi Jewish Egyptologist Johanne Duemichen in 1868 with the bas relief of Puntian Queen Ati shown in an advanced obese state. <sup>12</sup>

The people of Punt are shown as worshippers of the Sun Goddess Het Heru who is a key

divinity in the Ancient Egyptian Mystery School of On (*Annu* or God) whose female beauty standards are based on the vegan life style as promulgated by Prophet Moses in the Bible Genesis 1: 29 who was trained there. The most advanced human biochemistry has exposed that the human genome is based on the vegan diet and the advanced obesity state attributed to Puntian Queen Ati is uniquely absurd. As in the Hindu culture of India the keeping of cattle does not preclude the following of a vegan and/or vegetarian lifestyle. The University of Oxford Public Health Department acknowledged this in 2028 and is advocating for a meat tax to force the public to follow the health promoting vegan diet that helps prevent the inflammation associated atherosclerotic diseases and spontaneous cancer that daily accounts for up to 85% of death incidences. It is not a coincidence that obese people are at the highest risk death by COVID-19 pneumonia as documented recently in the Newsmax article “Report says COVID Deaths 10 Times Greater Where Obesity Rates are High” 3/04/21.

It is extremely informative to use a combined art history methodology of gender, feminism, racism, ethnicity and anthropology to analyze fourth Dynasty Princess Nefertabet's Stele exhibited in the Louvre Museum, Paris, France and presented below as **Figure 21**. Princess Nefertabet was the daughter of fourth Dynasty Pharaoh Khufu (Cheops) who built the Great Pyramid of Giza. She was as Queen Nefertiti a School of On (*Annu* or God) High Priestess who practiced human deification by merging with the Sun Goddess Het Heru who is a key divinity in the Ancient Egyptian Mystery School of On (*Annu* or God) whose female beauty standards are based on the vegan life style as promulgated by Prophet Moses in the Bible Genesis 1: 29 who was trained there. This Thesis postulates that it is not a coincidence that both Fourth Dynasty Pharaoh Khufu (Cheops) and Eighteenth Dynasty Pharaoh Akhenaten were trained by the Mystery School of On (*Annu* or On) in its twelve Sun God and Goddess spirituality system and both shut down temples participating in “first born” human and animal sacrifices. It is believed these

sacrifices were brought into Ancient Egypt by predynastic invaders depicted on Narmer's Palette in the case of the Fourth Dynasty as well as by Fifthtenth and Sixteenth Dynasty invaders and occupiers in the case of the non-military but residential *Hyksos* presence in *Eighteenth Dynasty* Ancient Egypt.

Fourth Dynasty Princess Nefertiabet was slandered after her death as reported by the Father of Greek History Herodotus. Similarly, Eighteenth Dynasty Queen Nefertiti was written out of history by her peers and when rediscovered in modern Conventional Egyptology is depicted in 1912 at the height of white supremacy not as a black African woman but as a European woman. Although Herodotus trained at the School of On in Ancient Egypt, the notion of his motivations to include rumors and slander about the daughter of Pharaoh Khufu, Princess Nefertiabet is worth pondering. This Thesis exposes the unfounded slander of Princess and High Priestess Nefertiabet, postulated by Herodotus, and based on politics, theocratic rivalry, and international political defamation. Finally, there will be an analysis of a bead-net dress that was excavated from a tomb in the fourth Dynasty at the Giza Necropolis, Ancient Egypt, which must have been or one similar genre worn by Princess Nefertiabet herself. A few clues that show the connection between this bead-net dress and Princess Nefertiabet, and the biggest clue is her father Khufu's association with it. There are present inconsistencies that exist in regard to Princess Nefertiabet's historical figure, and this research will further prove that Herodotus's claims and credibility should be questioned, which can help the fields of Art History and History simultaneously.

The first issue addressed will be about the Third Dynasty, how it ended, and then the commencement of the Fourth Dynasty, with Pharaoh Sneferu. The second issue will be a focus on Herodotus and his history and the accusations that his history books have been

tampered with and/or are inaccurate in several places, including his description of the reign of Pharaoh Khufu, and in particular, his prostitution slandering of Princess Nefertabet. The third issue will examine Princess Nefertabet and her history including an overview of her family lineage. The fourth issue will explore Khufu/Cheops' methodology of how he created the Great Pyramid and funded it. Theocracy, the Amen Priesthood, High Priestess, vegan diet, Annu, Rastafarian Priesthood of the School of On (*Annu* or God), headquartered at North Anu or Heliopolis, Egypt, are the terms and concepts that will be defined. This particular bead-net dress of the Fourth Dynasty is one out of two dresses found at Tomb G in the Giza Necropolis, Egypt, and currently stands and is on exhibition at the Petrie Museum of Egyptian Archeology in London, Great Britain. The symbolism of this dress will be elaborated and expanded on as it has references to Ancient Egyptian goddess deity, Het-Heru or, Hathor to the Greeks. Indicators or factors of Herodotus's claims being relevant will be dissected.

An opposing viewpoint explored will be whether or not Princess Nefertabet was prostituting herself at brothels to pay for the construction of the Great Pyramid for her father, Pharaoh Khufu. There will also be discussion of the validity of whether Pharaoh Khufu was capable of allowing his own daughter to go to these brothels, and second, if the Pyramid was built under duress of the population in a weak economic, Ancient Egyptian circumstance. There will be a comparison of the written evidence, architectural evidence, art object, and Art History evidence. A plethora of illustrations and figures will also be provided for better assessment. All these factors build on Queen Nefertabet's character and attempt to arrive at a conclusion that is coincidental to the main thesis at hand. Although there is not much background information on Princess Nefertabet, a qualitative assessment of her natural setting can be of use to gain a better comprehension of her character. Categorization of information will continue to occur throughout this Thesis.

The pre-existing notion of the ideal of Princess Nefertabet is shrouded in mystery, except

for the minor facts that are established for her. The main takeaway from her persona, according to textual and historical information thus far, is the slander set forth from Herodotus against her, which destroys her image and reputation. In actuality, her School of On (*Annu* or God) High Priestess role would indicate that she was an adherent to the School of On deification regime which was based upon first and foremost, on the aboriginal herbivore/vegan diet which the School of On trained, Prophet Moses announced In the Bible in Genesis 1:29, human vegan diet genome reality. She was also pure and held high standards for herself. Among the various claims from scholarly sources on Pharaoh Khufu being an evil ruler, who struggled to maintain his empire, there is sufficient evidence which suggests the contrary, and this paper reiterates that. In Art History and Independent Egyptology, this Thesis will help add knowledge of substance to the Fourth Dynasty, Pharaoh Khufu and his daughter Princess Nefertabet. It is important to, once and for all, bring clarity to the subject at hand, so that scholarly sources do not continue to spread unfounded rumors and lies to others. The appropriate translations of her mastaba stelae point out appropriately, first that she adhered to the herbivore/vegan diet, these stelae also indicate that she was not only a High Priestess of the School of On but that she was individually wealthy and generous.<sup>24</sup>

Princess Nefertabet's father, Pharaoh Khufu, was the second Pharaoh of the Fourth Dynasty; he built the first Great Pyramid, and his mother was Queen Hetespheres I. The Fourth Dynasty had no financial shortages, with his father, Pharaoh Sneferu, having built the Meidum Pyramid, Bent Pyramid, and the first true Pyramid, the Red Pyramid.<sup>25</sup> Princess Nefertabet's nephew, who became Pharaoh Khafre, built the Second Great Pyramid, and her great nephew became Pharaoh Menkaure, and built the Third Great Pyramid. The height of the Pyramid Age was in the Fourth Dynasty, and it had no financial shortages for example, the astronomical cost of building the three Great Pyramids was estimated to cost \$7 to \$10 billion dollars, each.

Consequently, it is not plausible that Pharaoh Khufu could have been assisted by a single Royal female human prostituting herself. There were no financial problems in the Fourth

Dynasty reign of Pharaoh Khufu that would have caused him to prostitute his daughter in order to help build the greatest monument of the School of On (*Annu* or God): the First Great Pyramid.<sup>26</sup> Indeed, Princess Nefertiabet was a School of On High Priestess, which taught Ancient Egypt's highest personages of integrity, including King Scorpion, King Narmer, Vizier Imhotep, Pharaoh Amenemhet, Queen-Pharaoh Hatshepsut, the Jewish Patriarch Joseph, and the Prophet Moses. Specifically, the hypothesis of this Thesis is that the rumor reported by Greek Father of History, Herodotus about Princess Nefertiabet, is one of the first examples of false news in History, motivated by theocratic rivalry and suspected jealousy, targeting the School of On (*Annu* or God) Priesthood, perpetrated by the rival Amen-Ra Lodge Priesthood against the School of On (*Annu* or God) trained-Pharaoh Khufu.<sup>27</sup>

Please note that this Thesis postulates that Amen-Ra Lodge Priestess and Priesthood that had been penetrated and transformed during the nearly 200 years of *Hyksos* immigration, invasion and occupation of Lower Egypt period of the Fifteenth and Sixteenth Dynasties continued their theocratic rivalry with the Mystery School of On (*Annu* or God). The Amen-Ra Lodge Priesthood threatened Queen-Pharaoh Hatshepsut, Pharaoh Thutmose IV, Pharaoh Amenhotep III and Pharaoh Akhenaten and Queen Nefertiti, who were trained as members of their rival the School of On (*Annu* or God) Priestess and Priesthood. These *Annu* Pharaohs all condemned and interfered with the "first born" child and animal-sacrificing religious rites of the *Hyksos* penetrated Amen-Ra Lodge Priesthood<sup>28</sup>. Equally suspicious, the Greek Father of History, Herodotus, was trained at the School of On (*Annu* or God), and supposedly got much of his historical information about Predynastic Ancient Egypt from that Priesthood, as their student. Herodotus noted that the Great Pyramid had a gold-plated capstone, which could be seen for miles around. The creator of the Great Pyramid building, Fourth Dynasty Pharaohs would have commissioned these incredible, enigmatic structures, dedicated to the School of On (*Annu* or God) worship of the twelve Sun Gods and Goddesses, capped with gold, and no need to force to raise funds by having the High Priestess

of the School of On commit acts of prostitution, to raise funds. In summary, the slanderous statements from Herodotus that Pharaoh Khufu prostituted his daughter to raise funds for the Great Pyramids and that she prostituted in exchange for stones for her own mastaba can be understood by content analysis and using socio-political economics to uncover the reason behind the slanderous charges; The Greek father of history, Herodotus, derived his charges against Princess Nefertibet, not from any written document but from the hearsay of Priests about events that occurred over 2,000 years before the slanderous event that occurred. The Priests that told Herodotus this slander would have to be theocratic and political opponents of Pharaoh Khufu. Specifically, the Pharaoh Khufu shut down the temples of the Amen-Ra Lodge of Osiris and Isis because of their animal and human sacrifices. Herodotus claims that this practice of worshiping the Twelve Sun Gods and Goddesses was established in 17,000 BC. Pharaoh Khufu was a Priest of the aboriginal spirituality system of the biblically cited, School of On (*Annu* or God) which practiced the spiritual yoga of communing with the Twelve Sun Gods and Goddesses. The Great Pyramid was not designed for nor was there ever found any embalmed mummified bodies within it. There must have been a confusion of the Priests or a misunderstanding about Princess Nefertibet's actions in regards to her dancing. In fact, the bead-net dress of the Fourth Dynasty resembles a *sistrum* with rattles on the bottom of the fringes and makes the same sound as a musical *sistrum*. Therefore, the dress is a musical instrument. A brief run-down on early Ancient Egypt is necessary to observe the types of economic and technological feats and advances that were demonstrated at this time.

To reach a better comprehension of the natural setting of the Fourth Dynasty, the contextual background information about the Third Dynasty must be established. Pharaoh Djoser, the first ruler of the Third Dynasty, reigned from 2670- 2613 BC. He built the stepped Pyramid, which was not a true Pyramid, with his architect, his Vizier, Imhotep. The rise of architectural prowess in the Third Dynasty indicates the successful economic health of the *status quo* of the time, leading to an abundance of resources. The Third Dynasty was quite



similar to the Fourth Dynasty, with skilled masonry and logistic laborers who built their pyramids and who were more like craftsmen, instead of slaves<sup>29</sup>. Therefore, it can be assumed that the fourth Dynasty Pharaoh Khufu (Cheops), orchestrator of such a magnificent structure as the First Great Pyramid, the only survivor of the “Seven Wonders of the World,” was able to afford to pay the fine skilled laborers associated with the construction of the First Great Pyramid during the Fourth Dynasty, without asking his daughter to raise financial resources for him. The last ruler of the third Dynasty was Pharaoh Huni, the father of Pharaoh Sneferu’s Queen Hetespheres I. Pharaoh Huni had a reign of twenty-four years that ended in 2600 BCE. The family lineage of Queen Hetespheres I can be marked by economic affluence. This is reflected in the archeological excavations of her tomb at the Great Pyramids Complex at Giza, Egypt, where the highest- quality goods and remnants, including fine wood furniture, gold personal objects and funerary items were found, including an empty sarcophagus.<sup>30</sup>

Consequently, founder of the Fourth Dynasty, King Sneferu, and Queen Hetespheres I were both from powerful family lineages. This set up the perfect scenario for their son, Pharaoh Khufu, to have the confidence and assurance in the desire to construct the First Great Pyramid as a monument to the worship of the School of On (*Annu* or God) 12 Sun Gods and Goddesses.

There is much to be said about Pharaoh Khufu and his character, and none of it seems indicative of sending out his daughter to brothels for prostitution. Women of the old kingdom were held in high esteem and regarded with respect and honor and this also applies to Princess Nefertiabet.<sup>31</sup> To the Ancient Egyptians, women were seen as supporters of their men. They were not inferior and were given equal power to the men which is why there were many High Priestesses in Ancient Egypt of both school systems including the Amen-Ra and Mystery School of On.<sup>32</sup> The Fourth Dynasty Pharaoh Sneferu had already constructed the first true Pyramid, the Red Pyramid, which was more advanced than the Stepped Pyramid previously constructed by Pharaoh Djoser, including the Bent and Meidum Pyramids; although, there is speculation that Pharaoh Huni was responsible for these Bent and Meidum Pyramids. There is a definite progression

of architecture that occurs in the transition of the third Dynasty and Fourth Dynasty, with each structure evolving, after the first untrue Pyramid, the Stepped Pyramid, to the last True Great Pyramids, in the Fourth Dynasty. The Fifth Dynasty Sun Temple Pyramids, although true Pyramids, are significantly smaller in size. After the Fifth Dynasty, more Pyramids and associated monuments including obelisks and sun temples, were built but were not as successful as the monuments built within the fourth Dynasty. Khufu had a nephew, Humiunu, who has been mentioned with designing the Great Pyramid and helping his uncle with constructing the monument. Not much is known about Humiunu, and it is worth investigating his background to better comprehend Princess Nefertabet's family lineage. Additionally, there seems to be confusion as to who Humiunu really was; some scholarly sources mention he was Khufu's nephew while others say he was his brother. This textual composition will attempt to solve this confusing puzzlement for the sake of Princess Nefertabet's character.

The similarity of the slander against Fourth Dynasty Pharaoh Khufu (Cheops) and his daughter Princess and High Priestess Nefertabet and against the Eighteenth Dynasty Pharaoh Akhenaten and Queen Nefertiti stems from their adherence to the Mystery School of On (*Annu* or God) and its opposition to the "first born" child and animal sacrifices of the mysterious Semitic *Hyksos* as charged by the Eighteenth Dynasty Queen-Pharaoh Hatshepsut. This humanitarian stance against such sacrifices distinguishes the adherents of the Egyptian Mystery School of On (*Annu* or God) and its spin-off with the Israelite Essene Jews, Agnostic Christians and Roman Catholic Christians.

Consequently, Queen-Mother *Hetepheres* I toleration of her grand-daughter prostituting in these so-called brothels, to help provide for the building of the First Great Pyramid, and prepare for her mastaba tomb construction and funerary hardware is ludicrous. The charges of the Greek Father of History, *Herodotus*, against the *Pharaoh Khufu* (Cheops) and his daughter, Princess and "School of On" High Priestess, *Nefertabit*, are they conspired to raise Great Pyramid construction funding through her prostitution is not only slanderous but also uncorroborated, and suspect from the response of Pharaoh Khufu to the tomb preparation, burial and re-burial of the Queen-Mother

*Hetepheres I*. The manpower and dietary requirements to build the Fourth Dynasty of Ancient Egypt First Great Pyramid at Giza, by Pharaoh Khufu is noteworthy. It is simplified to building this monument with the materials already sourced and assembled on the site. It is a great and simplistic way to comprehend the practical realities required to build this massive 480-meter-high wonderment, undertaken in circa 2560 BC, because it required great engineering, economic, labor and nutritional resources by the Fourth Dynasty of Ancient Egypt, Pharaoh Khufu (Cheops).<sup>33</sup> It couldn't have been such an impossible mission, economically, that Pharaoh Khufu (Cheops) was forced to prostitute his daughter, Princess and School of On High Priestess, Nefertit.

The Priests told Greek Father of History, Herodotus, it took 100,000 men, working in revolving gangs in three-month shifts, a total of fifteen years to build the Great Pyramid. The First Great Pyramid at Giza, Egypt, was extremely precise because it was mathematically and astronomically calculated and was aligned astronomically to the star Sirius. The Ancient Egyptian Sirius Calendar was more precise than the modern Solar Calendar, because it did not include a leap year. The First Great Pyramid of Pharaoh Khufu was probably architecturally designed by his Vizier Hemiunu (Hemon); to make sure there are no twists or angles in the procession of the stones, they were placed higher until the top peak of the Pyramid was reached.<sup>34</sup> Conventional Egyptology sources claim that the intention for the construction of the Third Dynasty's three "untrue pyramids" (the "Step", the "Meidum", and the "Bent") were for the burial of the building of the Pharaohs. However, no mummies of any Third Dynasty Pharaohs of the three untrue pyramids, or any other bodies, have ever been found in the first three "untrue" pyramids.<sup>35</sup> Likewise, Conventional Egyptology sources claim that the intention for the construction of the Fourth Dynasty's four "true pyramids" (the "Red" and the three Great Pyramids at Giza, Egypt) were for the burial of the building Pharaoh. However, no mummies of the Fourth Dynasty Pharaohs-- Sneferu, Khufu, Khafre and Menkaure-- or any other human bodies have ever been found in the first four true Pyramids.

Furthermore, Conventional Egyptology believes that the intention for the construction of the Fifth Dynasty's Sun Temple 'true pyramids' were for the burial of the building Pharaoh.

However, no mummies of Fifth Dynasty Pharaohs or any other bodies have ever been found in these significantly first four true Pyramids.<sup>36</sup> However, this Thesis contends the Third Dynasty three "untrue pyramids;" the Fourth Dynasty four "true Pyramids," comprised of the Red Pyramid by Sneferu, First Great Pyramid by Khufu, Second Great Pyramid by Khafre, and the Third Great Pyramid by Menkaure; and the Fifth Dynasty's Sun Temple Pyramids were religious structures, for the School of On (*Annu* or God) Priesthood worship of, and spiritual communion with, the twelve Sun Goddesses and Gods. Specifically, there is also enough textual evidence confirming that these Pyramids were not used at all for burials, but were primarily used for centers of spirituality and meditation on the aboriginal worship, and worship of the twelve sun gods and goddesses. A part of the Hypothesis of this Thesis is that there is a confusion by Conventional Egyptologists, who are misled by the function of the smaller cult Pyramids of the rival Amen Priesthood, which were used for burials. The answer lies in the observation that the School of On (*Annu* or God) Priesthood's Third Dynasty three "untrue pyramids;" Fourth Dynasty four "true Pyramids;" and fifth sun temple Pyramids have never been found used for burials, but their mastabas and tombs were so used for burials of the elite's dead bodies. This hinges on the rival Amen-Ra Priesthood's use of cult Pyramids in Egypt proper, and in Nubia.

The majority of the elite were buried in underground tombs, including, for example, eighteenth Dynasty Pharaoh, Tutankhamen, and fourth Dynasty Queen Mother, Hetespheres I. Therefore, it is plausible to admit that the transition of the Third Dynasty to the Fourth Dynasty was one of stability and scientific achievement, and not one of economic instability and moral corruption. The development of the Calendar in the Third Dynasty, with Pharaoh Djoser's reign, and the peaceful transition, from Third Dynasty Pharaoh Huni to the Fourth Dynasty Pharaoh

Sneferu, clearly indicates that the Pyramid Age of the Fourth Dynasty could not have been based on a society where the Pharaoh Cheops was so financially weak, he had to prostitute his own daughter, Princess Nefertiabet, to finance his Great Pyramid project. The economic strength of the Fourth Dynasty, and it's continuing the Pyramid development, started in the Third Dynasty, is supported by the inscriptional evidence found at Giza, associated with the construction of the Great Pyramids. There was not only a well-developed economic system, based on metal and mineral trading, and using the Red Sea for maritime trading, but the worship of the twelve Sun Gods and Goddesses was the basis of the Great Pyramids and Sphinx Rock Sculpture Complex, at Giza.<sup>37</sup> Therefore, there is record to appoint the natural marvel and curiosity on this booming civilization by neighboring cultures, like the Greeks, that would later visit Ancient Egypt, and learn from the Egyptian masterminds themselves. Thales, in ca. 750 BCE; Solon, in ca. 700 BCE; and Pythagoras, Socrates, Plato, Hippocrates, Orpheus, Eudoxus, Anaxagoras, and finally, Herodotus all ventured into Ancient Egypt, to train at the Egyptian Mystery School of On (Annu or God). It is no doubt that the Father of History, Herodotus, was massively influenced by the Egyptian culture. It is worth noting the causes that led up to Herodotus recording such a fallacy about Princess Nefertiabet. If he was given this information from Egyptian Priests, the identification of these priests would help, in obtaining a better grasp of the motivation behind this claim.<sup>38</sup> Consequently, there is not much reference to these priests, which makes the subject at hand even more complicated, but it can be deduced that it must be the priests who were enemies of Pharaoh Khufu, the ones who were shut out of the temples by Khufu, and who also ended their sacrifices of animals; like the Amen Ra Priesthood centered in Thebes.<sup>39</sup>

It is well known that Herodotus speaks in a mythological style in many instances; specifically, when he interprets and reports on what he heard. On the other hand, Herodotus doesn't show any documentation of how he can prove that these priests are telling him the truth, especially when it comes to a matter that happened over 2,000 years before him, in the case of Princess Nefertiabet

in the fourth dynasty of Ancient Egypt. Perhaps there is not an immediate way to know much about his character, since there is very little knowledge concerning his personal life, but there exist relevant pieces of information which denote other slanderous cases committed by him from other sources, that also connect to Nefertabet's case. It seems as though Nefertabet was not the one and only victim of his:

“Herodotus the son of Sphynx lies; in Ionic history without peer a Dorian born, who fled;  
from slander's brand and made in Thuria his new native land<sup>40</sup>”

Specifically, the outlandish and immoral charges brought forward about Princess Nefertabet are uncharacteristic of Herodotus' historical writing protocol, and are complemented by Herodotus' characterization of the reign of Pharaoh Cheops/Khufu as that of a tyrant. It is clear that Herodotus is writing on what happened in the fourth Dynasty as mythology, in regards to Pharaoh Khufu and his daughter, Princess Nefertabet, based upon the heresay of so-called Priests about incidences and circumstances that occurred over 1000 years before. This was seen later in the eighteenth Dynasty theocratic rivalry associated with Pharaoh Akhenaten's Path of the Aten, where he closed the Amen Lodge Temples. The Fourth Dynasty's three Great Pyramids and Sphinx Rock Sculpture, and its Sun Temples, were for the worship of the twelve Sun Gods and Goddesses. This continued with the Fifth Dynasty Abusir Sun Temples, Obelisks and Pyramids, whose construction disappeared until the twelve Dynasty Pharaoh Amenemhet III built a Pyramid in Lake Moirés, and then in the Eighteenth Dynasty, when the Sun Temples and Obelisks reappeared, associated with Pharaoh Thutmose I and his daughter Pharaoh-Queen Hatshepsut, and in the Amarna Period of Pharaoh Akhenaten and Queen Nefertiti.<sup>41</sup>

Little is known about the Fourth Dynasty Princess and High Priestess, Nefertabet, but the little that is known points to much grander clues about her character, and life in general. Her name stands for “the beautiful one of the east,” and her regality is undeniable when one observes her one and only art stele, that currently sits inside the Louvre Museum in Paris, France. The stele is full of, iconography symbolism, and the most remarkable is the leopard skin dress she wears (Figure 1). The leopard pattern can be associated with felines and it is a concrete fact that the leopard, which is a

feline, was a significant entity for Ancient Egyptian High Priests and Priestesses of the School of On (*Annu* or God) which symbolized the difficulty of communing with the sun gods and goddesses. The process of deification involved the act of unifying with the leopard to symbolize the successful conquering of one's lower self, or animal self. Similarly, it would be feasible to observe Nefertiabet's brother, who also has an art stele. Prince Wepemnofret was also a Priest at the Mystery School of On. Wepemnofret also wore a leopard skin smock and is seated in the same position as his sister, Princess Nefertiabet. Therefore, there is an air of prestige which emanates from these depictions, and suggests that she was close to her family and was an important High Priestess whose brother would not have allowed, or supported, her to humiliate herself, in a degrading act of prostitution. The seat she rests on is noteworthy because it is considered a high-class object that her grandmother, Queen Hetespheres I, would have sat on. The objects and remnants found in the excavations of Queen Hetespheres' I tomb burial was full of ornamentations, including the leaf figure of Hetespheres I, made out of gold (Figure 3). Due to the findings of these prestigious chairs and ornaments made of gold, it is obvious to assess that Nefertiabet came from a high-class background, with the ultimate ranking of society. Subsequently, Princess Nefertiabet seems the type to wear unique dresses such as the bead-net dress that was found from a tomb excavation in Giza, Egypt (Figure 5). This dress is well constructed and designed. It is itself a sistrum giving off the celestial sound of the ankh or stream of life energy (*Annu-Khet*).

Three of the duties of the Priestesses of the School of On was playing musical instruments, dancing and singing for the objective of mental therapy through music, dance and color therapy. This is seen in many of the eighteenth dynasty Tomb reliefs and paintings showing such Priestesses playing musical instruments in both nude and semi-nude forms. The Westcar Papyrus talks about Pharaoh Khufu and his request to his vizier that twenty virgin Priestesses would accompany him on a boat ride where they were dressed in costumes similar to the dress found in 1923 by an Archeologist Guy Brunton from Tomb G in Giza Necropolis designed to take away his depression (figure 5).<sup>42</sup> Although

conventional Egyptology looks upon this Westcar Papyrus as fictional and satirical, content analysis of the Westcar Papyrus citing Pharaoh Khufu uncovers elements that are factual including the Pharaoh was attended to by the vizier who was the High Priest of the School of On, whose responsibilities included the assistance of the Pharaoh in maintaining his physical and mental health. In great detail, the vizier formulated a therapy regime which included withdrawing into nature on the royal lake and enjoying the lake's beauty including its animals and plants, being rowed by twenty virgin Priestesses of the School of On who would wear special net sistrum costumes. Uniquely, the fish-net dress doubles as a musical instrument in that it is composed of beads that give a percussion sound. The beauty of nature is complimented by the beauty of the female human form which is showcased in the net dress. It is very clear that the High Priestess, Nefertabet would be familiar with the therapeutic use of music, dance and singing in what we would consider erotic costumes as depicted in the Bead-Net dress found in the Giza Necropolis close to her own tomb. It is very conceivable that the rivals of the School of On would generate criticisms which could have 2,000 years later, be interpreted as prostitution.

The brother of Nefertabet, Prince Wepemnofret, is seen in his stele also seated in a similar chair as his sister in her individual funerary stela. There is much evidence to deduce that these chairs and objects pictured in these art relics were indicative of financial prosperity that derived from their family background, starting with the most notable, mother of King Khufu, Queen Hetespheres I. It is also interesting to note that Prince Wepemnofret grandfather, Pharaoh Sneferu, showed a gesture of appreciation to his vizier for his aid in getting Sneferu out of his depression by rewarding generously. This act shows the opulence of Princess Nefertabet's family lineage and shows how Sneferu had the same vizier as his son, Khufu and that he was connected to the Mystery School of On. His Vizier knew the secrets of Thoth which means that Sneferu was an adherent of the School of On. In other words, they followed the twelve gods and goddesses of the School of On which was the reason for the construction of the Great Pyramids in the first place. Accordingly, the fourth dynasty was built on these principles derived from the Mystery School of On. Therefore, these principles are of integrity



and dignity and the notion of Princess Nefertabet prostituting herself does not fit. Thus, it is clear that the claims set forth by Herodotus about the fourth dynasty, Princess Nefertabet, is suspicious.

Slander is the main issue at hand that is being addressed in this writing material. A thorough application of content analysis on Herodotus's slander of Princess Nefertabet as well on her father, Khufu's, reign is being promulgated. Delving into knowledge of the natural setting of the Third and Fourth Dynasties strengthens the need to apply qualitative approaches successfully. Consequently, considering the background of Herodotus and highlighting his weaknesses, attributed to similar slander situations, defends the main argument that his claim against Princess Nefertabet was uncalled for, whether he reported it consciously or unconsciously, for a personal bias, or otherwise. Furthermore, the deductions of unfounded slanderous claims against Nefertabet are misleading, and shows a bias against the lineage of Pharaoh Khufu because of his radical actions. The approach to this topic is innovative in that it introduces details about the Mystery School of On, which over saw the worship of the twelve-sun god system, and was practiced by the Third, Fourth, Fifth, Twelve and Eighteenth Dynasties. These Dynasties built Pyramids, Obelisks and Sun Temples, which were the infrastructure for the worship of the Twelve Sun Gods and Goddesses, established, according to the ancient Greek historian Herodotus, in 17,000 BC. Illustrations are provided, to assist in clarifying the main points.

After reviewing all relevant sources to the reign of the Fourth Dynasty in Ancient Egypt, it is clear that the development of the true Pyramid technology, producing four Great Pyramids—that is the Red Pyramid of the first Pharaoh of the Fourth Dynasty, Sneferu; The Great Pyramid of Giza by the second Pharaoh of the Fourth Dynasty, who is Khufu-- these are the only surviving seventh wonder of the world, the Second Great Pyramid of Giza by the fourth Pharaoh of the Fourth Dynasty, Khafre and then Menkaure as the Fifth Pharaoh who built the third Pyramid at Giza is concrete evidence for the economic success of the Fourth dynasty. The artifacts and items extracted from the tomb burial of Queen Hetespheres I, was full of gold and strongly indicates that the Fourth Dynasty was a flourishing one, and architecturally, at its best. Furthermore, Herodotus has proposed other slanderous claims,

which prompts one to question his credibility as a Historian, and question his character. According to Ancient Egyptian laws on sex and morality, there was a lenient view on prostitution in Ancient Egypt. Up until this point, there are consistent findings of other foreign people recording the events of what was happening during those times in Egypt and so this can leave way for speculation.<sup>43</sup>

The results from the multifaceted methodology applied leads one to gain a better grasp of Princess Nefertibet's character and background. The findings of this thesis research correlate with the original hypothesis of Herodotus falsely documenting a heinous act for the building of the Great Pyramid against Princess Nefertibet. Within the context of the Egyptian Mystery School of On, Nefertibet is better comprehended and her High Priestess status further proves the incredibility of Herodotus. There are sources in the field that heavily question Herodotus's credibility as they have good reason for it. The motivation for this slander is obviously politically theocratic because Pharaoh Khufu as did later, Pharaoh Akhenaten, shut down the Amen lodges in opposition to their animal and human sacrifices. These sacrificial rituals are connected to the Phoenician city-states that flourished on the Mediterranean including Troy, Carthage, Byblos, Tyre, Sidon and the Moroccan area. They worshipped the gods Moloch, Baal, and Amen. Herodotus's slander of Fourth Dynasty Princess Nefertibet is describing behaviors of a High Priestess and Princess of the Mystery School of On (*Annu* or God) 2,000 before the citation by Herodotus was written making it even more suspicious. Clearly, the Priests he spoke to were of the Amen-Ra Priesthood and not from its theocratic rival, the aboriginal The Mystery School On. This Thesis proposes that the hatred and slander towards the Fourth Dynasty Princess Nefertibet and her Father Pharaoh Khufu is related to the same theocratic rivalry that occurred in the Eighteenth Dynasty beginning with School of On High Priestess and Pharaoh-Queen Hatshepsut's reign. This theocratic rivalry resulted in the theorized Civil War during the Amarna Period. It is conjectured that the Amen-Ra Priesthood was penetrated by the mysterious Semitic *Hyksos* during their nearly 200 year Fifteenth and Sixteenth Dynasty migration, invasion and occupation activities. Empowered by Amen-Ra High Priest and

Pharaoh Thutmose III this eventually led to Pharaoh Akhenaten and Queen Nefertiti being wiped out of Ancient Egypt history for over 2000 years until rediscovered at Akhetaten (Tel-el-Amarna). This friction between deposed Semitic Hyksos survivors who remained in Egypt during the Eighteenth Dynasty as transexual priests and the indigenous peoples of Egypt Proper's Mystery School of On came to a head during the reign of Pharaoh Akhenaten and Queen Nefertiti.

Conventional Egyptology must ignore the many artifacts detailed above which document the black African foundation of Ancient Egypt and it has had to accept the 1912 "discovered" Bust as authentic by ignoring the "academic conflict of interest" discrepancy that Ludwig Borchardt created. Ludwig Borchardt never addressed how and why the Europeanized Bust did not look like the scores of authentic artifacts of Queen Nefertiti depicted as a black African woman exhibited in museums all around the world including especially "The Stele of Pharaoh Akhenaten and His Family" **Illustration I A-7** which he found. In reality he could not have produced the required scholarly explanation as no Conventional Egyptologist has. It is no doubt that the cap crown worn by Queen Nefertiti was unique. Queen Nefertiti wore three distinctive head dresses. This modius crown is considered the high hat bust.

The symbolic cap crown that was deemed as powerful and worn by well-known historical queens, can be understood for its societal function. The cap crowns worn in the new kingdom by Queen Hatshepsut, Queen Nefertiti, and Queen Nefertari had a shared connection and this manifestation was its link to the sun goddess, Het-Heru. The sun goddess was important to all royal figures like King Menes and Queen Nefertiti herself. The double uraeus consisting of a cobra became a standard symbolism on the crown in eighteenth dynasty. The musical instrument of the sistrum is always associated with Het-Heru and Queen Nefertiti and her daughters can be seen playing the sistrum in some of her artwork depictions. The playing of the sistrum further indicates that Queen Nefertiti must have been a high priestess of the Egyptian Mystery School of On.

## Production/Results

### THE MYSTERIES OF THE AMARNA PERIOD

The biggest mysteries in Ancient Egypt are connected to the brief but astonishing Amarna Period which ends the eighteenth Dynasty of the Theban Upper Egypt Moseoid Family. There are many books and theories on what happened to end this brief period including a famine to this Thesis' position of an armed theocratic civil war. Carried out by the Hyksos dominated Amen-Ra Priesthood whose Lodges were shut down by Pharaoh Akhenaten, this Civil War ended the Amarna Period when General Horemheb took over as Pharaoh establishing the nineteenth Dynasty. Predictably, the nineteenth Dynasty is dominated by the Amen Ra Priesthood. Again, there is no coincidence that the nineteenth Dynasty embraces the gods of the Hyksos of Seth, Osiris and Amen-Ra. This Thesis postulates that such a theocratic Civil War explains why Pharaoh Akhenaten and Queen Nefertiti are predominately shown wearing their "War Crowns" of the Pharaoh Blue Crown and the Queens Modius/"High Hat" Crown and were written out of history by their successors.

The largest number of artifacts and documents of Ancient Egyptian Royal Queens and Princess are of the eighteenth Dynasty's Amarna Period which is dominated by depictions of Queen Nefertiti and her six daughters sired by Pharaoh Akhenaten. Each daughter is shown in the art history as being very active in the worship of the Aten and in the confusion that ended the Amarna Period as two actual Queens (*Meritaten* as wife of Pharaoh Akhenaten's Co-Regent Pharaoh Smenkhare and *Ankhesenpaaten* as wife of Pharaoh Tutankhaten/Tutankhamen ), Co-Regent (*Neferneferuaten* as Co-Regent of Pharaoh Akhenaten) and temple, court and tomb scene participants (*Meketaten*, *Neferneferure* and *Septepenra*).

A significant number of Ancient Egyptian art relics depict Pharaoh Akhenaten and Queen Nefertiti as physically together with he wearing his Blue "War" Crown and she wearing her "Modius"/High Hat Bust. Specifically, this can be seen in Illustration II A-1, Illustration II A-7, Illustration II A-8 and Illustration II A-10. As previously cited this Thesis explains this is based on the Amarna Period having been the result of an armed theocratic Civil War between the School of On (*Annu* or God) and the fifteenth and sixteenth Dynasty Hyksos immigration, invasion and occupation of ancient Lower Egypt influenced Amen Ra Priest Lodges. The immediate cause was that the latter continued practicing first born sacrifices of infants to the god Moloch practiced by the Phoenician City States and their Hyksos mercenaries. This interpretation comes into view when one juxtaposes Illustration II A-1 and Illustration II A-7, depicting Pharaoh Akhenaten and Queen Nefertiti on their thrones caressing in adoration their daughters; with Illustration II A-5 from Karnak showing Queen Nefertiti from a war chariot smiting a female "first born infant sacrificing"

enemy with a mace head wearing her “Modius” theorized High Hat “War” Crown.

The Appendixes C, D, E, F, and G address the nature of the Hyksos, the Hyksos domination of the corrupted Amen Ra Lodges, the Akhenaten and Prophet Moses association and the Path of the Aten religious and spiritual influences on the Israelites, Christians and Muslims.

For clarification purposes, the comparative analysis between the Queen Nefertiti High Hat Bust and two of the other art relics depicting a black African Queen Nefertiti should be analyzed. First of all, from first view of the Queen Nefertiti High Hat Bust, the ethnicity shown is Europeanized which is suspicious when there are over forty depictions of Queen Nefertiti certifiable and archived in museums around the world showing her as a black African woman. Upon first view of **Illustration II A-1** and **Illustration II A-7**, which are almost identical, showing Akhenaten and his family worshipping the Aten. Queen Nefertiti is clearly a black African woman. The facial features are strikingly different than the Queen Nefertiti High Hat Bust at the Neues Island Museum because the nose and lips of Queen Nefertiti in these carved relics are thick and big which indicates a black African ethnicity. The skin color of the Bust is clearly shown and the skin color of the altar relief is not painted therefore should we assume a skin color? Would a Europeanized Nefertiti with Eurocentric features be shown with black skin?

## Analysis

### Analysis of the black African Queen Nefertiti Artifacts

This Thesis will now demonstrate how the forty (40) certifiable depictions of a black African Queen Nefertiti presented in **Illustration I Section** below encompass artifacts existing in museums internationally that have caused the Bust's bizarre handling, absence of a documented report on its discovery [explaining the lack of weatherization to an exposed Gypsum/Plaster of Paris covered Bust] and its initial private display and ten year delayed public display. The attempts to use CT (X-Ray) Scan technology in 1992, 2006 and 2008 to erase the suspicion of modern fraud from the Bust have not succeeded. Each of the forty (40) black African Queen Nefertiti artifacts visually presented below in **Illustration I Section** will be content analyzed and researched to determine whether it is a fraud. Remember as beautiful as the Bust is this artifact has not one certifying cross reference proof of authenticity. The bas relief designated as **Illustration I A-1** presenting a Black African Queen Nefertiti facing left worshipping the Aten with Pharaoh Akhenaten and their three daughters shown in the *High Hat (Modius) Crown with Urease* is archived and displayed in the Berlin Egyptian Germany Museum (BEGM), as Inventory 14145. It clearly displays innovations of the Amarna Period showing the Royal couple holding their three daughters sitting on their thrones in adoration. Note that Pharaoh Akhenaten is wearing the blue War Crown. There exists no literature raising the authenticity question of this artifact. Hieroglyphic cartouches identify Pharaoh Akhenaten and Queen Nefertiti. It was part of an Aten Altar. The similarity of this sculpture's depiction of the Royal Family with that of **Illustration I A-7** together constitute irrefutable proof that the Bust is a modern fraud.

The official art history of **Illustration I A-1** issued by the archiver **BGEM's Web Site** includes the following revealing analysis: "The body forms shown on the relief, the overlong proportions, wide hips, thin legs and the forward curved necks, are typical of the early Amarna artistic style .... a commoner, Nefertiti, whose preserved portraits do justice in every aspect to her name 'the beautiful one has come.'" It is clear that the enigma of forty (40) authentic art relics presented in **Illustration I** of a black African Queen Nefertiti has not gone unnoticed and is being resolved in a colonial institutionalized white supremacist fantasy of Ludwick Borchardt's finding a Europeanized Queen Nefertiti High Hat Bust.

The bas relief designated as **Illustration I A-2** presenting a Black African Queen Nefertiti facing left shown in the *High Hat (Modius) Crown with Urease*. The bas relief designated as **Illustration I A-3** presenting a Black African Queen Nefertiti facing right shown in a *High Hat*

*(Modius) Crown* with Urease worshipping the Aten is archived and displayed in the Ashmolean Museum, Oxford University, Oxford, England, Great Britain. The bas relief designated as **Illustration I A-4** presenting a Black African Queen Nefertiti facing right shown in a *High Hat (Modius) Crown* with Urease holding flowers in both hands worshipping the Aten is archived and displayed in the Brooklyn Museum, Brooklyn, New York City, New York, USA. The bas relief designated as **Illustration I A-5** presenting a Black African Queen Nefertiti facing right shown in a *High Hat (Modius) Crown* with Urease under the Aten is archived and displayed in the Boston Museum of Fine Art, Boston, Massachusetts, USA as Catalogue #63.260. Note that Queen Nefertiti is uniquely depicted smiting with a mace a female enemy. There is no precedence for depicting a Queen doing such an act normally reserved for the Pharaoh. This supports Thesis premise that there was a Civil War during the Amarna Period.

The bas relief designated as **Illustration I A-6** presenting a Black African Queen Nefertiti facing right shown in the *High Hat (Modius) Crown* with Urease on a unique Amarna Period *talafat* limestone slab from Karnak worshipping the Aten accompanying Pharaoh Akhenaten wearing his blue War Crown in the heavily damaged right side of the artifact is archived and displayed in the Royal Ontario Museum, Ontario, Canada. A painted limestone stele bas relief designated as **Illustration I A-7** presenting a Black African Queen Nefertiti facing left shown in a *High Hat (Modius) Crown* with Urease worshipping the Aten with Pharaoh Akhenaten and their 3 daughters found as private worship stele in Amarna is archived and displayed in the Egyptian Museum, Cairo Egypt as “The Stela of Akhenaten and His Family”. Hieroglyphic cartouches identify Pharaoh Akhenaten and Queen Nefertiti. It clearly displays innovations of the Amarna Period showing the Royal couple holding their children on their thrones in adoration. Note that the Pharaoh Akhenaten is wearing the blue War Crown. There exists no literature raising an authenticity question concerning this artefact. The similarity of this sculpture’s depiction of the Royal Family with that of **Illustration I A-1** together constitute irrefutable proof that the Bust is a modern fraud.

A heavily damaged limestone bas relief designated as **Illustration I A-8** presenting a black African Queen Nefertiti facing left shown in a *High Hat (Modius) Crown* with Urease playing a sistrum worshipping the Aten with Pharaoh Akhenaten and at least one daughter also playing a sistrum found as a column fragment at the Royal Palace in Akhetaten (Tel-el-Amarna) is archived and displayed in the Ashmolean Museum, Oxford University, Oxford England, Great Britain. Note that although damaged the Pharaoh Akhenaten is clearly wearing the blue War Crown.

A limestone bas relief sculptor’s model designated as **Illustration I A-9** presenting a bust of black African Queen Nefertiti facing left shown in a *High Hat (Modius) Crown* with uniquely 2 Ureases found at the Great Aten Temple in Akhetaten (Tel-el-Amarna) is archived and displayed in

the Egyptian Museum, Cairo, Egypt.

A painted Limestone bas relief sculptor's model designated as **Illustration I A-10** presenting a black African Queen Nefertiti facing left shown in a *High Hat (Modius) Crown* with Urease and playing a sistrum worshipping the Aten with Pharaoh Akhenaten in his blue War Crown. Intact hieroglyphic cartouches identify the Royal Couple. Uniquely, the Royal Couple are depicted standing before a food alter laden with animal meat which they reject as would be expected from Egyptian Mystery School of On (*Annu* or God) trained High Priest and Priestess. This further supports this Thesis hypothesis that the Prophet Moses and the Pharaoh Akhenaten were if not identical were peers and were trained by the same human genome is vegan source. The Bible Genesis 1: 29 written by the Prophet Moses confirms that humans have a vegan genome.

The painted limestone bas relief fragment designated as **Illustration I A-11** presenting a Black African Queen Nefertiti facing left shown in *High Hat (Modius) Crown* with Urease playing the *sistrum*. The bas relief designated as **Illustration I B-4** presenting a Black African Queen Nefertiti facing right shown in a *Cap Headdress* with Urease worshipping the Aten. The bas relief designated as **Illustration I B-5** presenting a Black African Queen Nefertiti facing right shown in a *Cap Headdress* with Urease worshipping the Aten is archived and displayed in the Brooklyn Museum, New York City, New York, USA. The raised relief designated as **Illustration I B-6** presenting a full steatopygic figured Black African Queen Nefertiti facing right shown in a *Cap Headdress* with Urease worshipping the Aten holding flowers and showing her steatopygic body is archived and displayed in the Petrie Museum of Archeology, London, England, Great Britain. Egyptian hieroglyphics confirm Queen Nefertiti's identity. The painted raised relief designated as **Illustration I B-7** presenting a Black African Queen Nefertiti facing left shown in a *Cap Headdress* with Urease worshipping the Aten is archived and displayed in the Altes Museum, Berlin, Germany.

The limestone bas relief facing left designated as **Illustration I B-8** presenting a Black African Queen Nefertiti facing left shown in a *Cap Headdress* with Urease probably worshipping the Aten is archived and displayed in the Brooklyn Museum, New York City, New York, USA. The bas relief designated as **Illustration I B-9** presenting a Black African Queen Nefertiti facing right shown in a *Cap Headdress* with Urease worshipping the Aten holding a daughter is archived and displayed in the Brooklyn Museum, New York City, New York, USA. The limestone bas relief designated as **Illustration I B-10** presenting a Black African Queen Nefertiti facing left shown in a *Cap Headdress* with Urease worshipping the Aten is archived and displayed in the Brooklyn Museum, New York City, New York, USA as the Wilbur Plaque being found in Hermopolis but



made in Akhetaten (Tel-el-Amarna), Egypt. The bas relief designated as Illustration I B-11 presenting a Black African Queen Nefertiti facing left shown in a Cap Headdress with Urease worshipping the Aten with Pharaoh Akhenaten presenting an Image of Sun Goddess Maat is archived and displayed in the Brooklyn Museum, New York City, New York, USA.

The reddish quartzite bas relief designated as Illustration I B-12 presenting a Black African Queen Nefertiti facing left shown in a Cap Headdress with Urease is archived and displayed in the New York Metropolitan Museum of Art, New York City, New York, USA. The limestone bas relief designated as **Illustration I B-13** presenting a Black African Queen Nefertiti facing right shown in a *Cap Headdress* with Urease is archived and displayed. The sandstone bas relief designated as **Illustration I B-14** presenting a Black African Queen Nefertiti facing right shown in a *Cap Headdress* with Urease worshipping the Aten is archived and displayed in the Brooklyn Museum, Brooklyn, New York City, New York, USA. The bas relief facing left designated as **Illustration I C-1.**) presenting a Black African Queen Nefertiti facing left shown in a *Het Heru* Horned Double Plum Crown with Urease worshipping the Aten probably from Karnak is archived and displayed in the Ashmolean Museum, Oxford University, Oxford, England, Great Britain. The bas relief facing left designated as **Illustration I C-2** presenting a Black African Queen Nefertiti facing right shown in a *Het Heru* Horned Double Plum Crown with Urease worshipping the Aten is archived and displayed in the Ashmolean Museum, Oxford University, Oxford, England, Great Britain. Identified by Cartouche Hieroglyphics she is described as ‘‘Mistress of Both Lands’’.

The siliceous limestone raised relief fragment designated as **Illustration I C-3** presenting a Black African Queen Nefertiti facing left shown in a *Het Heru* Horned Double Plum Crown with Urease worshipping the Aten probably worshipping the Aten is archived and displayed in the Petrie Museum of Archeology, London, England, Great Britain. The bas relief designated as **Illustration I C-4** presenting a Black African Queen Nefertiti facing left shown in a *Het Heru Horned Double Plum Crown* with Urease worshipping the Aten accompanied by her daughter Princess Meketaten playing the sistrum worshipping the Aten is archived and displayed in the Nielson-Atkins Museum of Art, Kansas City, Missouri, USA as DSC08150. The bas relief designated as **Illustration I C-5** presenting a Black African Queen facing right shown in a *Het Heru* Horned Double Plum Crown with Urease worshipping the Aten.

The bas relief stele designated as **Illustration I C-6** presenting a Black African Queen facing left shown in a *Het Heru* Horned Double Plum Crown with Urease worshipping the Aten seated next to Pharaoh Akhenaten on his left side shown in his blue War Crown in front of food altar is archived and displayed in the Egyptian Museum, Berlin Germany.

The limestone portrait bust designated as **Illustration I D-1** presenting a Black African Queen Nefertiti shown incomplete without a *headdress* archived and displayed in the Egyptian Museum, Cairo, Egypt. The red quartzite portrait bust designated as **Illustration I D-2** presenting a Black African Queen Nefertiti shown with incomplete headdress securing post allowing different hair styles found in Royal Sculptor Thutmose Studio in Amarna. The granite portrait bust designated as **Illustration I D-3** presenting a Black African Queen Nefertiti shown with incomplete headdress securing post allowing different hair style found in Royal Sculptor Thutmose Studio in Amarna is archived and displayed in the **Altes Museum, Berlin, Germany**.

The red quartzite full figure torso statue designated as **Illustration I E-1** presenting a Black African Queen Nefertiti showing a full figure steatopygic body missing head is archived and displayed in the **Louvre Museum, Paris, France**. The full figure statuette designated as **Illustration I E-2** presenting a Black African Queen Nefertiti walking holding hands with Pharaoh Akhenaten showing a full figure steatopygic body with head is archived and displayed in the **Louvre Museum, Paris, France**. The limestone full figure statue standing and striding shown in a *Cap Headdress* with missing Urease designated as **Illustration I E-3** presenting a Black African Queen Nefertiti showing a full figure steatopygic body with head is archived and displayed in the **Egyptian Museum Berlin, Germany**. Discovered in Akhetaten (Amarna) and reflects Amarna Period innovations.

The limestone full figure statue standing and striding designated as **Illustration I E-4** presenting a Black African Queen Nefertiti shown in a *Cap Headdress* with missing Urease is archived and displayed in the **Egyptian Museum Berlin, Germany**. Discovered in Akhetaten (Amarna) and reflects Amarna Period innovations. The limestone slab rock ink drawing facing right designated as **Illustration I-F** presenting a Black African Queen Nefertiti shown in a *Cap Headdress* with Urease is archived and displayed in the **Petrie Museum of Egyptian Architecture, London, England, Great Britain**. Suspected vandalism as lips cut out.

Specifically, this Thesis proposes that **Illustration I A-7** known as “The Stele of Akhenaten and His Family (Stele)” presents the strongest candidate as a certifiable authentic depiction of Queen Nefertiti as a black African woman. In addition, the Stele’s art history sheds light on the intentional mindset of its actual discoverer Ludwig Borchardt several months before he discovered the Bust on December 6, 1912. This is because Borchardt had unearthed the Stele at Akhetaten (Amarna) earlier in 1912 and actually traded the Stele for the Bust with the Egyptian Department of Antiquities Officer Gustave Lefebvre in their January 1913 trading meeting in Cairo, Egypt. This Thesis hypothesizes that Ludwig Borchardt obviously found the Stele prior to his so-called “discovery” of the Bust on December 6, 1912. Uniquely, Borchardt consciously became simultaneously the

discoverer of the Stele depicting a black African Queen Nefertiti some time before his

so-called “discovery” of the Bust depicting a Europeanized African Queen Nefertiti.

This “academic conflict of interest” predicament significantly contributed to why Ludwig Borchardt and James Simons appear as bizarrely handling, failing to properly document report on the discovery of the Bust explaining the lack of weatherization to an exposed Gypsum/Plaster of Paris covered Bust and its being initially privately displayed and ten-year public display delayed. Specifically, Borchardt intentionally completely avoided writing a professional report giving the specific details on the finding of the Bust as well as on the finding of the Stele except where in the former case he wrote about the Bust discovery in his diary. This avoidance by the otherwise professional scientist Ludwig Borchardt in hind sight is tantamount to circumstantial evidence forced confession of academic malfeasance. Continued content analysis of **Illustration I A-7** reveals that its theme (motif) is an exact copy of that used in **Illustration I A-1** showing just a slightly different pose of the Royal Family of Pharaoh Akhenaten, Queen Nefertiti and their three daughters in loving adoration under the Aten. The “family with children” motif in harmony with the Aten displaying full parental adoration of their children is by Pharaoh Akhenaten Royal Design in stark contrast to the pedophile and “first-born sacrifice” complaints levied against the Fifteenth to Sixteenth Dynasty invaders and occupiers, the mysterious *Hyksos* and their progeny still living in Egypt. Eighteenth Dynasty Queen-Pharaoh Hatshepsut indictment of the *Hyksos* is presented in **Appendix D**. Note that Hundreds of years later these same charges were levied against the Tribe of Judah by the Israeli Prophet Jeremiah in the Bible. The “family with children” motif unique to the Amarna Period is also seen in **Illustration I B-10**.

Relatedly, the “Queen smites female prisoner” motif seen in **Illustration A-6** is cited in the Book by Independent Egyptologist Ahmed Osman entitled *Moses and Akhenaten* (2002) as proof of a theocratic Civil War waged throughout the Amarna Period that could explain this unique example of royal punishment for serious child abuse to a woman delivered personally by the Queen. Psychoanalytically, the Zionist affinity for the *Hyksos* lifestyle and their dislike for the Upper Egypt Theban *Moseoid* Family of black African Queens of the Seventeenth and Eighteenth Dynasties that led to the *Hyksos* being ousted as rulers of Lower Ancient Egypt must be appreciated. It is hypothesized this is the cause of the cascade of mysterious assassinations, premature deaths and royal disappearances that ended the 18th Dynasty’s final 20 years including the deaths of King Tushratta, Pharaoh Smenkare, Pharaoh Tutankamen (Tutankhaten) and Pharaoh Ay. **Figures 25 and 26** presented below respectively show Pharaoh Amenhotep III and his son Pharaoh Akhenaten. Note that both are shown worshipping the Aten and both are shown wearing the blue War Crown. The Pharaoh Akhenaten and Queen Nefertiti not just disappeared but were wiped out of the official history of Ancient Egypt by the Amen-Ra Priestess and Priesthood that won the postulated Civil War whose occurrence and outcome was suppressed and

ushered in the Nineteenth Dynasty of Pharaoh Horemheb who had been Pharaoh Akhenaten's head of the army.

### The Royal Sculptor Thutmose

The black African Queen Nefertiti featured in Illustration I A-8 being from a boundary marker around Pharaoh Akhenaten's new capital city of Akhetaten would have been made clearly in harmony with the black African woman model used by the Royal Sculptor Thutmose. He depicted Queen Nefertiti as a black African woman used in every other artifact found in his studio except the Bust including Illustrations I A-8, D-1, D-2, and D-3. Although nothing is known of his training, he would surely have been trained at the School of On (*Annu* or God) headquartered in the town of North Anu (Heliopolis). He is named "son of Thoth" after the Sun God Thoth who founded the School of On. *A priori* the Royal Sculptor Thutmose would have been required to be a staunch and loyal member of Pharaoh Akhenaten's Path of the Aten. It is inconceivable therefore to accept that Thutmose grappled with the "academic conflict of interest" predicament that Ludwig must have experienced simultaneously having found the Stele with its black African Queen Nefertiti and having "found" the Europeanized Bust. Instrumental in the present debate over the authenticity of the Bust is the several

decades old independent research by Swiss art historian Henri Stierlin and German historian Erdogan Ercivan that significantly contributed to the CT-Scans of the Bust in 1992 and 2006. The latter CT-Scan Report was published in 2009 and prompted the 2009 publishing of Henri Stierlin's book "*Le Bust de Nefertiti: Une Imposture de L'Egyptologie*"? Infolio and the 2009 publishing of Erdogan Ercivan's book *The missing link in archaeology*. The arguments of these two books although developed independently are similar and are summarized with the focus that the CT-Scan technology does not answer the question of authenticity.

Argument 1 is that the way the Bust was handled including Borchardt not viewing it for over a decade beginning in 1914 is highly suspicious. Argument 2 is that the Amarna Period during which the Bust was made was unique but the Bust is devoid of its style elements. Argument 3 is that the Bust was deliberately delayed. Argument 4 is that the Bust was modelled after Ludwig Borchardt's wife Emilie Borchardt. Argument 5 is that the expected professional report on the discovery of the Bust by Borchardt was consciously avoided. Argument 6 is that the Bust was deliberately delayed. 7 is that German European *Art Nuovo* elements seem to be employed in the Bust's sense of beauty and in the unique squared shoulders. Argument 8 is that dating the paints used as ancient is not authenticity conclusive as powdered paints survived in Thutmose's studio. Argument 9 is that it is not a coincidence that Ludwig Borchardt is involved in scores of fake artifact incidents.

Argument 10 is that Ludwig Borchardt's description of the Bust when found as looking like it was newly painted and inferring an inner core stone sculpture is disingenuous.

Argument 11 is that the word of Ludwig Borchardt is the only authenticity certification for the Bust.

Argument 12 is the discrepancy by Ludwig Borchardt failing to address his “academic conflict of interest” predicament of the Queen Nefertiti depicted as black African in the Stele he found and the Bust where she is Europeanized. Borchardt blunt failure to alert the Egyptian Gustave Lefevbre about the “academic conflict of interest” predicament he was in having found the Seal and concealing the identity of the related Bust and its ramifications. Clearly his intentions were not honorable and the Bust is not authentic.

#### The Seventeenth and Eighteenth Dynasty Thebes, Upper Egypt *Moseoid* Family

What should have happened if Ludwig Borchardt had been professionally objective is that the Stele designated as **Illustration I A-9** which he found in the Thutmose Studio area and is archived and exhibited in the Cairo Egyptian Museum and its twin likeness **Illustration I A-1** showing a black African Queen Nefertiti, conveniently archived and exhibited at the Berlin, Germany Egyptian Museum; would have been together used to establish the Bust’s authenticity. Instead, the Bust was hidden and traded in secrecy to deliver it to Berlin, Germany and to start ten years of secret private showings. Now, Conventional Egyptology cannot accept that the over twenty certifiable artifacts of a black African Queen Nefertiti are legitimate and thus has blindly rejected all the cited signs that the Europeanized Queen Nefertiti High Hat Bust is not authentic having been fabricated by Ludwig Borchardt and James Simons.

Ironically, still British Conventional Egyptologist Flinders Petrie is again credited with identifying a key Independent Egyptological artifact with his identification of the bust of the first Pharaoh of the First Dynasty of Ancient Egypt Menes/Narmer who is clearly black African presented below in **Figure 8**. Consequently, it is not surprising that the founder of the Eighteenth Dynasty after nearly 200 years of the Semitic *Hyksos* invasion and occupation of lower Ancient Egypt Pharaoh Ahmose I was clearly from his statue a black African as presented in **Figure 10** and further detailed in **Appendix C**. The four races recognized by and participating in Ancient Egypt are presented in the Nine Bow Tribes Stelle artifact below in **Figure 13**. Ancient Egypt was a multiracial, multiethnic, multi-lingual, multi-religious and multicultural federation of countries surrounding Egypt Proper from the Nile River Delta to the Nile River first cataract.

The **Illustrations II. Section of Seventeenth and Eighteenth Dynasty** artifacts depicting Ancient Egypt black African Queens will be content analyzed to demonstrate the mixed black and black African foundation of the Theban Upper Egypt *Moseoid* Family that ousted the mysterious *Hyksos*. **Illustrations II A 1. and 2.** depict black African Seventeenth Dynasty Queen *Ahhotep* I as 1.) in a painting shown with Double Plum Crown and as 2.) in a sculptured

bust with dreadlocked hair. As the **Illustration II. B** depicts black African Seventeenth Dynasty Queen *Ahhotep II* on her Coffin top with Dreadlocked Headdress & Uraeus As the wife of Pharaoh *Kamose circa 1555 BC to 1545 BC*. Killed on the battlefield she too took up arms against the *Hyksos* and received military honors. **Illustrations II. C 1 and 2** depict black African Eighteenth Dynasty Queen *Ahmose Nefertari*. As the wife of Pharaoh *Ahmose I* also shown in **Figure 10** she helped found the Eighteenth Dynasty *circa 1539 to 1514 BC*. taking control of most of Lower Egypt from the *Hyksos*. wife of Pharaoh *Seqenenre Tao II circa 1560 to 1555 BC* killed on the battlefield she took up arms against the *Hyksos*.

**Illustrations II. D 1 and 2** depict black African Eighteenth Dynasty Queen *Ahmose Merit-Amen*. As wife of Pharaoh *Amenhotep I circa 1514 -1493 BC*. they continued driving the *Hyksos* from Lower Egypt. **Illustrations II E 1 and 2** depict black African Eighteenth Dynasty Pharaoh-Queen Hatshepsut in a 1.) painted portrait bust and in 2.) a statue. As regent wife of Pharaohs Thutmose II and III she sent a naval and land trade expedition to the ancestors (*Ta Neter*) of the Egyptians in *Punt* (Eritrea), *Sheba* (Ethiopia/Abyssinia), *Meroe* (Southern Sudan) and *Khentunnefer* (Central Great Lakes Africa). **Illustration II F 1 and 2** depict black African Eighteenth Dynasty Pharaoh-Queen Tiye in a Yew wood bust with horned double plum crown from Medinet el-Ghurab. As wife of Pharaoh Amenhotep III and mother of Pharaoh Amenhotep IV/Akhenaten she reigned for over 60 years in peace and prosperity. Archived and displayed at the Egyptian Museum, Berlin Germany.

It is natural to compare the Bust with this bust of Queen Tiye as they are both beautiful. But the latter is not nearly as famous and popular in museum visits although they both are exhibited in Berlin Germany State Museums. It appears that the Europeanized features of the Bust are the source of the Bust's greater popularity as it supports the mysterious white Aryan race theory promulgated by the Thule Society, Zionist Ashkenazi Jews and Fuehrer Adolph Hitler and his Nazi followers. It is conjectured that the Philology of the word "Nazi" esoterically derives from the last syllable of the word "Ashkenazi." Conventional Egyptology has for over 110 years been silent on this discrepancy issue.

For example, at the time the Bust was "discovered" in December 6, 1912 nothing but the white supremacy philosophy of the international colonialist powers of Great Britain, France, Spain, Portugal, the Netherlands, Belgium, Russia and America can explain why the discrepancy still exists between the Europeanized Bust and over 20 certifiable art relics of Queen Nefertiti as a black African woman. Definitively, especially the Stele designated and shown below as

**Illustration I A-8** and its twin artifact **Illustration I A-1** together are irrefutable and certifiably

authentic. As cited earlier Conventional Egyptology cannot embrace the black African presence in Predynastic and Dynastic Egypt identified originating as the 4 black African *Anu* Tribes of *a Nubia* (Mediterranean Sea to Nile River cataract 1), *Kush* (Nile River cataracts 1 to 3), *Meroe* (Nile River cataracts 3 to 6 and *Khenthunnefer* (Nile cataract 6 to 9).

As the Eighteenth Dynasty Pharaoh-Queen Hatshepsut Naval Expedition to Punt summarized above and detailed in **Appendix A** the four races were known by the Ancient Egyptians presented below in **Figure 13**. All four participated in the federated empire of Ancient Egypt and are geographically and anthropologically identified as part of the Nine Bow Tribes Stele presented content analyzed below in **Figure 5**. The multi-racial and multi-cultural reality of Ancient Egypt is being suppressed but was the key to its several millennial long existences from before *circa* 3000 BC to 50 BC. The first identifier of the 4 black African Predynastic *Anu* Tribes living all along the Nile River valleys who founded ancient Egypt was French Egyptologist Abbe' Emile Amelineau in his books *Nouvelles Fouilles d'Abydos* (1899) and *Prolenomenesta letude de la religion egptienne* (1916). Senegalese Independent Egyptologist Cheikh Anta Diop identified the *Anu* peoples so they are identified as four of the nine peoples depicted as the backbone of the "Nine Bow Tribes" Stele presented below in **Figure 5**. The rejection of this novel theory by the leading world's Conventional Egyptologists meant that Professor Amelineau was replaced at his Abydos, Egypt archaeological site he discovered by no less than the Father of British Egyptology Flinders Petrie. This white supremacy reaction was promoted by the colonial powers (Great Britain, France, Spain, Portugal, Belgium, the Netherlands, Italy, Germany, Russia and America) who publicly fund Egyptological excavations and the private rich and super-rich fine art financiers and dealers. In 1912 when the Bust was "discovered" Europe was just two years from the ultimate "colonial war" of World War I and was intolerant of the many art relics documenting the contribution of the four black African. *Anu* Tribes as the backbone of the "Nine Bow Tribe" confederated Egyptian Empire reassembled by the 18th Dynasty Theban, Upper Egypt *Moseid* Family allied with the Mitannians militarily expelling the *Hyksos*

This Thesis hypothesizes that the above cited "academic conflict of interest" predicament that Ludwig Borchardt" consciously placed himself in on December 12, 1912 was the major reason for his failure to fully professionally report on the discovery and his delay in publicly exhibiting the Bust. The Berlin Museum Foundation that Borchardt worked for, owns the Bust, controls the Berlin Museums including the Berlin Island Museums. Ironically, it also owns, archived and exhibits the artifact designated and shown below as **Illustration I A-1** that clearly shows a black African Queen Nefertiti. There exists no scientific document on this discrepancy issue.

What was Ludwig Borchardt's intended target in the modern fraud Bust that he designed

and orchestrated with the objective of suppressing the truth that Queen Nefertiti was a black African woman? Making money from the Bust was never a primary motivation because none of the human perpetrators made any significant monetary gain. This Thesis modern fraud hypothesizes that since 1913 there were two Busts and that the first Bust's inner limestone core bust is the original bust created by Royal Sculptor Thutmose. Furthermore, this Thesis modern fraud hypothesis postulates Borchardt found "The Pharaoh Akhenaten with His Family Stele" herein designated and presented below as **Illustration I A-8** at the same time in the same place with both the Stele and the Bust core limestone bust being part of the private Aten Path Alter of the Royal Sculptor Thutmose himself in his Studio (House 47) in Akhetaten (Tel el-Amarna). The timing was months before December 12, 1912, when the fabricated Bust was "discovered" or introduced to the public.

It is the astute observation of art historian Henri Stierlin that Ludwig Borchardt and his brilliant artist copier Tina Wentcher (Ernestine Haim) "somehow" knew that the first Bust had a limestone core bust long before X-rays for medical diagnosis was developed and long before this fact was found by CT scan. *A priori* they knew because they brilliantly had devised the novel Gypsum/Plaster of Paris painted carving Bust covering to simultaneously disguise the Thutmose limestone bust suppressing its Queen Nefertiti black African identity to the public. This made the Stele a *de facto* fraud and promulgates to the white supremacist of the world's colonial powers and Conventional Egyptology their fantasy mythology of a mysterious white Aryan race that founded Ancient Egypt.

## Conclusions

The ramifications of this successful creation of the modern fraud, the Queen Nefertiti High Hat Bust as a white supremacy icon is reflected in the Hollywood film directed by Quentin Tarantino, *Django Unchained* (2012), based on a famous spaghetti western movie entitled, *Django* (1966). Where in one hour and three minutes into the movie, the Queen Nefertiti High Hat Bust is shown as part of a logo icon for the Cleopatra Club in an urban Mississippi town serving as urban headquarters for the fourth largest cotton plantation called Candy Land which specializes in Mandingo fights to the death and black African female prostitution (**Figure 27**). One hour and fourteen minutes into the movie, a copy of the Queen Nefertiti Bust is shown in the entrance foyer of the mansion belonging to Curtis Candy, the owner of the slave plantation (**Figure 28**). In both scenes, the male gaze is prominent with the Nefertiti Bust shown opposite a black African female prostitute. Clearly Nefertiti being represented in a Cleopatra Club represents the white supremacist theory that ancient Egypt founded by a mysterious white European race as promulgated by the Thule society which Adolf Hitler was member. The stealing of Queen Nefertiti's ethnicity comprises a crime against humanity which the present racial unrest in America highlighted by the George Floyd murder.



It will take decades for the corruption of conventional Egyptology to be corrected and the racism of white supremacy towards black Africans neutralized. The Queen Nefertiti High Hat Bust from the preceding multifaceted analysis is a modern fraud stealing the black African heritage of Queen Nefertiti. Except for the picture of the Bust taken on December 12, 1912 on the day Ludwig Borchardt announced its discovery at the Akhetaten (Tel el-Amarna), Egypt excavation site at Royal Sculptor Thutmose's Studio (H47) there is no Bust authenticity documentation in Egypt as it just appears in Germany in 1913. The largest number of artifacts and documents of Ancient Egyptian Royal Queens and Princess are of the eighteenth Dynasty's Amarna Period which is dominated by depictions of Queen Nefertiti and her 6 daughters with Pharaoh Akhenaten. Each daughter is shown in the art history as being very active in the worship of the Aten and in the confusion that ended the Amarna Period as aspiring Queen, actual Queen, Co-Regents and court and tomb scenes.

The oldest historical document in the world is Narmer's Palette ca. 3200 BC and it was the proper interpretation of the palette that identifies king Narmer as the legendary first pharaoh, Menes who joined upper and lower Egypt. The kings dress and the artifacts Het-Heru symbols indicate that the founders of ancient Egypt were black African. The fort depictions of Queen Nefertiti as a black African woman leaves no other conclusion that the Europeanized Queen Nefertiti Bust is a modern fraud and it is not a coincidence that the perpetrators were white supremacist Zionist Jews. The princess Nefertibet affair is elucidated in this thesis to show the similarity between the religious violations which caused fourth dynasty pharaoh Khufu who built the great pyramid and closed down the Amen lodge temples was the same problem faced by eighteenth dynasty, pharaoh Akhenaten postulated by this thesis to be associated with the sacrifice of first-born children, animals, and adults. The slander that princess Nefertibet was prostituted by her father reflects the disdain that existed for royal women who were high priestesses of the school of On, the main rival of the Amen priesthood. Therefore, if this happened to princess Nefertibet it would most likely occur to Queen Nefertiti 1,200 years later.

## Illustrations



**Figure 1.** German Archaeologist Ludwig Borchardt shown exhibiting the Queen Nefertiti High Hat Bust, dimensions, medium/materials, year



**Figure 2.** *Weather Degraded Bust of Pharaoh Akhenaten Found with Pristine Queen Nefertiti Bust, dimensions, medium/materials, year*



**Figure 3.** German Fuehrer Adolf Hitler at the Berlin Germany Museum in 1933, dimensions, medium/materials, year.



**Figure 4.** Suspected Nazi German Replica of the Queen Nefertiti Bust held by Shangri-La Publications

\*Hitler's Nefertiti (Nofretete) Mystery: Adolph Hitler's Strange Fascination with Nefertiti,  
[www//Shangrila0catch.com/press/Nefertiti.html](http://www/Shangrila0catch.com/press/Nefertiti.html) Accessed from Internet 11/21/2019.

GRAPHIC 6.26

“Annu Nine Bow” Tribes & Analysis of Identification : (18th Dynasty Theban Egypt’s “Prisoner”/Vassal States) (circa 1360 B.C.) \*



(from Alfred, *Akhusaton*, pg. 117; Tomb of Anen, Queen Ti’s brother; Tomb of Ramesa, *Ibid*, pg. 127)

#9	#8 *	#7	#6 *	#5	#4 *	#3	#2 *	#1	Microglyph Name Transliteration
SHA - ANSU SHASU (HERU) "Gardens of Asa/Aasyna	ANU SETHET "People of Sun God Set"	THEH - ANU "Emigrant People of Annu"	ANU ANTIU "Cade People of Myrrh Incense"	KEFT	(ARMU)MERDE "Land of Rivers"	NEHERIAN(HER U-AN) & MITTANI "Land of the Human People"	KESH/KUSH	SEN-GA-RA "Those without Sun God"	Name Translation
light (yellowish) curly	dark (red/black)	light (pinkish)	dark (red/black)	light (brownish) straight wavy long side lock	dark (red/black) fuzzy	light (brownish) shaved	dark (red/black) curly	light (yellowish) curly	Skin Color
Yes, full mustache	no	No, but long goatbe	no	no	No, but short goatbe	Yes, full mustache	no	Yes, full mustache	Beard
no	Yes single	Yes - double	Yes single	no	Yes single	no	Yes single	no	Head Feather
Yes	No, but hair ornamented	No, but hair shaved above ear upward	no, but hair ornamented	Yes	no, but hair ornamented	no	no, but hair ornamented	Yes, but tied	Head Band
no	Yes, wearing ivory necklace	no	Yes, wearing ivory necklace	no	Yes, wearing ivory necklace	no	Yes, wearing ivory necklace	no	Jewelry
no	Yes	no	Yes	no	Yes	no	Yes	no	Short Tunic
Yes	no	no	no	no	no	Yes	Yes	Yes	Long Pants

NOTE: \*THE FOUR ABORIGINAL ANU PEOPLES OF THE NILE RIVER VALLEY OF ANCIENT EGYPT/KEMIT FIRST IDENTIFIED BY ABBE EMILE AMELINEAU.

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no	Yes single	Yes - double	Yes single	no	Yes single	no	Yes single	no	Head Feather
Yes	No, but hair ornamented	No, but hair shaved above ear upward	no, but hair ornamented	Yes	no, but hair ornamented	no	no, but hair ornamented	Yes, but tied	Head Band
no	Yes, wearing ivory necklace	no	Yes, wearing ivory necklace	no	Yes, wearing ivory necklace	no	Yes, wearing ivory necklace	no	Jewelry
no	Yes	no	Yes	no	Yes	no	Yes	no	Short Tunic
Yes	no	no	no	no	no	Yes	Yes	Yes	Long Pants

NOTE: \*THE FOUR ABORIGINAL ANU PEOPLES OF THE NILE RIVER VALLEY OF ANCIENT EGYPT/KEMIT FIRST IDENTIFIED BY ABBE EMILE AMELINEAU.

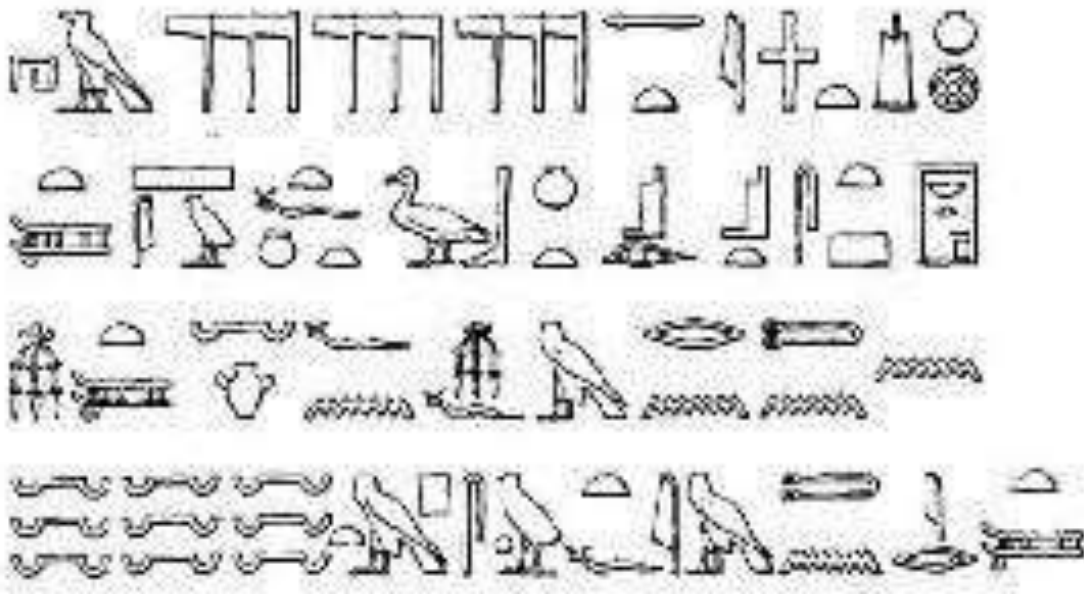
Figure 5. The Nine Bow Tribes of Ancient Egypt were established in Predynastic Egypt and were based on the 4 Anu Tribes, whose ethnicity was black African. (30).



Translation of Tiles Aboriginal Hieroglyph Inscription:

- ||line 1 Het-ur: "Temples"
- ||line 2 Seth: ["of the God Seth (Tchuti/Thoth/Hermes)"]
- ||line 3 Net Annu-ur: ["of the Cities of the Anu People's"]
- ||line 4 Tera Neter: "Tera Neter" (the devoted one to God) (as name/title)
- ||line 5 (Anu): (used as determinative for High Priest)
- "The High Priest Tera Neter of the Temples of the God Seth (Thoth) the Cities of the Anu Peoples"

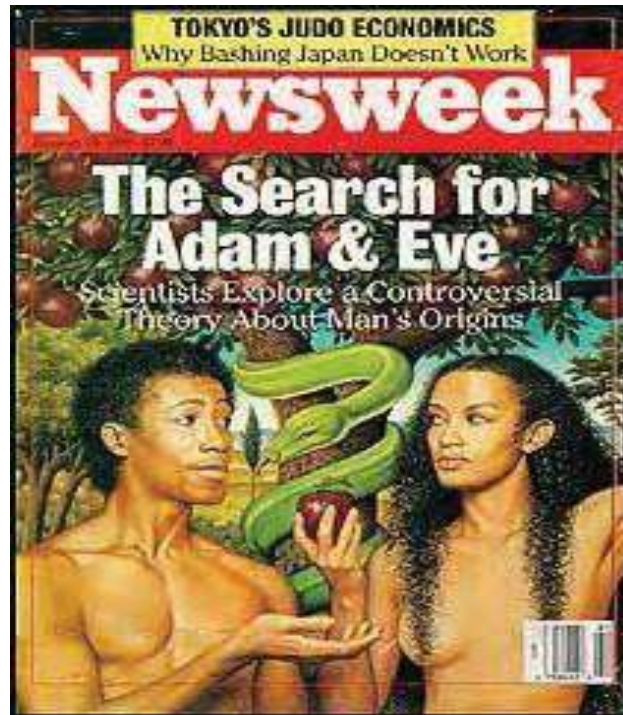
Figure 6. (Flinders Petrie, 1903. *Abydos II*, Plate I, Abydos Temple \_ Glazed Pottery M69).



**Figure 7.** (From R. O. Faulkner, "The Ancient Egyptian Pyramid Texts", Oxford, 1969, Section 1655) Hieroglyphic text of Pyramid Texts Figure 38, R.A. Schwaller De Lubricz, SacredScience; The King of Pharaonic Theocracy, p. 102.



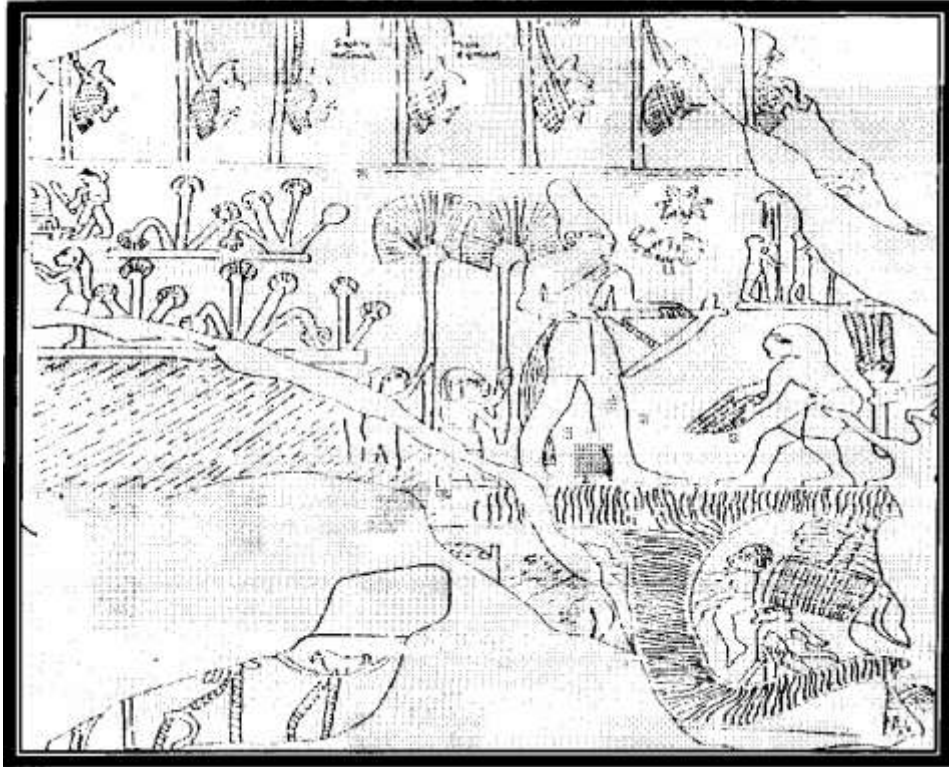
**Figure 8.** [Bust of Pharaoh Menes discovered by Flinders Petrie in Petrie Museum]  
**(Gidgette Natasha Ulloa-Torres)**



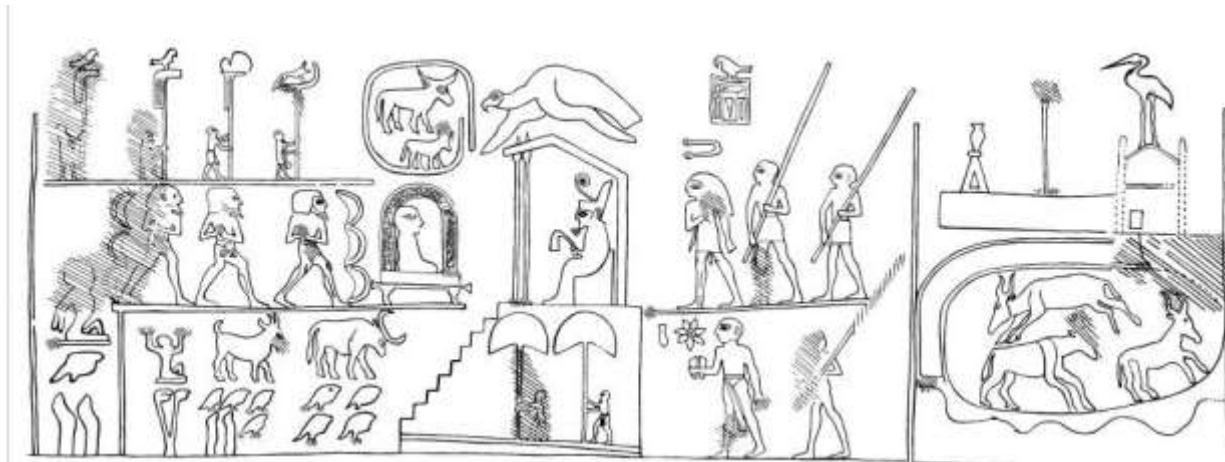
**Figure 9.** Front Cover of the January 11, 1988 Newsweek presenting the “Mitochondrial Eve” Hypothesis Sold a record number of copies [Wikipedia].



**Figure 10.** Bust of the founder of the 18 th Dynasty Pharaoh Ahmose I (1539-14 BC) [Wikipedia]

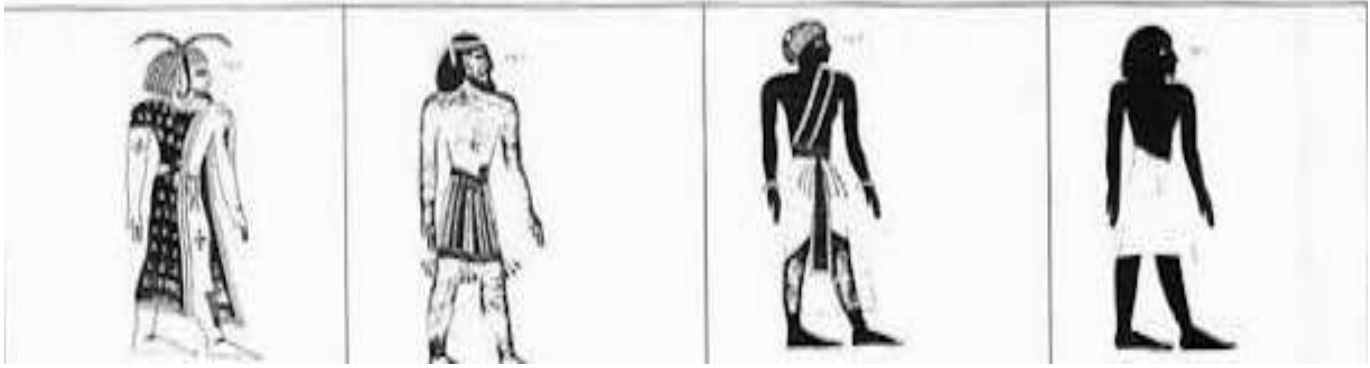


**Figure 11.** King Scorpion Macehead relief; limestone; ht. 9 1/8". Place: Oxford: Mus., Ashmolean



**Figure 12.** King Narmer's Macehead relief. Place: Oxford: Mus., Ashmolean., From the grave of Mery-Ma'et, at Abydos.





**Figure 13.** The Four Races Recognized by Ancient Egypt \_ Dynastic Race, black African, Semitic and Caucasian Right to Left.



**Figure 14.** Suspected Forgery of Puntian Queen *Ati* presented to Johann Duemichen in 1868 showing advanced Obesity.



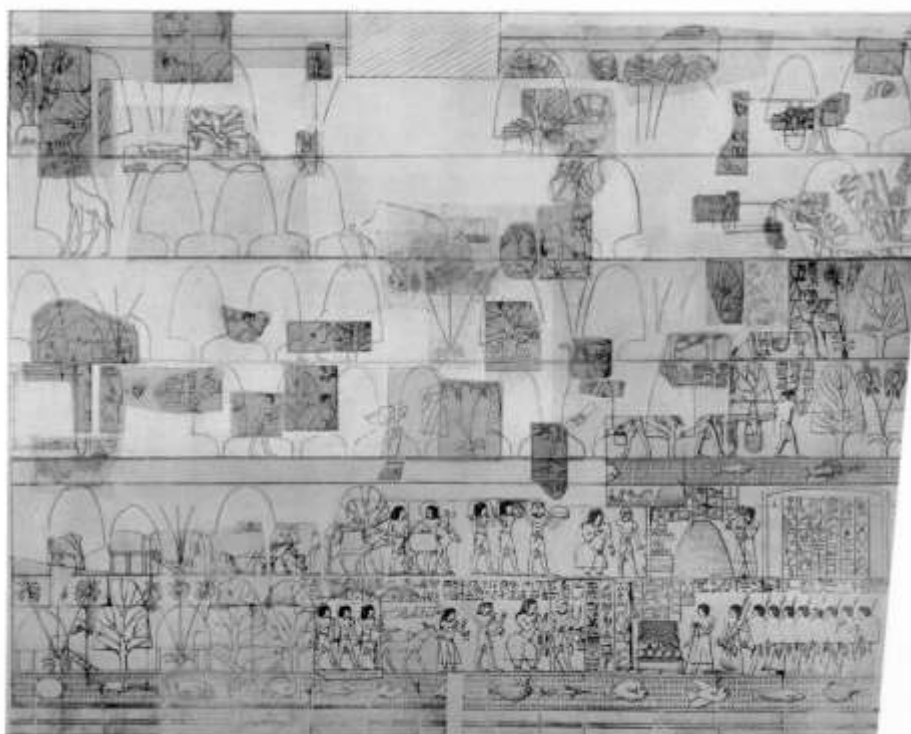
**Figure 15.** Obverse side. The Narmer Palette: ceremonial palette depicting King Narmer, wearing the red crown of Lower Egypt, inspecting bound and decapitated prisoners, also a pair of giant, long-necked cats, found at Hierakonpolis, Early Dynastic Period, c.3000 BC (schist), Egyptian 1st Dynasty (c.3100-2890 BC) / Egyptian National Museum, Cairo, Egypt / The Bridgeman Art Library.



**Figure 16.** Reverse Side. The Narmer Palette: ceremonial palette depicting King Narmer, wearing the white crown of Upper Egypt, striking a prisoner, found at Hierakonpolis, Early Dynastic Period, c.3000BC (schist) , Egyptian 1st Dynasty (c.3100-2890 BC) / Egyptian National Museum, Cairo, Egypt / The Bridgeman Art Library.



**Figure 17.** Flinders Petrie, Gold Vase representing the Goddess Hathor. UC.28052. Petrie Museum of Egyptian Archeology in London, UK. Note the black African features of a deity that originated in Central Great Lakes Africa area.



**Figure 18.** "Vegetation, detail of scene depicting expedition to the Land of Punt, painted relief, Colonnade of Punt, Mortuary Temple of Hatshepsut, Deir el-Bahari, Theban Necropolis Egyptian Dynasty XVIII." In *Bridgeman Images*: Note Computer enhanced male giraffe.



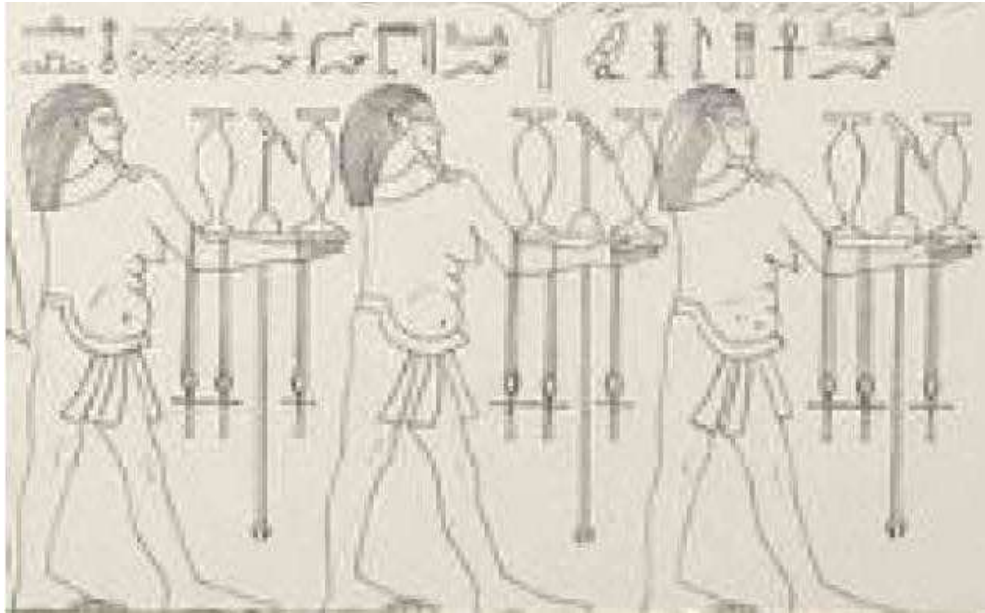
Figure 19. Goddess Het-Heru/Hathor Iconography



Figure 20. Bead-net dress excavated from a grave at Qau (UC17743), Giza Necropolis, Egypt



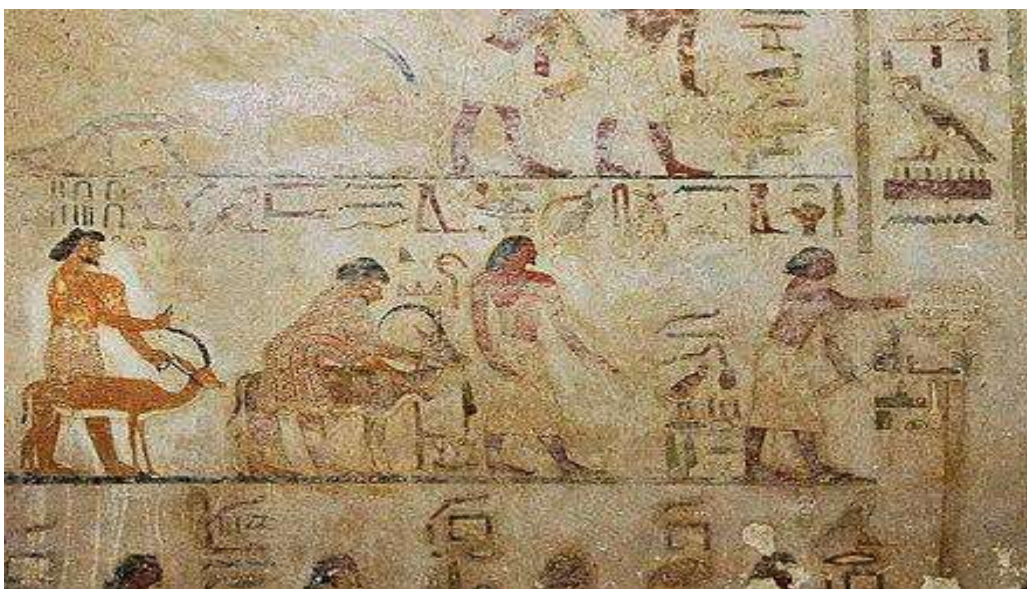
**Figure 21.** Egypt, Slab stela of Nefer-t-Ab-t depicting the Princess Nefertiabet at her food alter, Fourth Dynasty, from the western necropolis of Giza, painted limestone / De Agostini Picture Library / G. Dagli Orti / The Bridgeman Art Library.



**Figure 22.** Depiction of Trans-Gender Amen-Ra High Priests from 18 th Dynasty Queen-Pharaoh Hatshepsut *Deir El Bahari* Mortuary Temple from Johannes Duemichen, *Historical Inscriptions of Ancient Egyptian Monuments (Das der Konigin dargebrachte Todtenopfer)*, 1869 pl. 24



**Figure 23.** Tomb Painting of Pharaoh Khnumhotep II showing hieroglyphs identifying ‘‘Abisha the Hyksos’’ with foreign visiting delegation of Semitic Aamu Tribe with animal tribute circa 1900 BC. (Wikipedia)



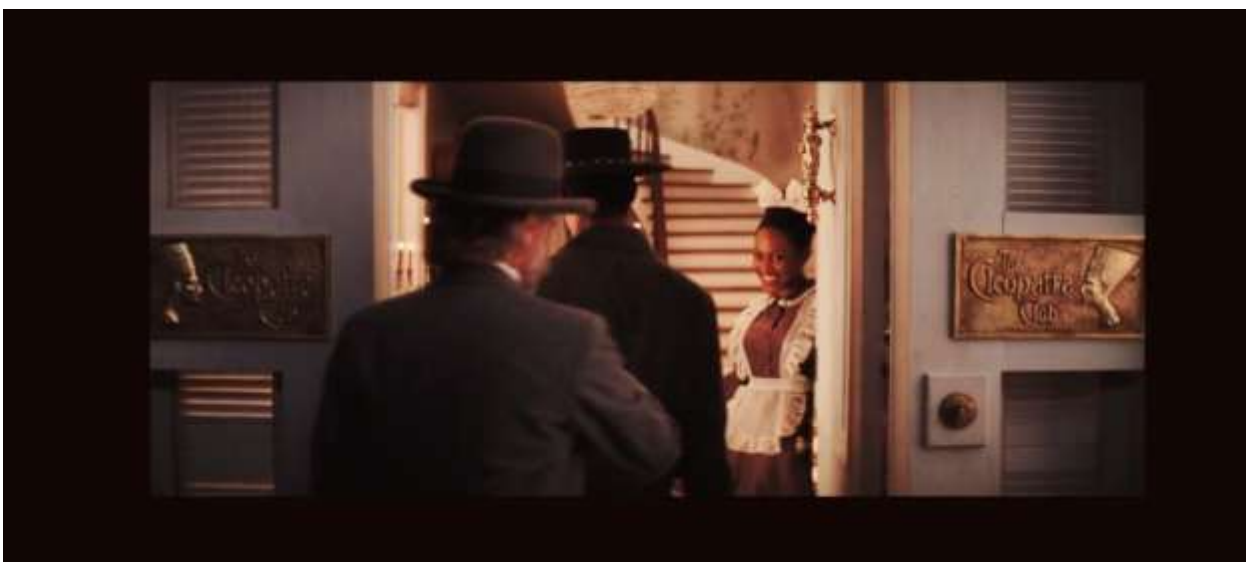
**Figure 24.** Tomb Painting of Pharaoh Khnumhotep II



**Figure 25.** Stela of Pharaoh Amenhotep III in his War Crown and Queen Tiye in her *Modius* 'High Hat Crown' in British Museum EA57399 from house of Aten High Priest Pinhasy Tomb at Amarna.



**Figure 26.** Pharaoh Akhenaten in Blue War Crown and Queen Nefertiti in Blue Modius Crown



**Figure 27.** Tarantino, Quentin. Django Unchained. Columbia Picture. 2012. Cleopatra Club.



**Figure 28.** Tarantino, Quentin. Django Unchained. Columbia Picture. 2012.



**Figure 29.** Portrait picture cited by art historian, Henri Stierlin in his theory that Emilie Borchardt served as the model for the plaster of paris carving covering the inner sandstone original bust.



**Figure 30.** Portrait picture comparison of Ludwig Borchardt's wife, Emilie.

## II a. Illustrations of queen Nefertiti in Art History

A-1.) Black African Queen *Nefertiti* \_ High Hat (*Modius*) Crown with Urease,

Berlin Egyptian Museum \_ Inv. 14145, Berlin, Germany



A-2.) Black African Queen *Nefertiti* \_ High Hat (*Modius*) Crown with Urease





**A-3.) Black African Queen *Nefertiti* \_ High Hat (*Modius*) Crown with Urease**

**Ashmolean Museum, Oxford University,  
Oxford, England, Great Britain**



**A-4.) Black African Queen *Nefertiti* \_ High Hat (*Modius*) Crown with Urease,**

**Boston Museum,  
Boston, MA. USA**



**A-5.) Black African Queen *Nefertiti* \_ High Hat (*Modius*) Crown with Urease**

**Boston Museum of Fine Art,  
Boston, MA., USA, Catalogue # 63.260**



**A-6. Black African Queen Nefertiti \_ High Hat (*Modius*) Crown with Urease**

Ontario Royal Museum,  
Ontario, Canada



**A-7. Black African Queen Nefertiti \_ High Hat (*Modius*) Crown with Urease \_**

Cairo Museum, \_ IV# JE44865  
**“The Stele of Pharaoh Akhenaten and His Family,”**  
**Cairo, Egypt**





**A-8. Black African Queen Nefertiti \_ High Hat (*Modius*) Crown with Urease**





A-9. Black African Queen Nefertiti \_ High Hat (*Modius*) Crown with Urease \_the Egyptian Museum, Cairo, Egypt



A-10. Black African Queen Nefertiti \_ High Hat (*Modius*) Crown with



A-11.) Black African Queen *Nefertiti*\_ High Hat (*Modius*) Crown with Urease,  
Cairo Museum, Cairo, Egypt



A-12.) Black African Queen *Nefertiti* \_ High Hat (*Modius*) Crown with Urease,  
the Egyptian Museum, Berlin, Germany



B-1.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease



B-2.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease in Collection of Jack Josephson  
of New York



**B-3.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease**



**B-4.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease**



**B-5.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease**

Brooklyn Museum,  
New York City, NY., USA



**B-6.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease \_ Petrie Museum of**

Archaeology, University College, London, England, GB



**B-7.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease**

**Altes Museum Island, Berlin,  
Germany**



**B-8.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease**

**Brooklyn Museum of Art, Brooklyn,  
NYC, NY., USA**



**B-9.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease \_**



Brooklyn Museum of Art, Brooklyn,  
NYC, NY., USA



**B-10.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease \_ Wilbour Plaque, **Brooklyn Museum of Art, Brooklyn, NYC, NY., USA**, found in Hermopolis but made in Akhetaten (Tel el Amarna)**



**B-11.) Black African Queen *Nefertiti* \_ Cap Headdress with Urease,**  
Brooklyn Museum,  
New York City, New York, USA



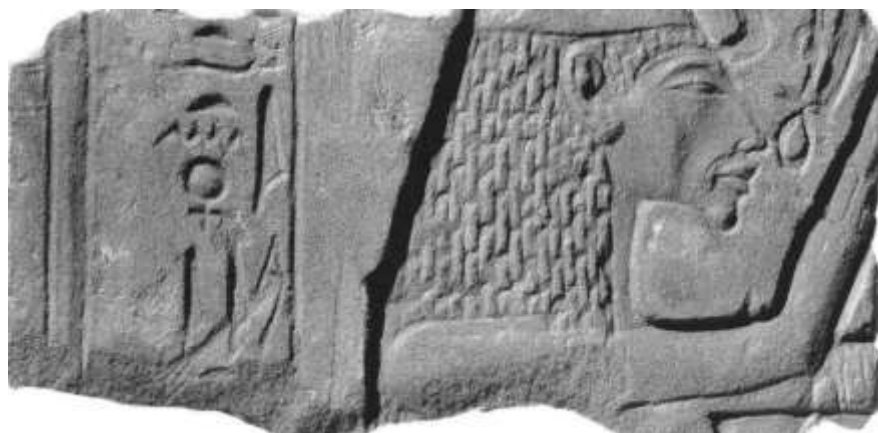
**B-12.) Black African Queen Nefertiti \_ Cap Headdress with Urease,**



**B-13.) Black African Queen Nefertiti \_ Cap Headdress with Urease,**



**B-14.) Black African Queen Nefertiti \_ Cap Headdress with Urease, Brooklyn Museum, New York City, New York, USA,**



**C-1.) Black African Queen *Nefertiti* \_ Double Plum Crown, Ashmolean Museum, Oxford University, Oxford, England, GB**



**C-2.) Black African Queen *Nefertiti* \_ Double Plume Crown with Urease, Ashmolean Museum, Oxford, England, Great Britain**





**C-3.) Black African Queen *Nefertiti* \_ *Het Heru* Crown with Urease \_ Petrie Museum of  
Archaeology, London, England, GB**



**C-4.) Black African Queen *Nefertiti* \_ *Het Heru* Crown with Urease \_ Nielson-Atkins Museum of  
Art, Kansas City, Missouri, USA.**



**C-5.) Black African Queen *Nefertiti* \_ *Het Heru* Crown with Urease**



**C-6.) Black African Queen Nefertiti \_ *Het Heru* Crown with Urease \_ Egyptian Museum,  
Berlin, Germany**



**C-7.) Black African Queen Nefertiti \_ *Het Heru* Crown with Urease \_ Egyptian Museum, Berlin,  
Germany**



**D-1.) Black African Queen *Nefertiti* \_ Amarna Egypt \_ Portrait Study \_ Cairo Museum, Egypt**



**D-2. Black African Queen *Nefertiti* \_ Red Quartzite Head of Statuette\_ Amarna**



**D-3. Black African Queen *Nefertiti* \_ Portrait Bust with possible intentional vandalism of nose**



**E-1. Black African Queen *Nefertiti* \_ Statue showing steatopygic body missing head**



**E-2. Black African Queen Nefertiti** \_ Statue showing steatopygic body and head,

Louvre Museum, Paris, France \_ # E-15593





**E-3. Black African Queen Nefertiti \_ Statue showing steatopygic body and head**



**F.) Black African Queen *Nefertiti***\_ Note that African lips are cut out\_ Limestone trial piece \_  
**Petrie Museum of Egyptian Archaeology, London, England, Great Britain**



I. **II b.** ILLUSTRATIONS OF 17<sup>th</sup> and 18<sup>th</sup> DYNASTY ANCIENT EGYPT BLACK AFRICAN QUEENS

- A. 17<sup>th</sup> Dynasty Queen *Ahhotep I* \_ 1. Painting with Double Plum Crown and  
 \_ 2. Sculptured Bust with Dreadlocks,  
 Wife of Pharaoh *Seqenenre Tao II*  
*circa 1560 to 1555 BC.*



- B. 17<sup>th</sup> Dynasty Queen *Ahhotep II* \_ Coffin Top with Dreadlocked Headdress & Ureaus  
 Wife of Pharaoh *Kamose* *circa 1555 BC to 1545 BC.*



C. 18<sup>th</sup> Dynasty Queen *Ahмосe Nefertari*, Wife of Pharaoh *Ahмосe I*\_\_The founding Pharaoh of the 18th Dynasty  
circa 1539 BC to 1514 BC.



D. 18<sup>th</sup> Dynasty Queen *Ahмосe Merit-Amen* Wife of Pharaoh *Amenhotep I*  
circa 1514 -1493 BC.



**E. 18<sup>th</sup> Dynasty Pharaoh-Queen *Hatshepsut*: Wife of Pharaoh *Thutmose II* and Pharaoh *Thutmose III* circa 1507 BC to 1458 BC.**

- \_ 1. Egyptian Museum, Cairo, Egypt, Image ID BWWWT1Y, ICP, 5/11/2009.
- \_ 2. Statue with Dreadlock Headdress in Egyptian Museum, Cairo, Egypt.



**F. Queen *Tiye*, Wife of Pharaoh *Amenhotep III* \_ circa 1390 BC to 1353 BC. \_  
Egyptian Berlin Germany Museum**



## MAPS



Map of Ancient Mitanni-Neherian Showing Common Border with Ancient Egypt in circa 1450 BC

(Wikipedia)



Map of Hyksos occupation in the 15th, 16th, and 17<sup>th</sup> dynasties. A map of the dynasties and temples of ancient Egypt. Illustration by NG MAPS, Jon Bowen.

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## Appendices

**Appendix A.** Extract of “The 18th Dynasty Ancient Egypt Pharaoh-Queen Hatshepsut’s Naval Expedition to *Punt/Sheba* and Land Safari to *Khenthunnefer* George W. Singleton and Gidgette Natasha Ulloa-Torres, *The African Origin of The First Humans, Their Civilization and University*, Enlightenment Publications, (2021).

**Appendix B.** Exhibit A “The 18th Dynasty Ancient Egypt Pharaoh-Queen Hatshepsut’s Naval Expedition to Punt/Sheba: Suspected Punt Queen Ati Forgery:: Johannes Duemichen (Dumichen) extract (Page IV and Plate 57) from “*Resultate der Auf Behehi SR. MajestAT Des Konigs Wilhelm I von Preussen in Somer of 1868 nach Aeypten Entsendeten Archaologisch- Photographischen Expedition*” *Theil I*, Berlin, Germany, Alexander Duncker, 1868.]

Torres, *The African*  
*University*,  
George W. Singleton and Gidgette Natasha Ulloa-  
*Origin of The First Humans, Their Civilization and*  
Enlightenment Publications, (2021).

**Appendix C.** “The Expulsion of the *Hyksos*: Tel Habuwa excavations reveal the conquest of Tiaru by Ahmose I” from article by the Biblical Archaeology Society, March 2013  
<https://www.biblicalarchaeology.org/daily/news/the-expulsion-of-the-hyksos/6>.

**Appendix D.** Extract of Hieroglyphic Translation of 18 th Dynasty Queen-Pharaoh Hatshepsut  
Indictment of the *Hyksos* from “The *Speos Artemidos* [Temple] Inscription of Hatshepsut” by James P. Allen, (2002), *Bulletin of the Egyptological Seminar* 16, pp 1-17, pl. 1 & 2.

**Appendix E.** Analysis of Depiction of Trans-Gender Amen-Ra High Priests from 18 th Dynasty Queen-Pharaoh Hatshepsut *Deir El Bahari* Mortuary Temple from Johannes Duemichen, *Historical Inscriptions of Ancient Egyptian Monuments (Das der Konigin dargebrachte Todtenopfer)*, 1869 pl. 24 by BRCA/International Institute of Human

Systems Theory and Practice, Inc., Wilmington, Delaware, USA.  
April, 2021

**Appendix F.** Extract of “Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and Similarity with Assyrian King Sargon I” from George W. Singleton, *The Egyptian Mystery School of On* (2004).

**Appendix G.** “The Ancient Egyptian Mystery School of On Presence in Biblical Israel and Its Influence on Christianity and Western Civilization” from George W. Singleton, *The Egyptian Mystery School of On* (2004).

**Appendix H.** English Translation of Chapter 1 from the original in German book by Historian Erdogan Ercivan, Missing Link de Archaologie by Gidgette Natasha Ulloa-Torres (2020).

**Appendix I.** English Translation of the original in French book by Art Historian Henri Stierlin, “*Le Bust de Nefertiti: Une Imposture de L’Egyptologie*”? by Gidgette Natasha Ulloa-Torres (2021).

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Ancient Egypt / Kemit Pharaoh *Akhenaten* and Queen *Nefertiti* Seated on their Thrones under the Most High God *Annu* "Path of the *Aten*" Symbol holding 3 of their children during the esoteric Civil War with the Demonic *Amen-Re* Priests and in defiance of their being banned from First Born Sacrifice of Children to the Demonic God *Mollock* circa 1360 BC. as part of the demonic Triade of *Mollock*, *Baal* and *Amen/Amon/Amun* of the Phoenician Mediterranean Sea City States.

**Appendix G: The Ancient Egyptian Mystery School of On (*Annu* or God) Presence in Biblical Israel and Its Influence on Christianity and Western Civilization**

**The Ancient Egyptian Mystery School of On (*Annu* or God)** headquartered in the town of North *Anu* (ancient Heliopolis in Greek, modern Cairo) in Lower Egypt had a significant presence in Ancient Israel and its influence on Christianity and Western Civilization is predictably suppressed, ignored, falsified, denied and thus shrouded in mystery. World famous British journalist and novelist Douglas Reed's courageous, multi-disciplinarily brilliant and iconoclastic book The **Controversy of Zion** (1954) presents crucial research findings to properly understand the "bizarre interrelationship between Ancient Egypt/Kemit and the Biblical Ancient Canaan/Palestine/Transjordan' and in turn for this Thesis unravel the mystery of what happened to end the Amarna Period vision of Pharaoh'

## 2.

### 1350 BC. To 930 BC. The Captivity and Exodus in Egypt, the Nation of Israel and the "Palestinian Split"

The Pre-Dynastic Ancient Egypt/*Kemit* Priests and Priestesses who worshipped the Twelve Sun Gods and Goddesses ("The People of the Sun, "Rastafarian") founded and operated the Ancient Egyptian Mystery School of On (*Annu* or God) cited in the Bible as having trained the Hebrew Patriarch Joseph. Jealous over his being the favorite son of Patriarch Jacob ("Israel") his Brothers sold Joseph into slavery where he was taken to Ancient Egypt/*Kemit*. Esoterically, the story of Joseph told in the Bible Genesis chapters 37-50 is a literary device by the Judean Levite Priests to cover-up the Hebrew identity of the *Hyksos* migrants, invaders and occupiers of Ancient Egypt circa 1630 BC to 1520 BC. and to otherwise help explain their "Egyptian Captivity" as Hebrew slaves in Ancient Egypt/*Kemit*.

Quite similarly the Pre-Dynastic Ancient Egypt/*Kemit* Priests and Priestesses who worshipped the Twelve Sun Gods and Goddesses ("Rastafarian") founded and operated the Ancient Egyptian Mystery School of On (*Annu* or God) is inferred by the Bible and is corroborated by Josephus the Historian as having also trained the Hebrew Patriarch Moses chronologically after the migration and settlement of the 12 Tribes of Israel in Goshen, Lower (Northern) Egypt/*Kemit*. Having risen from an orphaned, homeless Hebrew infant to a trusted adopted member of the Egyptian Pharaoh's family; Moses fails to properly arrange with the Pharaoh for the now persecuted 12 Tribes of Israel to emigrate from Goshen in Lower Egypt/*Kemit* to Canaan/Palestine/Transjordan resulting in the Biblical Exodus.

Esoterically, the story of Moses as told in the Bible between Exodus 1:8 and Deuteronomy 34:12 is a literary device by the Judean Levite Priests to cover-up the Ancient Egypt/*Kemit* identity of Moses the leader of the Hebrew Exodus and to otherwise explain the Hebrew slave migration from "Egyptian Captivity" to the "promise land" in Ancient Canaan/Palestine/Transjordan. Specifically, during the "Babylonian Captivity" circa 568 to 518 over 170 years after Assyria destroyed the nation of Israel in 722 BC.; the Judean Levite Priests began a succession of translations and rewritings of the Israelite Old Testament Torah including many literary devices composed only of the 4 books of Genesis, Exodus, Numbers and Deuteronomy. This resulted in the Judean Old Testament Torah or Pentateuch

### 3.

composed of the 5 books of Genesis, Exodus, Numbers, Deuteronomy and new book of Leviticus as the only extant copy in the world. Predictably the Israelite Old Testament Torah [4 books of Genesis, Exodus, Numbers and Deuteronomy] if it existed “disappears” as does of course the “10 Lost Tribes of Israel” in Assyria.

1.) Esoterically, the infamous satanic/demonic human infant and child sacrifice demanding god Moloch associated with the “unseen” god Ammon/Amen/Amon/Amun/Ahriman and the “golden calf” god Baal was worshipped by the following:

- a.) The peoples of Canaan/Palestine/Transjordan
  - \_ Ammon [“children of Ammon”],
  - \_ Moab [cities of Sodom and Gomorrah]
  - \_ Phoenicia [Nine Bow Nation, today’s Lebanon and coastal city states of Tyre, Byblos and Sidon]
  - \_ Phillistia [Nineteenth Dynasty “Sea People”]
  - \_ Judah [Tribes of Judah, Benjamin, Levi]
  
- b.) the people of Crimea Black Sea and Eurasia
  - \_ Scythia;
  
- c.) the people of North Africa
  - \_ Carthage, Libya [the Libyan Nine Bow Nation, North African city state and Phoenician colony]
  
  - \_ Ancient Egypt/Kemit [followers of Amen-re religion and Osiris-Isis cult.

**Figure I**



**Representation of 18 th-Century the infant and child sacrifice demanding god Moloch from Johann Lund’s *Die Alten Judischen Heiligthumer* [1711, 1738] (“The idol Moloch with seven chambers of chapels”) [Wikipedia]**



#### 4.

‘Traditionally, Moloch has been understood as referring to a Canaanite god. However, since 1935 scholars have debated whether the term instead refers to a type of sacrifice on the basis of a similar term used to mean "sacrifice" (*mlk*) in the Punic language. This second position has grown increasingly popular but remains contested. Among proponents of this second position, controversy continues as to whether the sacrifices were offered to Yahweh or another deity, and whether they were a native Israelite religious custom or a Phoenician import.’ [Moloch, Wikipedia]

The God Moloch is a satanic/demonic god represented as a man with a cow’s head that demands the barbaric ritual of human infant and child sacrifice. The use of the cow is no coincidence but a devious intention to confound the infant and child sacrifice participants of the god Moloch and the divine observers of the Aten Path spirituality system of the School of On (*Annu* or God) to which the ‘‘cow was sacred’’ as in modern India today as follows:

- i.) The cow was chosen by the priests of the demonic god Moloch because this domesticated mammalian animal had been bred by cannibal peoples to replace the desire for and dependency upon human, carrion and hunt killed animal flesh;
- ii.) The cow was chosen by the priests of the demonic god Moloch because the Rastafarian Priests and Priestesses of the Ancient Egyptian Mystery ‘‘School of On (*Annu* or God); and
- iii.) The satanic/demonic ‘‘Golden calf’’ god Baal priests slaughtered, cooked and ate the cows and other animals they sacrificed.

The brilliant German Ashkenazi Jewish psychoanalyst Sigmund Freud in his last book Moses and Monotheism (1938) had deduced from his many years of pioneer clinical psychology psychoanalysis practice that the Jewish people were hiding something significant in their collective psyches about their origins. Freud henceforth deduced that Moses and Egyptian Pharaoh Akhenaten if not the same personage were at least contemporaries who might have known each other. The identity of Pharaoh Akhenaten and the Prophet Moses was first

## 5.

theorized in 1984 in George W. Singleton's book entitled Esoteric Attanuology, Egyptology and Rastafariology, Synergistic Research and Development, USA, (1984). This would explain why the monotheistic worship of the Aten Path in Ancient Egypt/Kemit and the monotheistic worship of Adonis by the Hebrew Israelites in Canaan/Palestine/Transjordan were not coincidences but a reflection of historical common origin.

The profound modern Biblical and Egyptological scholar Ahmed Osman's Moses and Akhenaten (1987) also concludes that the Prophet Moses and Pharaoh Akhenaten were the same personage. This is reflected and documented Biblically in that Moses spoke to the Hebrews of the Exodus in his native Ancient Egyptian tongue which in turn was translated to the people in Hebrew by his brother Aaron. Consequently, it is certain as inferred in the Bible and confirmed by Josephus the Historian and by Philo that Moses was trained at the Ancient Egyptian Mystery "School of On (*Annu* or God)." The Exodus of Hebrews from Ancient Egypt/Kemit led by Moses was made in circa 1350 BC.

As part of the literary device by the Judean Levite Priests who rewrote the Torah or Pentateuch during the "Babylonian Captivity" in order to chronologically separate Pharaoh Akhenaten from Moses; there was a "second" leader named Moses who seamlessly continues to lead the "wondering in the Sinai wilderness" of the Exodus Hebrews until they arrived in the "promised land" of Canaan Palestine 100 years later around 1250 BC. This "second" Moses was a member of the priestly Tribe of Levite, remembering that the original Moses was an Ancient Egyptian Mystery "School of On (*Annu* or God) trained Priest. Appropriately, Sigmund Freud in Moses and Monotheism was the first to identify a "second" leader named Moses who lead the Exodus Hebrews in the Wilderism and wrote most of the Torah (Pentateuch). Esoterically, the Original Moses wrote only the Book of Genesis.

## 6.

Esoterically, the Hebrew slaves that Moses brought out of captivity in Egypt/Kemit

were the mysterious, controversial and abominable ‘Hyksos.’ Their identity is still debated by scholars. But according to Ancient Egyptian Mystery ‘School of On (*Annu* or God) historian and High Priest Manetho, confirmed by Josephus the Historian; they were Hebrew ‘Shepherd King’ mercenaries hired by the Nine Bow Tribe vassal city state Phoenicia who conquered and controlled Lower Egypt/*Kemit* during the 15 th to the 17 th Egyptian Dynasties circa 1630 to 1521 BC. Keep in mind that 18 th Dynasty Rastafarian-*Annu* High Priestess Pharaoh-Queen Hatshepsut c. 1490 to 1458 BC trained by the Egyptian Mystery ‘School of On’ placed in her *Speos Artemidos* Temple a scathing rebuff to the ‘abominations’ of the Asiatic Semitic *Hyksos* presented in **Appendix D**. Why would this *Hyksos* issue be of such high priority for Pharaoh-Queen Hatshepsut fully 80 years after the defeat and enslavement of the *Hyksos* in Egypt/*Kemit* by the 18 th Dynasty founders Prince *Kamose* and Prince *Ahmose* of Upper Egypt? Although the military and theocratic dominance of the Hebrew *Hyksos* was deposed, the *Hyksos* societal damage and cultural elements in particular the overlooked *Hyksos* worship of the Triad of gods Molock, Baal, and Ammon persisted in Egypt/*Kemit* to eventually destroy the 18 th Dynasty and the theological share of power of the ‘School of On’ in Ancient Egypt/*Kemit* forever.

Esoterically, as presented above there was an intense theocratic rivalry between the Rastafarian-*Annu* Priesthood of the indigenous and aboriginal Ancient Egyptian Mystery ‘School of On’ and the Amen-Ra Priesthood of the invader Theban Masonic Lodge. In the Theocracy of Ancient Egypt/*Kemit* this rivalry could be scored as to whether an ‘*Annu* Pharaoh’ or an ‘Amen Pharaoh’ was on the throne. This is no better personified than by the theocratic rivalry between Rastafarian-*Annu* High Priestess Pharaoh-Queen Hatshepsut and her step-brother Co-Regent Amen High Priest Thutmose III begun when she was made Co-Regent Pharaoh by her father Pharaoh Thutmose I in 1490 BC. and ending only in her demise or natural death in circa 1458 BC.

## 7.

Fashioned like Ancient Egypt/*Kemit* as a Theocracy the nation of Israel was necessarily based on the Egyptian Mystery ‘School of On’ Principles of Rastafari of which

Moses was trained. The Israelites/Hebrews were Biblically delineated as descendants from the Patriarch Eber specifically as the sons and grandsons of Jacob who was renamed “Israel” by God. The 12 Tribes of Israel were Asher, Dan, Judah, Benjamin, Ephraim, Gad, Issachar, Manasseh, Naphtali, Reuben, Simon and Zebulun.

**MAP A**

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

**ASIA MINOR:: THE HOLY LAND: UNITED NATION OF ISRAEL-JUDAH CIRCA 1050 to 920 BC**

**MAP A** above is a map of the unification of the unification of the **Independent 12 Tribes of Israel** as the nation of Israel in circa 1050 BC. under King Saul. Note that the neighboring Canaanite Kingdoms of Ammon and Moab were conquered by King David and they became part of Israel. Under King Solomon’s son King Rehoboam the nation of Israel split apart in 920 BC. signifying the “Palestinian Split.” The 10 Tribes of Israel of Asher, Dan, Ephraim, Gad, Issachar, Manasseh, Naphtali, Reuben, Simon and Zebulun formed the independent nation of Israel and settled northern Palestine. The other two Tribes Judah and Benjamin and the Levite Tribe of Priests formed the independent nation of Judah in southern Palestine.

**MAP B**



**ASIA MINOR;; THE HOLY LAND: NATION OF ISRAEL AND JUDAH, CIRCA 830 BC.  
SHOWING THE “PALESTINIAN SPLIT”**

**MAP B** is a map of ancient 920 BC. Palestine/Canaan/Transjordan showing the “Palestinian Split” of the Hebrews into a Kingdom of Israel and Kingdom of Judah. The central Canaanite are of Samaria with major city Shechem allotted to the House of Joseph’s 2 sons the Tribes of Manasseh and Ephraim become part of the nation of Israel. The Levite Tribe of Priests is associated with the nation of Judah and its capital city Temple of Jerusalem. Again world famous British journalist and novelist Douglas Reed’s courageous, multi-disciplinary brilliant and iconoclastic book *The Controversy of Zion* (1954) is crucial reading in understanding this “Palestinian Split”; i.e. the partitioning of the “promised land” of Palestine between the independent nation of Israel in the north and the independent nation of Judah in the south. In particular Reed points out that the Tribe of Judah continued to perform the demonic “first born” infant child sacrificial ritual to the god Moloch after their Exodus

**9.**

from captivity in Egypt. The Levite priesthood’s “first born right” to the first child born and first livestock born was a manifestation of this practice. Thus Reed properly asserts that it was

Israel's abhorrence of this 'abomination' in Judah which included the 'ritual cannibalism' of the burned sacrificial victims by the Levite Priests that was the foundation of the 'Palestinian Split.'

The Encyclopaedia Britannica links the Palaeolithic/Stone Age inhabitants of Canaan/Palestine to the Neanderthals of Europe which we know were cannibals of their own people and other peoples:

'The Palaeolithic Period (Old Stone Age) in Palestine was first fully examined by the archaeologist Dorothy Garrod in her excavation of caves on the slopes of Mount Carmel in 1929-34. (In this historical survey the term 'Palestine' is used as conventional shorthand to refer to the area comprising most of contemporary Israel and parts of Jordan. The eastern boundaries of this area have fluctuated throughout history, and specific definitions are dependent on and will emerge from the historical context.) The finds showed that at this stage Palestine was culturally linked with Europe, and human remains were recovered showing that the inhabitants were of the same group as the Neanderthal inhabitants of Europe.'

The bizarre and inhuman demonic practice of infant and child sacrifice to the god Moloch and related cannibalism probably originates with the barbarian religious beliefs of the cannibal European Neanderthal and related successor the cannibal Scythians of the Crimean Peninsula of the Black Sea.

It is theorized that the bizarre and unique Hebrew Tribe of Levite Priests took its inspiration and practices from the priests of the Neanderthals and/or Scythians the latter's priests according to the historian Herodotus were homosexual with cannibalistic rituals. Specifically, the site of the 'first born' child sacrifices to the god Moloch in Judah was made in the 'hilled site of Topeth in the valley of the sons of Hinnom outside the walls of

## 10.

Jerusalem' and fully in the jurisdiction of control of the Levite Priesthood. Patriarch Abraham's nephew Lot had two SONS Moab and Amon via alcohol intoxicated incest with

his two daughters who became by no coincidence:

- 1.) the nation of Ammon directly neighboring to the east the nation of Israel; and
- 2.) The nation of Moab directly neighboring to the east the nation of Judah.

Predictably, the Ammonites or ‘‘children of Ammon’’ worshiped the demonic god Ammon and his attending ‘‘Golden Calf’’ god Baal and god Moloch which demanded infant and human sacrifices. Likewise, predictably the Moabites or ‘‘children of Chemosh’’ worshiped the demonic god Chemosh \_ the ‘‘god of Death’’ which demanded adult human sacrifices. Thus it is not a coincidence that the evil cities of Sodom and Gomorrah were located at the southern end of the Dead Sea in the nation of Moab and that they were infamous for sexual perversions including incest, homosexuality, temple prostitution and bestiality.

## **APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and Similarity to Assyrian King Sargon I**

### **A. Pharaoh Akhunaten as the Biblical Moses.**

The 18th Dynasty Ancient Egypt/*Kemit* Pharaoh and "Aten Path" Master **Akhunaten (Akhenaten/Ikhnaton)** and so-called Jewish Biblical leader of the Exodus from Egypt to Israel **Moses** can be connected not only as peers as Sigmund Freud cautiously did in 1933 in his series of essays now known as Moses and Monotheism, but can be identified as the same person as **Biblical Scholar and Egyptologist Ahmad Osman did in 1990 in his Moses and Akhunaten.**

However, this author first identified this esoteric **Akhunaten and Moses identity** in 1986 based on the following esoteric evidence summarized below:

1. Egyptologists generally set the birth year of Pharaoh Akhunaten at 1404 B.C., and some like Bunsen the birth year of Moses at 1392 B.C. only a 12-year difference.
2. Both Pharaoh Akhunaten and Moses attended the **Ancient Egyptian Mystery School of On (Annu or Heliopolis)** cited in the Bible as having trained Joseph.
  - a. "We are told not only by the Bible, but also by the historian Phil that Moses an Initiate of the Egyptian Mysteries, also became a Hierogrammat {3rd degree Annu Mystery School priest}; learned in all the wisdom of the Egyptian people."

**(from George James Stolen Legacy, pg. 67)**

"Moses was indebted for this knowledge to the mother of the Egyptian princess, Thermuthis, who saved him from the waters of the Nile. The wife of Pharaoh, Batria, was an initiate herself."

**(footnote Devita et Morte Mosis, Phil Jadaeus, pg. 199) (Madame Blavatsky. isis Unveiled I, pg. 25)**

"Manetho {the Egyptian High Priest historian of Egypt circa 240 B.C.} says he {Moses} was a hierophant of Hieropolis, and a priest of the Sun-God Osiris, and that his name was Osarsiph." **{Ibid., pg. 555}**

- b. Akhunaten as "Aten Path" High Priest and then Master\Pharaoh undoubtedly attended Annu's Mystery School, a disciple of the "Aten Path" Master Amenophis, son of the Hapi who was his father's (Pharaoh Amenophis III) and his advisor and Master.
3. ". . . there might have been a religious link between them {Moses and Akhenaten}..... That such a link existed is implicit in the statement By Manetho,...who attempted to write a coherent account of the religious schism of Akhunaten. But halfway through he confused it with a narrative relating to Moses {alias Osarsiph} and the last Hyksos wars ..... Both (allowing Moses to have been a Hyksos prince) were heirs to the throne of Egypt. Both were, in their several ways, monotheists, and both.....most likely were priests of Heliopolis Annu Mystery School."

**(from J. Colliers Heretic Pharaoh) (emphasis added)**

- a. **Please note** that Egyptian High Priest Manetho's History of Egypt circa 245 B.C. is the key to the esoteric identity of Pharaoh Akhunaten as Moses. It must be understood that Manetho wrote his history from the oldest, indelible historical records of the **Ancient Egyptian Mystery School of On (Annu)** itself now missing and destroyed, under orders of the invader Ptolemy Greeks dominated by the Theban priesthood.



**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon 1 of Assyria (continued)\_ p2**

This priesthood's political, religious, and economic policy is to coverup this Akhenaten\Moses identity, by confusing the facts with the Jewish (Theban priesthood dominated) peoples' originating mythology as a distinct non-Egyptian race which once ruled Egypt as the mysterious "Hyksos" Shepherd Kings.

In short Manetho's had constraints on what he could say, and what he wrote has been totally destroyed except for:

- a few quotes of his History of Egypt in Jewish Josephus' work Contra Apionem I circa 220 AD., whose goal is to use it to prove the Jewish people are a non-Egyptian thus non-black race and as stated above the once powerful "Hyksos" who controlled Egypt from 200 to 511 years, and
- a separate list of the dynasties of Egypt with brief notes on their specific Kings and outstanding facts chronologically his Chronology.

With Egyptian High Priest access to the **Ancient Egyptian Mystery School of On (Annu)** historical records, in no way could Manetho be confused or mistaken except by:

- being censored or commanded by superiors,
- Jewish historian Josephus Flavius corruption of his quotes and paraphrases of Manetho's History of Egypt,
- Greek or later Roman Catholic Church corruption of Manetho's Chronology of dynasties and kings, and
- intentional "mistakes" which esoterically reveal the censored truth upon proper analysis and synthesis via comparative historical techniques.

b. Keeping this in mind **two relevant points** in Manetho's Chronology must be brought forward and are presented below.

**Point 1:** Speaking about the 15th, 16th and 17th Dynasties of Egypt wherein from about 1700 to 1580 B.C. conventionally, esoterically 2,533 to 1580 B.C. the mysterious "Hyksos"\ Shepherd Kings controlled Egypt; Manetho clears up their identity as follows:

"{They}... consisted of Shepherd Kings. There were six foreign Kings from Phoenicia, who seized Memphis: in the Sethroite name they founded a town {Avaris on the east of the Bubastite branch of the Nile quoting Josephus Contra Apionem I, paragraph 78}"

**(from Manetho, Aegyptiaca (Epitome) Fr. 43. from Syncelles\ Africanus)**

Thus the six Phoenician cities on the Mediterranean coast of Asia Minor\Palestine\Canaan including Sidon, Tyre, Beirut, Gubla (Byblos), Sumur (Simyra) and Acco (Acre) were the leaders of a confederacy.

These six city Kings hired the surrounding Palestine\Syrian nomadic shepherd herders - Semitic (mixed white, black) peoples largely of Amurru\Retenu tribes of Hew Shasu. See Exhibit IV-2, Nine Bow Tribe #9. These shepherds clearly included the Hebrews or Khiburu shepherd nomads as mercenaries of these rich Phoenician Kings. See Exhibit IV-2, Nine Bow Tribe #5, Keft.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as Moses and King Sargon 1 of Assyria (continued)\_ p3**

**Point 2.** In his description of the 18th Dynasty to which Pharaoh Akhunaten belonged to circa 1576 - 1317 B.C., his Chronology variants of Eusebius (Ibid., Fr. 53a of Syncellus, 53b Armenian) list the following 14 Kings corrected by the monuments:

Manetho's 14 Kings order\name\reign years (Eusebius Variants)	Comparison History and Monument identified and corrected 14 Kings (Meyer. <u>Beschichte</u> , II, 1. pg. 75) order\name\reign years	Probable Dates of reigns (after Weigal's <u>History of Pharaohs</u> and Manetho)
1. Amosis - 25 years	1. Ahmose	1576 to 1551 B.C.
2. Chabron- 13 years (out of place, corrected)		
3. Amenophis - 12 years	2. Amenhotep	1551 to 1530 B.C.
4. Miphres. - 12 years	3. Thutmose I	1530 to 1518 B.C.
5. Mispfragmuthosis - 26 years	4. Thutmose II	1518 to 1492 B.C.
(-) Amenses - 22 years (Omitted, placed by Syncellus)	5. Queen Hatshepsut	1492 to 1410 B.C. (Thutmose III coregent)
6. Tuthmosis - 9 years	6. Thutmose III	1470 to 1441 I.C. (sole ruler 29 years)
7. Amenophis - 31 years	7. Amenhotep II	1441 to 1410 B.C.
(2) Chebron. 13 years (Out of place)	8. Thutmose IV	1410 to 1397 B.C.
8. Orus - 36 years	9. Amenhotep III	1397 to 1361 B.C.
9. Achenchyses - 16 years	10. Akhunaten (Amenhotep IV)	1376 to 1361 B.C. - co-regent 1361 to 1345 B.C. - sole ruler
(.) _____ (Omitted, corrected)	11. Smenkhkare	1348 to 1345 B.C. -co-regent
10. Acherres - 8 years	12. Tutankhamon	1345 to 1337 B.C.
11. Cherres - 15 years	13. Ay	1337 to 1322 B.C.
12. Armais - 5 years (Danaus) - (falsified his reign beginning with Akhunaten's co-regency to 59 years, corrected by historians to 30 years)	14. Horemheb	1322 to 1317 B.C.
13. Ramesses - 66 years (belongs to 19th Dynasty, which is short a King in Manetho's variants) (Aegyptus)		
14. Amenophis - 40 years (in fact #9 Amenhotep III)		

The corrections via monuments and comparative history result in Manetho's stated 14 Kings, where his #13 Pharaoh belongs to the 19th Dynasty and #14 is part of the **myth of Danaus and Aegyptius** placed in as part of an intentional confusion to conceal the "Akhunaten is Moses" identity... .. for esoteric identity later in time.

Specifically only 2 of the 4 Amenhotep Kings were acknowledged truthfully by the Theban Priesthood (Amenhotep I and II), Manetho's #8 Pharaoh Orus is esoterically Amenhotep II (Akhunaten's father); while Manetho's #9 Pharaoh Achenchyses is esoterically Pharaoh Amenhotep IV. This Pharaoh in question here changed his name to Akhunaten, rejecting Amen as the national god and moving to curtail the powerful but corrupt Theban Amen-Ra/Osiris Cult priests as the national theocratic leaders.

4. ". . . I venture now to draw the following conclusions: if Moses was an Egyptian and if he transmitted to the Jews his own religion, then it was that of Ikhnaton, the Aton religion." (Sigmund Freud, Ibid., pg. 27)

"A strange fact in the history of the Egyptian religion, which was recognized and appraised relatively late. It is possible that the religion Moses gave to his Jewish people were yet his own, an Egyptian religion [the Ancient Egyptian Mystery School of On (Annu) "Aton Path"] though not the {more popular Theban priesthood's Amen-Ra/Osiris cults} Egyptian religion." (Sigmund Freud, Ibid., pg. 21) [explanation added]

**APPENDIX F : Pharaoh Akhenaten (Ikhнатon) Esoteric Identity as Moses and King Sargon I of Assyria (continued)\_ p4**

5. We can now analyze the previously mentioned “confused” account of **Manetho’s History of Egypt from Josephus’ Contra ADionem I. 26.**

It is “confused” only if we think that the Amenophis\Amenhotep mentioned is Manethos #14 listed Pharaoh and get caught up in a **myth** involving his #12 and #13 Kings putting the time span far too late to glean the truth. However we know this **myth of Danaus and Aegyptius** is from the 12th Dynasty, for Herodotus Book II paragraph 102 and 107 mentions this **myth** as occurring during the reign of Pharaoh Sesostris III. **Esoterically**, the Pharaoh Amenophis\Amenhotep mentioned is Pharaoh Amenhotep IV\Akhenaten or Manetho’s #9 Pharaoh Achenchorses while co-regent with his father Pharaoh Amenhotep III.

“...Manetho now interpolates this intruding Amenophis (Amenhotep IV). This King, he states, conceived a desire to behold the gods, as Or\*, one of his predecessors on the throne, had done.” **(the account of Manetho’s History of Egypt from Josephus’ Contra ADionem I. 2).**

**\*NOTE: Esoterically** King or Pharaoh Or can be identified as Pharaoh Akhenaten while he was co-regent with his father Pharaoh Amenhotep III. **Ironically** Pharaoh Amenhotep III is Manetho’s #8 Pharaoh Orus.

“...and he communicated his desire to this namesake Amenophis, Paaphis’ son Amenhotep, son of Hapu, Minister\Master of both Amenhotep III\IV who, in virtue of his wisdom and knowledge of the future, was reputed to be a partaker in the divine nature.” **(the account of Manetho’s History of Egypt from Josephus’ Contra ADionem I. 2).**

- a. Specifically what does becoming a spectator of the gods’ mean? Did Amenhotep IV truly then seek spiritual enlightenment from his minister in co-regency? Amenhotep IV\Amenhotep III’s co-regency was the period approximately 1378- 1367 B.C. when they tried to work with the Amen priesthood in the then capital Thebes.

Luckily George James’ classic Stolen Legacy elucidates that the “**Egyptian Mystery System** had as its most important object the deification of man....{that} could enable him to become godlike and see the Gods in this life and attain the beatific vision and hold communion with the Immortals.” **(George James, Stolen Legacy, pg. 27) (emphasis added)**

See Illustrations O-4 and O-4 - Pharaoh and “Aten Path’ Master Akhunaten as “Sphinx”\HU. This was obviously the esoteric desire of Pharaoh Amenhotep IV, and as “Aten Path’ Master; Amenhotep, son of Hapu was uniquely qualified to guide the Pharaoh.

“{Minister Amenhotep, son of Hapu} then, replied that he would be able to see the gods if he cleansed the whole land of lepers and other polluted person.”

“The King was delighted and assembled all those in Egypt whose bodies were wasted by disease: they numbered 80,000 persons. These he cast into the stone-quarries to the east of the Nile, there to work segregated from the rest of the Egyptians. Among them, Manetho, adds, there were some of the learned priests, who had been attacked by leprosy.’ **(the account of Manetho’s History of Egypt from Josephus’ Contra Adionem I. 2, paragraph #234 and 235).**

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p5**

- b. Quoting again from **Joy Collier The Heretic Pharaoh**, pg. 234) for clarification of **Lysimachus**, the Greek historian, an alternative version of this account is presented:

“The King of Egypt sent some to consult the oracle of **Hammon [Amen]** the gods answer was this, that he must purge his temples of impure and impious men by expelling them out of those temples . . . the sun having indignation at these men being suffered to live.”

Thus **Pharaoh Akhunaten** raised the ‘**Aten Path**’ as the national religion again, and reinvigorating anew an **Aten Path** practicing national theocratic priesthood. Here **Lysimachus** establishes without doubt that the people to be expelled suffered in the eyes of the “**establishment**” of **Thebes** from spiritual not physical defects.

In addition **Joy Collier The Heretic Pharaoh**, pg. 234 presents an alternative version of **Lysimachus** that identifies the **Theban Sorcery Lodges** and its **Amen-Osiris Priesthood** as the source of this **spiritual leprosy** for “he {**Pharaoh Amenophis IV**} must purge his {**Amen**} temples of impure and impious men {priests} by expelling them out of those {Amen} temples..... the **sun gods {of Annu\Heliopolis, generically Ra}** having an indignation at these **men {Amen priests}** being suffered to live.”

This alternative **Lysimachus** version makes total sense via comparative history. For we know that before and after their ascendancy to national dominance via the conquests and support of **Thuthmoses III**, that the **Amen Priesthood** was corrupt e.g., printing blank name space copies of the **Book of the Dead** promising spiritual salvation and practicing **sorcery** e.g., **spiritualism** communication with the dead via séances, misuse of **spiritism** and exploitative use use of **hypnosis and mesmerism**.

A clear pattern of **Theban priesthood** using **historical censorship** can be seen in its historical treatment of their arch theocratic rival the **Ancient Egyptian Mystery School of On (Annu) 18 th Dynasty graduates Pharaoh-Queen Hatshepsut** and **Pharaoh Thutmose IV**. Thus it can be better appreciated that **Pharaoh-Queen Hatshepsut** placed **Aten Path** symbols of the **Obelisks** in the **Amen Temple at Thebes** and commissioned a **Punt Expedition** to **Ta-Neter**. Thus it can be better appreciated that **Pharaoh Thutmose IV** married a **Mitanni** princess **Mutemuaaenra**, esoterically an **Aten Path** practitioner; and he renovated the **Annu Sphinx/HU Rock Sculpture and Temples** at the **Ancient Egyptian Mystery School of On (Annu)** at the **Giza Rock Plateau Complex**. **Consequently**, as shown above **Pharaoh-Queen Hatshepsut** was completely left out of **Manethos’ Pharaoh list**; while **Pharaoh Thutmose IV** was placed out of order on the **Kings’ Lists** by the rival **Amen-Osiris Priesthood** to further confuse true history and their contributions to the **Science of Spirituality** system of the **Aten Path**.

Esoterically, it must be understood that **Amenhotep III** and his son **Akhenaten** (**Amenhotep IV**) as **Aten High Priest** as his co-regent, with **Master Thef** of the “**Aten Path**” **Amenhotep, son of Hapu** as his advisor and also the **Aten Path** practitioners **Mitanni Queens Tiy and Nefertiti**; were organized and set for a “show down” with the corrupt **Theban Sorcery Lodges**. Its demonic practicing **Amen-Osiris Priesthood** suffered from a **“spiritual leprosy.”** Esoterically they enjoyed unprecedented power via **Pharaoh Thutmose III’s** imperialistic reign, who supported the **Amen-Osiris Priesthood** after receiving its aid in the unnatural takeover and disposal of **Pharaoh-Queen Hatshepsut**.

Under **Pharaoh and Aten Path Master Akhunaten** as sole ruler and his **Aten Path** practicing **Queen Nefertiti** the corrupt **Amen Priesthood** was suppressed, and eventually a **civil war** broke out throughout the Egyptian Empire from **Kush** to **Hittite**. **Pharaoh Akhenaten** established a new capital city **Akhetaten (Amarna)** located between the city of **Annu** of the South (**Heliopolis**) and the **Amen Priesthood** headquarter and former capital city of **Thebes** just across from **Khemannu\Hermopolis**.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p6**

This resulted in the Biblical Exodus lead by Pharaoh Akhenaten to Queen Nefertiti's homeland Mitanni\Neherna\Assyria of most of Egypt's leading "Sun People" who had been trained in the **Ancient Egyptian Mystery School of On (Annu)** and many imprisoned Semites if we can believe the Bible an iota on this point.

- c. **Thus esoterically** Manetho's #9 Pharaoh Achenchorses has been identified as Pharaoh Aakhunaten\Amenhotep IV co-regent with his father Pharaoh Amenhotep III about 1376 - 1361, sole ruler 1361 - 1345 B.C.

Remarkably even Manetho makes Pharaoh Aakhunaten and Moses contemporaries in the Eusebius variants of his Chronology: "#9 Achenchorses for 16 years. About this time Moses led the Jews in their march out of Egypt." **[FR. 53a (from Syncellus) According to Eusebius]**

"9 Achenchorses . . . for 16 years. In his time Moses became the leader of the Hebrews in their exodus from Egypt." **[FR. 53b Armenian version of Eusebius]**

- d. Via the genius of the multi-disciplinarian merging of adept psychoanalysis applied to history, Jewish psychiatrist Sigmund Freud agrees with Manetho:

"According to our construction the Exodus from Egypt would have taken place between 1358 and 1350 B.C. - that is to say, after the 'death' \* of Ikhnaton and before the restitution of the authority of the state of Horemheb. The goal of the wandering could only be Canaan.... All conditions, internal and external, favoring the Exodus coincide only in the period immediately after the 'death' {disappearance} of the heretic King {Ikhnaton}." **(from Sigmund Freud's Moses and Monotheism, p.s. 32,33 and 36)**

\***NOTE:** Pharaoh Akhenaten/Ikhnaton's "death" is conjecture, for where and when he died is still a mystery. Esoterically his destination was beyond Canaan\Syria to Mitanni\Upper Mesopotamia\Neherna\ Assyria\_\_\_\_\_Queen Nefertiti and his mother Queen Tiy homeland, the "Nine Bow" Tribe #3 referring to Illustration I-2.

Sigmund Freud last book **Moses and Monotheism** was originally written in exile in Austria outside of Germany as a series of essays not a book as Freud feared Adolph Hitler rising to power as the German Chancellor. It's genius of combining his pioneering psychoanalytic regimen with history represents the first multi-disciplinary psychoanalytic history. It came just short of concluding the esoteric truth that Moses was none other than Egyptian Pharaoh Akhunaten/Ikhnaton.

5. The remainder of Manetho's commentary via Jewish historian Josephus' is more corrupted with the following summary highlights: i.) Amenhotep, son of Hapu commits suicide after predicting to the King that civil war would breakout and for 13 years the lepers would take over Egypt; ii.) the lepers under an outcast priest of Osiris from Annu\Heliopolis named Osarsiph later renamed Moses, joined forces with the Hyksos\Jews now settled in Jerusalem and took over Egypt forcing King Amenhotep to take refuge in Ethiopia; and iii.) in due course King Amenhotep returned to Egypt defeating Moses and his Hyksos allies causing their "Exodus from Egypt."

Knowing esoterically that King Amenhotep is Akhunaten the corruption of Josephus' Manetho accounts is irrelevant, for Moses is made his opponent. As even Sigmund Freud realized Pharaoh Akhunaten and Moses theocratically have everything in common, and were most likely peers and allies.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the  
Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p7**

6. **Esoterically**, Manetho through all the corruption and destruction of his works juxtaposes Pharaoh Akhenaten and Moses in his Chronology and History of Egypt (via Josephus). Even though censored, he puts the truth in both via the **myth of Aegyptius and Danaus**. Additionally, Manethos c. 300 B.C. had access to the earlier 5th century B.C. Herodotus' History. Book II paragraph 102 and 107 written 200 years before him, which correctly places this **Aegyptius and Danaus myth** in Dynasty 12 Pharaoh Sesostri's reign circa 1900 B.C. By using this device Manetho cleverly conceals via a comparative history key for those in the future to render the truth that would escape the censorship and wrath of the all powerful and corrupt Amen-Ra/Osiris Cult Priesthood that controlled Ptolemy Egypt. It was the Pharaoh Ptolemy I or II that commissioned Manetho's History.

Specifically, Manethos identifies the Pharaoh Armais he lists as #12 as *Danaus; an analogy that he is a traitor to the King who entrusts him with Kingly powers*. We know that Horemheb or Armais was made general of the North by Pharaoh Akhenaten in the civil war with the forces of the Amen priesthood. This civil war took place about 3 years after Akhenaten became sole ruler about 1364 B.C. This is the 13-year period Amenhotep, Son of Hapu identified as the period of the struggle with the lepers under Osarsiph. **Esoterically** then Manetho's has via the myth of Aegyptius and Danaus identified Horemheb as Osarsiph.

For it was when Pharaoh Akhenaten's general of the North Horemheb defects to the side of the Amen Priest forces that Akhenaten chose to abdicate the Egyptian throne and "Exodus" to his Queen Nefertiti and Mother (Queen Tiy) homeland Mitanni\Neherna\Assyria at the headwaters of the Euphrates and Tigris rivers in Mesopotamia. Akhenaten left behind those family members who decided to continue to struggle against the Amen priest forces. Without exception each of the Kings Smenkhkare, Tutankhamon and Ay met unnatural deaths at the hands of the Amen-Ra priest forces. Then in the chaos the unroyal birthed Horemheb became Pharaoh.

**B. Pharaoh Akhenaten as: Becomes Assyria's King Sargon\Ashur-Nadin-Akhi**



1. Above is a picture of Pharaoh Akhenaten's Canopic chest found smashed to fragments in the Royal Tomb at the city of Akhenaten; it is restored here. Its decorations with a hawk with the Aten on its head, holding the "Shen Aten" "Path of the Aten" hieroglyphics in its claws; indicates the Sun God Ra-Heru-Aakhuti. This implies its being made during the early years of the Pharaoh's reign before his break with Amen--Ra\Osiris Cult, not using the usual four protective Gods\Goddesses. What happened to the burials of Pharaoh Akhenaten and Queen Nefertiti? They are unlikely ever to be known?" (C. Aidred's Akhenaten, pg. 155)

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p8**

This is because Pharaoh Akhenaten nor Queen Neferfity's body as mummy or used funerary equipments have been found. The canopic jars which fit this chest were not filled with embalmed organs, nor stained with body fluids as would be expected if it had been so used.

**Esoterically**, Pharaoh Akhenaten and Queen Nefertiti's burials were simply not carried out in Egypt, for they "Exodus" to Assyria and probably were buried there. Unbelievably, history records his presence as the King of Assyria known as **Ashur—NadinAkhi** reigning about 1380 - 1350 BC. - almost identical to Aakhunaten's co-regency/regency durations of 1376- 1346. (**Goodspeed, History of Babylon and Assyria, pg. 135**)

<b>Ashur</b>	<b>Asar (1st plane Sun God of Egypt)</b>	
<b>Nadin</b>	<b>N-Aten</b>	
<b>Akhi</b>	<b>AaKhu</b>	<b>Aakhun-Aten</b>

Is it coincidence that contemporary Kings of Assyria and Pharaohs of Egypt have philologically the same name? Esoterically this is not coincidence but identity!

2. **Esoterically** Moses too is connected to Assyria through the seemingly strange similarity of his Biblical tradition with that of King Sargon of Agade (Akkad) Mesopotamia, who ruled anywhere from the 24th to the 13th century B.C.

From **Madame Blavatsky's isis Unveiled II, pgs. 442 and 443 and Secret Doctrine I, pg. 319 footnote \*** comes the following information:

"On page 224 of Assyria Discoveries, Mr. George Smith says:

'In the palace of Sennacherib {Assyrian King 705-681 B.C.) at Kouyunjik, I found another fragment of the curious history of Sargon, a translation of which I published in the Transaction of the Society of Biblical Archaeology. Vol. 1, pg. 46.'

'This text relates that Sargon, an early Babylonian monarchy was born of royal parents, but concealed by his mother, who placed him on the Euphrates in an ark of rushes, coated with bitumen, like that in which the mother of Moses hid her child (see Exodus ii).'

'Sargon was discovered. by a man named Akki,. a water-carrier {gardener}, who adopted him as his son, and he afterward became King of Babylon.'

'The capital of Sargon, (the Babylonian Moses), was the great city of Agadi called by the Semites Akkad - mentioned in Genesis as a capital of Nimrod (Genesis :10), and here he reigned for 45 years.Moses reigned over the people of Israel in the wilderness for more than 40 years.'

'Akkad lay near the city of Sippara on the Euphrates and north of Babylon.'

'Another strange coincidence is found in the fact that the name of the neighboring above-mentioned city of Sippara is the same as the name of the wife of Moses Zipporah (Exodus 2:21).'

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p9**

‘The name of Saigon signifies the right, true or legitimate King.’

‘The date of Saigon, who may be termed the Babylonian Moses, was in the 16th century and perhaps earlier.’

‘G. Smith adds in his Chaldean Account that Sargon I was a Babylonian monarch who reigned in the city of Akkad about 1600 B.C.”

The circa 1900 translation of the three Saigon Tablet fragments by George Smith immediately uncovered the remarkable identity of Sargon’s heritage to that of the Biblical Moses. Yet a more modern translation of the fragment’s show that Sargon’s heritage is connected to the Annu Egyptian Aten Path and gardening life style.

**\* From G. Smith’s translations of lines 1-3 as found in Madame Bavatsky (Ibid.,), circa 1900:**

1.1 “Sargona, the powerful King, the King of Akkad {Agadi} am I.

1.2 My mother was a princess, my father I did not know, a brother of my father ruled over the country.

1.3 In the city of Azup-Frana, which is by the side of the river Euphrates ....”

**From John Gray’s Near Eastern Mythology, pg. 54 is taken the following circa 1962 translations:**

1.4 ”My mother, an enitum {anutum}, conceived me; in secret she bore me,

1.5 She set me in a basket of rushes, with bitumen she seated my lid,

1.6 She cast me into the river, which rose not over me,

1.7 The river bore me up and carried me to Akki, the drawer of water.

1.8 Akki, the drawer of water, sifted me out as he dipped his bucket.

1.9 Akki, the drawer of water, took me as his son and reared me,

1.10 Akki, the drawer of water, appointed me as his gardener.

1.11 While was a gardener, {Sun Goddess} Ishtar granted me her ‘ove,

1.12 . . . And for four and . years exercised Kingship,

1.13 The black-headed people ruled, I governed, ...”

Then the Sargon Tablet relates the extent of Sargon’s Kingdom of rule over the "black-headed people" to the Amanus Mountains in the west, to the Zagros Mountains in the east, to the Taurus Mountains to the north and the Persian Gulf to the south.



**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p10**

3. **Esoterically**, “Akkad\Agadi” is the name of the region of Mesopotamia. During primaeval times it was inhabited by the “black-headed people” -also called the Akkadians\Sabaeen\Mithannu; the mixed Dravidian and Black Annu ancestors of the Moors and Arabs, the Bible’s Ishmaelites and Midianites.

**NOTE:** Conventionally, the White-Greek\Scythian “Sumerians are considered to be the “Black-Headed People,” who are given the achievement of civilizing Mesopotamia. Thus Sargon of Akkad is misconstrued as a Semitic conqueror of the Sumerians and thus assigned to the 24 th Century B.C.

It is no coincidence that the capital of Akkad (Agadi) was the city of Sippara, which was the center of “sun worship” and “Aten Path” light and sound yoga mystery school was located there. Akkad was not a city but a primeval country.

“At Sippara, the worship of the sun-god {San or Sansi} was so prominent, that Abydenus, probably following. Berosus, called the town Heliopolis {Greek for the Egyptian word “Annu’} (Abyden, Fr. I Syncellus, Vol 1, pg. 70)” **(from George Rawlinson, Seven Great Monarchies, Vol. 1 pg. 83.)**

Thus no coincidence could explain that Moses’ wife Zipporah, has a name philologically identical to Sippara; and that Sippara is geographically located on the bank of the Euphrates north of Babylon in Assyria\Accad. Thus the city of Sargon’s birth “Azupirana” (line.3 of the Sargon Tablet) is esoterically analogous to Sippara\Zipporah.

*Zipporah      Azupirana      (A)zupirana      Suppi- anu      Sippara*

There is no coincidence that the “Aten Path” practicing people of Sippara, the Sepharvites are akin to the “missing” 10 tribes of Israel who were “carried off’ by the Assyrians from Samaria during the 8th and 9th century’s B.C. The Sephardite Jews of today bear this heritage and “birthright” Cain(aan)’s people.

“There can be little doubt that the Adrammaelech, or ‘Fire-King’. whose worship the Sepharvites (or people of Sippara) introduced into Samaria (2 Kings xvii 31), was this deity {of the Sun God San\Sansi}.” **(from G. Rawlinson, ibid., v.i, pg. 83)**

**C. The “Aten Path” Practice in Mesopotamia (Neherna)**

1. Mithannu (Mitannu) of Northern Mesopotamia was a key Annu Egyptian “Nine Bow” country, whose name philologically shows its allegiance to the Annu “Aten Path”:

<b><i>Mithra-</i></b> India’s Hindu And Persian Zoroastrian Sun Goddess, representing the tight and Sound Current analogous to the Annu Egyptian Goddess Het Heru	<b><i>Annu:</i></b> Most High God (8 th plane)	<b><i>Mithannu</i></b> The country of Mithannu. Biblically known as Gozan, Haran, Halah and Midian; called Myodynia by Strabo: and peopled by a mixed India Dravidian, Annu Black and White race aboriginals
Egyptian Hieroglyphics (Budge’s <u>Hieroglyphics</u> <u>Dictionary</u> , pg. 291)	and synonym for a people following the Aten Path.	Egyptian Hieroglyphics (Budge’s <u>Hieroglyphics</u> <u>Dictionary</u> , pg. 999)

**NOTE:** That the hieroglyphic roots of Mith\Math’ is common to both the names of the goddess and the country.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p11**

It is no coincidence that the Sargon Tablet (line 11) relates that Sargon was granted 'love' by the Sun Goddess Ishtar: for Ishtar was the Assyrian synonym of the Mitannu Sun Goddess Mithra, they both corresponding to the Annu Egyptian Sun Goddess Het Heru, the personification of the Inner Light and Sound Current. See [Exhibit II B-2 3](#) and [Exhibit II B-4](#). Thus, Sargon esoterically had access to this spiritual current; i.e., was a practitioner of the 'Aten Path.' Akki, is esoterically his Akkidian Spiritual teacher of the 'path.' This is confirmed by the fact that Sargon's mother was also an "Aten Pathni priestess, an "enitum" \anutum (1.4), as a well as being a princess (1.2).

The enitum {anutum} was originally the bride of the god {refer to [POEM #9C](#)}, for whom the King or chief-priest officiated in the fertility rites of the "sacred marriage." (from John Gray, [Op. Cit.](#) pg. 55)

2. Consequently, it is not surprising to find a cloud of mystery and confusion surrounding the Sun God\Goddess Mithras\Mithra and the people of Mithannu. However, the identification of the below illustrated "Northern Mesopotamia" clay cylinder seal as an artifact of the Mithannu people is very clarifying and informative.



(from John Gray, [Near Eastern Mythology](#), pg. 55 in Staatliche Museum, Berlin Germany, circa 1350 B.C.)

**Esoterically**, note the following interpretations of this Mithannu Clay Cylinder Seal:

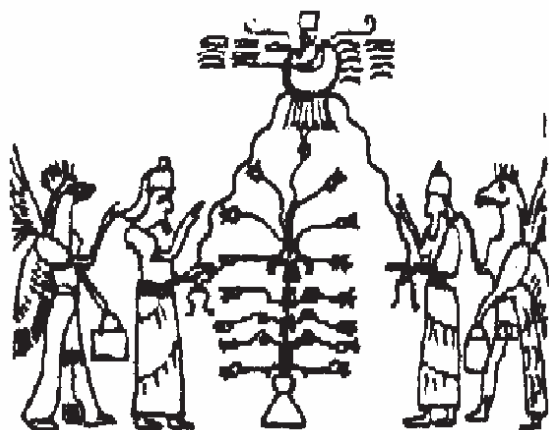
- a. It is a representation of the Mithannu King and his astral double standing before the "Tree of Life" the inner lighted sound stream called Sun Goddess Mithra; which leads 8 planes globes up to the Most High God Annu\Varuna. Compare with [Exhibit II B-2 3](#).
- b. The winged disc above the tree of Life' Sun Goddess Mithra is Sun God Mithras of the first spiritual plane. Compare with the Egyptian/*Kemit* winged Aten in [Exhibit III D-3 4](#).
- c. Behind the King in the lower register is a representation of the King's spiritual body facing the Leopard\Lion guard into the heavens. Compare with [Exhibit II C](#) and [Chapter Six Scripture D Chapter 64 a \(long version\) line 2](#).
- d. Behind the King in the middle register is a representation of the King having successfully merged into the Leopard\Lion gaining entrance into the heavens symbolized as the sphinx.
- e. Behind the King in the upper register is a representation of 4 Atens or Suns from the physical plane (Ra) to the 3rd plane spiritually; the King as gained access to the 3rd spiritual plane. Compare with [Exhibit III G-1](#).
- f. The King's astral double Fs holding the hand of a protective genie.
- g. The ethnicity of the King is clearly "Negroid" specifically being mixed blood India Dravidian and Black Annu ancestors of the Bible Ishmaelites and Moorish Arabs, esoterically the Biblical Midians.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_p12**

Thus the Mithannu King and by inference the best of its people embraced the **Ancient Egyptian Mystery School of On (Annu)** spiritually system of the “**Path of the Aten**” holding in common the “Tree of Life” Sun Goddess (inner lighted sound current), the winged Aten disc of the Sun God first plane Mithras, the conceptualization of the struggle to leave the “body tomb” and the sphinx symbolism of the gaining access to the 3rd spiritual plane, the minimal ideal achievement of the King. Refer to [POEM #7C](#) and [POEM #7D lines’ 31-34](#).

It is conventionally admitted that the Mithannu cylinder seals influenced the art of its long time regional state Assyria. “Mitannian cylinder seals.. . {have} certain motifs such as the stylized ‘sacred tree’ {of life} . {which} survived in the imagery of later Assyrian ornament.”

**Esoterically**, this indicates that the religious, culture and spirituality practice of the Mithannu of the outer and inner sun worship of the “Aten Path” yoga was also that of the Assyrians. This became especially so when Mithannu was destroyed and Egyptian Pharaoh Akhenaten “exoduses” to Assyria. . a region of and successor and champion of the “Aten Path” of Mithannu.



(from Lloyd, Op. Cit. pg. .185, figure 133 circa 900 B.C.)

The above illustration of an Assyrian clay cylinder seal clearly shows the influence of the parent nation of Mithannu on its regional successor nation Assyria. Comparing it with the previously illustrated *Mithannu* cylinder seal finds the sharing of the winged disc, tree of life with 8 levels, and protective genii behind the King. A more humanized winged disc represents the Sun God *Ashur/Asur*, analogous to the Egyptian Sun God *Asar/Mithannu* Sun God *Mithras* of the first spiritual plane. Also compare with [Exhibit III F-1\\_2](#) where sun rays carrying the *Ankh* are analogous to the Egyptian *Ankh* or *Annu Khet* of the inner lighted sound current, the life energy “Creative Word” of the Aten.

3. Madame Blavatsky mistakenly believes that Jewish High Priest Ezra, (who translated Moses’ “Pentateuch” from the hieroglyphic to Hebrew after the Jew’s Babylonian captivity) simply fabricated the Bible’s “Pentateuch” and its author Moses from old Babylonian documents.

**Esoterically**, knowing Moses was a historical personage; and as Egyptian Pharaoh Akhenaten; as an “Aten Path” Adept was fully equipped to write Genesis.” The remaining “Pentateuch” is clearly heavily corrupted; but even “Exodus” as an actual event, holds the truth of Akhenaten’s struggle and Midian/Mittanite connection.

4. By the mistaken interpretation of the Sargon Tablet that Sargon of Akkad (Agadi) conquered the Sumerians (see page 87, footnote A); he is dated at the 24th century B.C. But **C.A. Diop in African Origin of Civilization** identifies this as the conspiracy of Assyriologists to falsely push back to the dates of Mesopotamia to try to synchronize it with the much greater antiquity of Egypt and the Nile Valley. Thus, Sargon could be dated to Pharaoh Akhenaten’s 14th century B.C.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the  
Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p13**

5. Clearly if Pharaoh Akhenaten would “Exodus” anywhere it would be to Egypt’s ally Mitanni\Neherna\Assyria which was an enemy of the Hyksos. This is plainly stated by Manetho’s **{Josephus, Contra Apionem I. 14 paragraph 77}**:

“Above all, {Hyksos King Salitis} . . . fortified the district to the east {of Egypt}, foreseeing that the Assyrians, as they grew stronger, would one day covet and attack his Kingdom}. . . ethnic home of Akhenaten’s wife Nefertiti, mother Tiy, grandmother Mutemuaa(ra), and great-grandmother Tiy.

6. Again Sigmund Freud in *Moses and Monotheism* is astounding by identifying that the Bible contains two Moses figures, the first of the “Exodus” and the second much later one of the wars in Canaan, The first Pharaoh Akhenaten\Sargon I, the second a Semitic warrior priest of Jehovah, the first was a priest of the Aten\Atuma\Adonis never evoking the God Jehovah until made to do so via Jethro the Midian priest yielding his transformation to Moses #2. Moses #1 lived circa 1350 B.C., Moses #2 lived circa 1200 B.C.

**D. Destination of Pharaoh Aakhunaten\Moses’ Exodus; Assyria**

1. The possibility of Mitanni\Assyria as Pharaoh Akhenaten’s Exodus destination is supported by the following references from the “Tel-el Amarna letters” found in Akhenaten’s new city Akhetaten (Amarna).
- a. King Tushratta of Mitanni, contemporaneous with Pharaoh Amenhotep III and Pharaoh Akhenaten had possession of Nineveh, Assyria’s Goddess Ishtar’s (Astarte, analogous to the Egyptian’s Ast, first plane Sun Goddess) statue and sent it to Egypt during Pharaoh Amenhotep III’s reign. This indicates Assyria was then under Mitanni control (Egypt’s major ally) and Assyria, Mitanni and Egypt shared very analogous “Aten Path” religions.

“The image of Ishtar, Goddess of Nineveh {Assyria}, had fallen during this time into the hands of the King of Mitanni, who sent it to Egypt (Winckler, Tel-el-Amarna letters, 20).” **(from Goodspeed, A History of Babylon and Assyria pg. 133)**

A tablet (Kri #23) in the British Museum from Tushratta of Mitanni to Amenophis III announcing that the Goddess Ishtar of Nineveh has been sent on a visit to Egypt. A docket written in hieratic by the Egyptian filing clerk gives the date the original was received at Thebes in year 36 and indicates that this was a copy.” **(from C. Aldred, Aakhunaten, plate 116)**

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p14**

Year 36 of Amenhotep III coincide with co-regent year 8 of Akhenaten then residing in Akhetaten\Amarna where this letter was found.

b. Of the Temples of Aten Pharaoh Akhenaten built, one is known in Asia.

“He (Akhenaten) also built a temple to Aten in Syria, which is mentioned on one of the Tall al-Amarnah tablets in the British Museum \* under the form Hi-na-tu-na” (\* Footnote: Babylon Room, Table-Case F. No. 72 (29855) (from W. Budge’s. Tutankhamon, pgs. 89 and 91)

c. But the rendering of **Hi-na-tu-na** from the cuneiform script and locating it in Syria is incorrect; correctly it was the city of **Arbela** based on the philologic analysis based on **Mercers Assyrian Grammar** presented below.

d. **Arbela** was a city of Assyria corresponding to the modern city of *Irbil* in Iraq; in ancient times just 40 miles east of the city of Nineveh between the Greater and Lesser Zab River tributaries of the Tigris River in Mesopotamia. **Arbela** like Nineveh had the patron Goddess Ishtar, and thus would have been supportive of Akhenaten’s “Aten Path.” See H. Frankfort, Kingship and the Gods on **Arbela**.

**Assyria** was a part of **Mitanni** originally, which stretched all the way to the Zargos Mountains in Iran to the Mediterranean Sea. Mitanni disintegrated as a result of the Egyptian Civil War, assassination of the Mitanni King Tushratti and the resulting Pharaoh Akhenaten’s **Exodus** there. **Arbela** was next to Media, a district of Assyria.

Thus **Arbela** in Assyria was most likely the location of Pharaoh Akhenaten’s Asian Aten Temple as cited by **Tel-el-Amarna Letter #72**. Also it is more than likely that Assyria just outside the city of Nineveh, from which the Goddess *Ishtar* visited Egypt as cited by **Tel-el-Amarna Letter #23**; was the Egyptian allied country that received the **Exodus** entourage of abdicated Pharaoh Akhenaten. He became the new Assyrian King Ashur-Nadin-Akhi; his mother (Tiy), wife (Nefertiti), followers of the Egyptian “Sun People” Aakhu-Hammemet and Hebrew\Khabiri slaves.

**Esoterically**, the “missing” 10 Tribes of Israel who were taken to Babylon and Assyria according to the Bible, were never missing but disassociated from their true identity as the 12 Tribes of Ishmael, later known as the Arabian Moors. See [POEM #7 C.](#)

**APPENDIX F: Pharaoh Akhenaten (Ikhнатon) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p15**

**Cited Cuneiform Script:**

Beginning Determinate	syllabic value	proposition	ideogram	syllabic value	proposition	ending determinate
Alu: city	hi, ti	na (ina)	arba'u irbitt	ma	na	isitu ("on earth")
	sar	"in"; ana)	"four"			
(alu)	hi ti sar	(to) na	arba'u irbitt	ma	na	(irsitu)

**Possible Transliteration Values and Determinates :**

<b>Ansar</b> (syllabic value)	<b>Arba'u.-liu</b> (syllabic value)
of "Assyria" without its beginning (matu, "country") determinate and ending (irsitu: "on earth") determinate	of the Assyrtan City of "Arbela" without its beginning ( alu, "city") determinate - and ending (irsitu:"on earth") determinate
Mercer, <u>Assyrian Grammer</u> pg. 105	Mercer <u>Assyrian Grammer</u> pg. 92

have the same cuneiform sign with different syllabic values "an" and "ilu"; "an" is left off "Ansar" and "ma" is used Instead of ilu in" Arbau-ilu."

**Transliteration is Derived and Means :**

(alu) (An) sar,	na	Arba'u	ma	na	(irsitu)
"the city in Assyria (Ansar)	of	Arbela (Arba' u	ma)		of/on earth."

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Ancient Egypt / Kemit Pharaoh *Akhenaten* and Queen *Nefertiti* Seated on their Thrones under the Most High God *Annu* "Path of the *Aten*" Symbol holding 3 of their children during the esoteric Civil War with the Demonic *Amen-Re* Priests and in defiance of their being banned from First Born Sacrifice of Children to the Demonic God *Mollock* circa 1360 BC. as part of the *demonic Triade of Mollock, Baal and Amen/Amon / Amun* of the Phoenician Mediterranean Sea City States..

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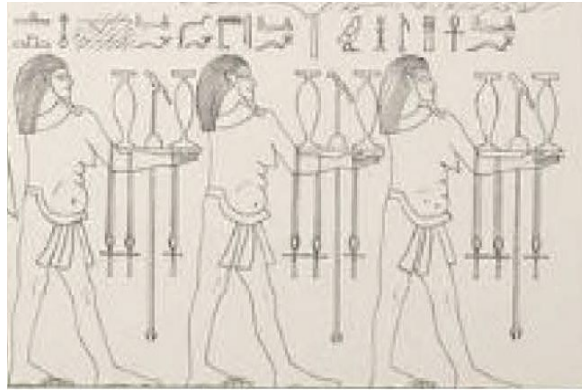
1-613-513-4626 FAX

**Analysis of Depiction of Trans-Gender Amen-Ra High Priests from 18 th Dynasty Queen-Pharaoh Hatshepsut *Deir El Bahari* Mortuary Temple from Johannes Duemichen, *Historical Inscriptions of Ancient Egyptian Monuments (Das der Konigin dargebrachte Todtenopfer)*, 1869 pl. 24; BRCA/Institute of Human Systems Theory and Practice, Inc., Wilmington, Delaware, USA. April, 2021**

Iconoclastically, and not by coincidence the Father of Greek History Herodotus (484 to 420 BC.), the Father of Greek Medicine Hippocrates VI of Kos (460 to 370 BC.) and the Ancient Egyptian School of On (*Annu* or God) High Priest and Historian Manetho (*circa* 300 BC) simultaneously within one hundred years of each other researched and wrote about the mysterious Scythian people and their culture. These three ancient scientific authorities became the first to identify and fully describe the infamous Scythian Noble class of mercenary warriors, raiders, black market traders and priests. Traveling there in *circa* 440 BC Herodotus personally visited and lived with the Black Sea Crimean Scythians. He described them as nomadic living in covered wagon mobile camps, and as cannibals ingesting dead relatives, raiding captives and battlefield enemies. They were served religiously by a unique homosexual priesthood. As the leading class of the aboriginal mafia "people of a crime nation" \_\_ "take the 'e' off the word 'Crimea'" for the root word "crime"; they are denoted in the Bible as "Magog" and "Gog. As a Semitic Amorite tribe noble class of warriors and priests they worshipped the "god of Evil" commonly called Satan, Lucifer, Dionysius, Bacchus, Beelzebub and the "Devil" [philogy 'de (of)-evil']. They were international sailors, pirates, and black-market traders

of wild and domesticated animals, human slaves and contraband including trafficking poppy derived opium from Ancient Afghanistan. Living centered around the Crimean Peninsula of the Black Sea in then Euro-Asia of the modern Russian Ukraine the Scythians spoke an eastern Iraqi language.

**Figure A**



Detail of depiction of Trans-Gender Amen-Ra High Priests from 18 th Dynasty Queen-Pharaoh Hatshepsut *Deir El Bahari* Mortuary Temple from Johannes Duemichen, *Historical Inscriptions of Ancient Egyptian Monuments (Das der Konigin dargebrachte Todtenopfer)*, 1869 pl. 24 from the Singleton, George W., BA, HD., DD., Gidgette Natasha Ulloa-Torres, AA., BA., *The Unified Theory of Evil*, (unpublished manuscript, 4/07/2021

This Thesis hypothesizes the Black Sea Crimean Peninsula was the nomadic home of not only the infamous Semitic Scythians (1000 BC to 400 BC), but to the earlier infamous *Hyksos* (2000 BC to 1000 BC) and even earlier predynastic (3100 BC) unnamed invaders who were perennial military and cultural threats to Ancient Egypt. Specifically, it is proposed that the Crimea was the ultimate source of five (5) significant historical foreign migrations, invasions, occupations and domestic civil war incidents in Ancient Egypt. The Black Sea Crimea was naturally militarily defensible and was geographically just 1000 miles straight north of North Anu (ancient Heliopolis, modern Cairo), Egypt. North Anu was the headquarters of the Egyptian Mystery School of On (*Annu* or God) that oversaw the development of predynastic to dynastic Ancient Egypt and founded the federation of surrounding nations **Nine (9) Bow Tribe** in 10,000 BC cited by ancient historian Herodotus. The **Nine Bow Tribe Stele** is shown and content analysed in **Figure 5**. As the arch enemies of the Black Sea Crimean Peninsula inhabitants called the unknown invaders, the *Hyksos*, the Sea Peoples and Scythians the Priestesses and Priests trained by the Egyptian Mystery School of On (*Annu* or God) were especially adept at appropriate defensive security responses.

Specifically, the *circa* 3,100 BC first significant foreign migration, invasion, occupation and/or domestic civil war incident in Ancient Egypt/*Kemit* is depicted on **Narmer's Palette** shown presented below in **Figures 15 and 16**. The mysterious enemy invaders are shown defeated and ritualistically beheaded by Predynastic King Narmer who is identified as the founding First Dynasty Pharaoh Menes. This ritual execution is being overseen by the Egyptian Mystery School of On High Priest ‘‘*Thet.*’’ Please note that the invaders shown



### 3.

on both sides of **Narmer's Palette** are depicted as **Asian Semitic** although their hieroglyphic names shown to date escape deciphering. This means the invaders could have been from Scythia directly or from migrants from Scythia that settled in the Levant as mixed blood Semites.

Specifically, the *circa* 2600 BC. second significant foreign migration, invasion, occupation and/or civil war incident in Ancient Egypt/*Kemit* was during the reign of Forth Dynasty Pharaoh Khufu (Cheops) who built the Great Pyramid and closed the Amen-Ra Priestess and Priest Lodges in order to curtail animal sacrifices. This Thesis postulates this is the negative societal impact of allowing Semitic immigrants including the *Hyksos* into Dynastic Egypt/*Kemit* as they joined and empowered the Amen-Ra Priestesses and Priests.

Specifically, the *circa* 2022 BC. third foreign migration, invasion, occupation and/or civil war incident was during the reign of Twelfth Dynasty Pharaoh Mentuhotep II (2061 to 2010 BC) who re-joined Upper and Lower Egypt founding the Middle Kingdom. The civil war between the Eleventh Dynasty King Mentuhotep II who controlled Upper Egypt headquartered in Thebes and the Tenth Dynasty that controlled Lower Egypt headquartered in *Henen-Nesut* (Hierakonpolis) was ignited by an Abydos Upper Egypt necropolis religious site desecration by Lower Egypt. This Thesis postulates this was a negative societal impact of allowing Semitic immigrants including the *Hyksos* into the Delta and Lower Egypt/*Kemit* as they joined and empowered the Amen-Ra Priestesses and Priests.

Specifically, the *circa* 1650 to 1550 BC fourth foreign migration, invasion, occupation and/or civil war incident led to the reign of the *Semitic* Fifteenth Dynasty and Sixteenth Dynasty who first migrated starting in 2000 BC, then invaded in 1650 and occupied Lower Egypt for nearly a hundred years. They were led by the *Hyksos* a Western Syrian and Iranian Semitic *military and priest class* associated with the *Amorite, Aamu and Habiru* peoples. The ancient *Hyksos* compared to the Ancient Egyptians were more skilled in advanced martial arts and science using war chariots, advanced sword smithing and swordsmanship and horsemanship. The Eighteenth Dynasty founder Pharaoh Ahmose I (1549-1524 BC) expelled the *Hyksos* as rulers of Lower Egypt as he conquered their capital at Avaris. However, the *Hyksos* persisted as Egyptian residents and caused problems throughout the Eighteenth, Nineteenth and Twentieth Dynasties. As in the previous third incident the Theban Upper Egypt Seventeenth Dynasty started the war with the occupying Avaris Lower Egypt Sixteenth Dynasty after an argument over the *Hyksos* killing of the sacred hippopotamus in the Nile River Delta.

Specifically, the *circa* 1350 BC. fifth foreign migration, invasion, occupation and/or civil war incident is the theorized civil war during the “Amarna Period” (circa 1353-1293 BC) of the reign of Pharaoh Akhenaten and Queen Nefertiti. This Thesis postulates that the Eighteenth Dynasty Amen-Ra homosexual priests shown in **Figures A, B and C** were anthropologically related to the *Hyksos* homosexual military and priest class. The *Hyksos* remained as residents in Lower Egypt and had during their nearly 100-year occupation of Lower Egypt penetrated the Amen-Ra Lodge Priestess and Priesthood.

Synthesising Herodotus, Hippocrates and Manetho writings on the Scythians yields the following:

### **SCYTHIAN/”SNAKE PEOPLE”, SCYTHIA, MAGOG & GOG**

**exoterically** the pre-Christian Caucasians of the area centered upon the Black Sea Crimean Peninsula of today’s Ukraine speaking the Eastern Iranian Branch language; their power peaking in 400 BC; and

**esoterically** the surviving hominids of the Prehistoric Neanderthals who have been proven cannibalistic; these barbaric nomads caused the pre-10,000 BC escape migration of Rama and his European Caucasian followers across Europe into Iran and then into India of which the SCYTHIANS followed resulting in the “Moon verses Sun” wars of Asian Indian traditional texts; HERODOTUS visited these nomadic people in the Black Sea area of Crimea and recorded their barbarism including cannibalism, homosexual priesthood, utilization of ox drawn covered wagon encampments instead of stationary dwellings and towns, and occupational practice of raiding; who domesticated and herded animals especially horses but shunned horticulture; in the Bible Genesis they are the “Snake” People who convince Adam and Eve to break the rules of the GARDEN OF EDEN; Biblically the demonic MAGOG and GOG they are the source of organized “crime” and demonic practitioners of Sorcery or the “black arts; philologically the word “crime” derives from the name of their peninsula homeland of the Crimea (Crime-a) and the so-called Black Sea as “black” is antithetical to the “light” of the Most High God ANNU. [Singleton, George W. (2005), *The Egyptian Mystery School of On*, Glossary, BRCA/Enlightenment Publications, Inc., USA]

The Bible Old Testament and the historian Manetho describe and identify “Magog” and “Gog” with the Scythians, the Semitic *Hyksos* and the Tribe of Judea detailed in **Appendix C**. The *Hyksos* migrated *circa* 780 BC to the Italian Peninsula inhabited by the Ancient Egypt immigrants the *Ras Anu*/Etruscans. The suspected Scythian brothers Romulus and Remus planned and set up Rome as an incorporated “pirate nation.” Rome stole its first 450 women from its neighbours. It was stratified as Scythia where the top citizens were the leading military officers and soldiers in the business of protecting the trade, piracy, pillaging and militarism interests and acts of the “pirate nation.”

### **HYKSOS, INVADERS “SHEPHERD KINGS” IDENTIFIED**

**exoterically** the mysterious Semitic people ruling Lower Ancient Egypt’s 15 th and 16 th Dynasties ousted by the black African Queens of the 17 th Dynasty; and **esoterically** identified by MANETHOS confirmed by Josephus the Historian as “Shepherd King” mercenaries of Semitic Jewish/Amorite ethnicity paid and directed by Phoenicia known as *Keft* and Nine Bow Tribe #5 who controlled lower Ancient Egypt/*Kemit* from the 15 th to the 17 th Dynasties c. 1630 to 1521 BC. who became enslaved Israelites when overthrown by the 18 h Dynasty founders. [Singleton, George W. (2005), *The Egyptian Mystery School of On*, Glossary, BRCA/Enlightenment Publications, Inc., USA]

Consequently, the Greek Father of Medicine Hippocrates VI of Kos' observations of the *Hyksos* are vital and are summarized as follows:

“ Hippocrates (*circa* 469-399 BC) like Herodotus, made interesting comparisons of Europe and the people of the southeast coast of the between the people Black Sea. His reflections on the lives of the Scythians, who had occupied the country between the Carpathians and the River Don from the first millennium and had become by 650 BC. the masters of northwest Iran and eastern Turkey, were generally unfavourable, but they were founded upon physiological and biological hypotheses entirely different from those that we find in the eighteenth-century writers. Hippocrates painted a picture of an inhospitable, stagnant, and foggy region inhabited by gross, fleshy, yellowish, corpulent people who speak with deep voices. The physical condition of the Scythians, who lived around Lake Maeotis (the Sea of Azov) had been shaped not by some developmental biological process but simply by the quantity of water present in their lower bowels.

Indeed, the Scythians had so much moisture it had to be cauterized by amputation to dry out the body, to check impotence, and to encourage lively physical activity. Sexuality and reproduction, claimed Hippocrates, depend on the presence or absence of moisture. Leanness improves coagulation of the seed; excessive moisture prevents its absorption. Effeminacy in rich Scythian males was perceived as a divine disease not arising out of natural causes: ‘I too think these diseases are divine, and so are all others, no one more divine or more human than any other; all are alike, and all divine. Each of them has a nature of its own, and none arises out of its natural cause.’ [Airs, Waters, and Places, Book 22].

[Ivan Hannaford (1992) Race: The history of an idea in the West], p 29-30]

**Figure B**



Blow-up detail of depiction of Trans-Gender Amen-Ra High Priests from 18 th Dynasty Queen-Pharaoh Hatshepsut *Deir El Bahari* Mortuary Temple from Johannes Duemichen, *Historical Inscriptions of Ancient Egyptian Monuments (Das der Konigin dargebrachte Todtenopfer)*, 1869 pl. 24 from the Singleton, George W., BA, HD., DD., Gidgette Natasha Ulloa-Torres, AA., BA., *The Unified Theory of Evil*, (unpublished manuscript, 4/07/2021

It is the uniqueness of the Scythian homosexual priests noted by the Greek Father of History Herodotus that causes the suspicion of an earlier spin-off identity with the *Hyksos* priests who oversaw and participated in the “first born” child and animal sacrifices or “abominations” as Eighteenth Dynasty Queen-Pharaoh described their ritual activities presented in **Appendix D**. Note the “swollen with moisture “abdominal areas as described by the Greek Father of Medicine Hippocrates VI of Kos and the female breasts of these aboriginal trans-sexual priests blow-up detailed in **Figure B** above. The hyper-ingestion of human and animal female sex organs would produce this ancient trans-effeminate phenomenon of female breasts, swollen obese abdomens and impotency.

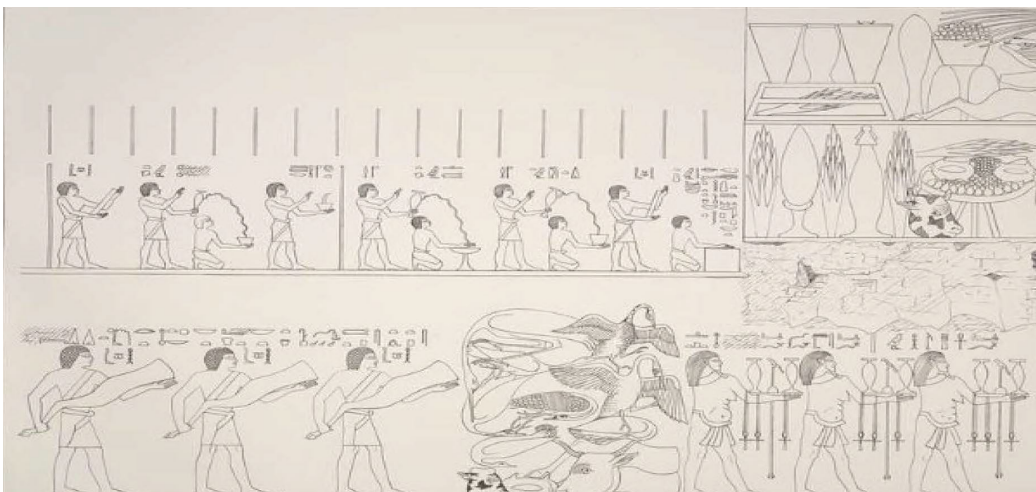
6.

“Hippocrates concluded that the cause of this effeminacy was dress (wearing trousers), too much time in the saddle, and the practice of cutting a vein behind the ear. Hippocrates observed that the affliction, which put people in mortal fear, affected only the rich, and caustically remarked that if the cause were divine then one would expect it to be distributed more equally.” [Ivan Hannaford (1992) *Race: The history of an idea in the West*], p 29-30]

Note that this trans-gender affliction was admired as “divine” by the ancient Scythians but “caused mortal fear” in ancient non-Scythian observers. This affliction was suffered only by the rich ruling class of the Scythian mercenary soldiers and priests who could readily hyper-ingest female human and animal sex organs.

This Thesis postulates that the *Hyksos* were the conjectured spin-off from the Black Sea Crimea Scythians as their anthropological foot print is identical including horse burials. It was during the *Hyksos* nearly 100-year occupation of Lower Egypt with their capital in Avarice in the Delta, that transgender priests within the leading *Hyksos* noble mercenary military and priest class penetrated the Ancient Egypt Amen-Ra Priest Lodges. During the Fifteenth and Sixteenth Dynasties the *Hyksos* occupiers ruled Lower Egypt and closed down their arch rivals the Egyptian Mystery School of On (*Annu* or God) temples including at the Great Pyramid and Sphinx complex at Giza and its headquarters at North Anu (Heliopolis) for nearly 100 years attested by the Pharaoh Thutmose IV clearing the Sphinx of sand.

Figure C



Complete detail of depiction of Trans-Gender Amen-Ra High Priests from 18 th Dynasty Queen-Pharaoh Hatshepsut *Deir El Bahari* Mortuary Temple from Johannes Duemichen, *Historical Inscriptions of Ancient Egyptian Monuments (Das der Konigin dargebrachte Todtenopfer)*, 1869 pl. 24 from the Singleton, George W., BA, HD., DD., Gidette Natasha Ulloa-Torres, AA., BA., *The Unified Theory of Evil*, (unpublished manuscript, 4/07/2021

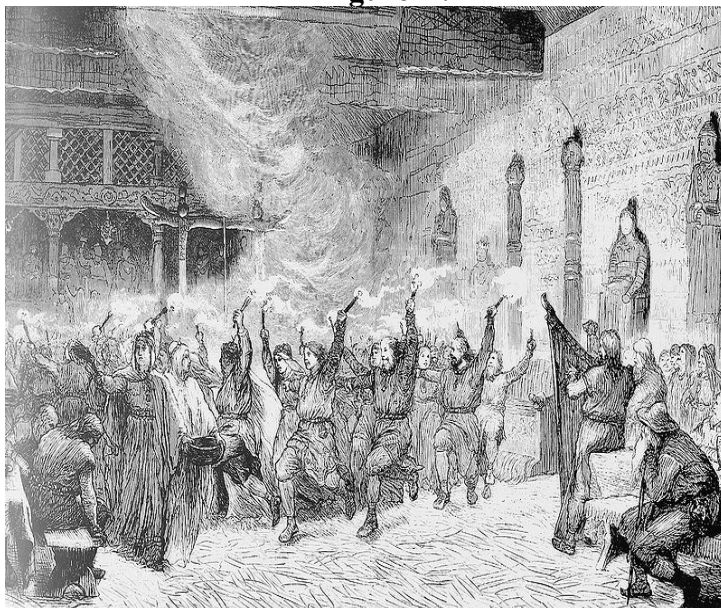
The challenge of the Eighteenth Dynasty of Ancient Egypt was how to neutralize and control the *Hyksos* cultural elements left after the military expulsion of their leaders. As seen in **Figure C** above

the Trans-Gender Amen-Ra High Priests held great power and influence during the reigns of Eighteenth Dynasty Queen-Pharaoh Hatshepsut (1507-1458 BC) and her second husband the Amen-Ra High Priest and Pharaoh Thutmose III (1479 -1425 BC). Indeed, Queen-Pharaoh Hatshepsut *Del El Bahari* Mortuary Temple was usurped after her death by Pharaoh Thutmose III who added his own temple and the scenes showing her acceptance of the unique Trans-Gender Amen Ra Priests. This Thesis postulates that Queen-Pharaoh Hatshepsut opposed the Amen-Ra Priests and that her Naval Expedition to Punt was to re-establish trade for frankincense and myrrh gum incense which incapacitated and controlled the Transgender Amen-Ra Priests who oversaw the “first born” sacrifices of children and animals. Frankincense and Myrrh trees were actually brought back from Punt and planted outside Queen-Pharaoh Hatshepsut *Del El Bahari* Mortuary Temple.

Learned theories of the Scythian people and culture intermixing with the over 50 Germanic Tribes should be taken seriously learning of the aftermath of the Battle of Teutoburg Forest in 9 AD in Germany. A Germanic tribal alliance orchestrated by a Germanic King’s hostage son Arminius sent to Rome turned “double agent” militarily destroyed three (3) Roman Legions and their auxiliary troops.

“Roman casualties have been estimated at 15,000–20,000 dead, and many of the officers were said to have taken their own lives by falling on their swords in the approved manner.<sup>[25]</sup> Tacitus wrote that many officers were sacrificed by the Germanic forces as part of their indigenous religious ceremonies, cooked in pots and their bones used for rituals.<sup>[32]</sup> Others were ransomed, and some common soldiers appear to have been enslaved.” [Battle of Teutoburg Forest, Germany, 9 AD, under Roman Emperor Augustus, Wikipedia, 4/11/2021]

**Figure D.**



Painting by August Malmstrom (1829-1901) \_ Illustration of a Pre-Christine Celebration or Blot, Blood Sacrifice Ritual [Wikipedia, 4/11/2021]

“**Blood Rituals or Blots: Wikipedia** [4/11/2021]

### Etymology

The word *blót* is an [Old Norse strong neuter noun](#) (genitive *blóts*). The corresponding [Old English](#) neuter *blōt* (genitive *blōtes*) may be influenced by Old Norse; the [Old English gospels](#) have prefixed *ge-blōt* "sacrifice".

The reconstructed [Proto-Germanic](#) form of the noun is *\*blōtą* "sacrifice, worship". Connected to this is the Proto-Germanic strong verb *\*blōtaną* with descendants in [Gothic](#) 𐌵𐌹𐌸𐌹𐌸 (*blōtan*), Old Norse *blóta*, Old English *blōtan* and [Old High German](#) *bluozan*, all of which mean "to sacrifice, offer, worship".

The word also appears in a compound attested in Old Norse as *blót-hús* "house of worship" and in Old High German as *bluoz-hūz* "temple". With a different nominative affix, the same stem is found in the Proto-Germanic noun *\*blōstrą* "sacrifice" — attested in Gothic 𐌵𐌹𐌸𐌹𐌸 (*\*blostr*) in 𐌸𐌹𐌸𐌹𐌸-𐌵𐌹𐌸𐌹𐌸 (*gub-blostreis*) "worshipper of God" and Old High German *bluostar* "offering, sacrifice"). This stem is thought to be connected to the Proto-Germanic verb *\*blōaną* "to blow; to bloom, blossom", as are the words for "blood" (Proto-Germanic *\*blōþą*) and "bloom" (Proto-Germanic *\*blōmō*). [Sophus Bugge](#) was the first to suggest a connection between *blót* and the [Latin](#) *flamen* (< *\*flādmēn*), and both words can be traced back to the [Proto-Indo-European](#) stem *\*bhlād-* "to bubble forth; to mumble, murmur, blather".<sup>[1]</sup>

### Rites and Beliefs

The verb *blóta* meant "to worship with blood sacrifice",<sup>[2]</sup> or "to strengthen".<sup>[3]</sup> The sacrifice usually consisted of animals or war prisoners, in particular pigs and horses. The meat was boiled in large cooking pits with heated stones, either indoors or outdoors. The blood was considered to contain special powers and it was sprinkled on the statues of the gods, on the walls and on the participants themselves.

The drink that was passed around was beer or mead. A special toast was reserved for the celebration of Jól: *til árs ok friðar*, "for a good year and frith (peace)".<sup>9</sup>

It must be acknowledged that a transgender figure of the Devil/Satan/Lucifer was worshipped by the Knights Templar headquartered in the Temple of Jerusalem, Palestine. Exposed in 1307 AD. the French Caput Family King Phillip II with eye witness and torture admissions charged the Knights Templar Masters of sexual transgressions sworn to be avoided and had them burned at the stake. This association will be used in analysing the Trans-Gender Amen-Ra High-Priests *bas relief* depicted in **Figure C** above from the Eighteenth Dynasty Queen-Pharaoh Hatshepsut *Deir El-Bahai* Mortuary Temple in the Valley of the Kings, Egypt. Depicted in great details are the preparations for a *Hyksos* pagan ritual “**blood sacrifice**” or *Blot* orchestrated by the Trans-Gender Amen-Ra High Priests. Note that in the scene depicted the 3 Trans-Gender Amen-Ra High Priests on the lower right are in procession to serve a “blood sacrifice” to the Queen-Pharaoh Nefertiti composed of blood from the sacrificed animals in containers they carry and plenty of dead fowl and beef meat entrees.

**Appendix C. Extract from Hieroglyphic Translation of 18 th Dynasty Queen-Pharaoh Hatshepsut from “*The Speos Artemidos [Temple] Inscription of Hatshepsut*” by James P. Allen (2002), *Bulletin of the Egyptological Seminar* 16, pp. 1-17, pls.1 & 2**

The Asiatic Semitic *Hyksos* who ruled the Fifteenth and Sixteenth Dynasty of Ancient Egypt are encased in historical mystery. This usually means something crucial is being hidden or suppressed. In this case the issue is the barbarian practices stemming from the pagan worship of the triad of the gods by the Phoenician City States of the Mediterranean and Black Seas. Specifically, this centered on the “blood sacrifices/*blot*” of first borne children to the god *Moloch*, of animals (pigs, chickens, horses and cows) to the god *Baal*) and adults captured in wars and raids to the god *Amen/Amun/Ahriman*. Such sacrifices were deemed by the followers of the ancient Egyptian Mystery "School of On" (*Annu* or God) as the base line definition of an act of "**abomination**" because the sacrificial victims were ingested by the pagan priests and participants.

“So listen, all you elite and multitude of commoners, I have done this by the plan of my mind. (36) I do not sleep forgetting, (but) have made form what was ruined. For I have raised up what was dismembered beginning (37) from the time when the **Asiatics** were in the midst of the Delta, (in) Avaris, with vagrants in their midst, (38) toppling what had been made. They ruled without the Sun, and they did not act by god's decree down to my (own) uraeus-incarnation. (Now) I am set (39) on the Sun's thrones, having been foretold from ages of years as one born to take possession. I am come as Horus, the sole (40) uraeus spitting fire at my enemies. I have banished the gods' **abomination**, the earth removing their footprints.”

**[from James P. Allen (2002) “*The Speos Artemidos (Temple) Inscription of Hatshepsut*” *Bulletin of the Egyptological Seminar* 16, pp. 1-17, pls.1 & 2]**

“**Asiatics**” in Ancient Egypt refers to people from the east of Egypt proper which would include Asia Minor and the Levant and the Black Sea Crimean Peninsula.

“**Abomination**” esoterically refers to activities associated with the ingestion of animal and human flesh as defined by the *Egyptian Book of the Dead, Chapter 68* as follows:

“You (plural, to the gods) spoke words not to be opposed by me (saying):

(9) ‘Behold, let him live upon the bread of the Earth God Geb.’ I eat that which is not **abominable** or unrighteous (no meat, fish, eggs, fowl). I live upon bread made of grains of (spiritual) light and the divine elixir of the red (10) grains of the celestial waters of the celestial river (Hapi, i.e. the light and sound stream).”

[from Chapter 68: “Manifestation of the Inner Sun Light”, source hieroglyphics: E. Wallis Budge’s, *Chapters of Coming Forth by Day. The Full Theban Recension of the Egyptian Book of the Dead, Volume II*, pg.150, London, 1898; numbers in parenthesis are line numbers.

# The Expulsion of the Hyksos

## Tel Habuwa excavations reveal the conquest of Tjaru by Ahmose I

*This Bible History Daily feature was originally published in March 2013.—Ed.*

<https://www.biblicalarchaeology.org/daily/news/the-expulsion-of-the-hyksos/>

### The Biblical Archaeology Society

*“After the conclusion of the treaty they left with their families and chattels, not fewer than two hundred and forty thousand people, and crossed the desert into Syria. Fearing the Assyrians, who dominated over Asia at that time, they built a city in the country which we now call Judea. It was large enough to contain this great number of men and was called Jerusalem.”*

*—Josephus, Against Apion 1.73.7, quoting Manetho’s Aegyptiaca*



Excavations at Tel Habuwa, thought to be ancient Tjaru, reveal evidence of the expulsion of the Hyksos by Ahmose I at the end of the Second Intermediate Period.

In the Second Intermediate Period (18th–16th centuries B.C.E.), towards the end of the Middle Bronze Age, the West Asian (Canaanite) Hyksos controlled Lower (Northern) Egypt. In the 16th century, [Ahmose I](#) overthrew the Hyksos and initiated the XVIII dynasty and the [New Kingdom of Egypt](#).

Recent archaeological discoveries at [Tel Habuwa](#) (also known as Tell el-Habuwa or Tell-Huba), a site associated with ancient Tjaru (Tharo), shed new light on Ahmose’s campaign. A daybook entry in the famous Rhind Mathematical Papyrus notes that Ahmose seized control of Tjaru before laying siege the Hyksos at their capital in Avaris.

Excavations at the site, located two miles east of the Suez Canal, have uncovered evidence of battle wounds on skeletons discovered in two-story administrative structures dating to the Hyksos and New Kingdom occupations. The site showed evidence of burned buildings, as well as massive New Kingdom grain silos that would have been able to feed a large number of Egyptian troops. After Ahmose took the city and defeated the Hyksos, he expanded the town and built several nearby forts to protect Egypt’s eastern border. Tjaru was first discovered in 2003, but until now, the excavation only uncovered the New Kingdom military fort and silos. This new discovery confirms a decisive moment in the expulsion of the Hyksos previously known from textual sources.

*Josephus identifies the Israelite Exodus with the expulsion of the Hyksos “shepherd kings.”*





Tomb painting from Beni Hasan, Egypt. A figure named Abisha and identified by the title Hyksos leads brightly garbed Semitic clansmen into Egypt to conduct trade. Dating to about 1890 B.C.E., the painting is preserved on the wall of a tomb carved into cliffs overlooking the Nile at Beni Hasan, about halfway between Cairo and Luxor. In the early second millennium B.C.E., numerous Asiatics infiltrated Egypt, some of whom eventually gained control over Lower Egypt for about a century and a half. The governing class of these people became known as the Hyksos, which means “Rulers of Foreign Lands.”

The Hyksos are well known from ancient texts, and their expulsion was recorded in later ancient Egyptian historical narratives. The third-century B.C.E. Egyptian historian Manetho—whose semi-accurate histories stand out as valuable resources for cataloging Egyptian kingship—wrote of the Hyksos’ violent entry into Egypt from the north, and the founding of their monumental capital at Avaris, a city associated with the famous excavations at [Tell ed-Dab’a](#). After the Hyksos were expelled from Egypt, Manetho reports that they wandered the desert before establishing the city of Jerusalem.

While [Josephus](#) cites Manetho’s history associating the Israelites with the Hyksos, many modern scholars see problems with Manetho’s conflation of the expulsion of the Hyksos and the Biblical narrative. Manetho lived many centuries after these events took place, and he may have combined two different narratives, wittingly or unwittingly, when associating the Hyksos and Israelites. Ahmose’s defeat of the Hyksos occurred centuries before the traditional date of the Exodus. In addition, the basic premise of the Hyksos and Exodus histories differ: the Hyksos were expelled rulers of Egypt, not slaves, and they were forced out, not pursued

The expulsion of the Hyksos may not have been a single event, and many still read Manetho’s texts on the Hyksos expulsion as a record of [the Israelites’ Exodus](#). After the Hyksos were defeated by Ahmose, some Hyksos people likely remained in Egypt, perhaps as a subjugated class. The [Egyptian Queen Hatshepsut](#) (1489–1469 B.C.E.) recorded the banishment of a group of Asiatics from Avaris, the former Hyksos capital. While this second expulsion would still have been centuries before the traditional date of the Exodus, there may exist parallels between these events and the Exodus narrative, or the earlier Biblical accounts of Abraham, Sarah and Lot’s own expulsion from Egypt in Genesis 12:19.

## **APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and Similarity to Assyrian King Sargon I**

### **A. Pharaoh Akhunaten as the Biblical Moses.**

The 18th Dynasty Ancient Egypt/*Kemit* Pharaoh and "Aten Path" Master **Akhunaten (Akhenaten/Ikhnaton)** and so-called Jewish Biblical leader of the Exodus from Egypt to Israel **Moses** can be connected not only as peers as Sigmund Freud cautiously did in 1933 in his series of essays now known as Moses and Monotheism, but can be identified as the same person as **Biblical Scholar and Egyptologist Ahmad Osman did in 1990 in his Moses and Akhunaten.**

However, this author first identified this esoteric **Akhunaten and Moses identity** in 1986 based on the following esoteric evidence summarized below:

1. Egyptologists generally set the birth year of Pharaoh Akhunaten at 1404 B.C., and some like Bunsen the birth year of Moses at 1392 B.C. only a 12-year difference.
2. Both Pharaoh Akhunaten and Moses attended the **Ancient Egyptian Mystery School of On (Annu or Heliopolis)** cited in the Bible as having trained Joseph.
  - a. "We are told not only by the Bible, but also by the historian Phil that Moses an Initiate of the Egyptian Mysteries, also became a Hierogrammat {3rd degree Annu Mystery School priest}; learned in all the wisdom of the Egyptian people."

**(from George James Stolen Legacy, pg. 67)**

"Moses was indebted for this knowledge to the mother of the Egyptian princess, Thermuthis, who saved him from the waters of the Nile. The wife of Pharaoh, Batria, was an initiate herself."

**(footnote Devita et Morte Mosis, Phil Jadaeus, pg. 199) (Madame Blavatsky. isis Unveiled I, pg. 25)**

"Manetho {the Egyptian High Priest historian of Egypt circa 240 B.C.} says he {Moses} was a hierophant of Hieropolis, and a priest of the Sun-God Osiris, and that his name was Osarsiph." **{Ibid., pg. 555}**

- b. Akhunaten as "Aten Path" High Priest and then Master\Pharaoh undoubtedly attended Annu's Mystery School, a disciple of the "Aten Path" Master Amenophis, son of the Hapi who was his father's (Pharaoh Amenophis III) and his advisor and Master.
3. ". . . there might have been a religious link between them {Moses and Akhenaten}..... That such a link existed is implicit in the statement By Manetho,...who attempted to write a coherent account of the religious schism of Akhunaten. But halfway through he confused it with a narrative relating to Moses {alias Osarsiph} and the last Hyksos wars ..... Both (allowing Moses to have been a Hyksos prince) were heirs to the throne of Egypt. Both were, in their several ways, monotheists, and both.....most likely were priests of Heliopolis Annu Mystery School."

**(from J. Colliers Heretic Pharaoh) (emphasis added)**

- a. **Please note** that Egyptian High Priest Manetho's History of Egypt circa 245 B.C. is the key to the esoteric identity of Pharaoh Akhunaten as Moses. It must be understood that Manetho wrote his history from the oldest, indelible historical records of the **Ancient Egyptian Mystery School of On (Annu)** itself now missing and destroyed, under orders of the invader Ptolemy Greeks dominated by the Theban priesthood.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon 1 of Assyria (continued)\_ p2**

This priesthood's political, religious, and economic policy is to coverup this Akhunaten\Moses identity, by confusing the facts with the Jewish (Theban priesthood dominated) peoples' originating mythology as a distinct non-Egyptian race which once ruled Egypt as the mysterious "Hyksos" Shepherd Kings.

In short Manetho's had constraints on what he could say, and what he wrote has been totally destroyed except for:

- a few quotes of his History of Egypt in Jewish Josephus' work Contra Apionem I circa 220 AD., whose goal is to use it to prove the Jewish people are a non-Egyptian thus non-black race and as stated above the once powerful "Hyksos" who controlled Egypt from 200 to 511 years, and
- a separate list of the dynasties of Egypt with brief notes on their specific Kings and outstanding facts chronologically his Chronology.

With Egyptian High Priest access to the **Ancient Egyptian Mystery School of On (Annu)** historical records, in no way could Manetho be confused or mistaken except by:

- being censored or commanded by superiors,
- Jewish historian Josephus Flavius corruption of his quotes and paraphrases of Manetho's History of Egypt,
- Greek or later Roman Catholic Church corruption of Manetho's Chronology of dynasties and kings, and
- intentional "mistakes" which esoterically reveal the censored truth upon proper analysis and synthesis via comparative historical techniques.

b. Keeping this in mind **two relevant points** in Manetho's Chronology must be brought forward and are presented below.

**Point 1:** Speaking about the 15th, 16th and 17th Dynasties of Egypt wherein from about 1700 to 1580 B.C. conventionally, esoterically 2,533 to 1580 B.C. the mysterious "Hyksos"\ Shepherd Kings controlled Egypt; Manetho clears up their identity as follows:

"{They}... consisted of Shepherd Kings. There were six foreign Kings from Phoenicia, who seized Memphis: in the Sethroite name they founded a town {Avaris on the east of the Bubastite branch of the Nile quoting Josephus Contra Apionem I, paragraph 78}"

**(from Manetho, Aegyptiaca (Epitome) Fr. 43. from Syncelles\ Africanus)**

Thus the six Phoenician cities on the Mediterranean coast of Asia Minor\Palestine\Canaan including Sidon, Tyre, Beirut, Gubla (Byblos), Sumur (Simyra) and Acco (Acre) were the leaders of a confederacy.

These six city Kings hired the surrounding Palestine\Syrian nomadic shepherd herders - Semitic (mixed white, black) peoples largely of Amurru\Retenu tribes of Hew Shasu. See Exhibit IV-2, Nine Bow Tribe #9. These shepherds clearly included the Hebrews or Khiburu shepherd nomads as mercenaries of these rich Phoenician Kings. See Exhibit IV-2, Nine Bow Tribe #5, Keft.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as Moses and King Sargon 1 of Assyria (continued)\_ p3**

**Point 2.** In his description of the 18th Dynasty to which Pharaoh Akhunaten belonged to circa 1576 - 1317 B.C., his Chronology variants of Eusebius (Ibid., Fr. 53a of Syncellus, 53b Armenian) list the following 14 Kings corrected by the monuments:

Manetho's 14 Kings order\name\reign years (Eusebius Variants)	Comparison History and Monument identified and corrected 14 Kings (Meyer. <u>Beschichte</u> , II, 1. pg. 75) order\name\reign years	Probable Dates of reigns (after Weigal's <u>History of Pharaohs</u> and Manetho)
1. Amosis - 25 years	1. Ahmose	1576 to 1551 B.C.
2. Chabron- 13 years (out of place, corrected)		
3. Amenophis - 12 years	2. Amenhotep	1551 to 1530 B.C.
4. Miphres. - 12 years	3. Thutmose I	1530 to 1518 B.C.
5. Mispfragmuthosis - 26 years	4. Thutmose II	1518 to 1492 B.C.
(-) Amenses - 22 years (Omitted, placed by Syncellus)	5. Queen Hatshepsut	1492 to 1410 B.C. (Thutmose III coregent)
6. Tuthmosis - 9 years	6. Thutmose III	1470 to 1441 I.C. (sole ruler 29 years)
7. Amenophis - 31 years	7. Amenhotep II	1441 to 1410 B.C.
(2) Chebron. 13 years (Out of place)	8. Thutmose IV	1410 to 1397 B.C.
8. Orus - 36 years	9. Amenhotep III	1397 to 1361 B.C.
9. Achenchises - 16 years	10. Akhunaten (Amenhotep IV)	1376 to 1361 B.C. - co-regent 1361 to 1345 B.C. - sole ruler
(.) _____ (Omitted, corrected)	11. Smenkhkare	1348 to 1345 B.C. -co-regent
10. Acherres - 8 years	12. Tutankhamon	1345 to 1337 B.C.
11. Cherres - 15 years	13. Ay	1337 to 1322 B.C.
12. Armais - 5 years (Danaus) - (falsified his reign beginning with Akhunaten's co-regency to 59 years, corrected by historians to 30 years)	14. Horemheb	1322 to 1317 B.C.
13. Ramesses - 66 years (belongs to 19th Dynasty, which is short a King in Manethos variants) (Aegyptus)		
14. Amenophis - 40 years (in fact #9 Amenhotep III)		

The corrections via monuments and comparative history result in Manetho's stated 14 Kings, where his #13 Pharaoh belongs to the 19<sup>th</sup> Dynasty and #14 is part of the **myth of Danaus and Aegyptius** placed in as part of an intentional confusion to conceal the "Akhunaten is Moses" identity... .. for esoteric identity later in time.

Specifically only 2 of the 4 Amenhotep Kings were acknowledged truthfully by the Theban Priesthood (Amenhotep I and II), Manetho's #8 Pharaoh Orus is esoterically Amenhotep II (Akhunaten's father); while Manetho's #9 Pharaoh Achenchises is esoterically Pharaoh Amenhotep IV. This Pharaoh in question here changed his name to Akhunaten, rejecting Amen as the national god and moving to curtail the powerful but corrupt Theban Amen-Ra/Osiris Cult priests as the national theocratic leaders.

4. ". . . I venture now to draw the following conclusions: if Moses was an Egyptian and if he transmitted to the Jews his own religion, then it was that of Ikhnaton, the Aton religion." (Sigmund Freud, Ibid., pg. 27)

"A strange fact in the history of the Egyptian religion, which was recognized and appraised relatively late. It is possible that the religion Moses gave to his Jewish people were yet his own, an Egyptian religion [the Ancient Egyptian Mystery School of On (Annu) "Aton Path"] though not the {more popular Theban priesthood's Amen-Ra/Osiris cults} Egyptian religion." (Sigmund Freud, Ibid., pg. 21) [explanation added]

**APPENDIX F : Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as Moses and King Sargon I of Assyria (continued)\_ p4**

5. We can now analyze the previously mentioned “confused” account of **Manetho’s History of Egypt from Josephus’ Contra ADionem I. 26.**

It is “confused” only if we think that the Amenophis\Amenhotep mentioned is Manethos #14 listed Pharaoh and get caught up in a **myth** involving his #12 and #13 Kings putting the time span far too late to glean the truth. However we know this **myth of Danaus and Aegyptius** is from the 12th Dynasty, for Herodotus Book II paragraph 102 and 107 mentions this **myth** as occurring during the reign of Pharaoh Sesostris III. **Esoterically**, the Pharaoh Amenophis\Amenhotep mentioned is Pharaoh Amenhotep IV\Akhenaten or Manetho’s #9 Pharaoh Achenchorses while co-regent with his father Pharaoh Amenhotep III.

“...Manetho now interpolates this intruding Amenophis (Amenhotep IV). This King, he states, conceived a desire to behold the gods, as Or\*, one of his predecessors on the throne, had done.” **(the account of Manetho’s History of Egypt from Josephus’ Contra ADionem I. 2).**

**\*NOTE: Esoterically** King or Pharaoh Or can be identified as Pharaoh Akhenaten while he was co-regent with his father Pharaoh Amenhotep III. **Ironically** Pharaoh Amenhotep III is Manetho’s #8 Pharaoh Orus.

“...and he communicated his desire to this namesake Amenophis, Paaphis’ son Amenhotep, son of Hapu, Minister\Master of both Amenhotep III\IV who, in virtue of his wisdom and knowledge of the future, was reputed to be a partaker in the divine nature.” **(the account of Manetho’s History of Egypt from Josephus’ Contra ADionem I. 2).**

- a. Specifically what does becoming a spectator of the gods’ mean? Did Amenhotep IV truly then seek spiritual enlightenment from his minister in co-regency? Amenhotep IV\Amenhotep III’s co-regency was the period approximately 1378- 1367 B.C. when they tried to work with the Amen priesthood in the then capital Thebes.

Luckily George James’ classic Stolen Legacy elucidates that the “**Egyptian Mystery System** had as its most important object the deification of man....{that} could enable him to become godlike and see the Gods in this life and attain the beatific vision and hold communion with the Immortals.” **(George James, Stolen Legacy, pg. 27) (emphasis added)**

See Illustrations O-4 and O-4 - Pharaoh and “Aten Path’ Master Akhunaten as “Sphinx”\HU. This was obviously the esoteric desire of Pharaoh Amenhotep IV, and as “Aten Path’ Master; Amenhotep, son of Hapu was uniquely qualified to guide the Pharaoh.

“{Minister Amenhotep, son of Hapu} then, replied that he would be able to see the gods if he cleansed the whole land of lepers and other polluted person.”

“The King was delighted and assembled all those in Egypt whose bodies were wasted by disease: they numbered 80,000 persons. These he cast into the stone-quarries to the east of the Nile, there to work segregated from the rest of the Egyptians. Among them, Manetho, adds, there were some of the learned priests, who had been attacked by leprosy.’ **(the account of Manetho’s History of Egypt from Josephus’ Contra Adionem I. 2, paragraph #234 and 235).**

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p5**

- b. Quoting again from **Joy Collier The Heretic Pharaoh**, pg. 234) for clarification of **Lysimachus**, the Greek historian, an alternative version of this account is presented:

“The King of Egypt sent some to consult the oracle of **Hammon [Amen]** the gods answer was this, that he must purge his temples of impure and impious men by expelling them out of those temples . . . the sun having indignation at these men being suffered to live.”

Thus **Pharaoh Akhunaten** raised the ‘**Aten Path**’ as the national religion again, and reinvigorating anew an **Aten Path** practicing national theocratic priesthood. Here **Lysimachus** establishes without doubt that the people to be expelled suffered in the eyes of the “**establishment**” of **Thebes** from spiritual not physical defects.

In addition **Joy Collier The Heretic Pharaoh**, pg. 234 presents an alternative version of **Lysimachus** that identifies the **Theban Sorcery Lodges** and its **Amen-Osiris Priesthood** as the source of this **spiritual leprosy** for “he {**Pharaoh Amenophis IV**} must purge his {**Amen**} temples of impure and impious men {priests} by expelling them out of those {Amen} temples..... the **sun gods {of Annu\Heliopolis, generically Ra}** having an indignation at these **men {Amen priests}** being suffered to live.”

This alternative **Lysimachus** version makes total sense via comparative history. For we know that before and after their ascendancy to national dominance via the conquests and support of **Thuthmoses III**, that the **Amen Priesthood** was corrupt e.g., printing blank name space copies of the **Book of the Dead** promising spiritual salvation and practicing **sorcery** e.g., **spiritualism** communication with the dead via séances, misuse of **spiritism** and exploitative use use of **hypnosis and mesmerism**.

A clear pattern of **Theban priesthood** using **historical censorship** can be seen in its historical treatment of their arch theocratic rival the **Ancient Egyptian Mystery School of On (Annu) 18 th Dynasty graduates Pharaoh-Queen Hatshepsut** and **Pharaoh Thutmose IV**. Thus it can be better appreciated that **Pharaoh-Queen Hatshepsut** placed **Aten Path** symbols of the **Obelisks** in the **Amen Temple at Thebes** and commissioned a **Punt Expedition** to **Ta-Neter**. Thus it can be better appreciated that **Pharaoh Thutmose IV** married a **Mitanni** princess **Mutemuaaenra**, esoterically an **Aten Path** practitioner; and he renovated the **Annu Sphinx/HU Rock Sculpture and Temples** at the **Ancient Egyptian Mystery School of On (Annu)** at the **Giza Rock Plateau Complex**. **Consequently**, as shown above **Pharaoh-Queen Hatshepsut** was completely left out of **Manethos’ Pharaoh list**; while **Pharaoh Thutmose IV** was placed out of order on the **Kings’ Lists** by the rival **Amen-Osiris Priesthood** to further confuse true history and their contributions to the **Science of Spirituality** system of the **Aten Path**.

Esoterically, it must be understood that **Amenhotep III** and his son **Akhenaten** (**Amenhotep IV**) as **Aten High Priest** as his co-regent, with **Master Thef** of the “**Aten Path**” **Amenhotep, son of Hapu** as his advisor and also the **Aten Path** practitioners **Mitanni Queens Tiy and Nefertiti**; were organized and set for a “show down” with the corrupt **Theban Sorcery Lodges**. Its demonic practicing **Amen-Osiris Priesthood** suffered from a **“spiritual leprosy.”** Esoterically they enjoyed unprecedented power via **Pharaoh Thutmose III’s** imperialistic reign, who supported the **Amen-Osiris Priesthood** after receiving its aid in the unnatural takeover and disposal of **Pharaoh-Queen Hatshepsut**.

Under **Pharaoh and Aten Path Master Akhunaten** as sole ruler and his **Aten Path** practicing **Queen Nefertiti** the corrupt **Amen Priesthood** was suppressed, and eventually a **civil war** broke out throughout the Egyptian Empire from **Kush** to **Hittite**. **Pharaoh Akhenaten** established a new capital city **Akhetaten (Amarna)** located between the city of **Annu** of the South (**Heliopolis**) and the **Amen Priesthood** headquarter and former capital city of **Thebes** just across from **Khemannu\Hermopolis**.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p6**

This resulted in the Biblical Exodus lead by Pharaoh Akhenaten to Queen Nefertiti's homeland Mitanni\Neherna\Assyria of most of Egypt's leading "Sun People" who had been trained in the **Ancient Egyptian Mystery School of On (Annu)** and many imprisoned Semites if we can believe the Bible an iota on this point.

- c. **Thus esoterically** Manetho's #9 Pharaoh Achenchorses has been identified as Pharaoh Aakhunaten\Amenhotep IV co-regent with his father Pharaoh Amenhotep III about 1376 - 1361, sole ruler 1361 - 1345 B.C.

Remarkably even Manetho makes Pharaoh Aakhunaten and Moses contemporaries in the Eusebius variants of his Chronology: "#9 Achenchorses for 16 years. About this time Moses led the Jews in their march out of Egypt." **[FR. 53a (from Syncellus) According to Eusebius]**

"9 Achenchorses . . . for 16 years. In his time Moses became the leader of the Hebrews in their exodus from Egypt." **[FR. 53b Armenian version of Eusebius]**

- d. Via the genius of the multi-disciplinarian merging of adept psychoanalysis applied to history, Jewish psychiatrist Sigmund Freud agrees with Manetho:

"According to our construction the Exodus from Egypt would have taken place between 1358 and 1350 B.C. - that is to say, after the 'death' \* of Ikhnaton and before the restitution of the authority of the state of Horemheb. The goal of the wandering could only be Canaan.... All conditions, internal and external, favoring the Exodus coincide only in the period immediately after the 'death' {disappearance} of the heretic King {Ikhnaton}." **(from Sigmund Freud's Moses and Monotheism, p.s. 32,33 and 36)**

\***NOTE:** Pharaoh Akhenaten/Ikhnaton's "death" is conjecture, for where and when he died is still a mystery. Esoterically his destination was beyond Canaan\Syria to Mitanni\Upper Mesopotamia\Neherna\ Assyria\_\_\_\_\_Queen Nefertiti and his mother Queen Tiy homeland, the "Nine Bow" Tribe #3 referring to Illustration I-2.

Sigmund Freud last book **Moses and Monotheism** was originally written in exile in Austria outside of Germany as a series of essays not a book as Freud feared Adolph Hitler rising to power as the German Chancellor. It's genius of combining his pioneering psychoanalytic regimen with history represents the first multi-disciplinary psychoanalytic history. It came just short of concluding the esoteric truth that Moses was none other than Egyptian Pharaoh Akhunaten/Ikhnaton.

5. The remainder of Manetho's commentary via Jewish historian Josephus' is more corrupted with the following summary highlights: i.) Amenhotep, son of Hapu commits suicide after predicting to the King that civil war would breakout and for 13 years the lepers would take over Egypt; ii.) the lepers under an outcast priest of Osiris from Annu\Heliopolis named Osarsiph later renamed Moses, joined forces with the Hyksos\Jews now settled in Jerusalem and took over Egypt forcing King Amenhotep to take refuge in Ethiopia; and iii.) in due course King Amenhotep returned to Egypt defeating Moses and his Hyksos allies causing their "Exodus from Egypt.

Knowing esoterically that King Amenhotep is Akhunaten the corruption of Josephus' Manetho accounts is irrelevant, for Moses is made his opponent. As even Sigmund Freud realized Pharaoh Akhunaten and Moses theocratically have everything in common, and were most likely peers and allies.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the  
Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p7**

6. **Esoterically**, Manetho through all the corruption and destruction of his works juxtaposes Pharaoh Akhenaten and Moses in his Chronology and History of Egypt (via Josephus). Even though censored, he puts the truth in both via the **myth of Aegyptius and Danaus**. Additionally, Manethos c. 300 B.C. had access to the earlier 5th century B.C. Herodotus' History. Book II paragraph 102 and 107 written 200 years before him, which correctly places this **Aegyptius and Danaus myth** in Dynasty 12 Pharaoh Sesostri's reign circa 1900 B.C. By using this device Manetho cleverly conceals via a comparative history key for those in the future to render the truth that would escape the censorship and wrath of the all powerful and corrupt Amen-Ra/Osiris Cult Priesthood that controlled Ptolemy Egypt. It was the Pharaoh Ptolemy I or II that commissioned Manetho's History.

Specifically, Manethos identifies the Pharaoh Armais he lists as #12 as *Danaus; an analogy that he is a traitor to the King who entrusts him with Kingly powers*. We know that Horemheb or Armais was made general of the North by Pharaoh Akhenaten in the civil war with the forces of the Amen priesthood. This civil war took place about 3 years after Akhenaten became sole ruler about 1364 B.C. This is the 13-year period Amenhotep, Son of Hapu identified as the period of the struggle with the lepers under Osarsiph. **Esoterically** then Manetho's has via the myth of Aegyptius and Danaus identified Horemheb as Osarsiph.

For it was when Pharaoh Akhenaten's general of the North Horemheb defects to the side of the Amen Priest forces that Akhenaten chose to abdicate the Egyptian throne and "Exodus" to his Queen Nefertiti and Mother (Queen Tiy) homeland Mitanni\Neherna\Assyria at the headwaters of the Euphrates and Tigris rivers in Mesopotamia. Akhenaten left behind those family members who decided to continue to struggle against the Amen priest forces. Without exception each of the Kings Smenkhkare, Tutankhamon and Ay met unnatural deaths at the hands of the Amen-Ra priest forces. Then in the chaos the unroyal birthed Horemheb became Pharaoh.

**B. Pharaoh Akhenaten as: Becomes Assyria's King Sargon\Ashur-Nadin-Akhi**



1. Above is a picture of Pharaoh Akhenaten's Canopic chest found smashed to fragments in the Royal Tomb at the city of Akhenaten; it is restored here. Its decorations with a hawk with the Aten on its head, holding the "Shen Aten" "Path of the Aten" hieroglyphics in its claws; indicates the Sun God Ra-Heru-Aakhuti. This implies its being made during the early years of the Pharaoh's reign before his break with Amen--Ra\Osiris Cult, not using the usual four protective Gods\Goddesses. What happened to the burials of Pharaoh Akhenaten and Queen Nefertiti? They are unlikely ever to be known?" (C. Aidred's Akhenaten, pg. 155)



**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p8**

This is because Pharaoh Akhenaten nor Queen Neferfity's body as mummy or used funerary equipments have been found. The canopic jars which fit this chest were not filled with embalmed organs, nor stained with body fluids as would be expected if it had been so used.

**Esoterically**, Pharaoh Akhenaten and Queen Nefertiti's burials were simply not carried out in Egypt, for they "Exodus" to Assyria and probably were buried there. Unbelievably, history records his presence as the King of Assyria known as **Ashur—NadinAkhi** reigning about 1380 - 1350 BC. - almost identical to Aakhunaten's co-regency/regency durations of 1376- 1346. (**Goodspeed, History of Babylon and Assyria, pg. 135**)

<b>Ashur</b>	<b>Asar (1st plane Sun God of Egypt)</b>	
<b>Nadin</b>	<b>N-Aten</b>	
<b>Akhi</b>	<b>AaKhu</b>	<b>Aakhun-Aten</b>

Is it coincidence that contemporary Kings of Assyria and Pharaohs of Egypt have philologically the same name? Esoterically this is not coincidence but identity!

2. **Esoterically** Moses too is connected to Assyria through the seemingly strange similarity of his Biblical tradition with that of King Sargon of Agade (Akkad) Mesopotamia, who ruled anywhere from the 24th to the 13th century B.C.

From **Madame Blavatsky's isis Unveiled II, pgs. 442 and 443 and Secret Doctrine I, pg. 319 footnote \*** comes the following information:

"On page 224 of Assyria Discoveries, Mr. George Smith says:

'In the palace of Sennacherib {Assyrian King 705-681 B.C.) at Kouyunjik, I found another fragment of the curious history of Sargon, a translation of which I published in the Transaction of the Society of Biblical Archaeology. Vol. 1, pg. 46.'

'This text relates that Sargon, an early Babylonian monarchy was born of royal parents, but concealed by his mother, who placed him on the Euphrates in an ark of rushes, coated with bitumen, like that in which the mother of Moses hid her child (see Exodus ii).'

'Sargon was discovered. by a man named Akki,. a water-carrier {gardener}, who adopted him as his son, and he afterward became King of Babylon.'

'The capital of Sargon, (the Babylonian Moses), was the great city of Agadi called by the Semites Akkad - mentioned in Genesis as a capital of Nimrod (Genesis :10), and here he reigned for 45 years.Moses reigned over the people of Israel in the wilderness for more than 40 years.'

'Akkad lay near the city of Sippara on the Euphrates and north of Babylon.'

'Another strange coincidence is found in the fact that the name of the neighboring above-mentioned city of Sippara is the same as the name of the wife of Moses Zipporah (Exodus 2:21).'

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p9**

‘The name of Saigon signifies the right, true or legitimate King.’

‘The date of Saigon, who may be termed the Babylonian Moses, was in the 16th century and perhaps earlier.’

‘G. Smith adds in his Chaldean Account that Sargon I was a Babylonian monarch who reigned in the city of Akkad about 1600 B.C.”

The circa 1900 translation of the three Saigon Tablet fragments by George Smith immediately uncovered the remarkable identity of Sargon’s heritage to that of the Biblical Moses. Yet a more modern translation of the fragment’s show that Sargon’s heritage is connected to the Annu Egyptian Aten Path and gardening life style.

**\* From G. Smith’s translations of lines 1-3 as found in Madame Bavatsky (Ibid.,), circa 1900:**

1.1 “Sargona, the powerful King, the King of Akkad {Agadi} am I.

1.2 My mother was a princess, my father I did not know, a brother of my father ruled over the country.

1.3 In the city of Azup-Frana, which is by the side of the river Euphrates ....”

**From John Gray’s Near Eastern Mythology, pg. 54 is taken the following circa 1962 translations:**

1.4 ”My mother, an enitum {anutum}, conceived me; in secret she bore me,

1.5 She set me in a basket of rushes, with bitumen she seated my lid,

1.6 She cast me into the river, which rose not over me,

1.7 The river bore me up and carried me to Akki, the drawer of water.

1.8 Akki, the drawer of water, sifted me out as he dipped his bucket.

1.9 Akki, the drawer of water, took me as his son and reared me,

1.10 Akki, the drawer of water, appointed me as his gardener.

1.11 While was a gardener, {Sun Goddess} Ishtar granted me her ‘ove,

1.12 . . . And for four and . years exercised Kingship,

1.13 The black-headed people ruled, I governed, ...”

Then the Sargon Tablet relates the extent of Sargon’s Kingdom of rule over the "black-headed people" to the Amanus Mountains in the west, to the Zagros Mountains in the east, to the Taurus Mountains to the north and the Persian Gulf to the south.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p10**

3. **Esoterically**, “Akkad\Agadi” is the name of the region of Mesopotamia. During primaeval times it was inhabited by the “black-headed people” -also called the Akkadians\Sabaeen\Mithannu; the mixed Dravidian and Black Annu ancestors of the Moors and Arabs, the Bible’s Ishmaelites and Midianites.

**NOTE:** Conventionally, the White-Greek\Scythian “Sumerians are considered to be the “Black-Headed People,” who are given the achievement of civilizing Mesopotamia. Thus Sargon of Akkad is misconstrued as a Semitic conqueror of the Sumerians and thus assigned to the 24 th Century B.C.

It is no coincidence that the capital of Akkad (Agadi) was the city of Sippara, which was the center of “sun worship” and “Aten Path” light and sound yoga mystery school was located there. Akkad was not a city but a primeval country.

“At Sippara, the worship of the sun-god {San or Sansi} was so prominent, that Abydenus, probably following. Berosus, called the town Heliopolis {Greek for the Egyptian word “Annu’} (Abyden, Fr. I Syncellus, Vol 1, pg. 70)” **(from George Rawlinson, Seven Great Monarchies, Vol. 1 pg. 83.)**

Thus no coincidence could explain that Moses’ wife Zipporah, has a name philologically identical to Sippara; and that Sippara is geographically located on the bank of the Euphrates north of Babylon in Assyria\Accad. Thus the city of Sargon’s birth “Azupirana” (line.3 of the Sargon Tablet) is esoterically analogous to Sippara\Zipporah.

*Zipporah      Azupirana      (A)zupirana      Suppi- anu      Sippara*

There is no coincidence that the “Aten Path” practicing people of Sippara, the Sepharvites are akin to the “missing” 10 tribes of Israel who were “carried off’ by the Assyrians from Samaria during the 8th and 9th century’s B.C. The Sephardite Jews of today bear this heritage and “birthright” Cain(aan)’s people.

“There can be little doubt that the Adrammaelech, or ‘Fire-King’. whose worship the Sepharvites (or people of Sippara) introduced into Samaria (2 Kings xvii 31), was this deity {of the Sun God San\Sansi}.” **(from G. Rawlinson, ibid., v.i, pg. 83)**

**C. The “Aten Path” Practice in Mesopotamia (Neherna)**

1. Mithannu (Mitannu) of Northern Mesopotamia was a key Annu Egyptian “Nine Bow” country, whose name philologically shows its allegiance to the Annu “Aten Path”:

<p><b>Mithra-</b> India’s Hindu And Persian Zoroastrian Sun Goddess, representing the tight and Sound Current analogous to the Annu Egyptian Goddess Het Heru</p>	<p><b>Annu:</b> Most High God (8 th plane)</p> <p>and synonym for a people following the Aten Path.</p>	<p><b>Mithannu</b> The country of Mithannu. Biblically known as Gozan, Haran, Halah and Midian; called Myodynia by Strabo: and peopled by a mixed India Dravidian, Annu Black and White race aboriginals</p>
<p>Egyptian Hieroglyphics (Budge’s <u>Hieroglyphics</u> <u>Dictionary</u>, pg. 291)</p>		<p>Egyptian Hieroglyphics (Budge’s <u>Hieroglyphics</u> <u>Dictionary</u>. pg. 999)</p>

**NOTE:** That the hieroglyphic roots of Mith\Math’ is common to both the names of the goddess and the country.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p11**

It is no coincidence that the Sargon Tablet (line 11) relates that Sargon was granted 'love' by the Sun Goddess Ishtar: for Ishtar was the Assyrian synonym of the Mitannu Sun Goddess Mithra, they both corresponding to the Annu Egyptian Sun Goddess Het Heru, the personification of the Inner Light and Sound Current. See [Exhibit II B-2 3](#) and [Exhibit II B-4](#). Thus, Sargon esoterically had access to this spiritual current; i.e., was a practitioner of the 'Aten Path.' Akki, is esoterically his Akkidian Spiritual teacher of the 'path.' This is confirmed by the fact that Sargon's mother was also an "Aten Pathni priestess, an "enitum" \anutum (1.4), as a well as being a princess (1.2).

The enitum {anutum} was originally the bride of the god {refer to [POEM #9C](#)}, for whom the King or chief-priest officiated in the fertility rites of the "sacred marriage." (from John Gray, [Op. Cit.](#) pg. 55)

2. Consequently, it is not surprising to find a cloud of mystery and confusion surrounding the Sun God\Goddess Mithras\Mithra and the people of Mithannu. However, the identification of the below illustrated "Northern Mesopotamia" clay cylinder seal as an artifact of the Mithannu people is very clarifying and informative.



(from John Gray, [Near Eastern Mythology](#), pg. 55 in Staatliche Museum, Berlin Germany, circa 1350 B.C.)

**Esoterically**, note the following interpretations of this Mithannu Clay Cylinder Seal:

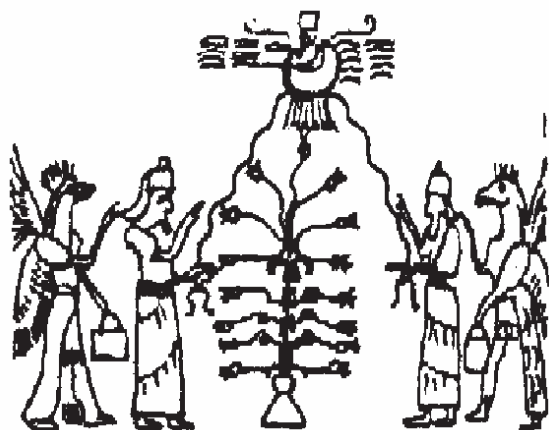
- a. It is a representation of the Mithannu King and his astral double standing before the "Tree of Life" the inner lighted sound stream called Sun Goddess Mithra; which leads 8 planes globes up to the Most High God Annu\Varuna. Compare with [Exhibit II B-2 3](#).
- b. The winged disc above the tree of Life' Sun Goddess Mithra is Sun God Mithras of the first spiritual plane. Compare with the Egyptian/*Kemit* winged Aten in [Exhibit III D-3 4](#).
- c. Behind the King in the lower register is a representation of the King's spiritual body facing the Leopard\Lion guard into the heavens. Compare with [Exhibit II C](#) and [Chapter Six Scripture D Chapter 64 a \(long version\) line 2](#).
- d. Behind the King in the middle register is a representation of the King having successfully merged into the Leopard\Lion gaining entrance into the heavens symbolized as the sphinx.
- e. Behind the King in the upper register is a representation of 4 Atens or Suns from the physical plane (Ra) to the 3rd plane spiritually; the King as gained access to the 3rd spiritual plane. Compare with [Exhibit III G-1](#).
- f. The King's astral double Fs holding the hand of a protective genie.
- g. The ethnicity of the King is clearly "Negroid" specifically being mixed blood India Dravidian and Black Annu ancestors of the Bible Ishmaelites and Moorish Arabs, esoterically the Biblical Midians.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_p12**

Thus the Mithannu King and by inference the best of its people embraced the **Ancient Egyptian Mystery School of On (Annu)** spiritually system of the “**Path of the Aten**” holding in common the “Tree of Life” Sun Goddess (inner lighted sound current), the winged Aten disc of the Sun God first plane Mithras, the conceptualization of the struggle to leave the “body tomb” and the sphinx symbolism of the gaining access to the 3rd spiritual plane, the minimal ideal achievement of the King. Refer to [POEM #7C](#) and [POEM #7D lines’ 31-34](#).

It is conventionally admitted that the Mithannu cylinder seals influenced the art of its long time regional state Assyria. “Mitannian cylinder seals.. . {have} certain motifs such as the stylized ‘sacred tree’ {of life} . {which} survived in the imagery of later Assyrian ornament.”

**Esoterically**, this indicates that the religious, culture and spirituality practice of the Mithannu of the outer and inner sun worship of the “Aten Path” yoga was also that of the Assyrians. This became especially so when Mithannu was destroyed and Egyptian Pharaoh Akhenaten “exoduses” to Assyria. . a region of and successor and champion of the “Aten Path” of Mithannu.



(from Lloyd, Op. Cit. pg. .185, figure 133 circa 900 B.C.)

The above illustration of an Assyrian clay cylinder seal clearly shows the influence of the parent nation of Mithannu on its regional successor nation Assyria. Comparing it with the previously illustrated *Mithannu* cylinder seal finds the sharing of the winged disc, tree of life with 8 levels, and protective genii behind the King. A more humanized winged disc represents the Sun God *Ashur/Asur*, analogous to the Egyptian Sun God *Asar/Mithannu* Sun God *Mithras* of the first spiritual plane. Also compare with [Exhibit III F-1\\_2](#) where sun rays carrying the *Ankh* are analogous to the Egyptian *Ankh* or *Annu Khet* of the inner lighted sound current, the life energy “Creative Word” of the Aten.

3. Madame Blavatsky mistakenly believes that Jewish High Priest Ezra, (who translated Moses’ “Pentateuch” from the hieroglyphic to Hebrew after the Jew’s Babylonian captivity) simply fabricated the Bible’s “Pentateuch” and its author Moses from old Babylonian documents.

**Esoterically**, knowing Moses was a historical personage; and as Egyptian Pharaoh Akhenaten; as an “Aten Path” Adept was fully equipped to write Genesis.” The remaining “Pentateuch” is clearly heavily corrupted; but even “Exodus” as an actual event, holds the truth of Akhenaten’s struggle and Midian/Mittanite connection.

4. By the mistaken interpretation of the Sargon Tablet that Sargon of Akkad (Agadi) conquered the Sumerians (see page 87, footnote A); he is dated at the 24th century B.C. But **C.A. Diop in African Origin of Civilization** identifies this as the conspiracy of Assyriologists to falsely push back to the dates of Mesopotamia to try to synchronize it with the much greater antiquity of Egypt and the Nile Valley. Thus, Sargon could be dated to Pharaoh Akhenaten’s 14th century B.C.

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the  
Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p13**

5. Clearly if Pharaoh Akhenaten would “Exodus” anywhere it would be to Egypt’s ally Mitanni\Neherna\Assyria which was an enemy of the Hyksos. This is plainly stated by Manetho’s **{Josephus, Contra Apionem I. 14 paragraph 77}**:

“Above all, {Hyksos King Salitis} . . . fortified the district to the east {of Egypt}, foreseeing that the Assyrians, as they grew stronger, would one day covet and attack his Kingdom}. . . ethnic home of Akhenaten’s wife Nefertiti, mother Tiy, grandmother Mutemuaa(ra), and great-grandmother Tiy.

6. Again Sigmund Freud in *Moses and Monotheism* is astounding by identifying that the Bible contains two Moses figures, the first of the “Exodus” and the second much later one of the wars in Canaan, The first Pharaoh Akhenaten\Sargon I, the second a Semitic warrior priest of Jehovah, the first was a priest of the Aten\Atuma\Adonis never evoking the God Jehovah until made to do so via Jethro the Midian priest yielding his transformation to Moses #2. Moses #1 lived circa 1350 B.C., Moses #2 lived circa 1200 B.C.

**D. Destination of Pharaoh Aakhunaten\Moses’ Exodus; Assyria**

1. The possibility of Mitanni\Assyria as Pharaoh Akhenaten’s Exodus destination is supported by the following references from the “Tel-el Amarna letters” found in Akhenaten’s new city Akhetaten (Amarna).
- a. King Tushratta of Mitanni, contemporaneous with Pharaoh Amenhotep III and Pharaoh Akhenaten had possession of Nineveh, Assyria’s Goddess Ishtar’s (Astarte, analogous to the Egyptian’s Ast, first plane Sun Goddess) statue and sent it to Egypt during Pharaoh Amenhotep III’s reign. This indicates Assyria was then under Mitanni control (Egypt’s major ally) and Assyria, Mitanni and Egypt shared very analogous “Aten Path” religions.

“The image of Ishtar, Goddess of Nineveh {Assyria}, had fallen during this time into the hands of the King of Mitanni, who sent it to Egypt (Winckler, Tel-el-Amarna letters, 20).” **(from Goodspeed, A History of Babylon and Assyria pg. 133)**

A tablet (Kri #23) in the British Museum from Tushratta of Mitanni to Amenophis III announcing that the Goddess Ishtar of Nineveh has been sent on a visit to Egypt. A docket written in hieratic by the Egyptian filing clerk gives the date the original was received at Thebes in year 36 and indicates that this was a copy.” **(from C. Aldred, Aakhunaten, plate 116)**

**APPENDIX F: Pharaoh Akhenaten (Ikhnaton) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p14**

Year 36 of Amenhotep III coincide with co-regent year 8 of Akhenaten then residing in Akhetaten\Amarna where this letter was found.

b. Of the Temples of Aten Pharaoh Akhenaten built, one is known in Asia.

“He (Akhenaten) also built a temple to Aten in Syria, which is mentioned on one of the Tall al-Amarnah tablets in the British Museum \* under the form Hi-na-tu-na” (\* Footnote: Babylon Room, Table-Case F. No. 72 (29855) (from W. Budge’s. Tutankhamon, pgs. 89 and 91)

c. But the rendering of **Hi-na-tu-na** from the cuneiform script and locating it in Syria is incorrect; correctly it was the city of **Arbela** based on the philologic analysis based on **Mercers Assyrian Grammar** presented below.

d. **Arbela** was a city of Assyria corresponding to the modern city of *Irbil* in Iraq; in ancient times just 40 miles east of the city of Nineveh between the Greater and Lesser Zab River tributaries of the Tigris River in Mesopotamia. **Arbela** like Nineveh had the patron Goddess Ishtar, and thus would have been supportive of Akhenaten’s “Aten Path.” See H. Frankfort, Kingship and the Gods on **Arbela**.

**Assyria** was a part of **Mitanni** originally, which stretched all the way to the Zargos Mountains in Iran to the Mediterranean Sea. Mitanni disintegrated as a result of the Egyptian Civil War, assassination of the Mitanni King Tushratti and the resulting Pharaoh Akhenaten’s **Exodus** there. **Arbela** was next to Media, a district of Assyria.

Thus **Arbela** in Assyria was most likely the location of Pharaoh Akhenaten’s Asian Aten Temple as cited by **Tel-el-Amarna Letter #72**. Also it is more than likely that Assyria just outside the city of Nineveh, from which the Goddess *Ishtar* visited Egypt as cited by **Tel-el-Amarna Letter #23**; was the Egyptian allied country that received the **Exodus** entourage of abdicated Pharaoh Akhenaten. He became the new Assyrian King Ashur-Nadin-Akhi; his mother (Tiy), wife (Nefertiti), followers of the Egyptian “Sun People” Aakhu-Hammemet and Hebrew\Khabiri slaves.

**Esoterically**, the “missing” 10 Tribes of Israel who were taken to Babylon and Assyria according to the Bible, were never missing but disassociated from their true identity as the 12 Tribes of Ishmael, later known as the Arabian Moors. See [POEM #7 C.](#)

**APPENDIX F: Pharaoh Akhenaten (Ikhнатon) Esoteric Identity as the Biblical Exodus Moses and King Sargon I of Assyria (continued) \_ p15**

**Cited Cuneiform Script:**

Beginning Determinate	syllabic value	proposition	ideogram	syllabic value	proposition	ending determinate
Alu: city	hi, ti	na (ina)	arba'u irbitt	ma	na	isitu ("on earth")
	sar	"in"; ana)	"four"			
(alu)	hi ti sar	(to) na	arba'u irbitt	ma	na	(irsitu)

**Possible Transliteration Values and Determinates :**

<b>Ansar</b> (syllabic value)	<b>Arba'u.-liu</b> (syllabic value)
of "Assyria" without its beginning (matu, "country") determinate and ending (irsitu: "on earth") determinate	of the Assyrtan City of "Arbela" without its beginning ( alu, "city") determinate - and ending (irsitu:"on earth") determinate
Mercer, <u>Assyrian Grammer</u> pg. 105	Mercer <u>Assyrian Grammer</u> pg. 92

have the same cuneiform sign with different syllabic values "an" and "ilu"; "an" is left off "Ansar" and "ma" is used Instead of ilu in" Arbau-ilu."

**Transliteration is Derived and Means :**

(alu) (An) sar,	na	Arba'u	ma	na	(irsitu)
"the city in Assyria (Ansar)	of	Arbela (Arba' u	ma)		of/on earth."



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Ancient Egypt / Kemit Pharaoh *Akhenaten* and Queen *Nefertiti* Seated on their Thrones under the Most High God *Annu* "Path of the *Aten*" Symbol holding 3 of their children during the esoteric Civil War with the Demonic *Amen-Re* Priests and in defiance of their being banned from First Born Sacrifice of Children to the Demonic God *Mollock* circa 1360 BC. as part of the *demonic Triade* of *Mollock*, *Baal* and *Amen/Amon/Amun* of the Phoenician Mediterranean Sea City States..

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**The 18th Dynasty Ancient Egypt/Kemit Queen Hatshepsut Naval Expedition to Punt/Sheba and Safari to the "Land of the Gods" Garden of Eden RD&D: Suspected Punt Queen Afi Forgery**

**Duemichen (Dumichen), Johannes** extract (Page IV and Plate 57) from **Resultate der Auf Befehl SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch - Photographischen Expedition**, Theil I, Berlin, Germany, Alexander Duncker, 1869

— **DATE:** March 09, 2019

**BY:** George W. Singleton III BA., HD., DD.

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Duemichen (Dumichen), Johannes extract from *Resultate der Auf Befehl SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV) \_ p 1

## The Forth Punt Fragment



Photograph of **Forth Punt Fragment** Suspected as *Forgery of Original Rock Slab Sculpture* (The Cairo Egypt Antiquity Museum, JE 14276)

**[Hypothesis:** If a *Forgery* it would show the figure of the **male retainer** carrying a gift tray behind the **Punt Queen** is compromised and partly missing from it and from the left contiguous authentic **First Punt Fragment** as well.

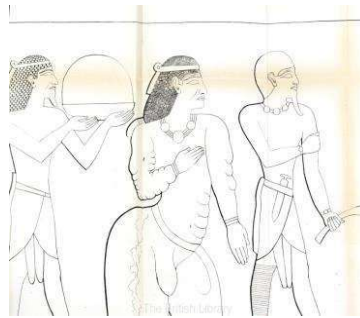


Plate 57 of Duemichen (Dumichen), Johannes, *Resultate der Auf Befehl SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch - Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869)

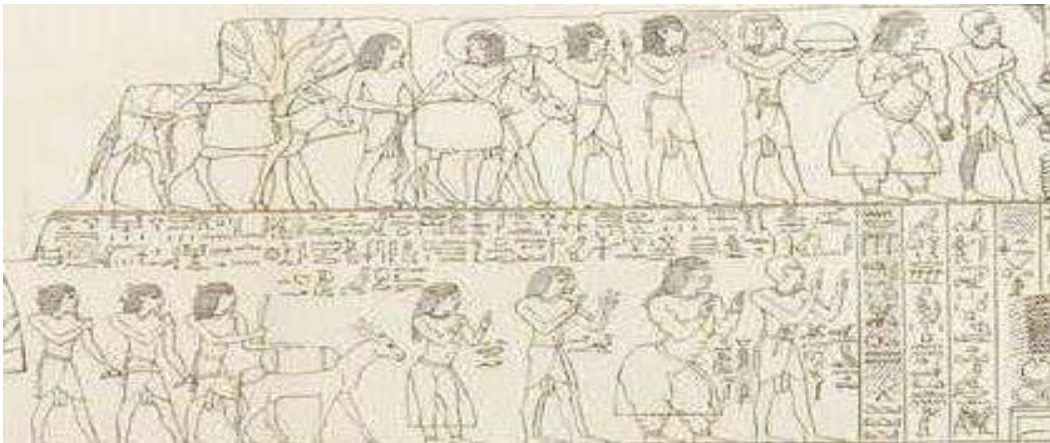
**[Hypothesis:** If a *Forgery* it would show the figure of the **male retainer** carrying a gift tray behind the **Punt Queen** is compromised and partly missing from it and from the left contiguous authentic **First Punt Fragment** as well.

This **Plate 57** as part of the complete Queen Hatshepsut Punt Expedition Wall Reliefs at her *Deir El Bahari* Mortuary Temple on the west bank of Thebes, Egypt was published out of contextual sequence and placed out of order in the Johannes Duemichen (Dumichen) book entitled *Resultate der Auf Befehl SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch - Photographischen Expedition*.

Duemichen (Dumichen), Johannes extract from *Resu/tate der Auf Befehl/ SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV) \_ p 2

**Plate 57** is a drawing of the supposedly *original rock slab sculpture* of what is being herein designated as the **Forth Punt Fragment** of the **Punt King Parahu, Queen Ati and Family Wall Relief** showing them bringing gifts to the 18th Dynasty Ancient Egyptian Queen's Envoy. It is located in the upper right of the sixth register of the Wall Relief using **Mariette (Deir El Bahari, 1877) Plate 5** as *reference source document*.

### 5 th Register



### 6 th Register

Mariette, Auguste, *Deir El Bahari, 1877 Plate 5* \_ Punt Royal Family

From the **Johannes Duemichen (Resu/tate der Auf Befehl, 1868, Page IV)** explanation the so- called *original rock slab sculpture* of the Punt King, Queen and Family Wall Reliefs drawn in **Plate 57** was in a private collection in 1869. It was made known to him at his University after he had published his findings. He had supposedly presented the complete 18 th Dynasty Ancient Egypt Queen Hatshepsut Punt Expedition Wall Reliefs at her *Deir El Bahari* Mortuary Temple on the west bank of Thebes, Egypt in three publications all issued in 1868:

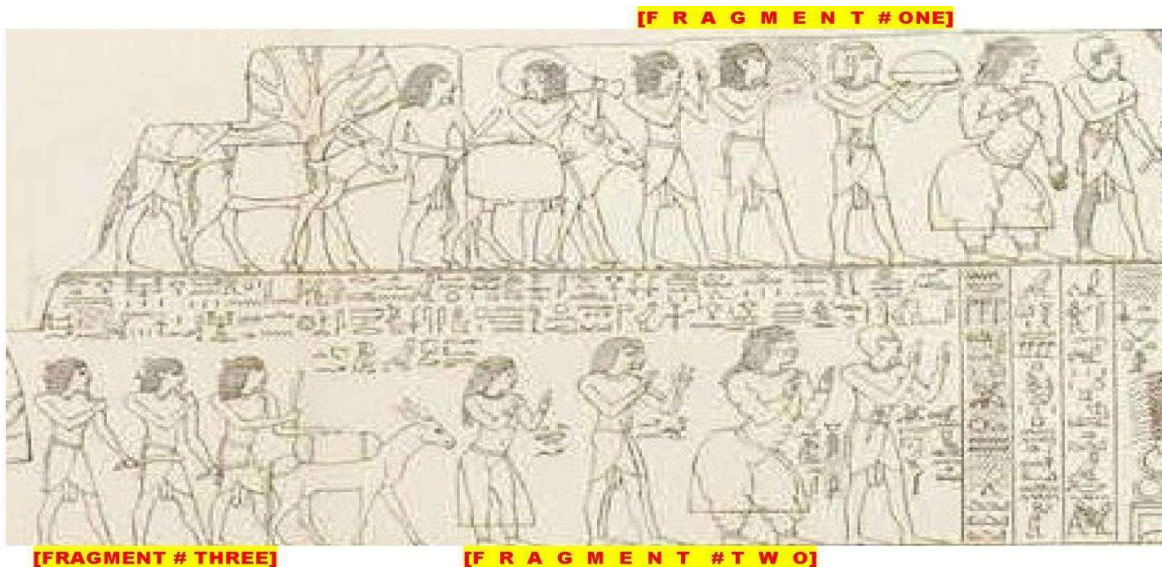
- 1.) his 1868 *Historique Inschriften Altagyptischer* composed of only Plates;
- 2.) his 1868 *Die Flotte eine Aegyptische Koenigin* composed of German text and Plates; and
- 3.) his 1868 *The Fleet of an Egyptian Queen* composed of an English translation of the German text by his daughter Anne Duemichen and Plates.

Duemichen (Dumichen), Johannes extract from *Resultate der Auf Befehl/ SR. Majestat Des Königs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV) \_ p 3

**Please note** that according to Duemichen this *rock slab sculpture* drawn as **Plate 57** was **not** at the Queen Hatshepsut *Deir El Bahari* Temple in Thebes, Egypt when he visited and archaeologically studied it in **circa 1866**.

### A. The 1962 Suspected Forgery and The Three Punt Fragments

The **following extracted** detailed description and content analysis of the lower fifth and sixth register by **NB Millet in "The Punt Fragment", J of The American Research Center in Egypt, Volume I, 1962** identifies that as of **1892** there were **three Punt Fragments** missing from the Queen Hatshepsut Deir El Bahari Mortuary Temple location of the Wall Reliefs of the Punt Expedition using Naville, *Deir El Bahari*, 1892 as the **Reference source document**.



**Mariette, Auguste, Deir El Bahari, 1877 Plate 5** \_ Punt King, Queen and Family showing the Location of the **Three Punt Fragments**

**Extracts from N. B. Millet, "Punt Fragment", 1962, J of American Research Center in Egypt, Vol. 1** follow:

"All **three of these fragments** were taken from the **fifth and sixth registers** of the Punt **compositions**, which represent the reception of the Egyptian fleet by the local ruler, **P3rhw [Parahu]**, and his family and retainers."

Duemichen (Dumichen), Johannes extract from *Resultate der Auf Befehl/ SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV) \_ p 4

“Thus when the **Swiss Egyptologist Edouard Naville**, working on behalf of the **Egypt Exploration Fund**, began the systematic clearance of the temple enclosure in 1892, the south wall of the **Middle Colonnade had already suffered the loss of some of its decorated surface, and it is in this state that we see it in his excellent reproduction.**”

Naville, *Deir El Bahari*, 1892, **Plate 69**, Punt King and Queen Family Wall Relief Extract

“**Three gaps** are visible in the **two lowest registers, one in the fifth and two in the sixth. Comparison** with **Mariette's Plate 5, drawn before the theft**, enables us to ascertain their original appearance. The **uppermost block** bore the figures of **three men in Puntite dress bearing gifts**, followed by the head of a **laden donkey** whose body, on the **next block to the left**, is still visible in **Naville's reproduction of the scene.**”



#### **The First Punt Expedition Fragment\_ Cairo Egypt, Museum**

**[Hypothesis:** If the **Forth Punt Fragment** is a **Forgery** it would show the figure of the **male retainer** carrying a gift tray behind the **Punt Queen** is compromised and partly missing from it and from the left contiguous authentic **First Punt Fragment** as well.

“The **fifth and lowest register** represented the **prince of Punt P3rhw [Parahu]**, his **wife [Ati]**, two sons, and a **daughter** coming out from their piled village to greet the Egyptian envoy. The removal of a **second slab** from this fifth and **lowest register** has left only the Prince himself of all his family.”

“The section immediately to the left is intact, and bears the famous representation of the riding-donkey of the prince's wife.”

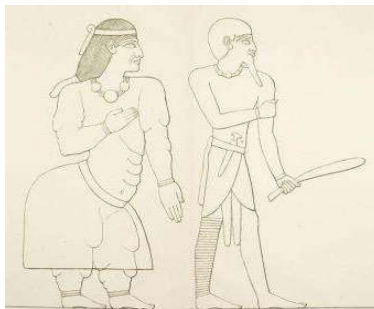
Duemichen (Dumichen), Johannes extract from *Resultate der Auf Befehl/ SR. Majestat Des Königs Wilhelm I von Preussen in Sommer of 1868 nach Aegypten Entsendeten Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV) \_ p 5

"Following this was the third of the missing pieces, the slab whose existence has occasioned this article. Here the procession ended with three men armed with clubs, the foremost of whom drove before him the saddled donkey of the princess."

"Mariette includes a detail of most of this new block in his publication the first figure, that of the man who is shown driving the princess's donkey."

"When the new relief was first identified, it caused some suspicion it was the missing figure from **Mariette's plate 5.**"

"The American Research Center fragment is a slab of white limestone of good quality, measuring 0.45 m. in height and 0.40 in width. The thickness varies considerably, the thief shaving removed it from the wall in several fragments, cutting from different directions. Although now in four pieces, the stone seems to have been in three parts after its removal from the wall, as an old photograph taken by the previous owner shows no break at the point where the centre most figure's head is."



**Mariette, Auguste, *Deir El Bahari*, 1877 Plate 13**

**[Hypothesis]:** If the Forth Punt Fragment is a *Forgery* it would show the figure of the male retainer carrying a gift tray behind the Punt Queen is compromised and in this so-called **pre-vandalized Reference** version is totally missing from it.

Duemichen (Dumichen), Johannes extract from *Resultate der Auf Befehl/ SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV) \_ p 6

## B. The Forth Punt Fragment MUST Be A Forgery

Undoubtedly, it must be assumed the **criminal private collector** who notified **Johannes Duemichen** in 1868 at his University that the alleged authentic **Forth Punt Fragment** was in his illegal private collection reaped his illegal investment by selling the assumed authentic artefact to the authorities as the so-called *original rock slab sculpture* now rests in the **Cairo Egypt Antiquity Museum as Item #JE 14276**.

**Suspiciously**, although the same so-called original rock slab sculpture was used to draw the Mariette (*Deir El Bahari*, 1877) Plate 13 above and used to draw the Dumichen (*Resultate der Auf Befehl*, 1868) Plate 57 shown previously **the two drawings are NOT identical**.

Consequently, without any certification except for the criminal art collector it was used in the **Mariette (*Deir El Bahari*, 1877) Plate 5**, accepted by **Conventional Egyptology** as an authentic part and used as the Reference *source document* of how the Punt King, Queen and Family Wall Relief appeared before its cataclysmic vandalism.

However, for the following reasons **this Forth Punt Fragment is declared herein as a forgery while the other three Punt Fragments must still be considered authentic:**

**1.) Johannes Dumichen** being the first documented archaeologist on the Hatshepsut *Deir El Bahari* Mortuary Temple Punt Wall Relief Site does not include the **Forth Punt Fragment** in the 3 documents issued on the subject in his 1868 *Historique Inschriften Altaegyptischer*; in his 1868 *Die Flotte eine Aegyptische Koenigin* and in his 1868 *The Fleet of an Egyptian Queen* as it appears to have already been removed;

Duemichen (Dumichen), Johannes extract from *Resultate der Auf Befehl/ SR. Majestat Des Königs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV)\_ p 7



The **Forth Punt Fragment** and the **First Punt Fragment**  
(Cairo Egypt Antiquity Museum)

- 2.) The above photograph shows the *original rock slab* sculptures the **Forth Punt Fragment** (Cairo Egypt Antiquity Museum, JE 14276) and the **First Punt Fragment** (Cairo Egypt Antiquity Museum) aligned properly side by side.

**[Hypothesis:** If the Forth Punt Fragment is a *Forgery* it would show the figure of the male retainer carrying a gift tray behind the Punt Queen is compromised and partly missing from it and from the left contiguous authentic First Punt Fragment as well.

**This is exactly what is observed.**

- 3.) The 150 year vandalism *coverup* of this intentional *forgery* theft is exposed with the comparison of the Forth Punt Fragment from Duemichen (*Resultate der Auf Befehl*, 1868) Plate 57 with the Forth Punt Fragment from Mariette (*Deir El Bahaj*, 1877) Plate 13 as the latter does not include any part of the figure of the male retainer carrying a gift tray behind the Punt Queen.
- 4.) The motive is *cultural genocide* of the Nile River Valley black African people the **4 Anu Tribes** of the **Nine Bow Tribes of the Federation of Egypt** as the inhabitants of **Punt** (modern Eritrea), **Sheba** (modern Ethiopia), **Meroe** (modern Sudan and Southern Sudan) and **Khenthunefer** (the modern countries of the Central Great Lakes of Africa).



**Duemichen (Dumichen), Johannes** extract from *Resultate der Auf Befehl/ SR. Majestat Des Konigs Wilhelm I von Preussen in Sommer of 1868 nach Aeypten Entsendeten* *Archaologisch – Photographischen Expedition*, (Theil I, Berlin, Germany, Alexander Duncker, 1869, Page IV)\_ **p 8**

White Supremacist Egyptologists including *Illuminati* German Jews like shown here with **Johannes Duemichen** since 1832 with the premature death of **Jean-Francois Champollion (1790-1832)** have placed the Ancient Egyptian culture as originating in Arabic Asia Minor instead of in black Sub-Saharan Desert Africa.

### **Art Historian Reconstruction of The Puntian Queen *Ati***



**[By Art Historian and Biological Illustrator Gidgette Natasha Ulloa-Torres]**

