

The Composite Goddess

Ten women. Four religions. Two thousand five hundred years.

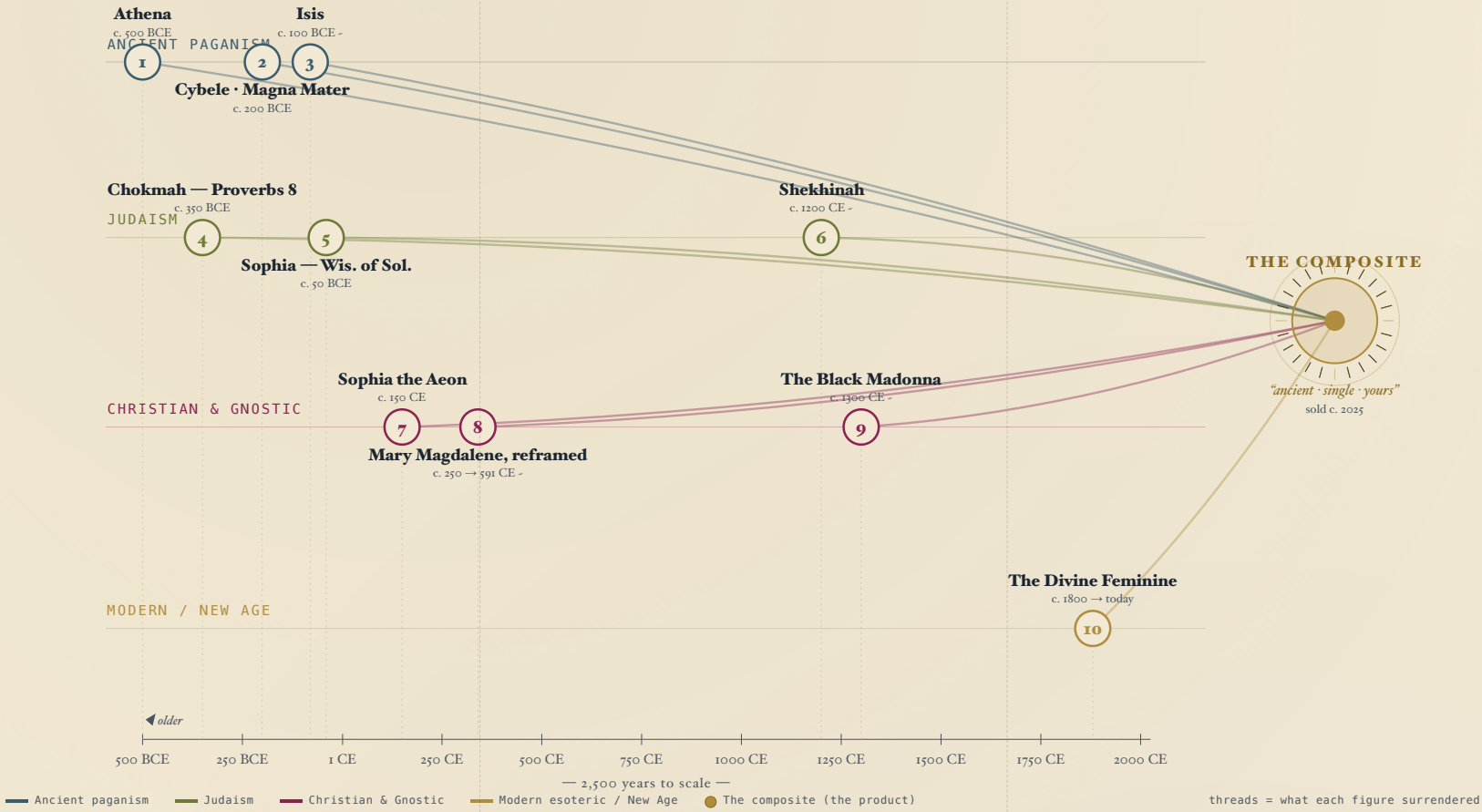
One sheet — showing how a single “ancient” figure is assembled out of people who never met.

Plate

I

of II • fold in thirds

SPAN c. 500 BCE – 2025 CE FIGURES 10 sources → 1 composite STREAMS 4 READS left (older) → right (sold)



KEY — WHAT THE COMPOSITE TOOK FROM EACH

1 Athena c. 500 BCE · Greece “grey-eyed keeper of the city” GIVES — Wisdom pictured as a woman — the maiden who needs no husband.	2 Cybele · Magna Mater c. 200 BCE · Phrygia → Rome “the Great Mother of the mountain” GIVES — The enthroned mountain-mother and her ecstatic devotion.	3 Isis c. 100 BCE ~ · Egypt (Hellenized) “myriad-named; “I am all that was and is”” GIVES — The searching, mourning mother; the nursing-mother image; the claim to be every goddess at once.	4 Chokmah — Proverbs 8 c. 350 BCE · Judah “beside him... daily his delight” GIVES — Wisdom present before creation — God’s feminine companion.	5 Sophia — Wis. of Sol. c. 50 BCE · Alexandria “a breath of the power of God, a spotless mirror” GIVES — The radiant bride to be sought and loved; a near-divine emanation.
6 Shekhinah c. 1200 CE ~ · Jewish mysticism “the indwelling Presence, in exile” GIVES — The feminine face of God, exiled and awaiting reunion.	7 Sophia the Aeon c. 150 CE · Gnostic Christianity “she fell, and is being gathered home” GIVES — The fall-and-restoration plot — Wisdom as a redeemer who is herself redeemed.	8 Mary Magdalene, reframed c. 250 → 591 CE ~ · Christianity “apostle to the apostles” / the bride” GIVES — A human face, and the suppressed-secret-bride storyline.	9 The Black Madonna c. 1300 CE ~ · Christian folk cult “Our Lady, dark and enthroned” GIVES — The dark earth-mother continuity — the shrine older goddesses were folded into.	10 The Divine Feminine c. 1800 ~ today · Europe ~ global cult “Sacred Sophia,” the returning goddess” GIVES — The assembling frame itself — the claim that all the above were always one Her.



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She is presented as one, singular, and old — a suppressed original being “recovered.” The plate shows the opposite: she is *recent*, and she is *plural* — a marketing composite stitched from ten distinct figures across four incompatible religions. Every thread is real; the woman they meet in is not.

This plate diagrams a claim about assembly, not a claim that these figures are “the same goddess.” The point is the reverse: they are separate, and the sameness is the sleight of hand. Dates are conventional and approximate; several figures are layered across centuries (marked ~). Sources: see Appendices A & E.