

163. **1000-600, Site of Muweilah in Southeastern Arabia**

ReGenesis is the first open-access encyclopedia to
liberate pre-colonial research
to its rightful 3,000,000 BCE origins
- and -
liberate female spirituality.
(RGS.)

* * *

Muweilah.

Of particular *Re-Genesis* interest
are numerous dot – and – circle motifs
on distinctive ceramics
including steatite lids.
(ISA: 3-36.)

Dot and Circle Motifs.

Circles, dot – in – circle, suns, and cupmarks
are often found on surfaces hidden
in the ground or at the bottom of orthostats. ...
These symbols are the most numerous of all,
and therefore germinal.
(COG: 304.)

Dot and Circle Sites.

Deity Arinna in Kayseri Turkey;
Sicilian pottery at the Erice Museum;
Assyrian funerary goddess Kultepe;
Irish engravings on menhir at Co. Meath;
Carvings from Mevagh, Co. Donegal;
Megalithics at Newgrange and Tara, Ireland;
Southern Ethiopian carved stele, and
Locmariaquer at Brittany France capstones.
(TEG: 92, Fig. 32; MMG: 256; TEG: plate 42b;
GS: 110; TEG: 135, Fig. 46; and MAWE: plate 13.)

Caravanserai.

Muweilah played an important role as
a caravanserai or trading center in the
maintenance of intra-regional trade and facilitation
of imported luxury items.
(ISA: 36.)

Muweilah is located in Southeastern Arabia (ISA: 24) in the north of the United Arab Emirates. (ISA: 37.) Dating according to radiocarbon determination (ISA: 32) is Iron Age II (1000-600 BCE). Of particular interest are the numerous *dot – and – circle* motifs on distinctive ceramics including the steatite lids. (ISA: 3-36.) “This form of decoration is normally considered to be restricted to the Wadi Suq period (ISA: 31).” Other artifacts are knobs, vessel fragments, handles, rocker-stamps and other habitation deposits. (ISA: 31-32.)

As discussed earlier, *dot – and – circle* motifs “depict a complete cycle and cyclic perfection, the resolution of all possibilities in existence.” (IET: 36: RGS.)

The dominant metaphoric theme that is inherent in the ‘circle – and – dot’ motif is a womb – spark or ‘quickening—the womb of Death made fertile for new life (COG: 305).’ This metamorphic re-generation of the life – death – and – regeneration process is an ‘awakening to’ and ‘celebration of’ the complete and eternal cycles of life – along with – the eternal cycles of the seasons. This awakening spark may also be compared to the ‘spark of the *indigenous genius* of humankind’ that each person embodies (NHI: 155). ‘A circle with a dot at its center depicts a complete cycle and cyclic perfection, the resolution of all possibilities in existence (IET: 36: RGS).’ (RGS: 3500, Anatolia, Arinna, and Other Goddesses).

In addition to the 1000-600 BCE Muweilah’s ‘dot – and – circle’ potteries, other selected sites are: Sicilian pottery fragment at the Erice Museum; Anatolian 3rd century Assyrian funerary goddess Kultepe at Ankara Museum; Anatolian goddess Arinna in Kayseri Museum; Irish engravings on King’s Mountain menhir at Co. Meath (TEG: 92, Fig. 32); carvings from Mevagh, Co. Donegal (MMG: 256); Shashamanna, Southern Ethiopia memorial orthostats (TEG: plate 42b); Irish engravings on astronomical Megalithics at Newgrange and Tara (GS: 110); and 4000-3000, Locmariaquer capstones at Brittany France (MAWE: plate 13).

A series of buildings at Muweilah surrounded a central courtyard. Recent 1988 archaeological discoveries indicate not only Mesopotamian pottery and alabaster vessels but also a distinctive religious center in building II. “Muweilah played an important role as a caravanserai or trading center in the maintenance of intra-regional trade and facilitation of imported luxury items (ISA: 36).” * Significant items include ceramics, copper, and tin plus iron and bronze production. “Muweilah’s possible role as a caravanserai suggests that it may have played a critical role in the distribution of goods within the northern regions of the Oman

peninsula (ISA: 36).” (For further research, see Qarn Bint Saud located in the al-Ain oasis and the Sharm Tomb in Emirate of Fujairah. (ISA: 37.)

* (It should also be noted that concurrent with the onset of the Iron Age II period was the introduction of domesticated camels.) (ISA: 24.)

Given definitive discoveries and working hypothesis, the Muweilah settlement was clearly engaged in long–distance trade, “possibly via a long–route through eastern Arabia (ISA: 41).”

Muweilah was, therefore receiving ceramics from multiple and local and foreign production centers. It was in an optimal position to redistribute this pottery to coastal settlements. ...The compositional, archaeological and geographical data combine, therefore, to suggest that as an aspect of intense intra–regional trade the movement of ceramics across Southeastern Arabia was not only driven by the demand for utilitarian vessels, ... but was also a function of increasing complexity both within settlements and across the political and economic [and religious] landscape (ISA: 41).

These long–distance migrations routes stretched up from South Africa and fingered out through: Shabwa, Yemen; Aswan, Egypt; Petra, Jordan; Anatolia; and Riyadh, Saudi Arabia eventually spreading over and across the Asiatic Steppe and then into the ancient Far East. * Along these ancient paths and trade routes, caravanserai ** also began to emerge along the way. *** RGS: 25,000, Caravanserai, Trade Routes, and Dark Mothers).

* The source of the information about these migrations routes was discovered on an ancient Jordanian trade map at Petra and later discussed at length with the site director during the October 1989 fieldwork project at Petra, Jordan.

** For new discoveries in northeastern Bangladesh, see Wari-Bateshwar (Sounagoura), possible trading post linking the Mediterranean with Southeast Asia. Also see ancient Sideng Caravan in Shaxi, located in the Hengduan Mountains, Himalayan foothills of Southwest China. Also see 4th c., CE Chinese cave temple/s Dunhuang, originally a caravanserai trading post.

*** Selected examples of caravanserais discussed in *Re-Genesis* from numerous North African, European, Asia Minor, and Near Eastern museums and archaeological sites include: Byblos; Tell Brak; Arbela; Heliopolis; Baalbec; Acilisena; Pontus; Cappadocia, Phrygia; Gezer; Gaza; Eilat; Ophir; Sinai; Har Karkom; Gebel Tjauti/Abydos; Luxor; Perge; Nahariyah; Ashrath – Yam; Ephesus; Cypriot Salamis; Carthage; Taanach; Kuntillet Ajrud; Khirbet El-Qom; Carchemish; Palmyra, Petra; Mecca; Hittite Bogazkoy; Philae; Kom Ombo; Arabian Muweilah; Elephantine Island, Egypt, and other Egyptian Ports. (Additional caravan shrine centers, apparently frequented by Abraham include: Ur; Haran; Damascus; Shechem; Bethel and Hebron.) (STP: 89, 93; COA: 108-9, 119.) (Modified from RGS: 25,000, Caravanserai, Trade Routes, and Dark Mothers). (UNESCO world–heritage site Palmyra was invaded and seized by Islamic militants on 5–20–2015. Ancient Palmyra was a major caravan juncture for centuries, crossroad center of trade, dark–deity rituals, water–healing facilities, and mercantile information exchange resource for Greek, Roman, Persian and

Islamic cultures. As a world-crossroad repository, Palmyra's archaeology is/was (?) an iconic legacy and archive of ancient civilizations.)

Further research on cupmarks [cup-marks] plus the circle – and – dot motif including Egyptian circumpunct, Pythagorean cosmogony, life – death – and – regeneration, and rotation of the seasonal cycles:

- Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. 48. (MG.)
- Cooper, J. C. *Symbolism: The Universal Language*. Wellingborough, England: Aquarian Press, 1982. 36. (SUL.)
- Crawford, Osbert Guy Stanhope. *The Eye Goddess*. 2nd Ed. Oak Park, IL: Delphi Press, 1991. Figs. 46, plate 42b, and pp. 32-32, and 135. (TEG.)
- Fleming, Andrew. "The Myth of the Mother Goddess." *World Archaeology* 1 (1969). 247-261. (MMG.)
- Gimbutas, Marija Alseikaite. *Goddesses and Gods of Old Europe, 6500-3500 BC: Myths and Cult Images*. 2nd ed. London, England: Thames and Hudson, Ltd., 1984. [*The Gods and Goddesses of Old Europe, 7000-3500 BC: Myths, Legends, and Cult Images*. Berkeley, CA: University of California Press, 1974.] (GGE.)
- _____. *The Language of the Goddess*. San Francisco, CA: Harper San Francisco, 1989. 61, Fig. 6.5. (LOG.)
- _____. *The Civilization of the Goddess: The World of Europe*. San Francisco, CA: Harper, 1991. 304-5. (COG.)
- _____. "Tombs as Wombs of the Goddesses." Ed. Miriam Robbins Dexter. *Shaman's Drum* No. 51 (Spring 1999): 41-49. (TAW.)
- Hemenway, Priya. *Divine Proportion: Phi in Art, Nature, and Science*. New York, NY: Sterling Publishers, 2005. 56. (DPP.)
- Magee, Peter. "The Impact of Southeast Arabian Intra-Regional Trade on Settlement Location and Organization during the Iron Age II Period." *Arabian Archaeology and Epigraphy* 15.1 (May 2004): 24-42. (ISA.)
- Meaden, George Terence. *The Goddess of Stones: The Language of the Megaliths*. London, England: Souvenir, 1991. 110. (GS.)
- Nilsson, Martin Persson. *The Minoan-Mycenaean Religion and its Survival in Greek Religion*. 1927. New York, NY: Biblo and Tannen, 1950. 415-421. (MMRS.)
- Twohig, Elizabeth Shee. *The Megalithic Art of Western Europe*. Oxford, England: Oxford University Press, 1981. Plates 4-26, 13, 30, 33-36 and pages 106-119. (MAWE.)

IMAGE: DOT – AND – CIRCLE: MUWEILAH, SOUTHEASTERN ARABIA.

IMAGE © GSA. DESCRIPTION: DOT – AND – CIRCLE MOTIF ON STEATITE LID, SOUTHEASTERN ARABIA.

SLIDE LOCATION SHEET , ROW , SLEEVE , SLIDE # , 1000-600 BCE.

LOCATION: MUWEILAH, SOUTHEASTERN ARABIA.

NOTE 1: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.) FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 2: (ISA: 35-36.)

PHOTO NOTE: ILLUSTRATOR TBD, CHRISI KARVONIDES' TEAM.

PHOTO NOTE: FOR FURTHER RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: ARIANNA WITH DOT – AND – CIRCLE: KULTEPE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: ARIANNA AND A FUNERARY SOLAR DISK NECKLACE WITH DOT AND CIRCLE (CIRCUMPUNCT), PRIMARY WOMB-SPARK, KULTEPE, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 67, ROW 4, SLEEVE 3, SLIDE #862, C. 3rd MIL. BCE.

CO_TUR_S67_R4_SL3_S862

SHOT ON LOCATION: KAYSERI ETHNOGRAPHY MUSEUM: KAYSERI, TURKEY.

NOTE 1:

THE DOMINANT METAPHORIC THEME THAT IS INHERENT IN THE 'CIRCLE – AND – DOT' MOTIF IS A WOMB – SPARK OR 'QUICKENING-THE WOMB OF DEATH MADE FERTILE FOR NEW LIFE' (COG: 305; RGS).

NOTE 2: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE AND DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.)

FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: DOT – IN – CIRCLE MOTIF: ERICE, SICILY.

PHOTO: © GSA. DESCRIPTION: DOT IN CIRCLE MOTIF (CIRCUMPUNCT), PRIMARY WOMB – SPARK ON TRIANGULAR BASE OR ANICONIC CONE.

SLIDE LOCATION SICILY, SHEET 2, ROW 1, SLEEVE 3, SLIDE #23, BCE.

CU_SIC_S2_R1_SL3_S23

SHOT ON LOCATION: ERICE MUSEUM: ERICE, SICILY.

NOTE 1:

THE DOMINANT METAPHORIC THEME THAT IS INHERENT IN THE 'CIRCLE – AND – DOT' MOTIF IS A WOMB – SPARK OR 'QUICKENING-THE WOMB OF DEATH MADE FERTILE FOR NEW LIFE' (COG: 305; RGS).

NOTE 2: "A CIRCLE WITH A DOT AT ITS CENTER DEPICTS A COMPLETE CYCLE AND CYCLIC PERFECTION, THE RESOLUTION OF ALL POSSIBILITIES IN EXISTENCE (IET: 36)."

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.)

FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: DOUBLE GODDESS WITH DOT – AND – CIRCLE: KULTEPE, (ANATOLIA)

TURKEY. PHOTO: © GSA. DESCRIPTION: ASSYRIAN DOUBLE GODDESS WITH TRIANGULAR HEADS ON A MEMORIAL SUN DISK INC. DOT AND CIRCLE

(CIRCUMPUNCT) = PRIMARY WOMB – SPARK.

SLIDE LOCATION TURKEY, SHEET 57, ROW 4, SLEEVE 1, SLIDE #685, 3rd C. BCE.

CO_TUR_S57_R4_SL1_S685.jpg

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.

NOTE 1: HATTIAN GODDESSES INTRODUCED AROUND 3500 BCE INCLUDES:

CYBELE/KYBELE AND KULTEPE. KULTEPE WAS THE SUN GODDESS ARINNA, ALSO LATER KNOWN AS GODDESS WURUSEMU AND GODDESS ARINITTI (RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2:

THE DOMINANT METAPHORIC THEME THAT IS INHERENT IN THE 'CIRCLE

– AND – DOT’ MOTIF IS A WOMB – SPARK OR ‘QUICKENING-THE WOMB OF DEATH MADE FERTILE FOR NEW LIFE’ (COG: 305; RGS).

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE AND DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.) FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: DOT AND CIRCLE MOTIF, KING’S TRAIL: BIG ISLAND, HAWAII.

PHOTO: © GSA. DESCRIPTION HAWAII DOT – IN – CIRCLE MOTIF (CIRCUMPUNCT) = PRIMARY WOMB–SPARK, PETROGLYPH, KING’S TRAIL.

SLIDE LOCATION HAWAII, SHEET 2, ROW 4, SLEEVE 4, SLIDE #35, BCE.

CU_HAW_S2_R4_SL4_S35.

SHOT ON LOCATION: KING’S TRAIL 2: BIG ISLAND, HAWAII.

NOTE 1: GIMBUTAS SUMMARIZES RELATED DOT – IN – CIRCLES ICONOGRAPHY AND SUGGESTS THAT THEY ARE ‘THE MOST NUMEROUS OF ALL, AND THEREFORE GERMINAL (COG: 304; RGS).’

NOTE 2:

THE DOMINANT METAPHORIC THEME THAT IS INHERENT IN THE ‘CIRCLE – AND – DOT’ MOTIF IS A WOMB – SPARK OR ‘QUICKENING-THE WOMB OF DEATH MADE FERTILE FOR NEW LIFE’ (COG: 305; RGS).

NOTE 3: SEE WINN AND PETRIE FOR FURTHER EXAMPLES OF THE CONCENTRIC CIRCLE – AND – DOT (CIRCUMPUNCT) MOTIF. M. M. WINN. (PW: 90, 119, 148, 313.) FLINDERS PETRIE. (DPA: XLIX, #OF 7 - #OF 9 - #OG 5.)

NOTE 4: FIELDWORK PROJECT 1994.