

205. **100, Mecca, the Ka'aba and Sacred Stones**

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.)

* * *

Mecca.

This Ancient House continues to be
the holy of holies of the ancient
Ka'aba cube-shaped black stone and
'worshipped as the goddess
until the rise of Islam.'
(MG: 396.)

Around 100 BCE, the Ka'aba was constituted as the sovereign sanctuary and great mosque of ancient Arabia. It housed "some three hundred and sixty idols of various Bedouin tribes" (ENBR XIX: 93) plus the black Meccan Ka'aba or Kaabeh stone, believed to be of volcanic or meteorite origin. (ENBR II, 262; XV: 672.)

Sir Arthur Evans adds introductory information about Mecca including further ancient stone worship and sacred pillar culture details.

The attachment of the cult [culture] of sacred pillars to sepulchral religions as shown by examples from the Greek and Semitic lands, and again by megalithic structures of the Maltese islands, still asserts itself in the baetylic worship, which has survived to our day under the cloak of Islam throughout the Mohammedan worlds. It has been already noticed that the mosque at Mecca with its open court and sacred stone, itself preserves the essential features of the primitive Semitic temple. This taking over by the prophet and his immediate followers of forms derived from the old Arabian stone-worship has singularly favoured the persistence of a kind of Moslem paganism. ... But one result of these Mohammedan survivals is that the opportunity still presents itself, in the by-ways of the East, of actually partaking in the observances of a baetylic ritual, which is in fact the abiding representative of the old Semitic stone-worship. Here and there, even, upon soil that was once Hellenic, the same oriental influence has brought back a local pillar cult [culture] essentially the same in

character as that which flourished in the Mycenaean world, but which had already, in classical days, receded into the background before the artistic creations of Greek religion (MTPC: 102-3).

This Ka'aba stone is 40 cubic feet and height is 35 to 40 feet. On this Ka'aba stone is an "oval depression signifying the Yoni, or female genitalia." (WM: 41.) In a correspondence from Jan Evert Musch, he adds that the full shape of the Ka'aba is the Yoni. (JEM: 1.) Although the Ka'aba was later purged (FS: 89) of these so-called "idols and adopted as the chief sanctuary of Islam," the style of the internal Ancient House and the exterior design remained consistent to the former 'heathen temple.' (ENBR II: 262.) This Ancient House continues to be the holy of holies * of the ancient Ka'aba cube-shaped black stone and "worshipped as the goddess until the rise of Islam." (MG: 396.) There was also a pre-Islamic well, known as the sacred Zemzem. (ENBR II: 262.)

* According to the *New York Times*, gaudy malls and hotels replaced much of the ancient architectural monuments and ritual considerations in the 21st century. (10-1-2014: A23.)

Presumably before Islam, queens and the goddess Manat governed ancient Arabia. The three fold aspects of the goddess Manat or Manan were:

- 1) Al'Lat, moon goddess form of the God Allah, worshipped as a great-uncut white granite stone;
- 2) Al – Uzza, Al'Ozza, Kuba, Kube, Kububa, or Ka'aba worshipped as the goddess/planet "Venus" (ERE I: 660, 665) as well as the black sacred stone goddess at Mecca, her ancient temple; plus
- 3) Al – Manah, meaning time, *yer*, or old woman worshipped as the crone aspect.

Although Al'Lat, Al-Uzza, [Al'Uzza] and Al-Manah [Al'Manah] are all ill-starred in the Koran, they are still known in the Moslem tradition as the three daughters of Allah. (ERE IV: 660, 664.) Al'Lat and Al'Uzza or Al'Ozza are also said to have been wives of Allah. (ENBR XVI: 546). (AMST: 48; ENBR II: 262; ENBR XV: 672; ENBR XVI: 546; ENBR XIX: 93; CAA: 22; TM; WCSE: 275; GJ: 44-5; WM: 39-43; TTG: 80-1; GOH: 123-4; PCR: 227-230; MG: 396.)

Even though Mecca is now regarded as the major patristic mosque of Islam with its ancient female significance obscured, the priests of the Ka'aba continue to be (or known as) the Sons of the Old Woman or Koreshites. (WM: 41; MG: 396.) Koreshite, Children of Kore, was the name of Mohammed's tribe *Banu Hashim*, when he lived with his mother in matrilocal, pre-Islamic Arabia. Here, seven high priestesses were the sages from which the first college of the *Books of Law* called the *Koran* began. The word of Kore (i.e. wise old woman) or Q're came forth (TM: 377), and from here, seven centuries of doctrines reversed previous societal law with the exception of Mohammed's daughter Fatima, who was also called the creatrix and the Hand of Providence. (TMS: 11.) As considered the holiest virgin, Fatima's new moon continues to fly in Arabia's flag.

Further research on the Koreshites/Sons of the Old Woman.

Each year, countless pilgrims go to Mecca to worship, in the name of Allah, the famous Black Stone of the Kaaba (Cube), which was actually a sacred object of pilgrimage long before the establishment of Islam. The Black Stone was holy when Arabia was inhabited by matriarchal [matrifocal/matrilocal] tribes, ruled by queens, and devoted to another version of the Mother Goddess.

Prominent among pre-Islamic tribes of Arabia were the Koreshites, children of the Goddess Kore, or Q're, Mohammed's own ancestors, residents of Mecca. Members of this tribe were hereditary guardians of the sacred Black Stone. The deity they worshipped was sometimes known as the Old Woman. Her Black Stone was marked by a female genital sign, and covered by a veil—like the Crone appearing as Mother of Destiny representing the veiled future. Later, male priests usurped the functions of the priestesses, but continued to call themselves Beni Shaybah, 'Sons of the Old Woman.'

Worshippers of Kore or Q're were the original authors of the oldest sections of the *Koran*. Even Muslims admit this work existed many centuries before the time of Mohammed. Legend said it was copied from a divine prototype that appeared in heaven at the beginning of eternity, the Preserved Tablet, or Mother of the Book. Reminiscent of other, older versions of the Goddess's Tablets of Destiny, this literary Mother was written down by holy *imamas* or 'wise ones,' a word related to Semitic *Ima*, 'mother.'

For more than a thousand years of recorded history before the advent of Islam, Arabia had a *matriarchal* [matrifocal/matrilocal(?)] culture, governed by a series of divinely appointed queens. Primary Goddess of the country was a trinity of the Virgin (Kore), the Powerful one (Al-Uzza), and the Moon, Manat, whose name is still synonymous with Destiny or Fate in Arabic. Sometimes Goddess was called Al'Lat, the earlier feminine [sic] form of Allah. ...

The Black Stone of the Kaaba, revered then and now as Arabia's most sacred object, may be likened to the black stone representing the Goddess Artemis at her Amazonian Shrine of Themiscyra, or the black stone representing the Goddess Cybele in Phrygia and Rome. Variations of Cybele's name – Kubaba, Kube, Kube – have been linguistically linked with the Kaaba. Such black stones were evidently meteorites, * believed to have been sent down from the Queen of Heaven as special gifts to her people (TC: 55-56, 109). (WM: 41; CAA: 22; AAB: 120.)

* Further research in process on recent meteorite studies of ancient black conical stones (baetyls) including: Aphrodite's Palaeo – Paphos Sanctuary; Syrian Elagabal in Emisa or Emesa; Mecca's black Ka'ab, Ka'aba, Kuba, Kube, or Kaabeh (cube) goddess (CAA: 22); Pessinus; Perge; Sidon; Synnada; Tripolis;

Cyrrhus; Mallas; Sardis; Pierian Seleucia; Macedonia; Tyre; Attuda; Samothrace, Pola, Palatine, Cybele/Kubaba/Kybele, Pirro Ligorio, plus Nymphaea.

The Arabic name for Ka'aba or Ka'ba was *mansib*, whereas in Hebrew such stones are known as a massebah, or plural masseboth. An ancient Arabic understanding of *mansib* or *massebah* meteoritic stones apparently included stones deemed sacred that fell from heaven with miraculous origins. *Massebah* (Hebrew Bible translation of plural is *Masseboth*) are pillars or standing stones and represents Gods plus ancestral spirits. (SSD: 31, 33.) In support of these beliefs, sacred stones were venerated and highly regarded. Mircea Eliade, in *Patterns in Comparative Religion*, suggests that stone culture reverence is not directed to the material stone, but a vital *spirit* that inhabits the stone. As a result of this *spirit*, stones “become sacred because they bear the mark of some spiritual force.” (PCR: 220.) As noted above, the spirit of these moonstones was frequently viewed as female or goddess representations from the planets “Venus” and/or the Moon. (WM: 39-41.) In Jeremiah 2.27, this female representation in sacred stones is referred to as one's mother, from whence one comes.

In other ancient cultures, anatomic meteorites were considered to be a reflection of numerous ancient nature goddesses, the mother earth, matrix of the animals, mountains, and caves as well as queen of heaven. In the ancient Near East and Greece, such black stones were called *baetyls*, (or the later classical Greek *baetylus*), and considered the essence of many ancient queen of heaven goddesses, including the Canaanite goddess Asherah and consort of Jahweh/ Yahweh. (GJ: 44-5; CDBL: 125-128.) Baetyl goddesses also echo the Hebrew bethel in Genesis 28:19, 22; and 35:14-15; but here bethel, named by Jacob (STP: 91; CDBL: 126), means House of God versus the earlier version of the goddess. Such black goddess baetyls * also echoes the Jaho/Anat temples of the Elephantine, Syene, and Memphis in Egypt plus reflections of the queen of heavens as in Jeremiah, 44:15-19; 7:17-18 (CDBL: 126-7).

* (In addition to Greek *baetylus/baetyls*, also note Hebrew *Beth el*, and Phoinikian *beit all* meaning the ‘house of the divine.’)

The matrilineal Nabateans in Petra, Jordan considered the Ka'aba to be a triple goddess and mother of all gods. Vermaseren says that the black Meccan Ka'aba is directly associated with Kubaba, Kybele, or Cybele, all known as the Mother of the Gods. (CAA: 21-24.) Black goddess Cybele was worshipped in Pessinus and Rome, and Black Artemis or Diana in Ephesus, Anatolia. Elizabeth Fisher makes a further correlation to Sumerian Kubaba, Kuba or Kube. (WCSE: 275.) Additional sacred stones include: the Meubots at Jericho; the stone of Scone in Westminster Abbey, London, England (TC: 54); the Shekhinah, known as the Precious Stone (MG: 646); the Bethel at Beth el; black stones at the Egyptian temples Philae and Kom Ombo; black stones at Carnac and Finistère, Brittany, France; black stone goddesses Tanit from Tunisia; the ten monoliths at Gezer are associated with the culture of Semitic Ashtoreth – (Ishtar) (TEG: 85); and Jacob's pillar at Bethel or Luz in Canaan as noted in Genesis XXXV, 6.

* Semitic Ashtoreth (COA: 38-54, 59.)

Other stone categories include the Cube and the Omphalos. An additional category is that of the Asherah, as a wooden pillar, tree worship (STP: 91-2) or a roughly carved statue. Examples of tree worship or the pillar culture are also found in ancient Arabia, Syria (ERE: 666), Minoan Crete (TPA: 251), and Anatolia. Other stone representations include the sandstone cone known as the mistress of turquoise from the promontory of Mount Sinai. (WM: 41.) In ancient Israel, Solomon installed sacred masseboth stone pillars in his temple. (CDBL: 217.) Although these sacred moonstones were usually black, some were also white, such as those from: Kition or Citium in Cyprus; Astarte or Ba'alat Gebal in Byblos, Lebanon (CEOA: 90); and Artemis in Perge, Anatolia. (WM: 41.) (OGR: 102-103; ENBR II: 262; ENBR XV: 672; ENBR XVI: 546; ENBR XIX: 93; JEM: 1; ERE: I, 660, 664, 666, 672; CAA: 22; WCSE: 275; GJ: 44-5; WM: 39-43; TTG: 80-1; GOH: 123-4; PCR: 227-230; TM: 377; PCR: 220; CEOA: 90; CDBL: 125-128, 217; TC: 54; MG: 646; TEG: 85; TPA: 251; OGR: 102-3; STP: 91-2; and MG: 396.)

Further research on Mohammed, Mecca and North Arabia:

Harper, Robert Francis. *Assyrian and Babylonian Literature; Selected Translations*. New York, NY: D. Appleton and Company, 1901. (AAB.)
Ringgren, Helmer and Åke V. Ström. *Religions of Mankind Today and Yesterday*. Trans. Niels L. Jensen. Philadelphia, PA: Fortress Press, 1967. 175-195. (RMT.)

Further BCE research on the Petra cube goddesses Kaabou: 600, Goddess Kaabou and Petra, Jordan plus Mecca. (RGS.)

Further research on Al – luz or Al – Uzza: 3000, Earliest Menorah Finds; and 600, Goddess Kaabou at Petra, Jordan plus Mecca, Saudi Arabia. (BCE) (RGS.)

Further tree, baetyl, and pillar culture * research: 7250-6150, Çatal Hüyük, Anatolia (Central Turkey); 7100-6300, Cathedra Goddess of the Beasts; 5200, Malta and Goza; 4000, Garden of Eden, Sacred Trees, and Pillar Cults; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 2000, Asherah; 1800, Re-Visioning Goddess Sarah and Abraham; 1490-1470, Hathor's Dendera (Denderah) Temple, Egypt; and 1479-1425, Tuthmosis III, Egyptian King; 800, Tanit (Also Taanit, Ta'anit, Tannit, or Tannin); and 800-700, Kuntillet Ajrud and Khirbet El-Qom. (RGS.) (Also, CE entry: 16th Century, Kabbalah.) (RG.)

* Schmidt, Klaus, and Mirko Wittwar. *Göbekli Tepe: A Stone Age Sanctuary in South-Eastern Anatolia*. Berlin, Germany: Ex Oriente e.V., 2012. (GT.)

Further research on moon shrine-goddess: 25,000-20,000, Goddess of Laussel; 1200, Moses; 5000-4900, Inanna in Uruk, Mesopotamia; 4000, Sumer, Mesopotamia, and Mythologems; 1800, Re-Visioning Goddess Sarah and Abraham; and 1200, Moses. (RGS.)

Further research on Asherah: 2000, Bethel, Almond City, and Asherah; 2000, Asherah; 2000-1200, Ras Shamra; 1500, Lachish Ewer, Triangle, and Menorah; 970, First Temple, Menorah, and Weavings; 900, Taanach, Canaanite Libation Stand; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 600-398; Astarte-Anat-Ashtaroth-Asherah-Ishtar and Yahweh, Egypt; and 538 BCE-70 CE Second Temple Period. (RGS.)

Further research on Al-luz: 2200, Bethel, Almond City. (RGS.)

Further Al'Lat search strategy: Al'Lat OR "Athena Al'Lat" AND "Palmyrene Syria" OR "Palmyra Syria".

Further research on ancient trade routes, sacred centers, and caravanserai: 40,000, Har Karkom; 25,000, Caravanserai, Trade Routes, and Dark Mothers; 12,000 Pamukkale/Hierapolis, Anatolia (Central Turkey); 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3000, Tell Brak; 2200, Nahariyah and Ashrath-Yam; 1800, Re-Visioning Goddess Sarah and Abraham; 1750-1700, Goddess of Kultepe, Anatolia; 1000, Ephesus, Anatolia; 900-800, Ka Goddess, Salamis, Cyprus; 900, Taanach, Canaanite Libation Stand; 800, Tanit; 800, Carthage, Africa, the Goddess Tanit and Sacrifice; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 600-398, Astarte-Anat-Ashtaroth-Asherah-Ishtar and Yahweh, Egypt; 600, Goddess Kaabou at Petra, Jordan plus Mecca, Saudi Arabia; 370, Isis and Philae, Egypt; and 323-30, Kom Ombo Temple. (RGS.)

Further research on Anatolian Seljug Caravanserais and other key extended trade centers and routes throughout the ancient world:

Lawler, Andrew. "Erbil Revealed." *Archaeology* 67.5 (Sep. – Oct. 2014): 39. (ER: 39.)

Yavuz, Aysil Tukul. "The Concepts that Shape Anatolian Seljug Caravanserais." *Muqarnas*, Vol. 14 (1997): 80-95. (CSA.)

Further research on ancient Dark Mothers (Creatrix?) and related trade routes: 3,000,000, Overview of Hominid Evolution Including Dark Mothers and Later Migrations; 500,000-300,000, Dark Mother Tan-Tan; 280,000-250,000, The Berekhat Ram Figure; 70,000, Blombos Cave and V Shaped Engraving; 50,000, African Homo Sapiens Migrations and Matrilineal Motherline; 40,000, Har Karkom; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 26,000, Grimaldi Caves; 25,000-20,000, Gravettian Age; 25,000, Caravanserai, Trade Routes, and Dark Mothers; 25,000-20,000, Goddess of Laussel; 24,000, Dolni Vestonice; 23,000, Austrian Goddess of Lespugue; 10,000, Grotta dell'Addaura; 7000, Jericho, Canaan Palestine: Mesolithic to Neolithic; 7000, Hieros Gamos; 6000, Sicilians to Malta; 5200, Malta and Gozo; 4700, Dolmens; 2200, Nahariyah and Ashrath-Yam; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1000, Ephesus, Anatolia; 800, Carthage, Africa, the Goddess Tanit and Sacrifice; 750-650, Cybele and King Midas, Anatolia; 664-525, Neith and the Black Virgin Mary Temple at Sais,

Egypt; 600, Goddess Kaabou at Petra, Jordan plus Mecca, Saudi Arabia; 400, Cathedra Goddess Isis; and 370, Isis and Philae, Egypt. (RGS.)

Additional Goddess considerations from other ancient populations and time periods include: German Hoherfels (40,000 BCE); Russian Kostenki - Borshevo (25,000 BCE); * and French Carbonnel (4,000 BCE).

* Although Stone Age female (i.e. vulva) finds are abundant, archaeological male (phallus) discoveries are rare and timeline starts around 28,000-26,000 BCE. (Don Hitchcock. Donsmaps.com/venustimeline.html)

Further research on vulva images: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 25,000-20,000, Goddess of Laussel; 5300-4300, Climactic Phase and Script in Old Europe; 3000-2000, Cycladic Goddesses; 2600-2000, Early Bronze Age, Crete, Chthonian; and 400, Celtic Sheela-na-gig. (RGS.) (For additional CE information, see illustration of a 1600 c. vulva labyrinth design in: Bord, Janet. *Mazes and Labyrinths of the World*. New York, NY: Dutton, 1976. 85, Fig. 127. (MLW.)) (RGS.)

Further V/triangle/vulvic research: 70,000, Blombos Cave; 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, The Aurignacian Age; 30,000, Labyrinths, Spirals, and Meanders; 30,000-25,000, Goddess of Willendorf, Austria; 8000/7000-5000, Early Neolithic; 7000-5000, Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5300-4300, Climactic Phase and Script in Old Europe; 4000-3000, Locmariaquer, Brittany Hook Symbology; 4000-3500, Gavrinis, Brittany France; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1790-1700, Goddess of Kultepe, Anatolia; and 1500, Lachish Ewer, Triangle, and Menorah. (RGS.)

IMAGE: METEORITE TRIANGULAR STONE: MUSEUM OF NATURAL HISTORY: NEW YORK: NY.

PHOTO: © GSA. DESCRIPTION: ANCIENT METEORITE TRIANGLE (VULVA-SHAPE) STONE.

SLIDE LOCATION STONES, SHEET 1, ROW 2, SLEEVE 5, SLIDE #9s, BCE.

IT_STO_S1_R2_SL5_S9s.

SHOT ON LOCATION: MUSEUM OF NATURAL HISTORY: NEW YORK, NY.

NOTE 1: ANCIENT BLACK TRIANGULAR (VULVA-SHAPE) METEORITE STONES WERE OFTEN WORSHIPED AS GODDESS *YONI-GENITALIA* (SANSKRIT IS UTERUS). (WM: 41.)

NOTE 2 RE. AN ALTERNATE CONSIDERATION.

MIRCEA ELIADE, IN *COMPARATIVE RELIGION*, SUGGESTS THAT STONE CULT [CULTURE] REVERENCE IS NOT DIRECTED TO THE MATERIAL STONE, BUT A VITAL *SPIRIT* THAT INHABITS THE STONE. AS A RESULT OF THIS *SPIRIT*, STONES '*BECOME SACRED BECAUSE THEY BEAR THE MARK OF SOME SPIRITUAL FORCE* (PCR: 220; RGS).'

NOTE 3:

FURTHER RESEARCH IN PROCESS ON RECENT METEORITE STUDIES OF ANCIENT BLACK CONICAL STONES (BAETYLS) INCLUDING: APHRODITE'S PALAEO – PAPHOS SANCTUARY; SYRIAN ELAGABAL IN EMISA OR EMESA;

MECCA'S BLACK KA'AB, KA'ABA, KUBA, KUBE, OR KAABEH (CUBE)
GODDESS (CAA: 22); PESSINUS; PERGE; SIDON; SYNNADA; TRIPOLIS;
CYRRHUS; MALLAS; SARDIS; PIERIAN SELEUCIA; MACEDONIA; TYRE;
ATTUDA; SAMOTHRACE, AND POLA (RGS).

NOTE 4: FIELDWORK 1992.

IMAGE: METEORITE TRIANGULAR STONE: MUSEUM OF NATURAL HISTORY, NEW YORK, NY.

PHOTO: © GSA. DESCRIPTION: ANCIENT METEORITE TRIANGLE (VULVA-SHAPE) STONE.

SLIDE LOCATION STONES, SHEET 1, ROW 1, SLEEVE 2, SLIDE #1s, BCE.

IT_STO_S1_R1_SL2_S1s.

SHOT ON LOCATION: MUSEUM OF NATURAL HISTORY: NEW YORK, NY.

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NOTE 4: FIELDWORK 1992.

IMAGE: APHRODITE'S TRIANGULAR BLACK BAETYL (STONE): CYPRUS, GREECE.

PHOTO: © GSA. DESCRIPTION: APHRODITE'S TRIANGULAR BLACK CONICAL (ANTHROPOMORPHIC) STONE FROM PAPHIAN SANCTUARY IN KOUKLIA, CYPRUS.

SLIDE LOCATION CYPRUS, SHEET 1, ROW 2, SLEEVE 4, SLIDE #3, 1500 BCE.

CU_CYP_S1_R2_SL4_S3.

SHOT ON LOCATION: KOUKLIA MUSEUM: CYPRUS, GREECE.

NOTE 1: KOUKLIA MUSEUM REFERS TO THIS BLACK BAETYL (STONE) AS ANTHROPOMORPHIC. (1998.)

NOTE 2:

FURTHER RESEARCH IN PROCESS ON RECENT METEORITE STUDIES OF ANCIENT BLACK CONICAL STONES (BAETYLs) INCLUDING: APHRODITE'S PALAEO-PAPHOS SANCTUARY; SYRIAN ELAGABAL IN EMISA OR EMESA; MECCA'S BLACK KA'AB, KA'ABA, KUBA, KUBE, OR KAABEH (CUBE) GODDESS (CAA: 22); PESSINUS; PERGE; SIDON; SYNNADA; TRIPOLIS; CYRRHUS; MALLAS; SARDIS; PIERIAN SELEUCIA; MACEDONIA; TYRE; ATTUDA; SAMOTHRACE, AND POLA (RGS).

NOTE 3: FIELDWORK PROJECT 1988.

IMAGE: APHRODITE'S BLACK TRIANGULAR STONE, PAPHIAN SANCTUARY: KOUKLIA, CYPRUS.

PHOTO: © GSA. DESCRIPTION: COIN OF APHRODITE'S BLACK TRIANGULAR (VULVA-SHAPE) BAETYL (STONE), PAPHIAN SANCTUARY IN KOUKLIA, CYPRUS. (TRIANGLE/ANKH = FEMALE SIGN OF LIFE.)

SLIDE LOCATION CYPRUS, SHEET 3, ROW 2, SLEEVE 2, SLIDE #2, 198-217 AD.
CU_CYP_S3_R2_SL2_S2.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: "THE TRIANGLE AS THE [GENERATIVE] *YOMI* (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE ANKH INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 4: "THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET *VENUS*, AND THE EGYPTIAN ANKH (RGS)." (SOURCE IS ENTRY ABOVE.)

IMAGE: TRIANGULAR KAABOU/NEITH (ATARGATIS) OBELISK: PETRA, JORDAN.
PHOTO: © GSA. DESCRIPTION: TRIANGULAR (PUBIC MOUND) OBELISK/BETYL WITH STAR CARVING OF ARABIC GODDESS KAABOU/NEITH (ATARGATIS) ON PEDESTAL. SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 1, ROW 4, SLEEVE 1, SLIDE #101, 600 BCE.

IT_RPT_S1_R4_SL1_S101.jpg

SHOT ON LOCATION: PETRA, JORDAN.

NOTE 1: KAABOU IS ARABIC = CUBE OR MAIDEN. (PRCE: 127-163.)

NOTE 2: OTHER NAMES OF BLACK STONE GODDESSES ARE: KUBUBA; KA'ABA; KUBA; KUBE; AL'OZZA; AL'LAT; AND AL'UZZA (ERE I: 660, 665; RGS). (RGS: 600 BCE, GODDESS KAABOU AT PETRA, JORDAN PLUS MECCA, SAUDI ARABIA).

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: TRIANGLE (ANKH): TANIT, TUNISIA.

PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT WITH CHILD, ANICONIC PICTOGRAPH OF THE ANKH/KA. STELA IS FROM THE PUNIC TEMPLE/ GRAVE YARD AREA.

SLIDE LOCATION TUNISIA, SHEET 4, ROW 1, SLEEVE 3, SLIDE #24, BCE.

CO_TUN_S4_R1_SL3_S24.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: FYI (DPA: LXXXVIII, #Z 136-137.)

NOTE 2:

THE SYMBOL OF THE TRIANGLE IS ALSO A WELL-KNOWN GODDESS ICON FROM NUMEROUS ANCIENT CULTURES INCLUDING: SYRO-PHOENICIAN, ASSYRIAN, BABYLONIAN AND PHRYGIA [ANATOLIA] (WSSO: 222; RGS).

NOTE 3: NUMEROUS OTHER EXAMPLES OF TRIANGULAR GODDESS ICONOGRAPHY SIMILAR TO THE LINEAR A ARE FOUND IN NEOLITHIC MUSEUM COLLECTIONS THROUGHOUT THE WORLD.

NOTE 4: "THE TRIANGLE AS THE [GENERATIVE] *YOMI* (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."

NOTE 5: ALSO NOTE THAT THE ICONOGRAPHY OF THIS STELA IS FOUND IN THE LINEAR A, CRETE, GREECE.

NOTE 6: FIELDWORK PROJECT 1989.

IMAGE: ANKH, OPEN AIR MUSEUM: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC IMAGE OF GODDESS WITH BREATHING LIFE INTO KING SUGGESTING MATRILINEAL DESCENT, THEREFORE IMPARTING BOTH LEGITIMACY AND DIVINITY TO KINGS.

SLIDE LOCATION EGYPT, SHEET 25, ROW 1, SLEEVE 2, SLIDE #94D, BCE.

CO_EGY_S25_R1_SL2_S94D.jpg

SHOT ON LOCATION: OPEN AIR MUSEUM: KARNAK, EGYPT.

NOTE 1: INCLUDED IN AN ICONOGRAPHIC INTERPRETATION OF A GODDESS WITH AN ANKH IS HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: SRI YANTRAS (YONI TRIANGLES), THE MOTHER GODDESS WHEEL: INDIA.
IMAGE © GSA. DESCRIPTION: SRI YANTRAS WITH 44 OVER-LAPPING TRIANGLES (YONI) * KNOWN AS WHEEL OF THE MOTHER GODDESS. IN THE CENTER IS THE BINDU, CORE OF THE GODDESS, INDIA.
NOTE 1: * THE SANSKRIT FOR YONI (FEMALE GENITALIA) IS UTERUS. (WM: 41.)
NOTE 2: FIELDWORK.
PHOTO NOTE: ILLUSTRATOR TBD, CHRISI KARVONIDES' TEAM.

IMAGE: DEITY WITH PRONOUNCED PUBIC TRIANGLE: EGYPT.
PHOTO: © GSA. DESCRIPTION: BONE OR IVORY SLENDER DEITY WITH PRONOUNCED PUBIC TRIANGLE.
SLIDE LOCATION EGYPT, ADDENDUM 2, ROW 3, SLEEVE 3, SLIDE #24, 4000-3600 BCE.
CO_EGY_AD2_R3_SL3_S24.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: "THE TRIANGLE AS THE [GENERATIVE] YONI (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."
NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: AURIGNACIAN VULVAS IN THE VALLEY OF VÉZÈRE: DORDOGNE, FRANCE.
PHOTO: © GSA. DESCRIPTION: AURIGNACIAN INCISED STONE VULVAS FROM CAVES IN THE VALLEY OF VÉZÈRE, DORDOGNE, FRANCE.
SLIDE LOCATION OCHRE DISK LABELED SWOLLEN VULVAS, SHEET , ROW , SLEEVE , SLIDE # , c. 30,000 BCE.
ON LOCATION: RESEARCH OF HAUTE GARGONNE, FRANCE: MUSÉE DES ANTIQUITÉS NATIONALES. (SAINT-GERMAIN-EN-LAYE, FRANCE IS JUST OUTSIDE OF PARIS.)
NOTE 1: "THE TRIANGLE AS THE [GENERATIVE] YONI (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."
PHOTO NOTE: CODE MISSING, ILLUSTRATOR TAMARA THEBERT.
PHOTO NOTE: FOR AURIGNACIAN VULVA PHOTO RESEARCH, SEE THE NEW NATURAL MUSEUM OF PREHISTORY LES EYZIES IN THE VILLAGE OF LES EYZIES, FRANCE, DISTINGUISHED AS ONE THE FINEST ICE AGE AND MAGDALENIAN COLLECTIONS IN THE WORLD.

IMAGE: AURIGNACIAN VULVA FROM THE VALLEY OF VÉZÈRE: DORDOGNE, FRANCE.
PHOTO: © GSA. DESCRIPTION: AURIGNACIAN INCISED VULVA IN STONE FROM CAVES IN THE VALLEY OF VÉZÈRE, DORDOGNE, FRANCE.
SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 4, SLEEVE 4, SLIDE #19, c. 30,000 BCE.
CU_NPF_S2_R4_SL4_S19.jpeg
SHOT ON LOCATION: HAUTE GARGONNE, FRANCE: MUSÉE DES ANTIQUITÉS NATIONALES. (SAINT-GERMAIN-EN-LAYE, FRANCE IS JUST OUTSIDE OF PARIS.)
NOTE 1: FIELDWORK PROJECT 1982-1989.
PHOTO NOTE: FOR AURIGNACIAN VULVA PHOTO RESEARCH, SEE THE NEW NATURAL MUSEUM OF PREHISTORY LES EYZIES IN THE VILLAGE OF LES EYZIES, FRANCE, DISTINGUISHED AS ONE THE FINEST ICE AGE AND MAGDALENIAN COLLECTIONS IN THE WORLD.

IMAGE: AURIGNACIAN VULVA IN STONE: LA FERRASSIE, FRANCE.

PHOTO: © GSA. DESCRIPTION: INCISED AURIGNACIAN VULVA IN STONE, LA FERRASSIE, FRANCE.
SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 4, SLEEVE 3, SLIDE #18, c. 34,000 – 28,000 BCE.

CU_NPF_S2_R4_SL3_S18.jpg

SHOT ON LOCATION: THE MUSEUM OF NATURAL HISTORY: NEW YORK, NY.

NOTE 1: FIELDWORK PROJECT 1993.

PHOTO NOTE: FOR AURIGNACIAN VULVA PHOTO RESEARCH, SEE THE NEW NATURAL MUSEUM OF PREHISTORY LES EYZIES IN THE VILLAGE OF LES EYZIES, FRANCE, DISTINGUISHED AS ONE THE FINEST ICE AGE AND MAGDALENIAN COLLECTIONS IN THE WORLD.

IMAGE: GODDESS OF LAUSSEL CAVE: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: GODDESS OF LAUSSEL WITH FULL VULVA DISPLAY AND HELD HORN, CARVED INTO A LIMESTONE SLAB ON A LOW LAUSSEL CAVE RELIEF IN THE DORDOGNE CAVE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 1, ROW 2, SLEEVE 4, SLIDE #9, 25,000-20,000 BCE.

CU_NPF_S1_R2_SL4_S9.jpg

SHOT ON LOCATION OF ORIGINAL: MUSÉE D'AQUITAINE: BORDEAUX, FRANCE.

NOTE 1: TO-SCALE PROTOTYPE FROM THE METROPOLITAN MUSEUM OF ART IN NEW YORK AS PHOTOGRAPHIC PERMISSION DENIED AT MUSÉE D'AQUITAINE, BORDEAUX, FRANCE IN NOVEMBER 1981.

NOTE 2: FIELDWORK PROJECT 1981.

IMAGE: ILLUSTRATION OF CHAUVET PUBIC TRIANGLES: CHAUVET, FRANCE.

IMAGE © GSA. ILLUSTRATED OF CHAUVET PUBIC TRIANGLES, CHAUVET CAVE COMPLEX.

SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # , 31,000 BCE.

ON LOCATION: IN SOUTHEAST FRANCE NEAR VALLON-PONT-D'ARC IN THE ARDÈCHE REGION.

PHOTO NOTE: FOR FURTHER CHAUVET RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

PHOTO NOTE: ILLUSTRATOR TBD, CHRISI KARVONIDES' TEAM.

IMAGE: TRIANGULAR BAETYL: FINISTERE, BRITTANY, FRANCE.

PHOTO: © GSA. DESCRIPTION ANCIENT TRIANGULAR (VULVA SHAPE) BLACK BAETYL WITH INTERLOCKING SERPENT LABYRINTH AT BASE LINE, KERMARIA PONT L'ABBÁ (FINISTÈRE), BRITTANY, FRANCE.

SLIDE LOCATION FRANCE, SHEET 3, ROW 4, SLEEVE 3, SLIDE #18, BCE.

CO-FRA-S3-R4-SL3-S18.

SHOT ON LOCATION: KERMARIA FRENCH ANTIQUITIES MUSEUM: BRITTANY, FRANCE.

NOTE 1: ANCIENT BLACK TRIANGULAR (VULVA-SHAPE) BAETYLs WERE OFTEN WORSHIPED AS GODDESS *YONI-GENITALIA* (SANSKRIT IS UTERUS). (WM: 41.)

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: SANCTUARY BAETYL: KOM OMBO, EGYPT.

BAETYLs IN KOM OMBO SANCTUARY BEHIND THIRD VESTIBULE. IN THE BACK OF KOM OMBO WERE SIX OPERATING ROOMS PLUS A MAMMISI (BIRTHING FACILITY).

SLIDE LOCATION EGYPT, SHEET 16, ROW 2, SLEEVE 5, SLIDE #42G, BCE.

CO_EGY_S16_R2_SL5_S42G.jpg

SHOT ON LOCATION: SANCTUARY BAETYL: KOM OMBO, EGYPT.

NOTE 1:

IN MANFRED LURKER'S DISCUSSION ABOUT BAETYLS, HE SAYS THAT ISIS' BAETYL IS HER WOMB WHERE SHE HOLDS THE DECEASED IN THE FETAL POSITION OR POSTURE OF THE CUBE, 'SYMBOLIC FORM OF THE MOTHER GODDESS' (GSAE: 44; RGS).

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: WHITE BAITYLOS OF ARTEMIS PERGAIA: PERGE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: RELIEF OF WHITE SACRED ARCHAIC PILLAR (BAITYLOS) OF ARTEMIS PERGAIA WITH HIGH HEADDRESS (POLOS) RESTING ON A CRESCENT MOON AND ACANTHUS LEAVES. BOTTOM HALF INC. THREE TIERS OF RITUAL SCENES FROM PERGE, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 86, ROW 4, SLEEVE 5, SLIDE #Bd61a, BCE.

CO_TUR_S86_R4_SL5_SBd61a

SHOT ON LOCATION: ANTALYA ARCHAEOLOGICAL MUSEUM: ANTALYA, (ANATOLIA) TURKEY.

NOTE 1: ARTEMIS (DIANA) IS A HELLENIZED ABSTRACTION OF THE OLD ANATOLIAN GODDESS CYBELE.

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: WHITE APHRODISIAS' CUBE – LIKE (BAETYL): APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: WHITE APHRODISIAS' CUBE-LIKE/BAETYL IN THE APHRODISIAS ARCHAEOLOGICAL MUSEUM GARDEN, APHRODISIAS, (ANATOLIA) TURKEY. (ANOTHER CONSIDERATION IS SOME TYPE OF WHITE AMPHORA, ALTHOUGH THAT WOULD BE ATYPICAL?)

SLIDE LOCATION TURKEY, SHEET 108, ROW 4, SLEEVE 5, SLIDE #Bh213a, BCE.

CO_TUR_S108_R4_SL5_SBh213a

SHOT ON LOCATION: APHRODISIAS ARCHAEOLOGICAL MUSEUM GARDEN: APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1 BAETYL (HEADLESS STONE)/CUBE-LIKE DEITY.

SACRED BAETYLS (HEADLESS STONES) ALSO CUBE DEITIES ARE NUMEROUS IN ANTIQUITY SUCH AS THE BAETYL AT ABU SIMBEL AND EDFU. OTHER SELECTED EXAMPLES OF SACRED STONES INCLUDE: MASSEBAH/MASSEBOTH (OBELISKS AND PILLAR CULTS) AT ABU SIMBEL; SACRED TREE – OF – LIFE SUCH AS TUTANKHAMEN'S DJED (MG: 241-243); AND THE OMPHALOS OR EARTH NAVEL STONE AT DELPHI (RGS).

NOTE 2:

ALTHOUGH SACRED MOONSTONES WERE USUALLY BLACK, SOME WERE ALSO WHITE, SUCH AS THOSE FROM: KITION OR CITIUM IN CYPRUS; ASTARTE OR BA'ALAT GEBAL IN BYBLOS, LEBANON (CEOA: 90); [AND ARTEMIS IN PERGE, (ANATOLIA) TURKEY (WM: 41; RGS)].

NOTE 3:

FURTHER RESEARCH IN PROCESS ON RECENT METEORITE STUDIES OF ANCIENT BLACK CONICAL STONES (BAETYLS) INCLUDING: APHRODITE'S PALAEO – PAPHOS SANCTUARY; SYRIAN ELAGABAL IN EMISA OR EMESA; MECCA'S BLACK KA'AB, KA'ABA, KUBA, KUBE, OR KAABEH (CUBE) GODDESS (CAA: 22); PESSINUS; PERGE; SIDON; SYNNADA; TRIPOLIS; CYRRHUS; MALLAS; SARDIS; PIERIAN SELEUCIA; MACEDONIA; TYRE; ATTUDA; SAMOTHRACE, AND POLA (RGS).

NOTE 5: FIELDWORK PROJECT 1986.

PHOTO NOTE: ENHANCE OVEREXPOSURE, CHRISI KARVONIDES' TEAM.