

125. 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle

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.)

* * *

Earliest Egyptian Alphabetic Inscriptions.

Origin is c. 1900 to 1800 BCE.
(See below.)

Triangle Pictograph of Special Interest.

This symbol is also a well-known goddess icon
from numerous ancient cultures including:
Syro-Phoenician, Assyrian, Babylonian and Phrygian.
(WDSSO: 222.)

Yoni.

The triangle as the [generative] *yon*
(womb, vagina, vulva;
place of origin, birth, and rest.)
(MN: 78.)

Egyptologists, Drs. Deborah Darnell and John Coleman Darnell are credited with the discovery of the earliest Egyptian alphabetic inscriptions. These alphabetic limestone inscriptions are located on the ancient Egyptian trade route between Thebes and Abydos. Inscriptions include some 30 symbols and suggested date or origin is c. 1900 to 1800 BCE. Both Semitic and Egyptian influences are under consideration. Although this discovery is of considerable significance, one pictograph in particular is of special *ReGenesis* interest. (DEI: 1.)

The pictograph of special interest is a modified aniconic triangle. This symbol is also a well-known goddess icon from numerous ancient cultures including: Syro-Phoenician, Assyrian, Babylonian and Phrygian. (WDSSO: 222.) An adaptation of

this pictograph is the ankh symbol of dark African/Egyptian mother goddess Isis meaning the ‘breath of life.’ (GSAE: 27.) Additional considerations are: adaptations the sign of Tanit, double-axe (conjoined triangles at the apexes), and Egyptian KA symbol plus the glyph of the female as well as the planet “Venus”.* (WDSSO: 222.)
* A further interpretation of the KA symbol is the Sarcophagus of Isis: with her hands held above her head in a celebration d’orant posture (DM: 12), she draws down the universal KA energy into her personal BA spirit soul. As underworld goddess of death and transition, Isis re-members, re-vives her BA spirit soul (bird) with the universal KA or spirit spark.

As noted in BCE entry, 2000-1450, Middle Bronze Age Crete, this ancient goddess symbol is one of the ‘unidentified’ pictographic images on the Cretan Phaistos Disk, c. 1700 BCE. (RG: 37.) Also, in BCE entry: 5300-4300, Climactic Phase and Script in Old Europe, Gimbutas says that such symbols are a “script of its own kind” (COG: 319) and can be traced back to “Vinca and Tisza culture groups.” (COG: 309.) (RGS.)

Further research on writing plus Vinca and Tisza sacred script: * 5500-5000, Old European Writing Examples from Sicily; 5400-3200, Ancient Aphrodite: Chalcolithic or Copper Age; 5300-4300, Climactic Phase and Script in Old Europe; 5000-4900, Inanna, Uruk, and Mesopotamia; 3400-2900, Mesopotamian Writing from the Protoliterate Period; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2300, Sumerian Transitions; 2000-1450, Middle Bronze Age Crete; 2000, Asherah; 1600, Mycenaean Dominant on Greek Mainland; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)

* (For further images of Vinca – Tisza (Central Balkan) sacred script and symbols, see Google Images, and use the phrase: “Jela Transylvania Neolithic sign.”)

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; 1000, Ephesus, Anatolia; 800, Tanit; 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 research, 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.)

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; 1790-1700, Goddess of Kultepe, Anatolia; 1500, Lachish Ewer, Triangle, and Menorah; and 800, Tanit (Also Taanit, Ta'anit, Tannit, or Tannin). (RGS.)

Further research on symbolic systems including the V/triangle/vulvic cave engravings and gender emergence research:

Caldwell, Duncan. "Supernatural Pregnancies: Common Features and New Ideas Concerning Upper Paleolithic Feminine Imagery." *Arts & Cultures*. Geneva, Switzerland: Barbier-Mueller Museums, 2010. 52-75. (SPC.)

Clottes, Jean, and J. David Lewis-Williams. *The Shamans of Prehistory: Trance and Magic in the Painted Caves*. Trans. Sophie Hawkes. New York, NY: Harry N. Abrams, 1998. (SOP.)

Conroy, L. P. "Female Figurines of the Upper Paleolithic and the Emergence of Gender." *Women in Archaeology: A Feminist Critique*. Eds. Hilary du Cros and Laurajane Smith. Canberra, Australia: Dept. of Prehistory, Research School of Pacific Studies, Australian National University, 1993. 153-160. (FF.)

Jabr, Ferris. "Ars Longa." *New York Times Magazine*, Dec. 7, 2014: 18, 20. (ARSL.)

Joan, Eahr Amelia. "Ochre's Living Lineage: The Gyne-Morphic Bloodline of Spirituality." Publication, 2018. (OLL.)

- Lewis-Williams, David J. *The Mind in the Cave: Consciousness and the Origins of Art*. London, England: Thames and Hudson, 2002. (MIC.)
- Marler, Joan, and Miriam R. Dexter, Eds. *Signs of Civilization: Neolithic Symbol System of Southeast Europe*. Novi Sad, Hungary: Institute of Archaeomythology, 2009. (SC.)
- McCoid, Catherine Hodge and LeRoy D. McDermott. "Toward Decolonizing Gender." *American Anthropologist* 98.2 (Jun. 1996): 319-326. (TDG.)
- Rubin, Alissa J. "A Mirror of Subterranean Wonders: Replica of Chauvet Cave Bristles with Lifelike Paintings." *New York Times*, Apr. 25, 2015: C1-C2. (MSW.)
- Tedlock, Barbara. *The Woman in the Shaman's Body: Reclaiming the Feminine in Religion and Medicine*. New York, NY: Bantam Books, 2005. (WSB.)

Further Egyptian research:

- Bleeker, C. J. "Isis and Hathor: Two Ancient Egyptian Goddesses." *Book of the Goddess, Past and Present: An Introduction to Her Religion*. Ed. Saul M. Olyan. New York, NY: Crossroads Press, 1988. 29-48. (IAH.)
- Budge, E. A. Wallace. *The Gods of the Egyptians*. New York, NY: Dover, 1969. (TGTE.)
- _____. "Introduction." *The Book of the Dead: The Hieroglyphic Transcript and Translation into English of the Papyrus of Ani*. 1895. Avenel, NJ: Gramercy Books, 1994. (BD.)
- Edwards, Amelia Ann Blanford. "The Origin of Portrait Sculptures, and the History of the Ka." *Egypt and Its Monuments: Pharaohs, Fellahs and Explorers*. New York, NY: Harper & Bros., 1891. 113-156. (OPS.)
- Erman, Adolf. *Life in Ancient Egypt*. 1894. Tran. H. M. Tirard. London, England: Constable Publications, 1971. (LIAE.)
- Hornung, Erik. *Conceptions of God in Ancient Egypt: The One and the Many*. Ithaca, NY: Cornell University Press, 1982. (CGA.)
- Lubell, Winifred Milius. "Temples of the Great Goddess." *Heresies: A Feminist Publication on Art and Politics*. (Revised Edition). 2.1, Issue 5 (1982): 32-39. (TGG.)
- Lesko, Barbara S. *The Remarkable Women of Ancient Egypt*. Providence, RI: BC Scribe, 1987. (RW.)
- _____. Ed. *Women's Earliest Records: From Ancient Egypt and Western Asia*. Atlanta, GA: Scholars Press, 1989. (WER.)
- _____. *The Great Goddesses of Egypt*. Norman, OK: University of Oklahoma Press, 1999. (GGOE.)
- Showerman, Grant. *The Great Mother of the Gods*. 1902. Chicago, IL: Argonaut, 1969. (GMG.)
- Witt, Reginald Eldred. *Isis in the Graeco-Roman World. (Isis in the Ancient World.)* Ithaca, NY: Cornell University Press, 1971. (IG.)

Further Psi/KA goddess research: 25,000, Caravanserai, Trade Routes, and Dark Mothers; 15,000-12,000, Lascaux Cave; 10,000, Grotta dell'Addaura; 7000-5000,

Early Neolithic Crete; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000, Nile Bird Goddess, Egypt; 2000-1450, Middle Bronze Age, Crete, Chthonian Peak Temple (Palace) Period, Middle Minoan Period (MM IA-MMII); 2,000, Asherah 1500, Lachish Ewer, Triangle, and Menorah; 1400-1000, Post Palace Period; 900-800, KA Goddess, Salamis, Cyprus; 800, Tanit (Also Taanit, Ta'anit, Tannit, or Tannin); and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (RGS.)

Also further research and discussions about bucranium, fallopian tubes, Horns of Consecration (or 'celebratory sun posture'), plus Psi/KA goddesses: 15,000-12,000, Lascaux Cave; 13,000-11,000, Altamira Cave; 7000-5000, Early Neolithic Crete; and 2600-2000, Early Bronze Age, Crete, Chthonian* Prepalatial Early Minoan (EM I-III). (RGS.)

* (Earth mother, Chthonia.)

Further Psi/KA research:

Evans, Sir Arthur. *The Mycenaean Tree and Pillar Cult and Its Mediterranean Relations: With Illustrations from Recent Cretan Finds*. London, England: Macmillan, 1901. (MTPC.)

James, Edward Oliver. *The Tree of Life: An Archaeological Study*. Leiden, Netherlands: Brill, 1966. (TOL).

Keel, Othmar. *Goddesses and Trees, New Moon and Yahweh*. Sheffield, England: Sheffield Academic Press, 1998. (GAT.)

Meekers, Marijke. *Sacred Tree on Cypriote Cylinder Seals*. Nicosia, Cyprus: Report of the Department of Antiquities Cyprus: 1987. 66-76. (STCC.)

IMAGE: ANKH, TRIANGLE AND MAAT HIEROGLYPHS: LUXOR, EGYPT.

PHOTO: © GSA. DESCRIPTION: ANKH, TRIANGLE AND MAAT HIEROGLYPHS, LUXOR TEMPLE, EGYPT.

SLIDE LOCATION EGYPT, SHEET 29, ROW 3, SLEEVE 3, SLIDE #145A, BCE.

CO_EGY_S29_R3_SL3_S145A.jpg

SHOT ON LOCATION: LUXOR TEMPLE: EGYPT.

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

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: SEATED LAW-GIVER GODDESS MAAT: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC IMAGE OF SEATED CATHEDRA GODDESS MAAT WITH OSTRICH FEATHER AND ANKH (FEMALE SYMBOL OF ETERNAL LIFE – OR – BREATH OF LIFE).

SLIDE LOCATION EGYPT, SHEET 24, ROW 3, SLEEVE 4, SLIDE #86Y, BCE.

CO_EGY_S24_R3_SL4_S86Y.jpg

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

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS MAAT INCLUDES 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: AS NOTED IN *REGENESIS*, 1999 (RG: 29, 44), THESE ‘THRONE’ GODDESSES [SUCH AS MAAT] WERE ENVISIONED AND SUBSEQUENTLY NAMED, CATHEDRA GODDESSES.

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: HIEROGLYPHIC IMAGE OF CATHEDRA GODDESS MAAT: KARNAK, EGYPT.
PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC IMAGE OF SEATED CATHEDRA GODDESS MAAT WITH OSTRICH FEATHER AND ANKH (FEMALE SYMBOL OF ETERNAL LIFE – OR – BREATH OF LIFE).

SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 1, SLIDE #90, BCE.

CO_EGY_S24_R4_SL1_S90.jpg

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

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS MAAT INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

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NOTE 4: FIELDWORK PROJECT 1989.

PHOTO NOTE BELOW:

ALSO MAAT, SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 2, SLIDE #90A,

CO_EGY_S24_R4_SL2_S90A.jpg

IMAGE: SEATED LAW-GIVER GODDESS MAAT: KARNAK, EGYPT.

PHOTO: © GSA. DESCRIPTION: HIEROGLYPHIC IMAGE OF SEATED CATHEDRA GODDESS MAAT WITH OSTRICH FEATHER AND ANKH (FEMALE SYMBOL OF ETERNAL LIFE – OR – BREATH OF LIFE).

SLIDE LOCATION EGYPT, SHEET 24, ROW 4, SLEEVE 2, SLIDE #90A, BCE.

CO_EGY_S24_R4_SL2_S90A.jpg

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

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NOTE 3: AS NOTED IN *REGENESIS*, 1999 (RG: 29, 44), THESE ‘THRONE’ GODDESSES [SUCH AS MAAT] WERE ENVISIONED AND SUBSEQUENTLY NAMED, CATHEDRA GODDESSES.

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: APHRODITE’S BLACK TRIANGULAR STONE (EGYPTIAN KA/ANKH) COIN FROM THE 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 3, SLEEVE 2, SLIDE #8, 425 BCE.

CU_CYP_S3_R3_SL2_S8.

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: COMPARISON ALSO NOTED AT KING TUT EXHIBIT, DE YOUNG MUSEUM (SF CA) ON 6-27-09.

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.)
NOTE 5: FIELDWORK PROJECT 2002.

IMAGE: ANKH TANIT: TUNIS, TUNISIA.
PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT, ANICONIC PICTOGRAPH OF THE KA/ANKH. 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: THIS STELA = TANIT WITH CHILD.
NOTE 3: ALSO NOTE THAT THE ICONOGRAPHY OF THIS STELA IS FOUND IN THE LINEAR A, CRETE, GREECE.
NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: TANIT: DOUGGA/THUGGA, NORTHERN TUNISIA.
PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT. ANICONIC PICTOGRAPH OF ANKH/TANIT FLANKED BY CADUCEI, NORTHERN TUNISIA.
SLIDE LOCATION TUNISIA, SHEET 4, ROW 2, SLEEVE 5, SLIDE #34C, BCE.
CO_TUN_S4_R2_SL5_S34C.jpg
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.
NOTE 1 ASHTAR/TANIT:
ASHTAR WAS KNOWN BY VARIOUS NAMES, INCLUDING ASTARTE, ISHTAR (TO THE BABYLONIANS), ASHTORETH (TO THE HEBREWS), AND WHEN THE GREAT CITY OF CARTHAGE WAS FOUNDED SHE BECAME KNOWN AS TANIT. THE PHOENICIANS ADOPTED HER AS THE PROTECTIVE DEITY OF THE CITY, WHICH WAS TO BECOME THEIR GREATEST GLORY. SHE IS SYMBOLICALLY REPRESENTED IN THIS STELE FOUND AT DOUGGA IN TUNIS (NLE: 84).
NOTE 2: FYI (DPA: LXXXVIII, #Z 136-137.)
NOTE 3: CADUCEUS/CADUCEI. "A STAFF ROUND WHICH ARE ENTWINED TWO SERPENTS, WHICH BECAME THE CADUCEUS (WAND) OF MERCURY, THE SYMBOL OF A PHYSICIAN, FROM THEN [BABYLONIA] TO THIS DAY (CDBL: 108-9)."
NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: DARK MOTHER GODDESSES (ASTARTE?) WITH HORNED HEADDRESS: NAHARIYA, CANAANITE.
PHOTO GSA DESCRIPTION: CANAANITE GODDESSES (ASTARTE?) FROM NAHARIYA INC. HORNED HEADDRESS AND HIGH PEAKED CAP, BRONZE CAST OR GOLD MOLD.
SLIDE LOCATION BIB ARCH, SHEET 1, ROW 2, SLEEVE 2, SLIDE #5, 2000-1500 BCE.
CO_BAR_S1_R2_SL2_S5.jpg CO_BAR_S1_R2_SL2_S5_ILL.jpg
LOCATION: NAHARIYA, CANAANITE.
NOTE 1: FIELDWORK PROJECT.
PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES'S TEAM.

IMAGE: DOUGGA/THUGGA CAPITAL: TUNIS, TUNISIA.
PHOTO: © GSA. DESCRIPTION: MODEL OF ANCIENT ROMAN DOUGGA/THUGGA FROM THE FRONT ENTRANCE INCLUDING SIX CORINTHIAN COLUMNS AND A WELL-PRESERVED PEDIMENT.
SLIDE LOCATION TUNIS, TUNISIA, SHEET 5, ROW 2, SLEEVE 2, SLIDE #9, BCE. ON
CO_TUN_S5_R2_SL2_S9.jpg
SHOT LOCATION: BARDO MUSEUM, TUNIS, TUNISIA.
NOTE 1 ASHTAR/TANIT:

ASHTAR WAS KNOWN BY VARIOUS NAMES, INCLUDING ASTARTE, ISHTAR (TO THE BABYLONIANS), ASHTORETH (TO THE HEBREWS), AND WHEN THE GREAT CITY OF CARTHAGE WAS FOUNDED SHE BECAME KNOWN AS TANIT. THE PHOENICIANS ADOPTED HER AS THE PROTECTIVE DEITY OF THE CITY, WHICH WAS TO BECOME THEIR GREATEST GLORY. SHE IS SYMBOLICALLY REPRESENTED IN THIS STELE FOUND AT DOUGGA IN TUNIS (NLE: 84).

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: SARCOFAGUS OF ISIS PROVIDING BREATH OF LIFE: EGYPT.
PHOTO: © GSA. DESCRIPTION: HORUS NURSED BY CATHEDRA ISIS ON HER THRONE, SOURCE OF ROYAL LINEAGE.
SLIDE LOCATION REGENESIS PHASE 2, SHEET 2, ROW 3, SLEEVE 2, SLIDE #10, BCE.
IT_RPT_S2_R3_SL2_S10.jpg
SHOT ON LOCATION: METROPOLITAN MUSEUM OF ART: NEW YORK, NY.
NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS ISIS INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 2: DARK MOTHER GODDESS ISIS: BREATH AND SOURCE OF LIFE. (GSAE: 27.)
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: FIELDWORK PROJECT 1998-2002.

IMAGE: KA GODDESS ISIS: EGYPT.
PHOTO: © GSA. DESCRIPTION: SARCOFAGUS WITH KA GODDESS ISIS IN STAR STUDDED GOWN. EXTERIOR INC. KING PSUSENNES I AND OSIRIS.
SLIDE LOCATION EGYPT, SHEET 41, ROW 2, SLEEVE 3, SLIDE #374, BCE.
CO_EGY_S41_R2_SL3_S374.jpg
SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.
NOTE 1:
A FURTHER INTERPRETATION OF THE KA SYMBOL IS THE SARCOFAGUS OF ISIS: WITH HER HANDS HELD ABOVE HER HEAD IN A CELEBRATION ORANT POSTURE (DM: 12), SHE DRAWS DOWN THE UNIVERSAL KA ENERGY INTO HER PERSONAL BA SPIRIT SOUL. AS UNDERWORLD GODDESS OF DEATH AND TRANSITION, ISIS RE-MEMBERS, RE-VIVES HER BA SPIRIT SOUL (BIRD) WITH THE UNIVERSAL KA OR SPIRIT SPARK (RGS). (RGS: 1900-1800, DAWNING OF THE AFRICAN ALPHABET AND THE ANICONIC GODDESS TRIANGLE).
NOTE 2: FOR A FULLER DISCUSSION ON THE KA BA, SEE *MYTH OF THE GODDESS*. (MG: 245-246.)
NOTE 3: FOR AN EXCELLENT ROCK ART ORANT EXAMPLE, SEE: ANATI, EMMANUEL. *ROCK-ART IN CENTRAL ARABIA*. VOL. I. LOUVAIN, FRANCE: INSTITUT ORIENTALISTE, 1968. 76-78, FIG. 43 AND PLATE XXIV. (RACA.)
NOTE 4: FIELDWORK PROJECT 1985-1989.

IMAGE: BA – BIRD OR BA – SOUL: EGYPT.
PHOTO: © GSA. DESCRIPTION: BA BIRDS, * EGYPT.
SLIDE LOCATION EGYPT, ADDENDUM 2, ROW 4, SLEEVE 3, SLIDE #13, 700-300 BCE.
CO_EGY_AD2_R4_SL3_S13.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1 RE. BA – BIRD OR BA – SOUL.
* 'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE,

I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).
NOTE 2: FIELDWORK PROJECT 1998-2002.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES'S TEAM.

IMAGE: BA – BIRD OR BA – SOUL: EGYPT.
PHOTO: © GSA. DESCRIPTION: BA BIRDS, * EGYPT.
SLIDE LOCATION EGYPT, ADDENDUM 2, ROW 4, SLEEVE 2, SLIDE #11, 700-300 BCE.
CO_EGY_AD2_R4_SL2_S11.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1 RE. BA – BIRD OR BA – SOUL.

* 'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).

NOTE 2: FIELDWORK PROJECT 1998-2002.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES'S TEAM.

IMAGE: DEITY WITH PRONOUNCED PUBIC TRIANGLE: EGYPT.
PHOTO: © GSA. DESCRIPTION: BONE OR IVORY SLENDER DEITY WITH PUBIC TRIANGLE, EGYPT.
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] *YOMI* (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES'S TEAM.

IMAGE: TRIANGULAR KAABOU (ATARGATIS) OBELISK: PETRA.
PHOTO: © GSA. DESCRIPTION: TRIANGULAR OBELISK/ BETYL CARVING OF ARABIC GODDESS KAABOU (ATARGATIS) ON PEDESTAL
SLIDE LOCATION REGENESIS PHASE 2, SHEET 1, ROW 4, SLEEVE 1, SLIDE #101, 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, GODDESS KAABOU AT PETRA, JORDAN PLUS MECCA, SAUDI ARABIA).
NOTE 3: FIELDWORK PROJECT 1989.