

167. **800, Tanit (also Taanit, Ta'anit, Tannit, or Tannin)**

*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.)

\* \* \*

*Ankh.*

[Tanit] is represented by a geometric emblem,  
the Sign of Tanit, which closely resembles the Ankh,  
or sign of life, the Sacred Knot of the Cretan Mother Goddess,  
and other hieroglyphic symbols emblematic of the womb  
and the protection it affords.  
(EW: 66.)

Prior to Phoenician invasions, ancient Carthaginians were known to have revered black madonna Tanit or Taanit, possible descendant of the 'one and many goddess' such as: The North African Berber Kabylia; Canaanite/Israelite Asherah (RP1: 27; RDW: 95); west Asian Ashtart (DM: 60); Ugaritic Anat; Sumerian Ishtar (TEG: 54-55); and Semitic Astarte. As a result of the Phoenician or Canaanite Phoenician traders, the composite deities of Tanit/Taanit/Tannin were spread widely throughout Asia Minor, Africa, Sicily, Sardinia, Iberia, Malta, plus the Graeco-Roman world and later the Byzantine and Muslim cultures as well. (BLM: 11.)

According to J. Kien's *Reinstating the Divine Woman in Judaism*, the source of Tannit's name is *Tannin*, translated as serpent or Serpent Lady. (RP1: 27.) Tannit/Tannin as Serpent Lady also relates to Isis.

The overriding discovery of Isis as a self-renewing snake goddess was that of *life itself*. (TAB: 27.) As the goddess of rebirth or self-renewal, the ankh (TAB: 27) was one of her most well-known hieroglyphs and amulets. The womb oval over a vertical cruciform (cross) is analogous to Tanit's symbol (RGS: 3000-2780, Egyptian Bronze Age/First Dynasty).

Additionally, Kien draws the correlation between Tanit and Asherah, given that the serpent *Nehushtan* at the First Temple in Jerusalem was Asherah's major 'life creating' animal. (The serpent was later appropriated to Moses by the 7th century, BCE Deuteronomists. (RDW: 166-167.))

A further Tanit–Asherah iconographic link is that both goddesses Phoenician–Punic Tanit and Asherah are identified with trees, especially the palm. (AMST: 44.) Information regarding tree deities is extensive as discussed and summarized in *Re-Genesis BCE* entry, 2000, Asherah.

Selected trees that were considered especially sacred to Asherah include: palms, almond, tamarisks, poplars, oak and terebinths plus grapevines, pomegranates, walnuts, myrtle, and willows (AH: 397: RGS). ...

Over the centuries, selected tree rituals included: 8<sup>th</sup> century CE great tree shrines; 11<sup>th</sup> century Slavic celebrations around wooden carvings; and the continuation of the May Pole dance (ROM: 210-1; RGS).

Various other sacred tree narratives are: the Buddha’s Bodi–tree; winter solstice fir tree; and the Mamre shrine, adjacent to the Hebron terebinth/oak sacred grove of the chief priestess Sarah, wife (consort/*companion*) \* of Abraham (Gn 18: 1, 23:17; RGS). (STP: 89-90, 93.) ...

\* “When Indo–European gods took over birth and creation attributes, goddesses were then reduced to the position of brides and wives, and ‘not always successfully or consensually’ (TLG: 164).” Given that Sarah was pre-Indo–European, it is unlikely that she was considered–or–known as Abraham’s *wife* (RGS). (RGS: 1100-800, Mediterranean Dark Ages).

To summarize, tree worship or the pillar cults were widespread (TPA: 251; RGS) and found throughout the Ancient Far and Middle East, Eastern Mediterranean including Minoan Crete and the Aegean, as well as Africa and ancient Arabia (ERE: 666; RGS). Bernard Dietrich traces the origins of tree cults, including baetyls and indwelling divine representations back even further to Neolithic Anatolia (TIGR: 8-9; RGS). (RGS: 2000, Asherah; TOL: 32-34, 59, 103; GAT: 42-44, 56; HBSRV; TPA: 251; ERE: 666; TIGR: 8-9; STCC; AND II K 17.10-11.)

Given the widespread regard for African goddess Tanit/Taanit and extensive Phoenician–Canaanite (West Semitic) Phoenician trade, Sicily is an excellent example of Semitic settlements. Incorporated with these new settlements, Tanit and other African influences including the black goddess creation myth were melded into numerous Mediterranean cultures including Palermo in northwest Sicily. (DM: 50-55, 58.)

Canaanites directed a large maritime commercial empire from Carthage (today’s Tunisia). ... Probably learning from Africans, Canaanites followed them as master navigators of the ancient world, founding settlements in the Mediterranean where they preferred to ‘adapt existing prehistoric sacred places to their particular needs’ (DM: 60-61).

[Sicily was an] ancient crossroad of Africa, Asia, and Europe. In primordial ages, africans could reach then-continuous Sicily by walking. In 15,000 BCE, Africans sketched fifteen figures of the dark mother in red ochre on the walls of the Grotto dei Genovesi in the Egadi Islands south of

Palermo (MDM: 25). ...Tanit whose name appears on hundreds of stelae wherever Canaanites touched port or settled, blessed conception, successful childbirth, and nurture of children from infancy through their early years (DM: 60). ... Canaanites brought [other] icons of Isis and Astarte who blended well with local women divinities (whose origins, were also in all probability, ultimately African) (DM: 61).

Regarding the Sign of Tanit motif of raised arms in a KA position on a triune vulvic base, this reflects the universal sign of the goddess \* as well as votive frog \*\* epiphany (from ancient Greek ἐπιφάνεια) or manifestation of the uterus. (LOG: 251.) A further consideration of the Tanit ideogram is a decipherment of numbers 27 and 34 on the long standing unidentified Cypro–Minoan Linear ‘A’ Phaistos (or Phaestos) Disk c. 1700 BCE. (GGE: 179, Fig. 137- 2 and 3, 174-179; LOG: 251-256.) For illustrated examples of the Sign of Tanit including the votive toad see below, “PHOTO: © GSA. Sign of Tanit Motif and Votive Frog on Location.”

\* Birnbaum adds that African Tanit as the ankh (sign of life hieroglyphic) is also the symbol of international feminism. (FAH: 21.)

\*\* Also see a similar frog reptile-like iconography at Anatolian Göbekli Tepe. (GT: 92, FIG. 25.)

For extensive KA discussions, see Psi/KA. One KA suggestion that specifically relates to the Sign of Tanit motif is that of a universal matrix that resembles “the Egyptian hieroglyph KA, meaning a spirit–soul, or a woman’s invocatory gesture drawing down the essence of the Queen of Heaven into herself.” (WSSO: 222.) (NLE 1: 84; TMS: 189.)

Regarding the unidentified items on the Linear ‘A’ Phaistos Disk, note that according to Sinclair Hood “an inscription whose script runs in a spiral, similar to that on the Phaistos disc, was found on a bronze votive axe excavated from ‘a sacred cave at Arkalokhori,’” an inscription that Hood believes indicates religious significance. (M: 112.)

The vulvic–triangular base of the Sign of Tanit suggests various considerations of the symbol–letter ‘V’ that is in the iconic chevron family (LOG: 15; GGE: 117) including: the single and double V; “chevron and ‘cross–band’ or x formed by two V’s touching at the apexes” (LOG: 11); triangle-shaped votive axes; and Neolithic anthropomorphic hourglasses (LOG: 239-243) among others.

The earliest known vulvic/V discovery is the Blombos Cave Plaque engravings c. 70,000 (Old Middle Stone Age) in South Africa. Not only does the ancient vulvic/V iconography correlate with numerous other subsequent ‘Aniconic–Goddess–Triangles’ but “such engravings [are] a symbolic act with symbolic meaning” and evidence an articulate oral language that was most likely acquired or learned through “linguistic communication rather than by observation or mimicry.” (EB: 309, 317.) Gimbutas’ interpretation of the V, single or double conjoined triangle (double axe, labrys, hourglass, butterfly, chrysalises, labia) also includes the *regenerating uterus*. (COG: 251.) (GGE: 186; WAM; ECLE.)

As discussed in RGS entry, 1900-1800 BCE, Dawning of the African Alphabet, the modified triangle or aniconic triangle (also the 'V') is of peak significance to the *Re-Genesis* creation story and greatly impacts the ever-evolving ancient lineage and long-awaited rightful heritage that is continually re-surfacing as a result of new archaeological discoveries, translations, and technologies.

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 an ancient Egyptian trade route between Thebes and Abydos. The inscriptions are said to include some 30 symbols and the suggested date or origin is between 1900 to 1800 BCE. Both Semitic and Egyptian influences are noted. Although this discovery is of considerable significance, one of the pictographs is of special *Re-Genesis* interest (DEI: 1: RGS)

This symbol is also a well-known goddess icon from numerous ancient cultures including: Syro-Phoenician, Assyrian, Babylonian, and Phrygian (WSSO: 222; GSA). An adaptation of this pictograph is the ankh symbol of dark African/Egyptian mother goddess Isis meaning the 'breath of life' (GSAE: 27; GSA). Additional adaptations include: the sign of Carthaginian Tanit, the Egyptian KA symbol, the glyph of the female, as well as the planet "Venus" (WSSO: 222; GSA). ... Gimbutas says that these symbols are a *script of its own kind* (COG: and can be traced back to the 'Vinca and Tisza culture groups' (COG: 319; 309; GSA). (RGS: 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle).

Selected examples of the Sign of Tanit motif include: the triune limestone stelae of Tanit/Astarte; \* North Algerian Neith as Tanit triangle; Cypriot bronze coin of Aphrodite from the Paphos Temple; vulvic-triangular Neith inscription at Petra; and Tanit/Astarte – Mosaic from Tunis Temple, Tunisia. The Sign of Tanit is also an identifying appellation for Phoenician goddess Ashtoret, \*\* "face of Baal" and chief consort. (ACB: 45.)

\* Astarte is translated as womb, "that which issues from the womb." (HG: 57.)

\*\* Ashtoret is also known as Ashtar(t), Ashtaroth or Astarte. (FIA: 45.)

Giving the vast and clearly delineated evidence of self-renewing (parthenogenetic) \* goddesses including Isis and Tanit coupled with ever emerging new archaeological vulvic/V discoveries, begs the question about a universal womb as a living, inexhaustible source-of-life system.

\* Partheno – genesis or virgin (as in self – ownership) as a form of asexual reproduction: (from the Greek παρθένος parthenos, 'virgin' + γένεσις genesis, creation.)

Further sacred tree research including: pillar cults, groves, tree sanctuaries, and May Poles:

Ackerman, Susan. *Under Every Green Tree: Popular Religion in Sixth-Century Judah*. Harvard Semitic Monographs, 46. Atlanta, GA:

- Scholars Press, 1992. (UEGT.)
- \_\_\_\_\_. "The Queen Mother and the Cult in Ancient Israel." *Journal of Biblical Literature* 112.3 (1993): 385-401. (QM.)
- \_\_\_\_\_. "At Home with the Goddess." *Symbiosis, Symbolism, and the Power of the Past: Canaan, Ancient Israel, and Their Neighbors from the Late Bronze Age through Roman Palaestina*. Eds. William G. Dever, and Seymour Gitin. Winona Lake, IN: Eisenbrauns, 2003. (AHOG.)
- Flint, Valerie I. J. *The Rise of Magic in Early Medieval Europe*. Princeton, NJ: Princeton University Press, 1991. 210-211. (ROM.)
- Hestrin, Ruth. "The Lachish Ewer and the Asherah." *Israel Exploration Journal* 37.4 (1987): 214. (LEA.)
- Kletter, Raz. *The Judean Pillar-Figurines and the Archaeology of Asherah*. BAR International Series, 636. Oxford, England: Tempus Reparatum, 1996. (JPF.)
- Porada, Edith. *Corpus of Ancient Near Eastern Seals in North American Collections: The Collection of the Pierpont Morgan Library*. Vol. 1. New York, NY: Pantheon Books, 1948. Plate, 956. (CANE.)

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

- 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.)
- Christ, Carol P. "Why Women Need the Goddess: Phenomenological, Psychological, and Political Reflections." *Womanspirit Rising: A Feminist Reader in Religion*. Eds. Carol P. Christ, and Judith Plaskow. San Francisco, CA: Harper & Row, 1979. 71-86. (WWN.)
- 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.)
- Gage, Matilda Joslyn. Ed. Sally Roesch Wagner. *Woman, Church and State: A Historical Account of the Status of Woman through the Christian Ages, with Reminiscences of the Matriarchate*. 1893. Modern Reader's Edition. Aberdeen, SD: Sky Carrier Press, 1998. (WCS.)
- Gimbutas, Marija Alseikaite. *The Living Goddesses*. Supplemented and Ed. by Miriam Robbins Dexter. Berkeley, CA: University of California Press, 1999. Proof copy. 27, 54. (TLG.)
- 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.)
- Winn, Milton M. *The Signs of Vinca Culture: An Internal Analysis: Their Role, Chronology and Independence from Mesopotamia*. Los Angeles, CA: University of California, 1973. (PW.)
- Winn, Shan M. M. *Pre-writing in Southeastern Europe: The Sign System of the Vinca Culture, ca. 4000 B.C.* Calgary, Canada: Western Publishers, 1981. (PW2.)

Further Asherah research: 2000, Bethel, Almond City, and Asherah; 2000-1200, Ras Shamra; 2000, Asherah; 1500, Lachish Ewer, Triangle, and Menorah; 970, First Temple, Menorah, and Weavings; 900, Taanach, Canaanite Libation Stand; and 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 Asherah's tree, baetyl, and pillar cult [culture]: 7250-6150, Çatal Hüyük, Anatolia; 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; 1479-1425, Tuthmosis III, Egyptian King; 100 Mecca, the Ka'aba and Sacred Stone; 800-700, Kuntillet Ajrud and Khirbet El-Qom. (RGS.) (Also see CE entries: 16<sup>th</sup> Century, Kabbalah.) (RG.)

Although serpent/snake are too extensive to list here, abundant information is available throughout the *Re-Genesis* entries. (RGS.)

Further Canaanite Phoenician research on trade routes 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; 1000, Ephesus, Anatolia; 900-800, Ka Goddess, Salamis, Cyprus; 900, Taanach, Canaanite

Libation Stand; 800, Carthage, Africa, the Goddess Tanit and Sacrifice; 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; 323-30, Kom Ombo Temple; and 100, Mecca, the Ka'aba and Sacred Stones. (RGS.)

Further research on the 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](http://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.)

Further research on writing and deciphering symbol systems: 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, Asherah; 1900-1800, Dawning of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1600, Mycenaeans 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.)

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; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1500, Lachish Ewer, Triangle, and Menorah; 1400-1000, Post Palace Period; 900-800, KA Goddess, Salamis, Cyprus; and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (RGS.)

Also further 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:

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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.)

Further reading considerations:

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For a further example of Tanit in Israel see bulla (seal) No. 3, "Artifacts of Administration":

Zorich, Zach. "Excavating Tel Kedesh." *Archaeology* 64.1 (Jan.-Feb. 2011): 27. (ETK.)

To compare various time – lines plus creation myths that are gender – inclusive: Bakan, David. *And They Took Themselves Wives*. San Francisco, CA: Harper & Row: 1979. (ATT.)

Bird, Phyllis A. *Missing Persons and Mistaken Identities: Women and Gender in Ancient Israel*. Minneapolis, MN: Fortress Press, 1997. (MPMI.)

Callahan, Tim. *Secret Origins of the Bible*. Altadena, CA: Millennium Press, 2002. 30-55. (SOTB.)

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Graham, Lloyd. *Deceptions and Myths of the Bible*. New York, NY: Carol Pub. Group, 1997. (DMB.)

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Jastrow, Morris Jr. "Adam and Eve in Babylonian Literature." *The American Journal of Semitic Languages and Literatures* 15.4 (Jul. 1899): 193-214. (AAE.)

Kien, Jenny. *Reinstating the Divine Woman in Judaism*. Parkland, FL: Universal Publishers, 2000. (RDW.)

Martos, Joseph, and Pierre Hégy. *Equal at the Creation: Sexism, Society, and Christian Thought*. Toronto, Canada: University of Toronto Press, 1998. (EAC.)

Shryock, Andrew, Daniel L. Smail, and Timothy K. Earle. *Deep History: The Architecture of Past and Present*. Berkeley, CA: University of California Press, 2011. (DH.)

Stanton, Elizabeth C. *The Woman's Bible*. Seattle, WA: Coalition Task Force on Women and Religion, 1974. (TWB.)

Taussig, Hal. *A New New Testament: A Reinvented Bible for the Twenty-First Century Combining Traditional and Newly Discovered Texts*. Boston, MA: Houghton Mifflin Harcourt, 2013. (NNT.)

Teubal, Savina J. *Sarah the Priestess: The First Matriarch of Genesis*. Athens, OH: First Swallow Press, 1984. (STP.)

- \_\_\_\_\_. *Ancient Sisterhood: The Lost Traditions of Hagar and Sarah*. Athens, OH: Swallow Press, 1990. xxv. (ASLT.)
- Thompson, William Irving. *The Time Falling Bodies Take to Light: Mythology, Sexuality and the Origins of Culture*. London, England: Rider/Hutchinson, 1981. (TFB.)
- White, Lynn Jr. "The Historical Roots of Our Ecologic Crisis." *Science* 155. 3767 (Mar. 10, 1967): 1203-1207. (HRE.)

For images of Vinca – Tisza (Central Balkan) signs and symbols, see Google Images, and use the phrase: "Jela Transylvania Neolithic sign."

IMAGE: CARTHAGE MAP: TUNIS, TUNISIA.  
PHOTO: © GSA. DESCRIPTION: CARTHAGE MAP.  
SLIDE LOCATION TUNIS, TUNISIA, SHEET 1, ROW 1, SLEEVE 2, SLIDE #1T, BCE.  
CO\_TUN\_S1\_R1\_SL2\_S1T.jpg  
SHOT ON LOCATION: TUNIS, TUNISIA. IMAGE IN PROCESS.  
NOTE 1: FIELDWORK PROJECT 1989.  
PHOTO NOTE: MAP ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

IMAGE: CARTHAGE SIGNAGE: TUNIS, TUNISIA.  
PHOTO: © GSA. DESCRIPTION: SIGNAGE, CARTHAGE.  
SLIDE LOCATION TUNIS, SHEET 1, ROW 1, SLEEVE 3, SLIDE #13T, BCE.  
CO\_TUN\_S1\_R1\_SL3\_S3T.jpg  
SHOT ON LOCATION: TUNIS, TUNISIA.  
NOTE 1: FIELDWORK PROJECT 1989.  
PHOTO NOTE: REMOVE BLUE STREAK, CHRISI KARVONIDES' TEAM.

IMAGE: TANIT WITH WHEAT ICON OF DEMETER: TUNIS, TUNISIA.  
PHOTO: © GSA. DESCRIPTION: TRIUNE LIMESTONE STELA OF TANIT/ASTARTE HOLDING WHEAT STAFF OF LIFE, ICONOGRAPHY OF DEMETER.  
SLIDE LOCATION TUNISIA, SHEET 4, ROW 1, SLEEVE 5, SLIDE #26, BCE.  
CO\_TUN\_S4\_R1\_SL5\_S26.jpg  
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.  
NOTE 1: FYI (DPA: LXXXVIII, #Z 136-137.)  
NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: FEMALE DEITY HOLDING BOTH CADUCEUS ICON OF TANIT AND WHEAT ICON: DEMETER, CARTHAGE.  
PHOTO: © GSA. DESCRIPTION: STANDING FEMALE DEITY HOLDING BOTH CADUCEUS ICON OF TANIT AND WHEAT STAFF OF LIFE, ICON OF DEMETER UNDER MALACEOUS FRUITS.  
SLIDE LOCATION TUNIS, TUNISIA, SHEET 7, ROW 1, SLEEVE 2, SLIDE #4C, BCE.  
CO\_TUN\_S7\_R1\_SL2\_S4C.jpg  
SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.  
NOTE 1: JANE BURR CARTER UNDERSTANDS THE CADUCEUS AS "A STYLIZED VERSION OF ASHERAH'S TREE." (MOO: 378.)  
NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: TANIT'S HAND-BLESSING OVER A DOORWAY: TUNIS, TUNISIA.  
PHOTO: © GSA. DESCRIPTION: TANIT'S OUTSTRETCHED RIGHT HAND IS AN ANCIENT PROTECTION AMULET THAT MAY ALSO INVOKE BENEVOLENT BLESSINGS.

SLIDE LOCATION TUNIS, TUNISIA, SHEET 6, ROW 2, SLEEVE 3, SLIDE #1A, BCE.  
CO\_TUN\_S6\_R2\_SL3\_S1A.jpg

SHOT ON LOCATION: TUNIS, TUNISIA.

NOTE 1: IN ADDITION TO PALEOLITHIC CAVE FINDINGS, THIS ICONOGRAPHY WAS LATER ADOPTED BY: MESOPOTAMIAN ISHTAR/INANNA; EGYPTIAN ISIS; ISLAMIC FATIMA; SEPHARDIC AND MIZRAHI TRADITIONS; KABBALAH THEOSOPHY, BERBER CULTURES; AND A CHRISTIAN VIRGIN-MARY-HAND REVERENCE.

ADDITIONALLY, THIS TALISMAN IS FOUND IN BOTH EVIL EYE PRACTICES –AND– SACRED EYE PRACTICES.

NOTE: 2: ACCORDING TO FERRIS JABR, THE OLDEST HAND STENCIL IS 39,900 YEARS OLD FROM THE SULAWESI'S CAVE IN INDONESIA. (ARSL.)

NOTE 3: 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: DOUGGA/THUGGA CAPITAL: NORTHERN TUNISIA.

PHOTO: © GSA. DESCRIPTION: MODEL OF ANCIENT ROMAN DOUGGA/THUGGA FROM THE FRONT ENTRANCE INCLUDING SIX CORINTHIAN COLUMNS AND A WELL-PRESERVED PEDIMENT, NORTHERN TUNISIA.

SLIDE LOCATION TUNISIA, SHEET 5, ROW 2, SLEEVE 2, SLIDE #9, BCE.

CO\_TUN\_S5\_R2\_SL2\_S9.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 4: FIELDWORK PROJECT 1989.

IMAGE: SMALL NAISKOS OF BA'AL HAMMON (BULL) AND TANIT/TAANIT– ASHERAH (POLE/TREE): LOCATION TBD.

PHOTO: © GSA. DESCRIPTION: SMALL HANGING NAISKOS (GRAVE SHRINE) OF BA'AL HAMMON (BULL) FLANKED IN UPPER REGISTER BY MALACEOUS FRUITS,

INCLUDING APPLES AND POMEGRANATES IN A BASKET AND TWO TANIT/TAANIT/  
ASHERAH (POLES-PALM TREES.)

SLIDE LOCATION TUNIS, TUNISIA, SHEET 7, ROW 1, SLEEVE 3, SLIDE #C3, BCE.

CO\_TUN\_S7\_R1\_SL3\_SC3.jpg VS. > CO\_TUN\_S7\_R1\_SL3\_SC3.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: "THE WORSHIP OF BAAL HAMON [BA'AL HAMMON] IS BEST KNOWN,  
BEGINNING IN THE SIXTH CENTURY AT PUNIC SITES (MOO: 371)."

NOTE 2: A FURTHER TANIT-ASHERAH ICONOGRAPHIC LINK IS THAT BOTH  
GODDESSES PHOENICIAN-PUNIC TANIT AND ASHERAH ARE IDENTIFIED WITH  
TREES, ESPECIALLY THE PALM (AMST: 44; RGS).

NOTE 3: ASHERAH AND TANIT/TAANIT RE. ALL CONSOLIDATED DEITIES (CMWE:  
29-33; TPCR: 34; RP1: 27; RDW: 95; MOO: 355.)

NOTE 4: FIELDWORK PROJECT 1998.

PHOTO: NOTE CORRECT SLIDE KEY, CHRISI KARVONIDES' TEAM.

IMAGE: TANIT WITH BULL (EL OR BA'AL HAMMON): TUNIS, TUNISIA.

PHOTO: © GSA. DESCRIPTION: VOTIVE STELE INCLUDING TANIT WITH BULL  
(CHIEF GOD EL OR BA'AL HAMMON) (MOO: 376); LUNAR SYMBOLS; AND  
ROSETTES.

SLIDE LOCATION TUNIS, TUNISIA, SHEET 4, ROW 2, SLEEVE 3, SLIDE #37C, BCE.

CO\_TUN\_S4\_R2\_SL3\_S37C.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: "BAAL HAMON IS AN OLD EPITHET OF EL (CMWE)."

NOTE 2: "THE WORSHIP OF BAAL HAMON [BA'AL HAMMON] IS BEST KNOWN,  
BEGINNING IN THE SIXTH CENTURY AT PUNIC SITES (MOO: 371)."

NOTE 3: FYI (DPA: LXXXVIII, #Z 136-137.)

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: SMALL STONE STELE OF BANQUETERS BA'AL HAMMON AND TANIT:  
LILYBAEUM (MARSALA), SICILY, ITALY.

PHOTO: © GSA. DESCRIPTION: SMALL STONE STELE OF BANQUETERS BA'AL  
HAMMON AND TANIT, PLUS CADUCEI AND THE MALACEOUS FRUITS, APPLES AND  
POMEGRANATES, FROM ANCIENT PUNIC SITE LILYBAEUM SICILY (CURRENT  
MARSALA.) THIS NAISKOS THAT MARKED AN UNDERGROUND BURIAL CHAMBER,  
PORTRAYS A FUNERAL *LECTISTERNIUM* (RITUAL DINNER). (PCM: 350.)

SLIDE LOCATION SICILY, SHEET 5, ROW 1, SLEEVE 4, SLIDE #9, BCE.

CU\_SIC\_S5\_R1\_SL4\_S9

SHOT ON LOCATION: MUSEO ARCHEOLOGICO REGIONALE: PALERMO, SICILY.

NOTE 1: "THE WORSHIP OF BAAL HAMON [BA'AL HAMMON] IS BEST KNOWN,  
BEGINNING IN THE SIXTH CENTURY AT PUNIC SITES (MOO: 371)."

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: ANKH TANIT: TUNIS, TUNISIA.

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

SLIDE LOCATION TUNIS, 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, FOUND AT CRETE, GREECE.

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 2, SLEEVE 2, SLIDE #2, 198-217 AD. CU\_CYP\_S3\_R2\_SL2\_S2.

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: KA (THE SOUL) ICONOGRAPHY AT THE SACRED LAKE: KARNAK, EGYPT.

PHOTO: GSA DESCRIPTION: KA (THE UNIVERSAL SOUL) ICONOGRAPHY IS LOCATED ON THE APPROACH TO THE SACRED LAKE, KARNAK, EGYPT.

SLIDE LOCATION EGYPT, SHEET 23, ROW 2, SLEEVE 3, SLIDE #85, BCE.

CO\_EGY\_S23\_R2\_SL3\_S85.jpg

SHOT ON LOCATION: LUXOR, EGYPT.

NOTE 1: "TO DIE IS TO REJOIN ONE'S KA (MG: 246)."

NOTE 2: THE FUNDAMENTAL TRANSLATION FOR THE KA IS USUALLY ENERGY (I.E. UNIVERSAL ENERGY) AND THE BA IS SOUL (I.E. INDIVIDUAL SOUL) (STWE: 125; RGS).

NOTE 3 RE. KA-BA ORIGINS.

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). (SOURCE ABOVE.)

NOTE 4:

REGARDING THE SIGN OF TANIT MOTIF OF RAISED ARMS IN A KA POSITION ON A TRIUNE VULVIC BASE, THIS REFLECTS THE UNIVERSAL SIGN OF THE GODDESS – AS WELL AS – VOTIVE FROG EPIPHANY (FROM ANCIENT GREEK ἘΠΙΦΑΝΕΙΑ) OR MANIFESTATION OF THE UTERUS (LOG: 251: RGS). (SOURCE: ENTRY ABOVE.)

NOTE 5: FIELDWORK PROJECT 1985-1989.

IMAGE: GODDESS AS A TRIANGLE: PAPHOS TEMPLE, CYPRUS.

PHOTO: © GSA. DESCRIPTION: PICTOGRAPH OF A MODIFIED TRIANGLE/ANICONIC PUBIC MOUND FROM 12 CENTURY BCE PAPHOS TEMPLE, CYPRUS.

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

CU\_CYP\_S3\_R2\_SL2\_S2.

SHOT ON LOCATION: PAPHOS TEMPLE, CYPRUS.

NOTE 1:

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

NOTE 2: NUMEROUS OTHER EXAMPLES OF TRIANGULAR GODDESS ICONOGRAPHY SIMILAR TO THE LINEAR A ARE FOUND IN NEOLITHIC MUSEUM COLLECTIONS

THROUGHOUT THE WORLD.

NOTE 3: "THE TRIANGLE AS THE [GENERATIVE] *YONI* (WOMB, VAGINA, VULVA; PLACE OF ORIGIN, BIRTH, AND REST) (MN: 78)."

NOTE 4: FIELDWORK 1998.

IMAGE: TRIANGULAR KAABOU/NEITH (ATARGARTIS) OBELISK: PETRA, JORDAN.  
PHOTO: © GSA. DESCRIPTION: TRIANGULAR (PUBIC MOUND) OBELISK/ BETYL WITH STAR CARVING OF ARABIC GODDESS KAABOU/NEITH (ATARGARTIS) 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, GODDESS KAABOU AT PETRA, JORDAN PLUS MECCA, SAUDI ARABIA).

NOTE 3: FIELDWORK PROJECT 1989.

IMAGE: TANIT/ANAT MOSAIC, SIMILAR TO LINEAR A: TUNIS, TUNISIA.  
PHOTO: © GSA. DESCRIPTION: MOSAIC FROM TUNIS TEMPLE OF TANIT/ANAT ON A TRIUNE VULVIC BASE OR ANICONIC CONE: ALSO A GODDESS SYMBOL FOR SYRIAN ASTARTE PLUS OTHER PHOENICIAN AND MEDITERRANEAN GODDESSES. (COMPARE WITH LINEAR A, CRETE, GREECE.)

SLIDE LOCATION TUNISIA, SHEET 1, ROW 4, SLEEVE 5, SLIDE #8T, 400 BCE.

CO\_TUN\_S1\_R4\_SL5\_S8T.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: TANIT: TUNIS, TUNISIA.

PHOTO: © GSA. DESCRIPTION: STELE TANIT, TUNISIA.

SLIDE LOCATION TUNIS, TUNISIA, SHEET 5, ROW 3, SLEEVE 5, SLIDE #22C, BCE.

CO\_TUN\_S5\_R3\_SL5\_S22C.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: SEMITIC ASTARTE.

PHOTO GSA DESCRIPTION: SEMITIC ASTARTE.

SLIDE LOCATION BIB ARCH, SHEET 1, ROW 3, SLEEVE 4, SLIDE #26, 586-332 BCE.

CU\_BAR\_S1\_R3\_SL4\_S26.jpg CO\_BAR\_S1\_R3\_SL4\_S26\_ILL.jpg

LOCATION: NORTHWESTERN SEMITIC AREA.

NOTE 1: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES' TEAM.

PHOTO NOTE: © ARCHAEOLOGY SOCIETY (1989).

IMAGE: ASTARTE, UGARIT.

PHOTO GSA DESCRIPTION: ASTARTE WITH PRONOUNCED PUBIC MOUND: GOLD PLAQUE, UGARIT.

SLIDE LOCATION NEAR EAST, SHEET 8, ROW 4, SLEEVE 5, SLIDE #54, 1550-1200 BCE.

CU\_NEA\_S8\_R4\_SL5\_S54.jpg

LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

PHOTO NOTE: ILLUSTRATION BY CHRISI KARVONIDES.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

NOTE 1: FIELDWORK PROJECT.

IMAGE: ASTARTE, TELL: EL-AJUL, SOUTHERN CANAAN.

PHOTO: © GSA. DESCRIPTION: ASTARTE WITH PRONOUNCED PUBIC MOUND: GOLD PLAQUE FROM TELL EL-AJUL, SOUTHERN CANAAN.  
SLIDE LOCATION NEAR EAST, SHEET 8, ROW 4, SLEEVE 2, SLIDE #24, 1650-1550 BCE.  
CU\_NEA\_S8\_R4\_SL2\_S24.jpg  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: ALSO SEE WINN'S JELA ILLUSTRATION IN, *PRE-WRITING IN SOUTHEASTERN EUROPE*. (PW: 366, FIG. 4.)  
NOTE 2: "OTHER UGARIT PLAQUES INCLUDE A STYLIZED TREE EMERGING FROM THE PUBIC MOUND (GAT: FIGS. 17-21; RGS)."  
NOTE 3: FIELDWORK PROJECT 1998.

IMAGE: TREE – OF – LIFE: SPAIN.  
PHOTO: © GSA. DESCRIPTION: TREE – OF – LIFE: SPAIN.  
SLIDE LOCATION SPAIN, SHEET 4, ROW 1, SLEEVE 3, SLIDE #21, BCE.  
CO\_SPA\_S4\_R1\_SL3\_S21  
SHOT ON LOCATION: SOUTHERN SPAIN.  
NOTE 1: "ASHERAH WAS ANY SACRED TREE (AMST: 44): [SHE] WAS ALWAYS A LIVING TREE, OR GROVE, AS HER LIVINGNESS WAS INTEGRAL TO HER RE-CREATRIX, LIFE GIVING FERTILITY ATTRIBUTES (AMST: 42; RGS)." (SOURCE: RGS.)  
NOTE 2: ASHERIM, \* ICONOGRAPHICAL REPRESENTATIONS OF ASHERAH.  
NOTE 3: \* FOR FURTHER INTERPRETATIONS OF THE ASHERIM, SEE (AH): 385-408, PLUS 1 KINGS 15:13 AND 2 KINGS 21:7.)  
NOTE 4: FIELDWORK PROJECT 1999.

IMAGE: TREE – OF – LIFE WITH ISIS/HATHOR NURSING TUTHMOSIS III: VALLEY OF THE KINGS, EGYPT.  
PHOTO: © GSA. DESCRIPTION: TUTHMOSIS III (THUTMOSIS) NURSING FROM ISIS/HATHOR/HATSHEPSUT'S TREE (TREE – OF – LIFE), VALLEY OF THE KINGS, EGYPT.  
SLIDE LOCATION EGYPT, SHEET 34, ROW 4, SLEEVE 3. SLIDE #239d, 1479-1425 BCE.  
CO\_EGY\_S34\_R4\_SL3\_S239d.jpg  
SHOT ON LOCATION: VALLEY OF THE KINGS, EGYPT.  
NOTE 1:  
AN ICONOGRAPHIC INTERPRETATION OF ISIS/HATHOR NURSING TUTHMOSIS III INDICATES HIEROS GAMOS. ADDITIONALLY, E. O. JAMES SUGGESTS THAT THE TREE WAS THE GODDESS EMBODYING THE FEMALE PRINCIPLE OF SHE WHO GIVES LIFE, TAKES IT AWAY, AND RETURNS IT AGAIN (TOL; RGS).  
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: TREE – OF – LIFE AND SPREAD EAGLE (ANZU?): NIMRUD, ASSYRIA.  
PHOTO: © GSA. DESCRIPTION ASSYRIAN TREE – OF – LIFE WITH PROTECTIVE WINGED SUN DISK AND SPREAD EAGLE (ANZU) OR GENII OVERHEAD, NIMRUD N. PALACE.  
SLIDE LOCATION NEAR EAST, SHEET 9B, ROW 2, SLEEVE 5, SLIDE #20, BCE.  
CU\_NEA\_S9B\_R2\_SL5\_S20.jpg  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1:  
ASHERAH'S ICONOGRAPHY IS ALL FORMS OF THE TREE MANIFESTED IN RITUAL GROVES, TREES, MAY POLES, TEMPLE PILLARS, PRIMEVAL FORESTS, AND GODDESS PILLAR FIGURES WITH FULL NOURISHING BREASTS (AMST: 42-44; AH: 398; COA; APL; RGS).  
NOTE 2: "WAS THE STORY OF THE DENIAL OF THE TREE – OF – LIFE TO HUMANS IN GEN 3:24 A PROHIBITION OF WORSHIP OF THE GODDESS ASHERAH? IT IS

SUGGESTED THAT AN AFFIRMATIVE ANSWER MAY RESPECTABLY BE GIVEN (ATLM).” (SOURCE: ENTRY ABOVE.)

NOTE 3: ASHERIM, \* ICONOGRAPHICAL REPRESENTATIONS OF ASHERAH.

NOTE 4: \* FOR FURTHER INTERPRETATIONS OF THE ASHERIM, SEE (AH): 385-408, PLUS 1 KINGS 15:13 AND 2 KINGS 21:7.

IMAGE: TREE – OF – LIFE MOTIF: CYPRUS, GREECE.

PHOTO: © GSA. DESCRIPTION: TREE – OF – LIFE (TANNIT–LIKE VULVIC TRIANGLE BASE) WITH SPHINXES. MOTIF: A MEMORIAL LIMESTONE STELE THAT INCLUDES PHOENICIAN INFLUENCES. LOCATION IS GOLGOI OR IDALION, CYPRUS.

SLIDE LOCATION CYPRUS, SHEET 5, ROW 3, SLEEVE 5, SLIDE #20, BCE.

CU\_CYP\_S5\_R3\_SL5\_S20

SHOT ON LOCATION: METROPOLITAN MUSEUM OF ART: NEW YORK, NY.

NOTE 1: STYLIZED ‘TREE – OF – LIFE’ ORIGINATED FROM THE BRONZE AGE AND HAS “CONNOTATIONS OF FERTILITY AND THE RENOVATION OF NATURE.”

(SIGNAGE: METROPOLITAN MUSEUM OF ART.)

NOTE 2: TREE – OF – LIFE REPRESENTS COMPOSITE DEITIES TANIT/ASHERAH.

NOTE 3: FIELDWORK PROJECT 1993-2002.

IMAGE: ASHERAH, PALM TREE–OF–LIFE: URUK, SUMER.

PHOTO: © GSA. DESCRIPTION: ASHERAH, A LIVING PALM TREE–OF–LIFE URUK.

SLIDE LOCATION NEAR EAST, SHEET 7, ROW 4, SLEEVE 3, SLIDE #7, BCE.

CU\_NEA\_S7\_R4\_SL3\_S7.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: ASHERIM, \* ICONOGRAPHICAL REPRESENTATIONS OF ASHERAH.

NOTE 2: \* FOR FURTHER INTERPRETATIONS OF THE ASHERIM, SEE (AH): 385-408, PLUS 1 KINGS 15:13 AND 2 KINGS 21:7.)

NOTE 3: “THE SACRED QUALITY OF TREES LIES IN THE FACT OF THEIR EMBODIMENT OF THE LIFE PRINCIPLE (TTM: 95-96; ATLM: 15-16). (ST: 111; RAB: 238; SOTB: 430; RDW: 146-8, 160; STP: 91-93; CDBL: 130-1; MTPC: 6-7; STCC).”

NOTE 4: FIELDWORK PROJECT 1998-2002.

IMAGE: TREE – OF – LIFE: PAMUKKALE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: TREE – OF – LIFE GROWING/LIVING IN A SACRED THERMAL POOL AT THE TURIZM HOTEL: PAMUKKALE, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 110, ROW 2, SLEEVE 1, SLIDE #Bi235, BCE.

CO\_TUR\_S110\_R2\_SL1\_SBi235

SHOT ON LOCATION: PAMUKKALE: (ANATOLIA) TURKEY.

NOTE 1: “ASHERAH WAS ANY SACRED TREE (AMST: 44): [SHE] WAS ALWAYS A LIVING TREE, OR GROVE, AS HER LIVINGNESS WAS INTEGRAL TO HER RE-CREATRIX, LIFE GIVING FERTILITY ATTRIBUTES (AMST: 42; RGS).” (SOURCE: RGS.)

NOTE 2: ASHERIM, \* ICONOGRAPHICAL REPRESENTATIONS OF ASHERAH.

NOTE 3: \* FOR FURTHER INTERPRETATIONS OF THE ASHERIM, SEE (AH): 385-408, PLUS 1 KINGS 15:13 AND 2 KINGS 21:7.)

NOTE 4: AS PHOTOGRAPHED IN 1986, IT IS DOUBTFUL IF TREE OR HOTEL STILL EXISTS?

NOTE 5: FIELDWORK PROJECT 1986.

IMAGE: TREE – OF – LIFE MOTIF AND AMENEINET WITH HIS MOTHER: DEIR EL-BAHARI, EGYPT.

PHOTO: © GSA. DESCRIPTION: TREE – OF – LIFE MOTIF OF AMENEINET WITH HIS MOTHER, DEIR EL-BAHARI, EGYPT.

SLIDE LOCATION EGYPT, SHEET 43, ROW 2, SLEEVE 3, SLIDE #410a, BCE.

CO\_EGY\_S43\_R2\_SL3\_S410a.jpg



SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.  
NOTE 1: ASHERIM, CULTIC REPRESENTATIONS OF ASHERAH.  
NOTE 2: FIELDWORK PROJECT 1985-1989.