

165. **900, Taanach, Canaanite Libation Stand**

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.)

* * *

Primary Archaeological Discoveries.

Pottery libation or cult* stand with abundant iconography;
standing female figures with drums;
10th century altars; and pre-exilic seals.
(TL: 37-38.)
* [Culture?]

Female Musicians.

Women musicians are documented
by terra-cotta figurines [figures]
of women playing hand-drums
that have been found in cultic and
non-cultic settings in Israel and Judah,
as well as throughout Phoenicia,
Cyprus and Egypt.
(RDW: 139.)

The Goddess Asherah.

The Hieros Gamos from whence
a royal sovereign gets her/his power
and this is the goddess herself.
(APL: 2-23-1999.)

Tel Taanach or Ta'Anach was an ancient royal city of the Canaanites. It was a well-recognized trade center located on the border of Esdraelon, just south of Megiddo. Currently it is identified with the small village of Ta'annuk in the West Bank near Jenin, Palestine. Primary archaeological discoveries are: a pottery

libation or cult stand with abundant iconography; standing female figures with drums; 10th century altars; and pre-exilic seals. (TL: 37-38.)

On the bottom tier of the libation stand pottery or temple model (GGL: 146) is Mother Goddess Asherah (or Astarte) (GGL: 147) seated on a cathedra throne between two lionesses. “Cathedra is defined as the official chair or throne of one in a position of prominence” and therefore Mother Goddess Asherah is referenced as a cathedra goddess. (RG: 29.) Also note that Asherah is not seated on a throne but she IS the throne: “the Hieros Gamos from whence a royal sovereign gets her/his power and this is the goddess herself.” (APL.) Eric Neumann adds that the seated goddess is the “original form of the *enthroned Goddess*, and also the throne itself.” (TGM: 98.)

Other items on the Libation Stand include two nude representations of Asherah with lotus blossoms and snakes; Asherim trees and branches (i.e. Asherah cultic representations); stylized six-branched menorah with a central axis (TTM: 34; MASC-R: 325); two sphinxes; and pubic triangles. Although other goddesses could be candidates here, given the nature of this Canaanites art plus the time period and location, it would not be an obvious line of inquiry. (ATLM; DIAAI: 49.) As the Taanach libation stand has amassed a wider consensus about the likelihood of ritual usage, it has concurrently stimulated further academic interest, research, and support of the Asherah pantheon.

Further considerations:

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Delbert R. Hillers and Paul Lapp believe that the Taanach figure with a tambourine is a goddess, as “historically the drum is an attribute of the goddess that identifies her as the patron of ecstatic, orgiastic rites.” (GWT: 616.)

Furthermore, Hillers says it is ‘astonishing’ that the discussions about Yahweh and the mother – goddess are completely omitted from Israel’s picture of Yahweh. (GWT: 618.) He adds “nothing was more natural for the neighbors of ancient Israel than to believe in goddesses.” (GWT: 617.)

In *Reinstating the Divine Woman in Judaism*, J. Kien reminds us that during First Temple Period, women musicians were actively involved in the cult [culture] but come the Second Temple Period, male Levite priests replaced them.

These women musicians are documented by terra-cotta figurines [figures] of women playing hand – drums that have been found in cultic and non-

cultic settings in Israel and Judah, as well as throughout Phoenicia, Cyprus and Egypt. Drumming or music-making exclusively by women is also documented in the Taanach. For example, women drumming, singing and dancing celebrated Israelite soldiers returning victorious from war (Miriam, Jephthah's daughter, Jg 11.34) (RDW: 139).*

* As Jephthah returned to his house at Mizpah, his daughter came out from it to meet him; she was dancing to the sound of timbrels. (Jg 11.34.)

Further Canaanite and further afield trade centers and caravanserais research: 40,000, Har Karkom; 25,000, Caravanserais, 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; 800, Tanit; 800, Carthage, Africa, the Goddess Tanit and Sacrifice; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 600-398, Astarte/Anat/Ashtaroht/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:

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

Further Taanach research: 2000, Asherah. (RGS.)

For recommended summary of the Davidic through First and Second Temple historical transitions: 1000-600, Davidic Kingship, Solomon, Philistines, and Temple Transitions. (RGS.)

Further research on the Solomon plus first temple transitions: 2000-1200, Ras Shamra; and 970, and First Temple, Menorah, and Weavings. (Also see CE entry: 70, Destruction of Jerusalem Temple.) (RGS.)

Further Menorah research: 3000, Earliest Menorah Finds; 2000, Bethel, Almond City, and Asherah; 2200, Nahariyah and Ashrath-Yam; 2000, Asherah; 1500, Lachish Ewer, Triangle, and Menorah; 970, First Temple, Menorah, and Weavings. (RGS.) (Also see CE entry: 70, Destruction of Jerusalem Temple.) (RG.)

Further Asherah research: 2000, Asherah; 2000-1200, Ras Shamra; 1500, Lachish Ewer, Triangle, and Menorah; 970, First Temple, Menorah, and Weavings; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 600-398, Astarte/Anat/Ashtaroht/Asherah/ Ishtar and Yahweh, Egypt; and 538 BCE-70 CE Second Temple Period. (RGS.)

Further biblical research on Miriam plus female prophets Deborah, Huldah, Noadiah, Anna, and Philip's four daughters; wise women Tekoa, Queen Mother Jezebel (QM: 392) and Queen Vashti; and disciples Mary, Mary Magdalene (*Apostola Apostolorum*), and Joanna:

Ackroyd, Peter R. "Goddess, Women and Jezebel." *Images of Women in Antiquity*. Eds. Averil Cameron, and Amélie Kuhrt. Detroit, MI: Wayne State University Press, 1983. 245-259. (GWZ.)

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Additional examples of *Hieros Gamos* and goddesses/queens venerated alongside of male gods/kings/princes are: Hebrew Asherah – Baal/Yahweh (MOO: 376); * Ugaritic/Canaanite Athirah – El (bull) (MOO: 376); ** Shekhinah – Yahweh (HG: 105-111); Babylonian Aruru (Asherah/Ashratum) – god Anu (TGA: 39; MOO: 376); Punic Tanit – Baal Hammon (MOO: 378); N. Syrian Tanit – Lord of Mount Amanus (MOO: 378); Sumerian Inanna – Dumuzi (MOO: 383); Levant Astarte – Baal (GGL: 131); Sumerian (not Semitic) Ishtar – Tammuz (MOO: 383); Greek Aphrodite – Adonis (MOO: 383); Hittite/Phrygian Cybele and Attis (SMA: 54); Adam and Eve; *** Sarah and Abraham; and Lady Ikoom, Snake Queen and mother of Lord Wa’oom Uch’ab Tzi’kin, royal ruler of the Mayan Snake Dynasty c. 562 AD (TSK: 16). (Also note subsequent Mayan Snake Queen named K’abel (TSK: 16).)

* Astarte/Athart/’trrt was ‘Baal’s Other Self’ (GGL: 131).

** According to Ugaritic texts, Canaanite Athirah is Hebrew Asherah (MOO: 376).

*** Or, Eve and Adam?

Further Hieros Gamos research: 7000-3500 (1450), Old Europe; 4400-2500, Olympus Hera; 3200-539, Proto Elamite Goddesses and Matrilineal Aspects; 3000, First Dynasty, Egypt; 3000-1450, Gournia; 2613-2494, Hathor's Dendera (Denderah) Temple, Egypt; 1800, Re-Visioning Goddess Sarah; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1479-1425 Tuthmosis III, Egyptian King; 1000, Ephesus, Anatolia; 900, Taanach, Canaanite Libation Stand; 750-650, Cybele and King Midas, Anatolia; 323-30, Temple Kom Ombo, Egypt; and 200, Winged Victory. (RGS.)

IMAGE: MADABA MAP OF HOLY LAND: MADABA, JORDAN.

PHOTO: © GSA. DESCRIPTION: THE MADABA MOSAIC MAP IN THE CHURCH OF ST. GEORGE IN MADABA, JORDAN IS THE OLDEST KNOWN CARTOGRAPHIC ILLUSTRATION OF THE HOLY LAND (ISRAEL AND PALESTINE) PLUS SYRIA AND THE EGYPTIAN NILE AREA.

SLIDE LOCATION PETRA, SHEET 11, ROW 2, SLEEVE 4, SLIDE #11J, BCE.

CO_PET_S11_R2_SL4_S11J. VS. > CO_PET_S11_R3_SL4_S7J.

SHOT ON LOCATION: CHURCH OF ST. GEORGE IN MADABA, JORDAN: BRITISH MUSEUM, LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1989 AND 2002.

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

IMAGE: MADABA MAP OF HOLY LAND: MADABA, JORDAN.

PHOTO: © GSA. DESCRIPTION: THE MADABA MOSAIC MAP IN THE CHURCH OF ST. GEORGE IN MADABA, JORDAN IS THE OLDEST KNOWN CARTOGRAPHIC ILLUSTRATION OF THE HOLY LAND (ISRAEL AND PALESTINE) PLUS SYRIA AND THE EGYPTIAN NILE AREA.

SLIDE LOCATION PETRA, SHEET 11, ROW 3, SLEEVE 1, SLIDE #24J, BCE.

CO_PET_S11_R3_SL1_S24J.

SHOT LOCATION: CHURCH OF ST. GEORGE IN MADABA, JORDAN AT THE BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1989 AND 2002.

IMAGE: TAANACH LIBATION STAND: CANAANITE, NORTHERN ISRAEL.

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

ON LOCATION: ILLUSTRATION/IMAGE TBD

NOTE 1: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

PHOTO NOTE: FOR FURTHER TAANACH RESEARCH AND IMAGES:

RESOURCE: <http://Dark.Mother.sites-and-photos.com>

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: CATHEDRA MOTHER GODDESS ASHERAH: TEL TAANACH, CANAANITE (NORTHERN ISRAEL.)

IMAGE © GSA. DESCRIPTION: MOTHER GODDESS ASHERAH (OR ASTARTE) (GGL: 147) SEATED ON A CATHEDRA THRONE BETWEEN TWO LIONESSES. LOCATION TEL TAANACH.

NOTE 1: ASHERAH WAS THE PROTOTYPICAL MOTHER GODDESS OF THE SEVENTY CANAANITE GODS AND KNOWN AS “*QNYT 'LIM*, ‘PROCREATRESS OF THE GODS’ OR ‘*UM L(M)*’: ‘MOTHER OF THE GODS.’” (AMST: 47.) (SOURCE: ENTRY ABOVE.)

NOTE 2: GODDESS ASHERAH WAS WORSHIPED IN ISRAEL FROM THE DAYS OF THE FIRST SETTLEMENT IN CANAAN, AS THE HEBREWS HAD TAKEN OVER THE CULT

[CULTURES] OF THIS GREAT MOTHER GODDESS FROM THE CANAANITES. (HG: 45.)
NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF CATHEDRA GODDESS
INDICATES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 4: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 5: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

IMAGE: PROCESSION INCLUDING A FEMALE DRUMMER: APPIAN WAY, ROME.

PHOTO: © GSA. DESCRIPTION: ECSTATIC DIONYSIAN PROCESSION WITH TWO
SATYRS LED BY A FEMALE DRUMMER, APPIAN WAY ROME.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 4, ROW 2, SLEEVE 3, SLIDE #1, BCE.

IT_RPO_S4_R2_SL3_S1.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: THE TAANACH FIGURE WITH A TAMBOURINE IS A GODDESS AS
"HISTORICALLY THE DRUM IS AN ATTRIBUTE OF THE GODDESS THAT IDENTIFIES
HER AS THE PATRON OF ECSTATIC, ORGIASTIC RITES" (GWT: 616; RGS). (SOURCE:
ENTRY ABOVE.)

NOTE 2: FIELDWORK 2002.

IMAGE: FEMALE WITH DRUM: THARROS, ITALY.

PHOTO: © GSA. DESCRIPTION: TERRACOTTA FEMALE FIGURE WITH A DRUM FROM
THARROS.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 4A, ROW 4, SLEEVE 1, SLIDE #9, BCE.

IT_RPO_S4A_R4_SL1_S9.jpg VS. > IT_RPO_S4A_R2_SL1_S9.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

THESE WOMEN MUSICIANS ARE DOCUMENTED BY TERRA-COTTA
FIGURINES [FIGURES] OF WOMEN PLAYING HAND-DRUMS THAT HAVE
BEEN FOUND IN CULTIC AND NON-CULTIC SETTINGS IN ISRAEL AND
JUDAH, AS WELL AS THROUGHOUT PHOENICIA, CYPRUS AND EGYPT (RDW:
139). (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 2002.

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

IMAGE: ATHENIAN FEMALES DANCING AND WITH DRUM.

PHOTO: © GSA. DESCRIPTION: TERRACOTTA OF ATHENIAN WOMEN DANCING AND
PLAYING A DRUM.

SLIDE LOCATION RE-GENESIS PHASE 1, SHEET 4A, ROW 2, SLEEVE 1, SLIDE #9, BCE.

IT_RPO_S4A_R2_SL1_S9.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

THESE WOMEN MUSICIANS ARE DOCUMENTED BY TERRACOTTA
FIGURINES [FIGURES] OF WOMEN PLAYING HAND-DRUMS THAT HAVE
BEEN FOUND IN CULTIC AND NON-CULTIC SETTINGS IN ISRAEL AND
JUDAH, AS WELL AS THROUGHOUT PHOENICIA, CYPRUS AND EGYPT (RDW:
139). (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 2002.

IMAGE: CYBELE WITH DRUM AT ATHENA'S (DEMETER'S) POLIAS TEMPLE: PRIENE,
(ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: CYBELE (KYBELE) WITH DRUM OR TAMBOURINE:
PATRON GODDESS OF HEALING AND RESURRECTION MYSTERIES. PRIENE,
(ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 93, ROW 3, SLEEVE 5, SLIDE #Bf19, 4th BCE.

CO_TUR_S93_R3_SL5_SBf19

SHOT ON LOCATION: PRIENE, (ANATOLIA) TURKEY.

NOTE 1: CYBELE (KYBELE) WAS ALSO PATRON GODDESS OF HEALING MYSTERIES RE. ATTIS AND SPRING RENEWAL AT PERGAMON (ANCIENT PERGAMUM), TURKEY.

NOTE 2: THE TAANACH FIGURE WITH A TAMBOURINE IS A GODDESS AS “HISTORICALLY THE DRUM IS AN ATTRIBUTE OF THE GODDESS THAT IDENTIFIES HER AS THE PATRON OF ECSTATIC, ORGIASTIC RITES” (GWT: 616; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: SEVEN BRANCHED MENORAH ENGRAVED ON ARCH OF TITUS, ROME, ITALY.

PHOTO: © GSA. DESCRIPTION: MENORAH (TREE – OF – LIFE), RE. TEMPLE OF JERUSALEM.

SLIDE LOCATION MSC. ITALY/PHOTOS TBD, SHEET , ROW , SLEEVE , SLIDE #, 81CE.
CO_MIT_S_R_SL_S .jpg

SHOT ON LOCATION: ROME, ITALY, 2016. ZACH DUSHENKO.

IMAGE: SEVEN BRANCHED MENORAH ENGRAVED ON ARCH OF TITUS, ROME, ITALY.

PHOTO: © GSA. DESCRIPTION: MENORAH (TREE – OF – LIFE), RE. TEMPLE OF JERUSALEM.

SLIDE LOCATION MSC. ITALY/PHOTOS TBD, SHEET , ROW , SLEEVE , SLIDE #, 81CE.
CO_MIT_S_R_SL_S .jpg

CLOSE-UP SHOT ON LOCATION: ROME, ITALY, 2016. ZACH DUSHENKO.