

## 110. 2500, Inanna, Holder of the Me

*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.)

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### *Tablets of the Law.*

As holder of the *Me*,  
she has the power to  
both give life – and – take it away.  
(See below.)

Inanna's attributes include She who holds the Sumerian Tablets of the Law called the *Me*. As holder of the *Me*, she has the power to both give life – and – take it away as she is the goddess of both the light and the dark of the moon, the upper world and the underworld. Although her power is evident in the temples, and the gods, she resides in the spirit and is invisible. (MG: 191-2.)

*Begetting Mother and I, within the Spirit*

*I abide and none see me.*

*In the word of An I abide, and none see me*

*In the word of Enlil I abide, and none see me*

*In the word of the holy temple I abide,*

*And none see me.*

(KG: 66.)

In Enheduanna's hymns, Inanna's title is *Lady of All the Me*. The *Me*, translated as 'godly powers' or 'cosmic offices' also suggests the "delicate balancing of order and disorder." (QH: 29.) (QH: 19-38; IQ: 11-27; TOD.)

As the holder of the law, Inanna is a prototype of other law keepers and resources including: "the Tao in Chinese philosophy, the Dharma in Indian, Sophia in the Wisdom literature of the Hebrew Bible, and the Gnostic Christian tradition," plus Egyptian Maat of truth and justice who not only rebirths the gods, but "breathes life into the beginning of life." (MG: 260-63.) Along with the cultivation of grain, Greek goddess Demeter also was known as the law-giver (*Thesmophoros*). (RC: 233.)

According to Maulana Karenga in *Maat: The Moral Ideal in Ancient Egypt, A Study in Classical African Ethics*, Maat as a law keeper and life giver/creation prototype is also a central concept. (MMI: 5.)

Maat as *order* is the principle, which makes the whole of existence possible. At the same time, it is a life-generating principle and force. Thus, it is written that Nun, the primeval waters, said to Atum, (the Creator) ‘Kiss your daughter Maat. Put her to your nose that your heart may live.’ Maat then is both a reality-constituting force and a life – giving force at the very moment of creation (MMI: 8).

As noted below, Inanna like most females and goddesses saw a dramatic shift in power as myths/mythology clearly illustrates.

The goddess Ninhursaga also lost rank to Enki, who subsequently supplanted her (TOD: 108-109). Thorkild Jacobsen theorizes that during this period, there was a dramatic shift between Enki and the mother goddess, until eventually she ‘had to yield before a male god who, as she herself, represented numinous power in giving form and giving birth, the god of the fresh water, Enki/Ea’ (NON: 294; RGS). (RGS: 2300, Sumerian Transitions).

The following summary from “Patriarchal Puzzle: State Formation in Mesopotamia and Mesoamerica” is a compendious background against which Inanna became the holder of the Sumerian Tablets of the Law. (PPSF.)

As warfare became a primary concern in both the Old and New Worlds, new political and ideological structures came into being, leading to the consolidation of the state in the hands of an increasingly male ruling class. In Sumer, the 4<sup>th</sup> millennium BCE had been peaceful, judging from the networks of open villages in the central regions. By the Early Dynastic period these villages had for the most part disappeared as the inhabitants sought protection from predatory armies behind the walls of the cities. (PPSF: 63).

Meanwhile, the female deities were not only challenged, but also eventually subordinated. According to Jacobsen (PDAM: 164) Sumerian mythology is based in historical events. [In] the assembly of the female and male gods, in which Inanna speaks with as much wisdom and authority as the male gods, ... temporary kings were elected to deal with wars of limited duration, and at this stage rape was still considered a heinous crime, punishable by exile, even for a king. This is reflected in the tale of Enlil, who rapes the prepubescent goddess Ninlil and is banished to the nether world (PPSF: 63; SHCC: 146).

By 2700 BCE, the assembly of Uruk consisted only of men – the basic step in the breakdown of the democratic process. Moreover, Gilgamesh was no longer elected, but ruled by ‘divine appointment,’ and could overrule the assembly’s vote against war. His right of sexual access to every woman’s body demonstrated his power over men as well as women (G: 15). Not only

was this 'epic hero' a rapist and tyrant, but he [also] grossly insulted Inanna, his matron deity (by then demoted to goddess of prostitutes) (PPSF: 63).

By the end of the third millennium BCE, 'the king had become the sole and absolute ruler of the land' (SM: 12). The *Enuma Elish* – the Babylonian epic creation composed during the latter half of the second millennium BCE and performed at the New Year Festival every year for nearly two thousand years – shows that before the king could assume absolute power, women had to be totally subjugated. In it the assembly asks the god Marduk to destroy the goddess Tiamat – the original progenitor and creator of all, once equated, like Nammu, with the primeval sea, but now associated with inertia, chaos and anarchy, opposed to the emerging forces of activity and order (PPSF: 63). (PPSF: 60-65.)

As Jacobsen suggests that Sumerian mythology is based in historical events, Samuel Hooke in *Middle Eastern Mythology* brings this topic full circle in his discussion about the vital function of mythology and how this pertains to both Egypt and Mesopotamia.

It is a well-established fact that most of the texts from which our knowledge of the myths here described is taken have been found in temple archives. They imply the existence of a highly developed urban civilization resting on an agricultural basis. These texts show that the dwellers in Egypt and Mesopotamia had created an elaborate pattern of activities, to which we give the name of ritual (ME: 11). ...

Ritual consisted of the part which was *done*, which the Greeks called the *dromenon*, and the spoken part, which they called the *muthos*, or myth. In the ritual the myth told the story of what was being enacted; it described a situation; but the story was not told to amuse an audience; it was a word of power. The repetition of the magic words had power to bring about, or recreate, the situation, which they described. We shall see later that, at a central point in the Babylonian New Year Festival, the priests recited the chant called *Enuma Elish*, which was the myth of Creation and the recitation did something; it brought about a change in the situation which the ritual was enacting. ... Long before the appearance of the earliest (ME: 12) forms of historical records, the myth had a vital function in the life of the community; as an essential part of ritual it helped to secure those conditions upon which the life of the community depended. This is why we have called this type of myth the ritual myth. It takes its name from its function, which is to aid in securing the efficacy of the ritual. It is possible that this was the earliest type of myth to come into existence (ME: 13).

Further cathedra goddesses research: 8300-4500, Sha'ar Hagolan (Sha'ar HaGolan); 7250-6150, Çatal Hüyük, Anatolia; 7100-6300, Cathedra Goddess of the Beasts; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4400-2500, Olympus Hera;

4000-3000, Egypt, Africa, and Cathedra Goddesses; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3000-2000, Anatolia, Kubaba and the Hittites; 2000, Asherah; 900, Taanach, Canaanite Libation Stand; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 750-650, Cybele and King Midas, Anatolia; 550, Cathedra Goddess Kourotraphos, Megara Hyblaea, Sicily; and 400, Cathedra Goddess Isis. (RGS.)

Further Inanna research: 5000-4900, Inanna in Uruk, Mesopotamia; 4000, Sumer, Mesopotamia, and Mythologems; 2400, Lilith and Eve; 2370-2316, Akkadian Enheduanna and Inanna's Hymns; 2300, Sumerian Transitions; 2000, Babylonian Mythology; 1800, Re-Visioning Goddess Sarah and Abraham; and 1750, Hammurabi Laws, Babylon, Ishtar, and Inanna. (RGS.)

Further Inanna bibliographical research:

Casey, Rita Anne. *Inanna and Enki in Sumer: An Ancient Conflict Revisited*. Diss. CIIS, 1998. Ann Arbor, MI: ProQuest/UMI, 1998. (Publication No. AAT 9904977.) (IE.)

Penglas, Charles. *Greek Myths and Mesopotamia: Parallels and Influence in the Homeric Hymns and Hesiod*. New York, NY: Routledge, 1997. (GMM.)

Further Gilgamesh research:

Nilson, Sherrill V. *Gilgamesh in Relationship: A Feminist, Kleinian Hermeneutic of the Contemporary Epic*. Diss. CIIS, 2000. Ann Arbor, MI: ProQuest/UMI, 2000. (Publication No. AAT 9992393.) (GIR.)

Further research on alternative gender identities and rituals of Inanna/Ishtar devotees:

Frymer-Kensky, Tikva Simone. *In the Wake of the Goddesses: Women, Culture, and the Biblical Transformation of Pagan Myth*. New York, NY: Free Press, 1992. 45-57. (WOTG.)

Harris, Rivkah. "Inanna – Ishtar as Paradox and a Coincidence of Opposites." *The History of Religions* 30.3 (Feb. 1991): 261-278. (II.)

Roscoe, Will. "Priests of the Goddess: Gender Transgression in Ancient Religion." *History of Religions* 35.3 (Feb. 1996): 195-230. (POG.)

Taylor, Patrick. "The Gala and the Gallos." *Anatolian Interfaces: Hittites, Greeks, and Their Neighbours: Proceedings of an International Conference on Cross-Cultural Interaction, September 17-19, 2004, Emory University, Atlanta, GA*. Eds. Billie Jean Collins, Mary R. Bachvarova, and Ian Rutherford. Oxford, England: Oxbow Books, 2008. 173-180. (GATG.)

Further alternative research on Inanna's Sumerian Tablets of the Law called the *Me*:

Kramer, Samuel Noah. "Sumerian Historiography." *Israel Exploration Journal* 3.4 (1953): 217-232. (KSH.)

Further research on theocratic cosmologies, mythic heroes, and savior God-traditions:

- Aarons, Mark, and John Loftus. *Unholy Trinity: The Vatican, the Nazis, and the Swiss Banks*. New York, NY: St. Martin's Griffin, 1998. (UT.)
- Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. 290-298. (MG.)
- Christ, Carol P. *Rebirth of the Goddess: Finding Meaning in Feminist Spirituality*. New York, NY: Addison-Wesley, 1997. 48-49; 160-171. (ROG.)
- \_\_\_\_\_. "Patriarchy as a System of Male Dominance Created at the Intersection of the Control of Women, Private Property, and War, Part 2." *Feminism and Religion* (18 Feb. 2013 <http://feminismandreligion.com>). (PSM.)
- \_\_\_\_\_. "A New Definition of Patriarchy: Control of Women's Sexuality, Private Property, and War." *Feminist Theology* 24:3 (April 2016): 214-225. (NDP.)
- Curran, L. C. "Rape and Rape Victims in the Metamorphoses." *Arethusa* 11.1-2 (1978): 213-241. (RPV.)
- Eilberg-Schwartz, Howard, and Wendy Doniger. *Off with Her Head! The Denial of Women's Identity in Myth, Religion, and Culture*. Berkeley, CA: University of California Press, 1995. (OWH.)
- Finkelberg, Margalit. *Greeks and Pre-Greeks: Aegean Prehistory and Greek Heroic Tradition*. Cambridge, England: Cambridge University Press, 2005. 173-176. (GPG.)
- Goodison, Lucy. *Moving Heaven and Earth: Sexuality, Spirituality and Social Change*. Aylesbury, Bucks, England: The Women's Press, 1990. (MHE.)
- Hinds, Stephen. *The Metamorphosis of Persephone: Ovid and the Self-Conscious Muse*. Cambridge [Cambridgeshire], England: Cambridge University Press, 1987. (MOP.)
- Jantzen, Grace. *Foundations of Violence*. London, England: Routledge, 2004. (FV.)
- Keller, Mara Lynn. "Violence against Women and Children in Scriptures and in the Home." *The Rule of Mars: Readings on the Origins, History and Impact of Patriarchy*. Ed. Christina Biaggi. Manchester, CT: Knowledge, Ideas & Trends, 2005. 225-240. (VA.)
- Kertzer, David I. *The Pope and Mussolini: The Secret History of Pius XI and the Rise of Fascism in Europe*. Oxford, England: Oxford University Press, 2014. (TPM.)
- Martos, Joseph, and Pierre Hégy. *Equal at the Creation: Sexism, Society, and Christian Thought*. Toronto, Canada: University of Toronto Press, 1998. (EAC.)
- Rayor, Diane. *The Homeric Hymns: A Translation, with Introduction and Notes*. Berkeley, CA: University of California Press, 2004. (HH.)
- Reid-Bowen, Paul. *Goddess as Nature: Towards a Philosophical Theology*. Burlington, VT: Ashgate Publishing Co., 2007. (GAN.)
- Richlin, Amy. "Reading Ovid's Rapes." *Arguments with Silence: Writing the*

- History of Roman Women*. Ann Arbor, MI: The University of Michigan Press, 2014. 158-179. (ROR.)
- Sissa, Giulia. "The Sexual Philosophies of Plato and Aristotle." *A History of Women in the West: I. From Ancient Goddesses to Christian Saints*. Ed. Pauline Schmitt Pantel. Trans. Arthur Goldhammer. Cambridge, MA: Harvard University Press, 1992. 46-81. (SPPA.)
- Thornhill, Randy, and Craig T. Palmer. *A Natural History of Rape: Biological Bases of Sexual Coercion*. Cambridge, MA: MIT Press, 2000. (NHR)
- Weil, Simone. *The Iliad: Or, the Poem of Force*. Wallingford, PA: Pendle Hill, 1962. (TLPF.)
- Yalom, Marilyn. "Wives in the Ancient World: Biblical, Greek, and Roman Models." *A History of the Wife*. New York, NY: HarperCollins, 2001. (HOW.)

Considering Roscoe's unique cross – cultural focus, gender – variant subject expertise and extensive notes, also recommend "Priests of the Goddess" (POG) for further research of: the rites and rituals of Galli priests (*tertium genus*) of Cybele (neo-Hittite Kubaba/Phrygian Matar Kubileya (198) [or Kubeleya]) and Attis; the Corybantes and Curetes (202); eunuch priests of Artemis at Ephesus (217); Semitic Qedesh, pl. Qedeshim (217-218); the Des-Demeter veneration (217); Caria Eunuchs (217); Indian Hijra (197); plus the Berdaches nascent priests of the North American Oikumene, Lakota, and Pueblo tribes. (POG: 223-224.)

Given different translations, interpretations, and discoveries there are various dating considerations for Mesopotamian myths and tablets, including *Enuma Elish* 1600-1100 BCE, roots of which may be the 2300 BCE Ziusudra tablets? Just as there are varying accounts of creation in the Bible, so also do the Mesopotamian accounts to which they relate differ. There are three Mesopotamian stories dealing with the creation, the flood and the 'fallen,' or more properly, limited, state of humankind. These are *Adapa*, *Atrahasis* and *Enuma Elish*. In addition to these, motifs scattered through the epic of *Gilgamesh* impinge on the creation, the flood and the mortality of Humans. (SOTB: 32.)

Of particular importance in reviewing these myths is their evidence of conscious reworking of religious material to suit political goals. While we do not have the original autographs of either the books of the Bible or the documents from which they were drawn, we *do* have the originals of the Sumerian and Babylonian works inscribed on baked clay tablets, and these stretch over a period of literally thousands of years. With the rise of the city of Babylon, first to preeminence and then to over lordship of the Mesopotamian city states, the material from *Atrahasis* and the Sumerian creation stories was altered in the *Enuma Elish* to make Marduk, the patron deity of Babylon and originally a minor deity, into the king of the gods. In Assyrian editions of the epic Ashur, patron deity of that nation, displaced Marduk as the hero and the new chief god. What material was

not considered so sacrosanct that it could not be changed to fit a political agenda. Indeed, since politics and religion were united, political agendas *required* religious change, and religious change was inherently political (SOTB: 32-33).

- Further research on myths, epics, and tablet dating challenges:  
Callahan, Tim. *Secret Origins of the Bible*. Altadena, CA: Millennium Press, 2002. (SOTB.)  
Campbell, Joseph. *The Masks of God: Occidental Mythology*. Harmondsworth, England: Penguin Books, 1984. 80-81. (MOG.)  
Dalley, Stephanie. *Myths from Mesopotamia: Creation, the Flood, Gilgamesh, and Others*. Oxford, England: Oxford University Press, 1989. 228-229. (MFMC.)  
Gadotti, Alhena. "Portraits of the Feminine in Sumerian Literature." *Journal of the American Oriental Society* 131.2 (Apr.-Jun. 2011): 195-206. (PFS.)  
Kramer, Samuel Noah. *From the Poetry of Sumer*. Berkeley, CA: University of California, 1979. (FPS.)  
Long, Asphodel. "The Goddess in Judaism: An Historical Perspective." *The Absent Mother: Restoring the Goddess to Judaism and Christianity*. Ed. Alix Pirani. Hammersmith, London, England: Mandala, 1991. 34-46. (GJ.)  
Sandars, N. K. *Epic of Gilgamesh: An English Version with an Introduction*. Harmondsworth, England: Penguin Books, 1971. (EOG.)  
Stanton, Elizabeth C. *The Woman's Bible*. Seattle, WA: Coalition Task Force on Women and Religion, 1974. (TWB.)  
Stuckey, Johanna H. "Queen of Heaven and Earth: Inanna-Ishtar of Mesopotamia." Ed. Patricia Monaghan. *Goddesses in World Culture*. Vol. 2. Santa Barbara, CA: Praeger, 2011. 19-38. (QH.)  
Starhawk. *Truth or Dare: Encounters with Power, Authority, and Mystery*. San Francisco, CA: Harper & Row, 1987. 32-40. (TDE.)

- Further research on Sumeria, Enheduanna, and Enlil:  
Gadotti, Alhena. "Portraits of the Feminine in Sumerian Literature." *Journal of the American Oriental Society* 131.2 (Apr.-Jun. 2011): 195-206. (PFS.)

IMAGE: MAP: NEAR EAST.  
PHOTO: © GSA. DESCRIPTION: NEAR EAST MAP INC. URUK, UR, BABYLONIA, ETC.  
SLIDE LOCATION MAPS, SHEET 1, ROW 3, SLEEVE 2, SLIDE #28, BCE.  
IT\_MAP\_S1\_R3\_SL2\_S28.jpg  
ON LOCATION: METROPOLITAN MUSEUM OF ART: NEW YORK, NY.  
NOTE 1: FIELDWORK PROJECT 2002.  
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES' TEAM.

IMAGE: EUPHRATES RIVER: BABYLONIA.  
PHOTO: © GSA. DESCRIPTION: EUPHRATES RIVER ABOVE THE PERSIAN GULF, BABYLONIA.  
SLIDE LOCATION NEAR EAST, SHEET 8, ROW 3, SLEEVE 3, SLIDE #2, BCE.  
CU\_NEA\_S8\_R3\_SL3\_S2.jpg

LOCATION: EUPHRATES RIVER: BABYLONIA.  
NOTE 1: FIELDWORK PROJECT.

IMAGE: CAKE OR BREAD WITH PRESUMED CUNEIFORM SCRIPT: MESOPOTAMIA.  
PHOTO: © GSA. DESCRIPTION: PRESUMED MESOPOTAMIAN SCRIPT (CUNEIFORM)  
ON WHAT MAY BE CAKE OR BREAD FOR THE QUEEN OF HEAVEN, ISHTAR  
(INANNA).

SLIDE LOCATION NEAR EAST, SHEET 11, ROW 4, SLEEVE 1, SLIDE #14E, 2<sup>nd</sup> MIL. BCE.  
CU\_NEA\_S11\_R4\_SL1\_S14E.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1: ISHTAR BREAD/CAKE. "O ISHTAR I HAVE MADE A PREPARATION OF MILK,  
CAKE GRILLED BREAD AND SALT, HEAR ME AND BE KIND (VKB: 101-122; CDBL:  
124)."

NOTE 2: FIELDWORK PROJECT 1980-1989.

IMAGE: INANNA/ISHTAR/ANAHITA: SUSAN ACROPOLIS, SW IRAN.

PHOTO: © GSA. DESCRIPTION: INANNA'S SUMERIAN TEMPLE LEVEL 7A AT NIPPUR,  
BABYLONIA JUST BELOW BABYLON (IRAQ).

LOCATION NEAR EAST, SHEET 6, ROW 4, SLEEVE 4, SLIDE #15, EARLY DYNASTIC  
IIIb PERIOD.

CU\_NEA\_S6\_R4\_SL4\_S15.jpg

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

NOTE 1: MESOPOTAMIAN MOON (LUNAR) RELIGION AT MAMRE INCLUDED  
ASHERAH AS MOON AND TREE GODDESS OF THE MOTHERS (RGS).

NOTE 2: "DURING THE OLD BABYLONIAN AKKADIAN PERIOD, c. 1800-1700 BCE,  
RELIGIOUS RESIDENCES FOR CLOISTERED PRIESTESSES INCLUDED NIPPUR AND  
SIPPAR IN MESOPOTAMIA (RGS)."

NOTE 3: FIELDWORK PROJECT 2002.

IMAGE: RELIEF OF INANNA'S REED HUT: URUK, BABYLON.

PHOTO: ALABASTER RELIEF OF INANNA'S REED HUT OR TENT ON A *TROUGH*  
(HOLE-LIKE TUBE) POSSIBLY USED FOR KNEADING PURPOSES, URUK, BABYLON.

NOTE 1: KING JOSIAH. "PULLED DOWN THE HOUSE OF THE SACRED MALE  
PROSTITUTES WHICH WAS IN THE TEMPLE OF YAHWEH AND WHERE THE WOMEN  
WOVE CLOTHES FOR ASHERAH (II K 23.7)."

NOTE 2: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

IMAGE: DOUBLE GODDESS INANNA/ERESHKIGAL: BABYLON.

PHOTO: © GSA. DESCRIPTION: STIFF NUDE SNAKE – BIRD INANNA/ERESHKIGAL  
GODDESS, UR, BABYLON.

SLIDE LOCATION NEAR EAST, SHEET 2, ROW 2, SLEEVE 3, SLIDE #20, 4000-3500 BCE.

CU\_NEA\_S2\_R2\_SL3\_S20.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: SCHEMATIC RENDERING SIMILAR TO CUCUTENI STIFF NUDE GRAVE  
FINDS. (LOG: 199; COG: 111.)

NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: CATHEDRA LAW – GIVER INANNA WITH ME: SUSAN, SW IRAN.

PHOTO: © GSA. DESCRIPTION: SEATED GODDESS NARUNDI OR INANNA WITH THE  
ME IN FEATHERED ROBE (KAUNAKES). LIONS ARE ON EACH SIDE AND UNDER HER  
FEET ALONG WITH INSCRIPTIONS FROM THE SUSAN ACROPOLIS IN SW IRAN.

SLIDE LOCATION NEAR EAST, SHEET 5, ROW 2, SLEEVE 1, SLIDE #30E, c. 2500 BCE.

CU\_NEA\_S5\_R2\_SL1\_S30E.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.



NOTE 1: INANNA ACCORDING TO ANDRÉ PARROT. (SUA.)

NOTE 2: INANNA'S ATTRIBUTES INCLUDE SHE WHO HOLDS THE SUMERIAN TABLETS OF THE LAW CALLED THE *ME*. (RGS.) (SOURCE = ENTRY ABOVE.)

NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS INANNA ALSO INCLUDES 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 1980-1989.

IMAGE: CATHEDRA THRONE DEITY: UR, BABYLON.

PHOTO: © GSA. DESCRIPTION: TERRACOTTA CATHEDRA THRONE DEITY, UR. SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 3, SLIDE #13, 2000-1050 BCE.

CU\_NEA\_S11\_R3\_SL3\_S13.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) 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: FIELDWORK PROJECT 1998-2002.

IMAGE: GOLD STATUE OF CATHEDRA (SEATED) DEMETER.

PHOTO: © GSA. DESCRIPTION: GOLD STATUE OF SEATED DEMETER (CATHEDRA) LAWGIVER WITH CORNUCOPIA.

SLIDE LOCATION FRANCE, SHEET 1, ROW 2, SLEEVE 2, SLIDE #6, BCE.

CO\_FRA\_S1\_R2\_SL2\_S6.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1: "ALONG WITH THE CULTIVATION OF GRAIN, GREEK GODDESS DEMETER ALSO BECOMES KNOWN AS THE LAW-GIVER (*THESMOPHOROS*) (RC: 233; RGS)."

NOTE 2:

'CATHEDRA IS DEFINED AS THE OFFICIAL CHAIR OR THRONE OF ONE IN A POSITION OF PROMINENCE. ERICH NEUMANN SPEAKS OF THE SEATED GODDESS AS THE 'ORIGINAL FORM OF THE ENTHRONED GODDESS' (RG: 29; TGM: 98; RGS) (RG: 29 & RGS: 7100-6300, CATHEDRA GODDESS OF THE BEASTS, ÇATAL HÜYÜK).

NOTE 3:

THE GREAT FESTIVAL OF THESMOPHORIA, DURING THE MONTH OF PYANEPSION, WAS ALSO DEDICATED TO DEMETER. THIS CELEBRATION WAS RESTRICTED TO WOMEN, AND HERE AGAIN, CAKES WERE THE CULTIC SACRIFICIAL OFFERINGS (TVG: 175).

NOTE 4: FIELDWORK PROJECT 1980-1989.

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 *RE-GENESIS*, 1999 (RG: 29, 44), THESE ‘THRONE’ GODDESSES [SUCH AS MAAT] WERE ENVISIONED AND SUBSEQUENTLY NAMED, CATHEDRA GODDESSES.

NOTE 4: 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 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.)

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

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

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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.

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 *RE-GENESIS*, 1999 (RG: 29, 44), THESE ‘THRONE’ GODDESSES [SUCH AS MAAT] WERE ENVISIONED AND SUBSEQUENTLY NAMED, CATHEDRA GODDESSES.

NOTE 4: FIELDWORK PROJECT 1989.

IMAGE: CATHEDRA MAAT, WHO ‘BREATHES LIFE INTO THE BEGINNING OF LIFE’: LUXOR, EGYPT.

PHOTO: © GSA. DESCRIPTION: RELIEF OF CATHEDRA (ENTHRONED) MAAT WITH FEATHER AND TWO BREASTS ABOVE AND BELOW AT LUXOR TEMPLE, EGYPT.

SLIDE LOCATION EGYPT, SHEET 28, ROW 3, SLEEVE 5, SLIDE #133 C, BCE.

CO\_EGY\_S28\_R3\_SL5\_S133C

SHOT ON LOCATION: LUXOR TEMPLE: EGYPT

NOTE 1: “EGYPTIAN MAAT OF TRUTH AND JUSTICE WHO NOT ONLY REBIRTHS THE GODS, BUT ‘BREATHES LIFE INTO THE BEGINNING OF LIFE (MG: 260-63; RGS)’ (RGS: 2500, INANNA, HOLDER OF THE ME).”

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (ENTHRONED) GODDESS, THE ANKH, AND ROYAL WEDJAT (URAEUS) INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: CATHEDRA (ENTHRONED). “THE FEMALE POWER BEHIND THE THRONE – BE IT THAT OF A QUEEN, PRINCESS OR GODDESS (CK: F1; RGS).”

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: WEDJAT OR WADJET IS ALSO KNOWN AS EDJO, UDJO, OR BUTO.

NOTE 6: FIELDWORK PROJECT 1989.

IMAGE: CATHEDRA THRONE: HATSHEPSUT TEMPLE, EGYPT.

PHOTO: © GSA. DESCRIPTION: RELIEF OF A CATHEDRA THRONE SURROUNDED BY SEVEN, LOWER EGYPT COBRAS, PLUS THE ROYAL WEDJAT OR THE URAEUS X 2: LOCATION IS IN THE PUNT COLONNADE AT HATSHEPSUT TEMPLE.

SLIDE LOCATION EGYPT, SHEET 33, ROW 2, SLEEVE 2, SLIDE #213, BCE.

CO\_EGY\_S33\_R2\_SL2\_S213.jpg

SHOT ON LOCATION: WEST BANK VALLEY OF QUEENS: LUXOR, EGYPT.

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (ENTHRONED) GODDESS, THE ANKH, AND ROYAL WEDJAT (URAEUS) INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 2: CATHEDRA (ENTHRONED). “THE FEMALE POWER BEHIND THE THRONE – BE IT THAT OF A QUEEN, PRINCESS OR GODDESS (CK: F1; RGS).”

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: WEDJAT OR WADJET IS ALSO KNOWN AS EDJO, UDJO, OR BUTO.

NOTE 5: “NATIONALLY THE MOST IMPORTANT GODS [DEITIES] WERE DISTINGUISHED BY BEING REPRESENTED SEATED ON THRONES AND CARRYING THE EMBLEMS OF LIFE AND POWER (BATB: 30).”

NOTE 6: FIELDWORK PROJECT 1989.

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

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

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

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.)

NOTE 2: GODDESS ASHERAH WAS WORSHIPPED 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: 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: ENHEDUANNA HEADADDRESS: AKKADIAN, UR.  
PHOTO: © GSA. DESCRIPTION: ELABORATE GOLD AND LAPIS LAZULI HEADADDRESS, POSSIBLY BELONGING TO ENHEDUANNA OR PRIESTESS, UR.  
SLIDE LOCATION NEAR EAST, SHEET 1, ROW 4, SLEEVE 1, SLIDE #28, c. 2500 BCE.  
CU\_NEA\_S1\_R4\_SL1\_S28.jpg  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: (DG: 123.)  
NOTE 2: FIELDWORK PROJECT 5-2002.

IMAGE: KING SARGON OF AKKAD, NORTHERN MESOPOTAMIA.  
PHOTO: © GSA. DESCRIPTION: UR, KING SARGON OF AKKAD, FATHER OF ENHEDUANNA.  
SLIDE LOCATION NEAR EAST, SHEET 9A, ROW 1, SLEEVE 4, SLIDE #8, BCE.  
CU\_NEA\_S9A\_R1\_SL4\_S8.jpg  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: FIELDWORK PROJECT 5-2002.

IMAGE: ANCIENT CUNEIFORM SCRIPT: MARDUK'S TEMPLE, BABYLON.  
PHOTO: © GSA. DESCRIPTION: BOUNDARY STONE FROM MARDUK'S BABYLON TEMPLE INC. PROTECTIVE SPREAD EAGLE (ANZU?) ABOVE FATHER AND SON, BOTH TEMPLE PRIESTS. BABYLONIAN SCRIPT (CUNEIFORM) ATTESTS TO LAND RIGHTS AND JUDGMENTS PLUS KUDURRU CURSES.  
SLIDE LOCATION NEAR EAST, SHEET 11, ROW 1, SLEEVE 4, SLIDE #4, 900-800 BCE.  
CU\_NEA\_S11\_R1\_SL4\_S4.jpg  
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.  
NOTE 1: THE GOD MARDUK WAS REQUESTED BY THE ASSEMBLY TO CRUSH AND DESTROY TIAMAT, SHE WHO WAS THE BEGETTER OF ALL BEINGS. (PPSF: 63.) (PPSF: 60-65.)  
NOTE 2: FIELDWORK PROJECT 2002.

IMAGE: SERPENT – DRAGON TIAMAT ON ISHTAR'S GATE: MESOPOTAMIA.  
PHOTO: ©. DESCRIPTION: UPPER REGISTER INC. RELIEFS OF TIAMAT WITH SERPENT TAIL AND UNICORN BROW ON ISHTAR'S GATE, RE. BABYLON CREATION EPIC, *ENUMA ELISH*.  
SLIDE LOCATION NEAR EAST, SHEET 6A, ROWS 1, SLEEVE 3, SLIDE #35, 604-562 BCE  
CU\_NEA\_S6A\_R1\_SL3\_S35.jpg  
SHOT ON LOCATION: ISTANBUL ARCHAEOLOGICAL MUSEUM: ISTANBUL, TURKEY.  
NOTE 1: "THE ASSEMBLY ASKS THE GOD MARDUK TO DESTROY THE GODDESS TIAMAT – THE ORIGINAL PROGENITOR AND CREATOR OF ALL (PPSF: 63) (PPSF: 60-65.)"  
NOTE 2:  
ALTHOUGH BABYLONIAN/MESOPOTAMIAN MARDUK WAS APPARENTLY THE FIRST GOD TO CONQUER THE DEITY TIAMAT AND THEN CLAIM VICTORY OVER THE MOTHER GODDESS AND MATERNAL LINEAGE, OTHER GODS ALSO STRUGGLED FOR SIMILAR SUPREMACY IN PERSIA, INDIA, ANATOLIA, CANAAN, GREECE AND EGYPT (MG: 275; RGS). (SOURCE: ENTRY ABOVE.)  
NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: INANNA'S SACRED TEMPLE: URUK, BABYLON.  
PHOTO: © GSA. DESCRIPTION: INANNA'S TEMPLE, URUK.  
SLIDE LOCATION NEAR EAST, SHEET 7, ROW 3, SLEEVE 3, SLIDE #10, BCE.

CU\_NEA\_S7\_R3\_SL3\_S10.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: URUK, INANNA'S SACRED CENTER, WAS THE LOCATION OF THESE FIRST SUMERIAN WRITTEN TABLETS, DATING c. 3100. (POTW: 22; RGS.)

NOTE 2: FIELDWORK PROJECT 2002.

IMAGE: ENKI IN THICKET: UR, IRAQ.

PHOTO: © GSA. DESCRIPTION: ENKI IN THICKET; ROYAL GRAVES AT QUEEN'S TOMB: UR, IRAQ.

SLIDE LOCATION NEAR EAST, SHEET 1A, ROW 2, SLEEVE 2, SLIDE #30, c. 2500 BCE.

CU\_NEA\_S1A\_R2\_SL2\_S30.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FOR ENKI PHOTO INFO. SEE (MG: 210, FIG. 26) FOR A CORRESPONDING IMAGE; ALSO UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY.

NOTE 2:

THE GODDESS NINHURSAGA ALSO LOST RANK TO ENKI, WHO SUBSEQUENTLY SUPPLANTED HER (TOD: 108-109). THORKILD JACOBSEN THEORIZES THAT DURING THIS PERIOD, THERE WAS A DRAMATIC SHIFT BETWEEN ENKI AND THE MOTHER GODDESS, UNTIL EVENTUALLY SHE 'HAD TO YIELD BEFORE A MALE GOD WHO, AS SHE HERSELF, REPRESENTED NUMINOUS POWER IN GIVING FORM AND GIVING BIRTH, THE GOD OF THE FRESH WATER, ENKI/EA' (NON: 294).

NOTE 3: FIELDWORK PROJECT 1998-2002.