

130. **1750, Ishtar**

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.)

* * *

Goddess Queens.

The ‘old gods’ of late Sumerian tradition
were without exception Goddesses.
Antum, Ninlil, Damkina, Ishtar, and Baba,
the sacred Queens of the five ancient cities,
Uruk, Ur, Eridu, Larsa, and Lagash, were older
than their five husbands, Anu, Enlil, Enki, Utu, and Nergal.
(GAG:10.)

“Mesopotamians saw Inanna – Ishtar as a single unified deity (QH: 29).”
Northern Sumerian goddess Inanna was fused together with her counterpart,
southern Akkadian Ishtar. As throughout ancient civilizations, polytheistic double
goddess Inanna/Ishtar consolidated political efforts, sacred literature, theology,
and crucial community endeavors as well as national celebrations including
sacred marriage–rites and blood mysteries.

Female deities were worshipped and adored all through Sumerian
history. ... but the goddess who outweighed, overshadowed, and outlasted
them all was a deity known to the Sumerians by the name of Inanna,
‘Queen of Heaven,’ and to the Semites who lived in Sumer by the name of
Ishtar (IQ: xv).

Rivkah Harris says that Inanna – Ishtar was a liminal figure, embodying
irreducible paradoxes: she was superhuman, androgynous, marginal and
ambiguous. (II: 263-5.) As the antitheses of ambiguity incarnate and
contradictions, this double goddess embodied a *delicate balancing of order and
disorder*. (II: 267.) The inversions of boundaries between male – female, human –
animal, life-death were freely and frequently transcended. Aspects of such
anomalies including Kiliti are demonstrated by Jacobsen’s interpretation of the
Burney Plaque.

The Burney Relief portrays a winged goddess with “bird's claws, flanked by owls and standing on two lions couchant.” (II: 272-3; FLANE: 1-11.)

Inanna as ‘Lady Owl’ who, when named Kilili, ‘denotes the harlot who like the owl comes out at dusk.’ ... [Jacobsen] suggests that the Burney Relief may have ‘served as a cult * – relief at the house altar of an ancient bordello.’ If so, and Jacobsen makes a convincing case, then the very depiction of the goddess breaks down the boundary between species, between the divine and the ornithic (II: 272-3; FLANE: 1-11).

* [Culture?]

The following remarks summarize boundary inversions relative to transvestite festival – celebrations that Harris says may have ‘simulated the androgyny of Inanna – Ishtar.’ (II: 277.)

[These celebrations were] perhaps the inversions of the male/female binary opposition that thereby neutralized this opposition. By emulating their goddess who was both female and male, they shattered the boundary between the sexes. Thus, at her festival time the full range of human emotions might be freely manifested without regard to the stereotypical notions of masculinity and femininity. The function of transvestism, as Eliade observed, was ‘a coming out of one's self, a transcending of one's own historically controlled situation; ... a paradoxical situation impossible to maintain in profane time, in an historical epoch, but which is important to reconstitute periodically in order to restore, if only for a brief moment, the initial completeness, the intact source of holiness and power.’ The cultic personnel of the goddess in their costumes, words, and acts had but one goal: ‘to delight Ishtar's heart, give themselves up to (otherwise) for[bidden] actions. Inanna – Ishtar cuts across socioeconomic and gender distinctions: ‘Be it slave, unattached girl, [Ishtar] preserves her. Women and men indeed revere her’ (II: 277).

Perhaps Clifford Geertz's words best explain her enormous and abiding popularity: ‘The strange opacity of certain empirical events, the dumb senselessness of intense or inexorable pain, and the enigmatic unaccountability of gross inequity all raise the uncomfortable suspicion that perhaps the world, and hence man's life in the world, has no genuine order at all – no empirical regularity, no ambiguities, puzzles and paradoxes in human experience.’ (II: 278).

Further research on alternative gender identities or de – oedipalized practices, celebrations, and rituals see:

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 – 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 Ishtar research: 1750, Hammurabian Dynasty, 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 630-620, Goddess Kore, Izmir Turkey; and 250, Ishtar Statue. (RGS.)

Further ritual research on Ishtar’s full moon menstrual taboos/sacred day of *Sa-bat* (rest) and direct forerunner of the Sabbath – plus – Inanna’s soul-making descent:

Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. (MG: 175-224.)

Harding, M. Esther. *Women’s Mysteries Ancient and Modern: A Psychological Interpretation of the Feminine*. New York, NY: G. P. (WM.)

Long, Asphodel. “Biblical Studies from a Feminist Viewpoint.” Course Reader, University of Sussex, 1989. (BFV.)

_____. *In a Chariot Drawn by Lions: The Search for the Female in Deity*. London, England: The Women’s Press, 1992. (CDBL: 123-124.)

Meador, Betty De Shong. *Uncursing the Dark: Treasures from the Underworld*. Wilmette, IL: Chiron Publications, 1992. (UND.)

Further research on the fusion of Northern Sumerian goddess Inanna with southern Akkadian Ishtar:

Kramer, Samuel Noah. *Sumerian Mythology: A Study of Spiritual and Literary Achievement in the Third Millennium B.C.* Philadelphia, PA: University of Pennsylvania Press, 1972. (SMSSL: 83-96.)

Ochshorn, Judith. “Ishtar and Her Cult.” Ed. Carl Olson. *The Book of the Goddess: Past and Present*. New York, NY: Crossroad, 1983. 16-28. (IC)

Perera, Sylvia Brinton. *Descent to the Goddess: A Way of Initiation for Women*. Toronto, Canada: Inner City Books, 1981. (DTG: 16.)

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.)

Wolkstein, Diane and Samuel Noah Kramer. *Inanna Queen of Heaven and Earth: Her Stories and Hymns from Sumer*. London, England: Rider, 1984. (IQ: xv.)

Comparison of 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. (MPML.)
- Callahan, Tim. *Secret Origins of the Bible*. Altadena, CA: Millennium Press, 2002. 30-55. (SOTB.)
- 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.)
- George, Arthur L., and Elena George. *The Mythology of Eden*. Lanham, MD: Hamilton Books, 2014. (TMOE.)
- Graham, Lloyd. *Deceptions and Myths of the Bible*. New York, NY: Carol Pub. Group, 1997. (DMB.)
- 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.)
- Philpot, J. H. *The Sacred Tree: or, the Tree in Religion and Myth*. London, England: Macmillan, 1897. (ST.)
- 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.)
- 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 subsequent considerations on gender identities, egalitarian ideologies, and systems see: the Mosuo (Moso or Musuo) women in the Yunnan and Sichuan provinces of the Tibetan Himalayas; Indonesia's Minangkabau in the highlands of West Sumatra; the Vanatinai in New Guinea; and Native American tribes including the Pueblos and Iroquois. (SOPM.) *

* L. Klein's, *Women and Power in Native America* (1995). Further considerations inc., Lepowsky's *Fruit of the Motherland: Gender and Egalitarian Society* (1995); Eisler's "Human Possibilities." *World Futures* 69. 4-6 (2013): 269-289; plus Alice Mann's *Daughters of Mother Earth* (2006).

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.)
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.)

Further research on underworld/labyrinthine descent (Greek, *katabasis*): 30,000,
Labyrinths, Spirals, and Meanders; 4000, Sumer, Mesopotamia and
Mythologems; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 630-
620, Goddess Kore, Izmir Turkey; 528, Agrigento, Sicily; 500, Greek Mysteries;
282-263, Demeter's Priene Temple; and 200, Greece and Pergamon, Anatolia.
(RGS.) *

* For the matrix of descent and re-turned deities see RG: 37-48 CE, Mary and
Pagan Goddesses.

(Further research on the Pergamon mystery rites is pending, including the nearby
Myrina temple affiliated with early Amazons of possibly Scythian origins from
Colchis.)

Further double/twin goddess including further double-axe research: 30,000
Labyrinths, Spirals, and Meanders; 26,000, Grimaldi Caves; 25,000-20,000,
Goddess of Laussel; 7250-6150, Çatal Hüyük; 6000, Sicilians to Malta; 5500-
3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-4100, Vinca Culture
and Bird and Snake Culture; 5200, Malta and Gozo; 4400-2500, Olympus Hera;
4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses;
3000, Middle Indo-European Bronze Age; 3,000, Tell Brak; 2600-2000, Early
Bronze Age, Crete, Chthonian; 1790-1700, Goddess of Kultepe, Anatolia; 1000,
Double Goddess Transition; 630-620, Goddess Kore, Izmir Turkey; 500, Greek
Mysteries; and 282-263, Demeter's Priene Temple. (RGS.)

IMAGE: ISHTAR, QUEEN OF HEAVEN AND EARTH: OLD BABYLONIA.

PHOTO: GSA DESCRIPTION: ISHTAR, QUEEN OF HEAVEN AND EARTH, OLD
BABYLONIA.

SLIDE LOCATION NEAR EAST, SHEET, 10, ROW 4, SLEEVE 3, SLIDE #36, 2100 BCE.

CU_NEA_S10_R4_SL3_S36.jpg

LOCATION: OLD BABYLONIA

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: ISHTAR, QUEEN OF HEAVEN AND EARTH: OLD BABYLONIA.

PHOTO: © GSA. DESCRIPTION: OF ISHTAR, QUEEN OF HEAVEN AND EARTH.

SLIDE LOCATION NEAR EAST, SHEET 10, ROW 4, SLEEVE 2, SLIDE #16, 2100 BCE.

CU_NEA_S10_R4_SL2_S16.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 2002.

IMAGE: WINGED ISHTAR: KARAHÖYÜK, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: QUEEN OF HEAVEN AND EARTH ISHTAR WITH
WINGS, HORNED HEADADDRESS, AND RAISED ARMS IN KA POSTURE. (ACI: 221.)
KARAHÖYÜK, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 74, ROW 1, SLEEVE 2, SLIDE #972, BCE.

CO_TUR_S74_R1_SL2_S972

SHOT ON LOCATION: KONYA MUSEUM: KONYA, TURKEY.

NOTE 1: FIELDWORK PROJECT 1989.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' TEAM.

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, ^{2ND} 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 WITH THEIR HANDS RAISED TO THEIR

BREASTS: SUSAN, SUMERIA.

PHOTO: © GSA. DESCRIPTION: STANDING INANNA/ISHTAR/ANAHITA HOLDING HER

BREASTS, SUSAN, SUMERIA. TERRA COTTA.

SLIDE LOCATION NEAR EAST, SHEET 5, ROW 2, SLEEVE 4, SLIDE #31E, MID-SECOND MILLENNIUM BCE.

CU_NEA_S5_R2_SL4_S31E.jpg

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

NOTE 1: "FEMALE CLAY FIGURES WITH THEIR HANDS RAISED TO THEIR BREAST RESEMBLE IDOLS [ICONS] OF THE MOTHER GODDESS WHICH WERE LATER WIDELY DISSEMINATED IN THE NEAR EAST (ROTGG: 23)."

NOTE 2: FIELDWORK PROJECT 1980-1989.

IMAGE: STONE ACHAEMENID CAPITAL: SUSAN ACROPOLIS, SW IRAN.

PHOTO: © GSA. DESCRIPTION: STONE ACHAEMENID CAPITAL WITH IMAGE OF TWO

BULLS IN THE APADANA (GREAT HALL) OF THE WINTER PALACE: SUSAN

ACROPOLIS IN SW IRAN.

SLIDE LOCATION NEAR EAST, SHEET 6, ROW 3, SLEEVE 2, SLIDE #33E, BCE.

CU_NEA_S6_R3_SL2_S33E.jpg

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

NOTE 1: FIELDWORK PROJECT 1980'S.

IMAGE: DOUBLE GODDESS INANNA/ISHTAR WITH CROWN OF HORNS: URUK, MESOPOTAMIA.

PHOTO: © GSA. DESCRIPTION: DOUBLE GODDESS INANNA/ISHTAR WITH CROWN

OF HORNS AND TIERED ROBE HOLDING LION-HEADED MACE. "MESOPOTAMIANS

SAW INANNA – ISHTAR AS A SINGLE UNIFIED DEITY (QH: 29)."

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 1, SLEEVE 4, SLIDE #17E, BCE.

CU_NEA_S4_R1_SL4_S17E.jpg

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

NOTE 1:

NORTHERN SUMERIAN GODDESS INANNA WAS FUSED TOGETHER WITH HER COUNTERPART, SOUTHERN AKKADIAN ISHTAR. AS THROUGHOUT ANCIENT CIVILIZATIONS, POLYTHEISTIC DOUBLE GODDESS INANNA/ISHTAR CONSOLIDATED POLITICAL EFFORTS, SACRED LITERATURE, THEOLOGY, AND CRUCIAL COMMUNITY ENDEAVORS AS

WELL AS NATIONAL CELEBRATIONS INCLUDING SACRED MARRIAGE-
RITES AND BLOOD MYSTERIES (RGS: 1750, ISHTAR).

NOTE 2: THE IMAGE OF THE HOOK OR CROZIER WAS COMMON TO SUMERIAN
INANNA AS THE SYMBOL OF THE REED BUNDLES OR PILLARS THAT PROTECTED
THE HARVEST (RGS).

NOTE 3:

INANNA'S HOOK WAS INHERITED BY CHRISTIAN BISHOPS AS A SCEPTER
OF OFFICE. A COMMON THEME FOR THE FANCIER ELABORATELY CURVED
CROZIER OF BISHOPS WAS A COILED DRAGON OR SERPENT HEAD (RGS).
(BFV; CDBL.)

NOTE 4: "FOR FURTHER DISCUSSIONS AND GSA IMAGES OF THE STYLIZED HOOK,
CROZIER OR STAFF PLUS SUMERIAN INANNA, SEE: 4000, ALACA HÜYÜK,
(ANATOLIA) TURKEY; AND 1349, TUTANKHAMEN (RGS)."

IMAGE: EXQUISITE ALABASTER STATUE OF ISHTAR WITH RUBIES.

PHOTO: © GSA. DESCRIPTION: ALABASTER STATUE OF ISHTAR WITH RUBIES, c. 250
BCE.

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 4, SLEEVE 2, SLIDE #36, c. 250 BCE.

CU_NEA_S4_R4_SL2_S36.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE. (FURTHER
INFORMATION PENDING, INCLUDING THE ORIGIN OF THE ISHTAR STATUE.)

NOTE 1:

IN ALL OF ISHTAR'S VARIOUS RENDITIONS, IT IS THIS EXQUISITE STATUE
OF ISHTAR WITH RUBIES FOR WHICH SHE IS SO WIDELY KNOWN –AND –
WITHOUT DOUBT SPEAKS VOLUMES OF HER MULTIPLICITY (RGS).

NOTE 2: FIELDWORK PROJECT 1980-1989.

IMAGE: EXQUISITE ALABASTER STATUE OF ISHTAR WITH RUBIES.

PHOTO: © GSA DESCRIPTION: ALABASTER STATUE OF ISHTAR WITH RUBIES, c. 250
BCE.

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 4, SLEEVE 3, SLIDE #24E, c. 250 BCE.

CU_NEA_S4_R4_SL3_S24E.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE. (FURTHER
INFORMATION PENDING, INCLUDING THE ORIGIN OF THE ISHTAR STATUE.)

NOTE 1: IN ALL OF ISHTAR'S VARIOUS RENDITIONS, IT IS THIS EXQUISITE STATUE
OF ISHTAR WITH RUBIES FOR WHICH SHE IS SO WIDELY KNOWN –AND – WITHOUT
DOUBT SPEAKS VOLUMES OF HER MULTIPLICITY (RGS).

NOTE 2: FIELDWORK PROJECT 1980-1989.

IMAGE: WINGED INANNA WITH CROWN OF HORNS: BURNEY RELIEF.

PHOTO: © GSA. DESCRIPTION: WINGED INANNA WITH CROWN OF HORNS AND
TALON FEET STANDING ON TWO LIONS AND FLANKED BY OWLS. BURNEY RELIEF.

SLIDE LOCATION NEAR EAST, SHEET 6, ROW 1, SLEEVE 4, SLIDE #16cE, c. 2000.

CU_NEA_S6_R1_SL4_S16cE.jpg

SHOT ON LOCATION, BRITISH MUSEUM, ENGLAND. (II: 272-3; FLANE: 1-11).

NOTE 1: INANNA'S NAMES INCLUDE: ISHTAR, ERESHKIGAL, LILITH, AND LILITU.
(D. COHEN'S 4-20-04 CORRESPONDENCE.)

NOTE 2: ALSO, HENRI FRANKFORT BELIEVES THAT THIS RELIEF "REPRESENTS THE
SUPERNATURAL BEING KILILI IN AKKADIAN." (FLANE: 1-2.)

NOTE 3: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: REMOVE LIGHTS ON LEFT OF INANNA, CHRISI KARVONIDES' TEAM.

IMAGE: CULT BASIN INC. HORNED HEADRESS: NEO-SUMERIAN.

PHOTO: © GSA. DESCRIPTION: CULT BASIN INC. WOMEN WITH HORNED
HEADRESS AND URNS OF OVERFLOWING WATERS.

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 2, SLEEVE 4, SLIDE #9eE, 2144-2124 BCE
CU_NEA_S4_R2_SL4_S9eE.jpg

SHOT ON LOCATION: ISTANBUL ARCHAEOLOGICAL MUSEUM: ISTANBUL, TURKEY.

NOTE 1:

ALL WATERS ARE SYMBOLIC OF THE GREAT MOTHER AND ASSOCIATED WITH BIRTH, THE FEMININE [FEMALE] PRINCIPLE, THE UNIVERSAL WOMB, THE *PRIMA MATERIA*, THE WATERS OF FERTILITY AND REFRESHMENT AND THE FOUNTAIN OF LIFE. ...RUNNING WATER SIGNIFIES LIFE, THE WATERS OF LIFE, THE RIVER, SPRING, OR FOUNTAIN OF LIFE, SYMBOLIZED BY THE UNDULATING LINE, OR THE SPIRAL OR MEANDER (IET: 188).

NOTE 2: FIELDWORK PROJECT 1986.

PHOTO NOTE: ENHANCE SIZE & LIGHTING, CHRISI KARVONIDES TEAM .

IMAGE: ROSETTES SACRED TO INANNA/ISHTAR.

PHOTO: © GSA. TEMPLE ROSETTES SACRED TO INANNA/ISHTAR.

SLIDE LOCATION NEAR EAST, SHEET 8, ROW 4, SLEEVE 4, SLIDE #23, BCE.

CU_NEA_S8_R4_SL4_S23.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND. (TEG: 27.)

NOTE 1: FIELDWORK PROJECT 1998-2002.

IMAGE: QUEEN OFFERING LIBATIONS TO ISHTAR: (ANATOLIA) TURKEY.

PHOTO: © GSA. LIMESTONE RELIEF OF QUEEN FROM ARSLANTEPE (MALATYA)

OFFERING LIBATION TO ISHTAR.

SLIDE LOCATION TURKEY, SHEET 52, ROW 4, SLEEVE 3, SLIDE #592, BCE.

CU_TUR_S52_R4_SL3_S592.jpg

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: KING SULUMELI OFFERING LIBATIONS TO THE QUEEN: (ANATOLIA) TURKEY.

PHOTO: © GSA. LIMESTONE RELIEF FROM ARSLANTEPE (MALATYA) OF KING SULUMELI OFFERING LIBATIONS TO QUEEN – AND – QUEEN OFFERING LIBATION TO ISHTAR.

SLIDE LOCATION TURKEY, SHEET 52, ROW 4, SLEEVE #4, SLIDE #593, BCE.

CO_TUR_S52_R4_SL4_S593

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: LIBATIONS TO DIVINITIES: ARSLANTEPE, (ANATOLIA) TURKEY.

PHOTO: © GSA. LIMESTONE RELIEF FROM ARSLANTEPE (MALATYA) OF LIBATIONS BEING OFFERED TO DIVINITIES.

SLIDE LOCATION TURKEY, SHEET 52, ROW 4, SLEEVE 5, SLIDE #594, BCE.

CO_TUR_S52_R4_SL5_S594.jpg

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.