

177. **600-398, Astarte-Anat-Ashtaroth-Asherah-Ishtar and Yahweh, Egypt**

*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.)

\* \* \*

*Cakes for the Queen of Heaven.*

Jewish women's cakes, either by shape or form or impressions,  
indicated the fertility-character of the festival.  
Whether Jewish, Greek, or Roman, such religious practices  
are determined by the belief that the divine  
is accessible to humans because a [numen]  
is in everything: plants, rocks, metals,  
and not only in material substances,  
but in immaterial ones as well.  
(TVG: 186-187.)

*Ancient Female Rights.*

In Egypt, the woman was often head of the family,  
while in Babylon the wife [companion] could acquire property,  
take legal action and make contracts.  
In Israel and Judah these rights were curtailed.  
(SOF: 266.)

*Consort Anat.*

In the fifth-century Aramaic Elephantine papyri,  
Anat is compounded with Yahu as the consort of Yahweh.  
(CMG: 78.)

The Jewish Temple of Yahweh (Jahwey, Yaho, or Jaho) and his 'suggested'  
goddess-consort (CDBL: 125) was located on Elephantine Island, first cataract  
Aswan Egypt. (AFE: 164). Other than the Jerusalem temples, the Elephantine  
Temple was the major external sanctuary after seventh century BCE. (ATIG: 42.)  
Here cakes were baked in ovens to the Queen of Heaven. Although this goddess

was likely the Semitic goddess Astarte, (YGG: 148-150) Canaanite goddess Anat plus Ashtaroth, Asherah \* and Ishtar are also among other considerations. References to libations and cakes to the Queen of Heaven are found in Jeremiah 7.17-20 and 44.16-19, 25. “The children collect the wood, the fathers light the fire, the women knead the dough, to make cakes for the Queen of Heaven (Jr 7.18).” Also, scripture acknowledges records of money paid to Jerusalem – and – accepted (CDBL: 125) from the Jewish temple of (Pagan) Jahweh and the Queen of Heaven, yet Jeremiah harshly rebukes the Jewish community for their Queen of Heaven worship. (CBV: 128; CDBL: 124-5; ATIG: 42.) (AGL: 183-184.)

\* For a discussion on whether Astarte is—or—not distinct from Asherah: Day, John. “Asherah in the Hebrew Bible and Northwest Semitic Literature.” *Journal of Biblical Literature* 105.3 (Sep. 1986): 398-399. (AH.)

In addition to cakes for the Queen of Heaven, Asphodel Long discusses other Near East sects such as the Collyridians (or Kollyridians) plus Mary and Ishtar who all shared similar rites and rituals.

The Queen of Heaven can often be identified by an emphasis placed by her worshippers on baking and offering cakes to her. And this was the case amongst the early Christian women’s sect of Collyridians who baked cakes in honor of Mary, Queen of Heaven. Such cake-making was a feature of goddess worship throughout the Near East. A hymn to Ishtar includes the lines: ‘O Ishtar I have made a preparation of milk, cake grilled bread and salt, hear me and be kind. ... [I]t has been suggested that linguistic evidence provides for the cakes to be idols, that is, sacred images of the goddess, made communally and then sacramentally eaten. One scholar refers to them as ‘rude idols’ and believes they resemble a cake called *hais* ... [that contains] barley. It is known that from its appearance (look at the grain of pearl barley) barley symbolizes the female genitalia (CDBL: 124-125).

It appears that the cakes, for the queen of heaven ‘made in her image’ were made in the image of woman’s bodies, and of the vulva. That these were made communally and eaten sacramentally in the worship of the female deity gives ground for [the] assumption that the women who led these rituals were women sexually free. The cakes are sacred offerings by women; the men take part by lighting the fires and the children by gathering the sticks. But it was the women who led the ceremonies and partook of the mysteries. Throughout the ages such mysteries have been expressed in rituals associated with life, death, and the renewal of life (CDBL: 125).

Benko adds to the above discussion regarding Kollyridians (Collyridians,) sacred bread sacrifices to Mary, Queen of Heaven plus Demeter’s Eleusinian mysteries.

A strange phenomenon of early Christianity flourished for a while in some eastern areas of the Roman empire, notable Thrace and Arabia.

We might call this phenomenon a sect, for its chief characteristic was that its adherents sacrificed bread to Mary and in their worship services only women [called Kollyridians] took part ... [offering bread] sacrifice to the Virgin Mary (TVG: 170-71). ... [Also note] a Christian sect in Arabia which elevated the Virgin Mary to the status of a goddess and worshipped her with regular sacrifices (TVG: 173-174).

Additionally, the Greeks adhered to bread and cake sacrifices to honor and celebrate the discovery of grain by Demeter.

Eleusinian mysteries centered around Demeter and partaking of her food may have been the climax of the ritual, recalling the barley drink that refreshed her during her journey (TVG: 174-175). ... '[The] feast of the great loaves' was a festival of Delos in honor of Demeter. In Boeotia and epithet of her ... was the name of the month of Halos in Thessaly and in Athens, Halos was the festival of Demeter during which the first bread made from the new harvest was dedicated to her. 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).

Returning to Yahweh and his likely consort at the Elephantine and Syene Islands, it seems clear that the practice of ritual cakes to the Queen of Heaven was widespread throughout much of the ancient Jewish, Greek, and Roman world. (Selections of additional Roman libation and cake rituals include: Liberalia; Parilia; Matralia; Fornicalia; Lupercalia and Terminalia.) (TVG: 175-178; 187.)

The practice of these Jewish women was not restricted to their sojourn in Egypt, i.e., they did not simply assimilate local customs. They worshipped the Queen of Heaven already 'in the cities of Judah and in the streets of Jerusalem.' Moreover, in their reply to Jeremiah they stressed that this was a time-honored custom among them, that the royal house was involved in it, and that they offered their sacrifices with the full approval of their husbands. The cakes that they made have the 'image' of Ishtar – but what was this image? Was it the impression of a female head on a flat cake? Was it the 'the sign of Tanit' as was known in Carthage (TVG: 185)? Was it a flat cake shaped in the form of a female figure? Or was it perhaps a cake resembling the female *muliebra*? If Marvin Pope is correct, the Purim festival may give some indication of what these cakes looked like. The 'Hamantashen' are triangular pastries filled with ground poppy seeds. ... Now, Purim is celebrated in remembrance of the vindication of Esther, and Esther is the Persian version of Ishtar i.e., Queen of Heaven. Very likely, therefore, 'Hamantashen' have nothing to do with haman; the name may be a corruption of the German 'Mohntaschen' (poppy-seed pockets). What these cakes with their triangle-shape and poppy seed filling indicated was the pubic mound of Ishtar. Purim is a joyful festival

and as we have seen above, eating ‘the food of Ishtar’ was reserved for happy occasions. Since the baking of cakes was also characteristic of the Ishtar festivals, we may conclude that the Jewish women’s cakes, either by shape or form or impressions, indicated the fertility–character of the festival. (TVG: 186-187.)

Jewish women’s cakes, either by shape or form or impressions, indicated the fertility-character of the festival. Whether Jewish, Greek, or Roman, such religious practices are determined by the belief that the divine is accessible to humans because a [numen] is in everything: plants, rocks, metals, and not only in material substances, but in immaterial ones as well (TVG: 186-187).

Further research on the rites and rituals of numerous Queen Mothers and Queens of Heaven:

- Ackerman, Susan. "And the Women Knead Dough: The Worship of the Queen of Heaven in Sixth-Century Judah." *Gender and Difference in Ancient Israel*. Ed. Peggy L. Day, Minneapolis, MN: MN: Fortress Press, 1989. 109-124. (WK.)
- \_\_\_\_\_. "The Queen Mother and the Cult in Ancient Israel." *Journal of Biblical Literature* 112.3 (1993): 385-401. (QM.)
- Benko, Stephen. *The Virgin Goddess: Studies in the Pagan and Christian Roots of Mariology*. Leiden, Netherlands: E. J. Brill, 1993. (TVG.)
- Hadley, Judith M. *The Cult of Asherah in Ancient Israel and Judah: Evidence For Hebrew Goddess*. New York, NY: Cambridge University Press, 2000. 58-59. (COA.)
- Handy, K. Lowell. *Among the Host of Heaven: The Syro–Palestinian Pantheon as Bureaucracy*. Winona Lake, IN: Eisenbrauns, 1994. (AHH.)
- Langdon, Stephen. *Tammuz and Ishtar: A Monograph upon Babylonian Religion and Theology, Containing Extensive Extracts from the Tammuz Liturgies and All the Arbela Oracles*. Oxford, England: Clarendon Press, 1914. (TAI.)
- Lemaire, Andre. "Another Temple to the Israel God: Aramaic Hoard Documents Life in Fourth Century BC." *Biblical Archaeology* 30.4 (Jul.-Aug. 2004): 38-44, 60. (ATIG.)
- Long, Asphodel. *In a Chariot Drawn by Lions: The Search for the Female in Deity*. London, England: The Women’s Press, 1992. 120-128. (CDBL.)
- Petty, Richard J. *Asherah: Goddess of Israel*. New York, NY: Peter Lang, 1990. 183-184. (AGL.)
- Pope, Marvin H. *Song of Songs*. Garden City, NY: Doubleday, 1977. 222, 378-379. (SOS.)
- Porten, Bezalel. *Archives from the Elephantine: The Life of an Ancient Jewish Military Colony*. Berkeley, CA: University of California Press, 1968. 119. (AFE.)
- Toorn, Karel van der. "Anat-Yahu, Some Other Deities, and the Jews of

Elephantine.” *Numen* 39, Fasc. 1 (1992): 80-101. (AY.)

Further research on Jewish Temples/Synagogues and women:

Brooten, Bernadette J. *Women Leaders in the Ancient Synagogue: Inscriptional Evidence and Background Issues*. Chico, CA: Scholars Press, 1982. (WLA.)

For a consideration about the theory of Pagan god Jahweh/Yahweh (the *unspeakable* JHWH):

Harvey, Graham. “Huldah’s Scroll: A Pagan Reading.” *Patriarchs, Prophets and Other Villains*. Ed. Lisa Isherwood. London, England: Equinox, 2007. 85-100. (HS.)

Further Ishtar research: 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1750, Ishtar; and 250, Ishtar Statue.

Further research on trade centers, wayside shrine or ancient 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; 1750-1700, Goddess of Kultepe, Anatolia; 1800, Re-Visioning Goddess Sarah and Abraham; 1000, Ephesus, Anatolia; 900-800, Ka Goddess, Salamis, Cyprus; 900, Taanach, Canaanite Libation Stand; 800, Tanit; 800, Carthage, Africa, the Goddess Tanit and Sacrifice; 630-620, Goddess Kore, Izmir, Turkey; 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 Anatolian Seljug Caravanserais and other extended key – 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.)

IMAGE: MAP: HOLY LAND & NILE AREA: 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 THE EGYPTIAN NILE AREA AND SYRIA.

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.

IMAGE: MAP: HOLY LAND AND NILE AREA: 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 THE EGYPTIAN NILE AREA AND SYRIA.

SLIDE LOCATION PETRA, SHEET 11, ROW 3, SLEEVE 1, SLIDE #24J, BCE.  
CO\_PET\_S11\_R3\_SL1\_S24J.

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

NOTE 1: FIELDWORK PROJECT 1989 AND 2002.

IMAGE: ELEPHANTINE ISLAND AND TEMPLES: ASWAN, EGYPT.

PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF ELEPHANTINE ISLAND AND TEMPLES.

SLIDE LOCATION EGYPT, SHEET 14, ROW 3, SLEEVE 1, SLIDE #40GG.  
CO\_EGY\_S14\_R3\_SL1\_S40GG.jpg

SHOT ON LOCATION: ELEPHANTINE ISLAND: ASWAN, EGYPT.

NOTE 1: FIELDWORK PROJECT 1985-1989.

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.

PHOTO NOTE: ILLUSTRATION CHRISI KARVONIDES' TEAM.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

NOTE 1: FIELDWORK PROJECT.

.IMAGE: ASTARTE: ANCIENT RAS SHAMRA, SYRIA.

PHOTO GSA DESCRIPTION: ASTARTE WITH PRONOUNCED PUBIC MOUND: GOLD PLAQUE FROM UGARIT, ANCIENT RAS SHAMRA IN SYRIA.

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

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

ON LOCATION: ANCIENT RAS SHAMRA, SYRIA.

PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES' TEAM.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: TANIT: TUNIS, TUNISIA.

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: DARK MOTHER/ HORNED HEADDRESS (ASTARTE?): CANAANITE, NORTHERN ISRAEL.

PHOTO © GSA DESCRIPTION: CANAANITE GODDESSES (ASTARTE?) FROM NAHARIYA INC. HORNED AND HIGH PEAKED CAP, BRONZE CAST OR GOLD MOLD.

SLIDE LOCATION BIB ARCH, SHEET 1, ROW 2, SLEEVE 2, SLIDE #5, 3200-2000 BCE.

CO\_BAR\_S1\_R2\_SL2\_S5.jpg CO\_BAR\_S1\_R2\_SL2\_S5\_ILL.jpg

LOCATION: CANAAN.

PHOTO NOTE: ILLUSTRATION, CHRISI KARVONIDES' TEAM..  
PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).  
NOTE 1: FIELDWORK PROJECT.

IMAGE: ASHERAH (OR INANNA?) PRESENTING THEIR BREASTS: ANCIENT IRAN.  
PHOTO: © GSA. DESCRIPTION: ASHERAH (OR INANNA?) HOLDING HER BREASTS,  
ANCIENT IRAN.

SLIDE LOCATION NEAR EAST, SHEET 12, ROW 2, SLEEVE 3, SLIDE #31, BCE.

CU\_NEA\_S12\_R2\_SL3\_S31.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: DURING IRON AGE II, ASHERAH PRESENTING HER BREASTS WAS WELL  
KNOWN (GAT: 43-44; RGS). (THIS WAS ALSO TRUE OF GODDESS  
PINIKIR/KIRIRISHA) (WA: 222).

NOTE 2:

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 3: FOR FURTHER ASHERAH IMAGES SEE, (HG: PLATES 1, 5, 6 AND 7.)

NOTE 4: FIELDWORK PROJECT 2002.

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: 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 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 , 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: ENHANCEMENT, CHRISI KARVONIDES' TEAM.

IMAGE: CATHEDRA ASTARTE'S THRONE: PHOENICIAN.

PHOTO: © GSA. DESCRIPTION: CATHEDRA ASTARTE'S THRONE, PHOENICIAN (PRE-CARTHAGE).

SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 1, SLIDE #11, BCE.

CU\_NEA\_S11\_R3\_SL1\_S11.jpg

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

NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF ASTARTE'S 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)."

PHOTO NOTE: GREEN STREAK LEFT SIDE OF THRONE, CHRISI KARVONIDES TEAM.

IMAGE: GOLD STATUE OF CATHEDRA (SEATED) GODDESS: DEMETER.

PHOTO: © GSA. DESCRIPTION: SEATED (CATHEDRA) GOLD DEMETER 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' AND [THEREFORE] REFERENCED AS A CATHEDRA GODDESS (RG: 29) (RG: 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). (SOURCE IS ENTRY ABOVE.)

NOTE 3: FIELDWORK PROJECT 1980-1989.

IMAGE: BLACK STONE ARTIFACT FROM THE EGYPTIAN MUSEUM: CAIRO, EGYPT.

PHOTO: © GSA. DESCRIPTION: BLACK STONE ARTIFACT WITH 20 ROUND INDENTATIONS POSSIBLY PERTAINING TO CULINARY OPTIONS SUCH AS CAKES FOR THE QUEEN OF HEAVEN (ANAT). WAS THIS A TYPE OF ELEPHANTINE STOVE USED FOR COOKING ROUND CAKES?

SLIDE LOCATION EGYPT, SHEET 43, ROW 1, SLEEVE 1, SLIDE #404.

CO\_EGY\_S43\_R1\_SL1\_S404.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1: ALTHOUGH UNIDENTIFIED ARTIFACT WAS PHOTOGRAPHED ON NUMEROUS OCCASIONS IN THE 1980'S, AS OF 2011, FURTHER INFORMATION REMAINS OUTSTANDING. NOTE THAT ARTIFACT INCLUDES NUMEROUS HIEROGLYPHICS.

NOTE 2: *TABUN* IS ARABIC FOR OVEN. (PUK: 35.)

NOTE 3: FIELDWORK PROJECT 1985-1989.



IMAGE: BLACK STONE ARTIFACT FROM THE EGYPTIAN MUSEUM: CAIRO, EGYPT.  
PHOTO: © GSA. DESCRIPTION: BLACK STONE ARTIFACT WITH 20 ROUND  
INDENTATIONS POSSIBLY PERTAINING TO CULINARY OPTIONS SUCH AS CAKES  
FOR THE QUEEN OF HEAVEN (ANAT). WAS THIS A TYPE OF ELEPHANTINE STOVE  
USED FOR COOKING ROUND CAKES?

SLIDE LOCATION EGYPT, SHEET 43, ROW 1, SLEEVE 3, SLIDE #406.

CO\_EGY\_S43\_R1\_SL3\_S406.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1: ALTHOUGH UNIDENTIFIED ARTIFACT WAS PHOTOGRAPHED ON  
NUMEROUS OCCASIONS IN THE 1980'S, AS OF 2011, FURTHER INFORMATION  
REMAINS OUTSTANDING. NOTE THAT ARTIFACT INCLUDES NUMEROUS  
HIEROGLYPHICS.

NOTE 2: *TABUN* IS ARABIC FOR OVEN. (PUK: 35.)

NOTE 3: FIELDWORK PROJECT 1985-1989.

IMAGE: WOMAN ROLLING OUT BREAD/CAKES.

PHOTO: © GSA. DESCRIPTION: WOMAN ROLLING OUT BREAD/CAKES POSSIBLY  
FOR RITUAL USE. (WK: 109-124.)

SLIDE LOCATION MSC. ITALY, SHEET 4, ROW 2, SLEEVE 2, SLIDE #13, BCE.

CO\_MIT\_S4\_R2\_SL2\_S13

SHOT ON LOCATION: MUSEUM, LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 2002.

IMAGE: ROUND CAKE OR BREAD WITH CUNEIFORM SCRIPT: MESOPOTAMIA.

PHOTO: © GSA. DESCRIPTION: 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: DEITY WITH CAKE: SUMERIA.

PHOTO: © GSA. DESCRIPTION: DEITY WITH CAKE HELD TO BREAST: SUMERIAN.

SLIDE LOCATION NEAR EAST, SHEET 3, ROW 4, SLEEVE 3, SLIDE #10E, 2850-2350  
BCE.

CU\_NEA\_S3\_R4\_SL3\_S10E.jpg

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

NOTE 1: FIELDWORK PROJECT 1980-1989.

IMAGE: TRIANGULAR CAKE: THEBES, EGYPT.

PHOTO: © GSA. DESCRIPTION: IMAGE: TRIANGULAR PASTRY, POSSIBLE  
PROTOTYPE OF MOHNTASCHEN CAKES FOR THE QUEEN OF HEAVEN.

SLIDE LOCATION EGYPT, SHEET 40A, ROW 3, SLEEVE 4, SLIDE #362, c. 2008-1957  
BCE, THEBES EGYPT.

CO\_EGY\_S40A\_R3\_SL4\_S362.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1: FIELDWORK PROJECT 1985-1989.

IMAGE: ELEPHANTINE ISLAND: ASWAN, EGYPT.

PHOTO: © GSA. DESCRIPTION: PATHWAY ON ELEPHANTINE ISLAND, ASWAN  
EGYPT.

SLIDE LOCATION EGYPT, SHEET 14, ROW 3, SLEEVE 3, SLIDE #40II.  
CO\_EGY\_S14\_R3\_SL3\_S40II.jpg  
SHOT ON LOCATION: ELEPHANTINE ISLAND: ASWAN, EGYPT.  
NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: ELEPHANTINE ISLAND AND FELUCCAS: ASWAN, EGYPT.  
PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF ELEPHANTINE ISLAND AND FELUCCAS.  
SLIDE LOCATION EGYPT, SHEET 15, ROW 1, SLEEVE 1, SLIDE #40QQ, BCE.  
CO\_EGY\_S15\_R1\_SL1\_S40QQ.jpg  
SHOT ON LOCATION: ELEPHANTINE ISLAND: ASWAN, EGYPT.  
NOTE 1: FIELDWORK PROJECT 1985-1989.

IMAGE: BLACK QUEEN OF HEAVEN MADONNA: ARMERINA, SICILY.  
PHOTO: © GSA. DESCRIPTION: BLACK QUEEN OF HEAVEN MADONNA WITH CHILD.  
SLIDE LOCATION SICILY, SHEET 11A, ROW 3, SLEEVE 5, SLIDE #13, BCE.  
CU\_SIC\_S11A\_R3\_SL5\_S13  
SHOT ON LOCATION: BASILICA CATHEDRAL PIAZZA: ARMERINA, SICILY.  
NOTE 1: FIELDWORK: 1998.

IMAGE: VULVA/BARLEY: CAIRO, EGYPT.  
PHOTO: © GSA. DESCRIPTION: VULVA: DEITY LOWER EXTREMITY (ALSO THE SHAPE OF BARLEY).  
SLIDE LOCATION EGYPT, SHEET 39, ROW 4, SLEEVE 3, SLIDE #335, PREDYNASTIC, 4000-3000 BCE.  
CO\_EGY\_S39\_R4\_SL3\_S335.jpg  
SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.  
NOTE 1: CORRELATION MADE BY ASPHODEL LONG, 1986.  
NOTE 2: FIELDWORK PROJECT 1985-1989.

IMAGE: VULVA (COWRIE SHELL): CAIRO, EGYPT.  
PHOTO: © GSA. DESCRIPTION: IMAGE: VULVA (COWRIE SHELL).  
SLIDE LOCATION EGYPT, SHEET 40, ROW 1, SLEEVE 2, SLIDE #338, PREDYNASTIC, 4000-3000 BCE .  
CO\_EGY\_S40\_R1\_SL2\_S338.jpg  
SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.  
NOTE 1: FIELDWORK PROJECT 1985-1989.

IMAGE GSA DESCRIPTION: ISRAELITE POLE OR PILLAR CULT [CULTURE] FIGURE OF ASHERAH: CANAANITE, NORTHERN ISRAEL.  
PHOTO GSA DESCRIPTION: ISRAELITE FIGURE OF ASHERAH HOLDING HER BREASTS ON A PILLAR OR POLE-LIKE BASE, LATE IRON AGE.\* (GGL: 141-142.)  
SLIDE LOCATION BIB ARCH, SHEET 1, ROW 3, SLEEVE 1, SLIDE #22, 951-586 BCE.  
CO\_BAR\_S1\_R3\_SL1\_S22.jpg CO\_BAR\_S1\_R3\_SL1\_S22\_ILL.jpg  
LOCATION: CANAANITE, NORTHERN ISRAEL.  
NOTE 1:

SUGGESTED CONSORT (OR MOTHER GODDESS) OF YAHWEH AT THE ELEPHANTINE SANCTUARY WAS MOST LIKELY A COMPOSITE OF CANAANITE ASHTAROTH ALONG WITH OTHER CONSIDERATIONS INCLUDING CANAANITE DEITIES ANAT, ASHERAH AND ISHTAR PLUS SEMITIC ASTARTE (YGG: 148-150; RGS). (SOURCE: ENTRY ABOVE.)

NOTE 2:

\*ALSO NOTE THAT BERNARD DIETRICH TRACES THE ORIGINS OF THE PILLAR-TREE CULTS, INCLUDING BAETYLS AND INDWELLING DIVINE REPRESENTATIONS BACK EVEN FURTHER TO NEOLITHIC ANATOLIA (TIGR:

8-9; RGS) (RGS: ASHERAH, 2000; TOL: 32-34, 59, 103; GAT: 42-44, 56; HBSRV;  
TPA: 251; ERE: 666; TIGR: 8-9; STCC; & II K 17.10-11).

NOTE 3: "IN THE IMAGERY ASSOCIATED WITH MOTHER GODDESS, THE  
REPRESENTATION OF BREASTS AND WOMB IS 'A FORM OF DIVINE EPIPHANY'  
(SGE: 30, n. 60; TGM: 128)."

NOTE 4: FOR FURTHER ASHERAH IMAGES SEE, (HG: PLATES 1, 5, 6 AND 7.)

NOTE 5: FIELDWORK PROJECT.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

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

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