

Qudshu

I. Introduction. *Syro-Egyptian goddess*, →DDD: Holy One, Saints. A fully nude female figure facing the front, extending her arms (V-shaped), and holding objects (serpents and flowers) is identified as *qdsh/qdsh* on seven inscribed Egyptian stelae from the 19th dyn. (CORNELIUS 2004: 83f for texts). Q. most frequently has a →Hathor hairdo, sometimes with horns (7*, 9, 11), sometimes with a disc (1*, 6*, →Resheph 10*); naos (16); or the Egyptian *anedjty* crown (8*). She holds either the Egyptian lotus (1*–3, 6*, 8*, 11, 13*, 16, →Min 28*, →Resheph 10*) or other types of flowers.

As a full catalogue of sixty-six objects is available (CORNELIUS 2004: nos. 5.1–5.62), only a selection of items representing the major phenotypes, i.e., those where the figure is holding an object, is included and discussed in this article.

An identification with →Astarte has been proposed (CLAMER 1980; HADLEY 2000: 163; WEIPPERT 1988: 303, 305) because of the horses, but the iconography is unlike that of Astarte on horseback (→Astarte 14*) and rather that of the nude front-facing Q. holding objects.

Theriomorphic representations of Q. are unknown. A link between →lions and Q. (and, for that matter, →Asherah on the basis of the disputable notion that Q. is Asherah [critique in WIGGINS 1991]) has been popular, but is highly speculative.

The figure might be related (an abbreviation?) to those on pendants showing only a face and pudenda (KEEL/UEHLINGER 1998: figs. 48–49). However, because there are no arms it is unknown whether they were extended and holding objects as with Q., or in another position (hanging down, holding the breasts, etc.) as with the →nude goddess (UEHLINGER 1998–2001).

The main problem regarding the iconography of Q. is to ascertain whether the figure represents an independent goddess (CORNELIUS 1993, 2004); a combination of divine attributes, perhaps representing different goddesses (FREVEL 2001); or merely a manifestation of →Asherah (HADLEY 2000: 49) or Anat. The reason for this ambiguity lies in the fact that a goddess by the name of Q. is not known in the Ugaritic (but see →DDD 718) or any other Syro-Palestinian texts. Central to the discussion is the (now lost) Winchester stela (2*) depicting one goddess in the iconography of Q. but with three names: →Anat, *kdsht* and Astarte. STADELMANN (1967: 115 followed

by FREVEL 2001: 227) read the “holiness” of Anat and Astarte. Other scholars have taken this as a representation of the goddess Asherah. The theory that the Q. stelae merely represent the goddess Asherah (MAIER 1986: 81ff) arises because of the interpretation that *qdsh* is a title/epithet of Athirat in the Ugaritic texts. However, this interpretation has been strongly disputed (→DDD 417) and the only other solution that remains is to take it to be an independent deity as she is known from Egyptian sources. Egyptian sources mention such a goddess together with other deities who had a temple at Memphis. She was the daughter of →Ptah, or called his beloved (→Mistress-of-animals 19*). On the triad stelae she is shown with the gods →Min and →Resheph (6*, →Min 28*, →Resheph 10*), but whether she was their paredros is uncertain.

The figures on pendants →Mistress-of-animals 4*, 6, identified by DAY as Anat (DAY P.L. 1992), are rather to be identified as Q. figures (CORNELIUS 1993) because of their close resemblance to Q. identified by name on the Egyptian stelae (1*, 6*, →Min 28*, →Resheph 10*; →Mistress-of-animals 19*). The same applies to the identification of the figure holding plants on Palestinian terracottas 11–13*; it is to be identified with Q. rather than with Astarte (ALBRIGHT 1939) or Asherah (DAY J. 1992: 494).

II. Typology

II.1. Phenotypes

1. STANDING ON A LION 1.1. Alone (1–5) 1.2. Mistress-of-animals (→Mistress-of-animals 2–5) 1.3. Triad (6, →Min 28, →Resheph 10) 2. STANDING ON HORSEBACK 2.1. Triad (7) 2.2. Alone (8) 3. STANDING WITHOUT AN ANIMAL PEDESTAL 3.1. Alone (9–15) 3.2. Mistress-of-animals (→Mistress-of-animals 6–7) 3.3. Triad (16) 3.4. In a boat (17)

1. STANDING ON A LION

1.1. **Alone.** Several representations show Q. standing alone on the back of a lion, with serpents and plants (1*–3) or only plants (4*–5) in her hands.

1.2. **Mistress-of-animals.** In other instances Q. may hold horned animals, as is typical for the mistress-of-animals (→Mistress-of-animals 2*–5).

1.3. **Triad.** This phenotype refers to Q. on a →lion holding →serpents and plants and flanked by two (male) figures (6*, →Min 28*, →Resheph 10*).

2. STANDING ON HORSEBACK

2.1. **Triad.** On mould 7* Q. with a horned headdress is shown on horseback holding flowers, not mirrors, and flanked by two smaller male figures.

2.2. **Alone.** On a golden foil from Lachish (8*) Q., facing to the right and wear-

ing an elaborate headdress, stands alone on a horse (with ostrich feathers and caparison) and holds large lotus flowers.

3. STANDING WITHOUT ANIMAL PEDESTAL

3.1. Alone. This type appears on four terracotta plaques (9–13*), a pendant (14), and a “wall bracket” (15). In frontal view, Q. holds plants in each hand in typical manner.

3.2. Mistress-of-animals. Q. holding horned animals, such as →**Mistress-of-animals 6–7*** should be added to this phenotype.

3.3. Triad. A late example of Q. in a triad, holding snakes and a flower, stems from a 25th dyn. relief at Karnak (16). It is, however, not the typical iconography of Q. because she is dressed in a long skirt, facing the side, and not standing on a lion, although there are two lions in the lower register.

3.4. In a boat. On a terracotta plaque from Thebes (17), which was part of a votive model bed and is dated to the 20th–24th dyn. (1190–715), Q. appears standing in a boat holding papyrus plants in her hands outstretched to the sides. She is flanked by two crouching calves. The whole scene is set in a papyrus thicket and flanked by Bes figurines, of which only the one to her right has survived.

II.2. Associations

1. ASSOCIATED WITH DEITIES/DEMONS: Min, Resheph, others (6–7, 16–17, →**Min 28**, →**Resheph 10**) 2. ASSOCIATED WITH ANIMALS: Lion, serpent, horned animal (1–9, 12–13, 16–17, →**Resheph 10**, →**Mistress-of-animals 2–7**) 3. ASSOCIATED WITH HUMANS: Worshipper (1, 6)

1. ASSOCIATED WITH DEITIES/DEMONS: Min, Resheph, others. On Egyptian stelae **6***, →**Min 28***, and →**Resheph 10*** Q. is flanked by two male gods, identified by the hieroglyphic inscription as the Egyptian god →Min on her left and the Syro-Palestinian god →Resheph on her right (in addition, the lower register of →**Min 28*** depicts seated →Anat). The two figures flanking Q. on mould **7*** are smaller but are clearly deities also because of the headgear and objects they hold (contra GIVEON 1986). Their identification remains a problem: the figure on the left of **16** looks very similar to Resheph on stela →**Resheph 11***; the other figure wears feathers and might be →Onuris (see SCHULMAN 1984). As part of the erotic theme on the terracotta plaque from Thebes (17), Q. is flanked by →Bes figures.

2. Associated with animals: Lion, serpent, horned animal. Q. stands on a →lion (**1*–6***, →**Resheph 10***) or on horseback (**7*–8***), or there are lions on the

lower register (**16**). Some publications include lions in the line drawings of **9** and →**Mistress-of-animals 6** (WINTER 1987: figs. 40–41), but the lions are not that clear on the original objects. Q. holds →serpents, which are features unique to Egypt (**1*–3**, **6***, **16**, →**Min 28***, →**Resheph 10***; there are no serpents on **12–13*** as argued by KEEL 1992: 206), and there are snakes behind →**Mistress-of-animals 4***. In other cases she holds →horned animals as →**Mistress-of-animals 2*–7***, known only from Syria. In the boat scene from Thebes (17), Q. is flanked by two calves.

3. Associated with humans: Worshipper. Q. is never shown with royal figures, only with worshippers. In the case of **1*** a worshipper is depicted in front of her. On **6*** women who address the goddess are represented on its reverse side (not depicted; see BOREUX 1939: fig. 1).

III. Sources

III.1. Chronological range. Depictions of Q. stem mainly from the Late Bronze Age (c. 1500–1200). In the 1st mill. Q. disappears, although the motif of the nude figure holding plants or animals lives on in later periods, e.g., the figure with plants on a pendant from Zincirli, on a Nimrud ivory (CORNELIUS 2004: figs. 47–48a), and as the →**Mistress-of-animals 7**, **12–14** holding lions. The late depiction on a relief (**16**) from the 25th dyn. (c. 700) is singular.

III.2. Geographical distribution. Stelae (**1*–2***, **6***, →**Min 28***, →**Resheph 10***), a pendant (**3**), a terracotta plaque of a model bed (**17**), and a late relief (**16**) come from Egypt, the stelae from the worker’s colony at Deir el-Medina. Palestine/Israel is represented by terracotta plaques (**4*–5** [Tel Harasim], **11–13*** [Gezer, Beth-Shemesh, Zafit]), and with one terracotta mould from Tel Qarnayim in the Beth-Shean valley (**7***). Metal pendants come only from Syro-Palestine but never from Egypt (**9**, **14** [Ugarit], →**Mistress-of-animals 4***, **6**). A metal plaque (**10**) is of unknown origin, a foil (**8***) comes from Lachish, and a “wall-bracket” from Ugarit (**15**).

III.3. Object types. Q. occurs on sixteen Egyptian relief stelae (**1*–2***, **6***, →**Min 28***, →**Resheph 10***, →**Mistress-of-animals 19***), thirty-six terracotta plaques (**4*–5**, **11–13***, **17**; see also KAMLAH 1993), one terracotta mould (**7***), eight metal pendants (**9**, **14**, →**Mistress-of-animals 4***, **6–7***), a metal plaque (**10**), a golden foil (**8***), and a “wall-bracket” (**15**). She can be represented on

seal amulets →**Mistress-of-animals 2***, but never occurs as a bronze figurine.

IV. Conclusion. There is now consensus that the figure of Q. goes back to Middle Bronze Age cylinder seals depicting the “stripping goddess” (CORNELIUS 2004: 56, fig. 41), especially the figure on a lion (→**Mistress-of-animals 3, 9**). Typical Q. developed in Syria and not only in Egypt (as argued by HELCK 1971: 218), indicated by the pendant →**Mistress-of-animals 4***, which is earlier than the Ramesside Egyptian stelae (**1*-2*, 6***, →**Min 28***, →**Resheph 10***), but she became very popular in Egypt (LAHN 2005).

The function of the Q. representations can perhaps be determined by looking at the texts on the Egyptian stelae. Her typical title was “lady of heaven” (→**Min 28***), but she is also called “mistress of all the gods,” “lady of the two lands,” “child of Ra,” “beloved of Ra,” and →“*udjat*-eye of →Atum” (**6***). She is further invoked as the giver of health and a good life (**6***). The Berlin stela →**Mistress-of-animals 19*** was dedicated to Q. by a “sex worker,” but this does not necessarily mean that Q. was a sex goddess. The name *qdsh* merely means “holy” and has nothing to do with sacred prostitution; Q. is no sacred harlot as earlier studies argued.

Because there is no royal connection, she was the protector of ordinary people (like the workers at Deir el-Medina) and especially of women (**6***, →**Mistress-of-animals 19***).

V. Catalogue

1* Stela, limestone, 47 x 34 cm, Deir el-Medina, 1295–1190. Moscow, Pushkin Museum of Fine Arts, I.1a.5614. HODJASH/BERLEV 1982: 131f, 134 (no. 74); *CORNELIUS 2004: pl. 5.14 **2*** Stela, limestone, 19 x 13.5 cm, presumably from Deir el-Medina, 1198–1166. Winchester, Winchester College, 830 (now lost). PRITCHARD 1969: no. 830; EDWARDS 1955; *CORNELIUS 2004: pl. 5.16 **3** Pendant, faience, 1300. Athens, National Archaeological Museum, 944. KEEL 1992: fig. 209a; CORNELIUS 2004: pl. 5.19 **4*** Plaque, terracotta, 77 x 43 x 17 mm, Tel Ḥarasim, 1400–1200. Kfar Menachem, Museum Hashepehela, IAA 94–1457. GIV’ON 1992: fig. 163; *CORNELIUS 2004: pl. 5.24 **5** Plaque, terracotta, Tel Ḥarasim, 1400–1200. GIV’ON 1992: fig. 163; CORNELIUS 2004: pl. 5.25 **6*** Stela, limestone, 31.5 x 20.7 cm, Deir el-Medina, 1295–1190. Paris, Louvre Museum, C86. BOREUX 1939; *CORNELIUS 2004: pl. 5.4 **7*** Mould, clay, 155 x 95 x 19 mm, Tel Qarnayim, 1400–1200. Jerusalem, Israel Museum, IAA 76–999. BEN-ARIEH 1983: pl. 8; SCHULMAN 1984; GIVEON 1986; *CORNELIUS 2004: pl. 5.13 **8*** Foil, gold, 20.4 x 11.2 cm, Lachish, 1200–1100. Jerusalem, Israel Museum, IAA 78–1. CLAMER 1980; CLAMER 2004: pl. 7:3; *CORNELIUS 2004: pl. 5.22 **9** Plaque, bronze, Acco, 1300. BEN-ARIEH/EDELSTEIN 1977: pl. 6:1–2; NEGBI 1976: no. 1697; CORNELIUS 2004: pl. 5.21 **10** Plaque, bronze, presumably from Aiyarr, 1400–1200. Paris, Louvre Museum, AO, 4654. BARRELET 1958: pl. 1b; CORNELIUS 2004: pl. 5.30 **11** Plaque, terracotta, Gezer, 1400–1200. Jerusalem, Rockefeller Museum, P.41. MACALISTER 1912: II 413, fig. 498; CORNELIUS 2004: pl. 5.32 **12** Plaque, terracotta, Beth-Shemesh, 1400–1200. Philadelphia, University Museum, 61–14–1655. GRANT 1929: 35; KEEL 1992: fig. 220; *CORNELIUS 2004: pl. 5.35 **13*** Plaque, terracotta, 85 x 41 mm, Lachish, 1300–1050. London, British Museum, 1980.1214.2266. TUFNELL et al. 1958: pl. 49:4; *CORNELIUS 2004: pl. 5.38 **14** Pendant, gold, Minet el-Beida,

1300. Aleppo, Aleppo Museum, 4575. NEGBI 1976: fig. 128; CORNELIUS 2004: pl. 5.28 **15** “Wall bracket” (fragment), clay, Ugarit, 1365–1200. SCHAEFFER 1949: fig. 88:16; SCHLIPPAK 2001: pl. 10:20; CORNELIUS 2004: pl. 5.62 **16** Relief, limestone, Karnak, 700. LECLANT 1961: pls. 66, 70; CORNELIUS 1994: fig. 7; CORNELIUS 2004: fig. 37 **17** Terracotta plaque (fragment), fired clay, Qurna (Thebes), 1190–715 (20th–24th dyn.). STADELMANN 1985: fig. 1, pl. 40a

VI. Selected bibliography

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