

70. 4000, Sumer, Mesopotamia, and Mythologems

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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Seven Hymns to Inanna.

The universe was divided into three realms:
heaven, earth, and the underworld.
Inanna's journey through these realms
as related in 'The Descent'
describes a soul's ripenings.
When she returns from her journeys below
to her place of origin in heaven,
she is a completed soul and, as such,
Inanna comes into her divinity.
(IQ: 169.)

The location of Mesopotamian Inanna's temple site is consistently documented at Uruk, at the south end of the Euphrates River near the Persian Gulf, but the names and dates of Inanna vary. She is called queen of heaven and earth, the moon and stars, the bright star "Venus", and completed soul: Inanna is also aligned with Ishtar or Esh-tar as well as Lilith and Kili. (FLANE: 1- 5; ASWM: 1; IQ: 93-110, 169-73, 202, 207.) Although her origins include c. 8000/7000 Neolithic, a version of Inanna's descent in the form of a verse circle was recorded on a clay tablet as late as c.1750 BCE.

Although there is not always consistent information about Inanna and the Sumerians who emerged in southern Mesopotamia with a highly developed ritualized religion, Sumerian scholar J. Van Dijk "traces certain Sumerian Mythologems to ancient shamanistic practices, saying an interdependence seems to be undeniable." (ILLH: 12-13.) Additional considerations by Betty Meador suggest that Inanna's precursors are from the Neolithic, starting around 8000/7000 BCE. (For further dating considerations of later descent translations, see RGS: 1750, Inanna.) (FLANE; ILLH: 12-13.)

Further Inanna research: 5000-4900, Uruk; 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, Hammurabian Dynasty, Babylon, Ishtar and Inanna. (RGS.)

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

* 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.)

For other moon-shrine goddess research: 25,000-20,000, Goddess of Laussel; 5000-4900, Inanna in Uruk, Mesopotamia; 1800, Re-Visioning Goddess Sarah and Abraham; 1200, Moses; and 100, Mecca, the Ka'aba and Sacred Stones. (RGS.)

Further research and discussions on myths, epics and dating challenges:

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

Callahan, Tim. *Secret Origins of the Bible*. Altadena, CA: Millennium Press, 2002. 30-55. (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.)

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.)

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.)

Starhawk. *Truth or Dare: Encounters with Power, Authority, and Mystery*. San Francisco, CA: Harper & Row, 1987. 32-40. (TDE.)

IMAGE: MAP: NEAR EAST.
SLIDE SHOT ON LOCATION MAPS, SHEET 1, ROW 3, SLEEVE 2, SLIDE #28, BCE.
IT_MAP_S1_R3_SL2_S28.jpg
SHOT ON LOCATION: METROPOLITAN MUSEUM OF ART: NEW YORK, NY.
NOTE 1: FIELDWORK PROJECT 2002.

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: QUEEN OF HEAVEN AND EARTH, THE MOON AND STARS (RGS). (SOURCE:
ENTRY ABOVE.)
NOTE 2: 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 3: FIELDWORK PROJECT 1980-1989.

IMAGE: INANNA'S 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: CATHEDRA LAWGIVER 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 CONFIRMED BY ANDRÉ PARROT. (SUA.) AN ICONOGRAPHIC
INTERPRETATION OF CATHEDRA (THRONE) GODDESS INANNA 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 1980-1989.

IMAGE: BACTRIA (SUMERIAN?) DRAGON-SNAKE COMPOSITE GODDESS.
PHOTO: © GSA. DESCRIPTION: COMPOSITE STATUE OF AN *ANTHROPOMORPHIC*
DRAGON-SNAKE DEITY. SKIRT IS CHLORITE AND FACE IS CALCITE. DRESS IS A
SUMERIAN TUFTED GARMENT (SNAKE TYPE. 3 MIL. BRONZE AGE).
SLIDE LOCATION NEAR EAST, SHEET 5, ROW 1, SLEEVE 2, SLIDE #27E, c. 1800 BCE.
CU_NEA_S5_R1_SL2_S27E.jpg
SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.
NOTE 1: FIELDWORK PROJECT 1980-1989.

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.)

IMAGE: RELIEF OF INANNA'S REED HUT: URUK, BABYLON.
PHOTO: GSA DESCRIPTION: ALABASTER RELIEF OF INANNA'S REED HUT OR TENT
ON A *TROUGH* (HOLE-LIKE TUBE) POSSIBLY USED FOR KNEADING PURPOSES,
URUK, BABYLON.
SLIDE LOCATION, SHEET , ROW , SLEEVE , SLIDE # , BCE.
ON LOCATION.
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)."
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.
NOTE 2: FIELDWORK PROJECT.

IMAGE: ISHTAR OR ELAMITE GODDESS KIRIRISHA: ANCIENT IRAN.
PHOTO: © GSA. DESCRIPTION: ISHTAR OR ELAMITE GODDESS KIRIRISHA.
SLIDE LOCATION NEAR EAST, SHEET 10, ROW 4, SLEEVE 2, SLIDE #16, BCE.
CU_NEA_S10_R4_SL2_S16.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND:
NOTE 1: "INANNA IS ALSO ALIGNED WITH ISHTAR OR ESH-TAR AS WELL AS LILITH
AND KILILI (RGS) (FLANE: 1- 5; ASWM: 1; IQ: 93-110, 169-73, 202, 207)." (SOURCE:
ENTRY ABOVE.)
PHOTO NOTE: ILLUSTRATOR, IMAGE TBD, CHRISI KARVONIDES.

IMAGE WINGED WISDOM KA-GODDESS LILITH.
PHOTO: © GSA. DESCRIPTION: WINGED KA GODDESS LILITH (OR POSSIBLY
ISHTAR?) WITH CROWN OF HORNS AND TALON BIRD FEET STANDING ON TWO
BACK-TO-BACK HORNED ANIMALS. (IMAGE IS NOT TO BE CONFUSED WITH THE
BURNEY RELIEF.) (IQ: 6, 179.)
SLIDE LOCATION NEAR EAST, SHEET 4, ROW 1, SLEEVE 3, SLIDE #16E, 2000-1600 BCE
CU_NEA_S4_R1_SL3_S16E.jpg
SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.
NOTE 1: "INANNA I ALSO ALIGNED WITH ISHTAR OR ESH-TAR AS WELL AS LILITH
AND KILILI (RGS) (FLANE: 1- 5; ASWM: 1; IQ: 93-110, 169-73, 202, 207; RGS)." (SOURCE:
ENTRY ABOVE.)
NOTE 2: ISAIAH XXIV: 14. "LIKE THAT NOCTURNAL BIRD, LILITH MAKES HER
HOME IN THE TRUNK OF A TREE, THE *HULUPPU*-TREE OF INANNA (IQ: 179)."
NOTE 3:
NEW FATHER – RELIGIONS AND MONOTHEISTIC THUNDER AND SKY GODS
INCLUDE ZEUS, APOLLO, ALLAH, YAHWEH – ELOHIM, JESUS AND JUPITER:
THEIR TEMPLES WERE MOST OFTEN THOSE OF EARLIER GODDESSES. THE
PREVIOUS SACRED FEMALE DEITIES DISAPPEARED AND/OR WERE
DEMONIZED SUCH AS LILITH (RGS).
NOTE 4: KA (ORANT) POSTURE: STANDING IN A CELEBRATION POSTURE WITH
ARMS RAISED OVERHEAD. (DM: 12.)
NOTE 5: FIELDWORK PROJECT 1980-1989.