

181. **587-500, Demise of Sumerian and Babylonian Goddesses**

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.)

* * *

Mythopoeic Battle between Thunderstorm Gods and Nature Goddesses.

A battle between the god of thunderstorms
and the sea [goddess]
from which the god of the thunderstorms
emerges victorious,
both in *Enuma Elish* composed in Babylonia
around the middle of the Second Millennium B.C.
and in an Ugaritic poem
written down on the coast of the Mediterranean
at roughly the same date...
[suggesting] a motif that has wandered
from East to West or West to East.
(BBM: 107.)

Marduk Destroys Tiamat.

The assembly asks the god Marduk
to destroy the goddess Tiamat
the original progenitor and creator of all.
(PPSF: 63.)

Other Gods Also Struggle.

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 throughout
Persia, India, Anatolia, Canaan, Greece and Egypt.
(MG: 275.)

Sumeria and Babylon departed from goddess religions as discussed previously in the Babylonian myth of Tiamat and Marduk. Son (God) Marduk killed his mother then smashed her carcass but kept her skin. (BAC: 18.) (See, *Killing of Rahabsu*, (or Rahab) in Psalm 89: 9-10.) Introducing this entry is the earlier *Enuma Elish* summary in RGS, Proto Bronze Age Crete.

A document frequently referenced is the *Babylonian Creation Epic*, *Enuma Elish* in which the celebrated serpent – dragon Tiamat * is ritually slaughtered in the re-enactment of the king's absolute power (MOG: 80-81; MG: 280-281; PPSF: 63). 'The *Enuma Elish* is the first story of the replacing of a mother goddess who generates creation as part of herself by a god who *makes* creation as something separate from himself (MG: 273).' 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 throughout Persia, India, Anatolia, Canaan, Greece and Egypt (MG: 275).

* 'Tiamat' is philosophically the same as 'tehom' in Hebrew, i.e. the 'deep,' in Gen. 1.2 'Rahab' means 'Rager' and in 'Leviathan' is a linguistic relative of the word 'tannin,' i.e. 'monster' (TVE: 116, n. 108). (RGS: 3100-2600 BCE, Proto Bronze Age Crete, Writing and Heroes).

Muss-Arnolt says that in the pre-Semitic Chaldaean Period, the earth was conceived as seven zones, later modified by Semitic invaders on seven tablets. "The tablets appear to be seven in number, and since the creation was described as consisting of a series of successive acts, it presented a curious similarity to the account of the creation records in Genesis, Chapter 1 (BAC: 18)." This modification epic was most likely borrowed from the Greeks as well as other nations. (BAC: 18.) In one of the zones/tablets is the "assembly room of the gods, where they gather at [the] new year, under the presidency of *Marduk* (Merodach) to determine the lot for the king and country." (BAC: 18.) Other narratives include the primeval sea, Hades' realm of the dead surrounded by seven walls plus seven gates, as well as goddess Ishtar/Inanna's descent into the underworld below of which is the world – ocean. (BAC: 18.)

The fourth tablet describes the battle between Marduk and Tiamat. Tiamat is slain by Marduk and her allies imprisoned "while the 'books of fate,' hitherto in the hands of these foes, were now transferred to the younger deities of the new world." Marduk then forms the heavens out of Tiamat's skin where the new deities Anu, Bel, and Ea reside as the chief trinity gods in the Babylonian pantheon. (BAC: 18.) The sixth and seventh tablets are further creation epics and activities of the new male gods. (BAC: 26.)

Besides the above, fragments of a tablet from Cutha Library (Tel Ibrahim from Babylon) references Tiamat and Nergal, but not Marduk. (BAC: 26.) It describes Chaos as a time when writing was unknown. "But the earth existed and was inhabited by a chaotic brood of Tiamat," who was destroyed not by Marduk but

Nergal, patron god of Cutha. (BAC: 27.) A later Semitic–Babylonian Creation Epic has also been discovered that includes reference to Marduk. This theocratic creator god of “mankind, animals, plants, and renowned sites [was] wherein Babylonian civilizations had its origins.” (BAC: 27.)

Sumerian Mythology speaks to various writing considerations that may be relative to this time of *Chaos*: ‘Chaos as a time when writing was unknown’ (BAC: 26-27; RGS).” *

Although pictographic writing was developed in the Climactic Phase of Old Europe between 5300-4300 BCE and equaled a *script of its own kind* (COG: 319) another or later form of writing was invented in Sumer, or southern Iraq, in the 4th mil. with the earliest literary documents c. 3100 BCE (POTW: 22). In addition to these documents, the *Enuma Elish* (When on High) was the first completed Sumerian text of mythology found in the Nineveh library, c. 668-626 BCE, providing ‘the earliest evidence of the complete inversion of the mythology of the earlier era’ (MG: 275; RGS) (RGS: 668-626, Sumerian Mythology).

* Alternative names for further Tiamat research, include: tiamatum; tohu; tehom (Hebrew); and tiamat (Arabic); and *Chaos* (Gen 1.2). (BBM: 108).

Various dating considerations for Tiamat in *Re-Genesis* include BCE entries: 2500, Inanna Holder of the Me; 2300, Sumerian Transitions; 2000, Babylonian Mythology; 1650, Hurrians and Goddess Tiamat; and 668-626, Sumerian Mythology. Dates will be adjusted as further information becomes available. (BFV.)

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- Stanton, Elizabeth C. *The Woman's Bible*. Seattle, WA: Coalition Task Force on Women and Religion, 1974. (TWB.)
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Further research: 2300, Sumerian Transitions. (RGS.)

Further research on mother – rite to father – right savior God * transitions: 92,000, Qafzeh or Kafzeh Cave and Ochre Symbolism; 4400-2500, Kurgan Invasions; 4400-2500, Olympus Hera; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000-2780, Egyptian Bronze Age; 2686-2181, Old Kingdom Egypt (2600 Fifth Dynasty); 2600-1100, Late Indo-European Bronze Age; 2370-2316, Akkadian Enheduanna and Inanna's Hymns; 2300-2100, Edfu Egypt; 1580, Zeus; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; 1000, Double Goddess Transition; 800-500, Archaic Greek Age; 700-550, Apollo at Delphi and Didymaion; 668-626, Sumerian Mythology; 323-30, Kom Ombo Temple; and 305-30, Esna Temple. (RGS.) (Also see CE entries: 325, Council of Nicaea and Goddesses and Gods; 431, Council of Ephesus and Virgin Mary, Anatolia and Virgin Mary; 570, Mohammed's Birth; 1207-1273, Rumi and Mother.) (RG.)

* Soteriology: study of God's salvation and ontological concepts of female evil.

The following speaks to the theory that *mankind* is not a one size fits all. Over the centuries, there has been a historic shift to a culture and society in which half of the population (*females*) are traditionally regarded as: politically; philosophically; psychologically; professionally; theologically; spiritually; academically; scientifically; sexually; biologically and etc. inferior or less than the other half. (MHE: 150.)

The repercussions of this shift in the symbolic plane can be seen NOT only in the division of male gods from female gods, but also in the separation of sky from earth, of mind from body, of spirituality from sexuality. Incorporated into the mainstream of Greek thought and later crystallized in the philosophical writings of Plato, these ideas then pass via Neoplatonism into Christian theology and contribute to the symbolic worldview, which is still dominant in western [global] society today. From this early Greek Geometric period onwards, European culture ceases to offer the imaginative vocabulary for any human being, female or male, to experience themselves as whole and undivided (MHE: 150).

This hierarchical dis-order is discussed at length throughout *Re-Genesis* including BCE entries: 4400-2500, Olympus Hera; 3100-2600, Proto Bronze Age Crete, Writing, and Heroes; 3000-1450, Gournia; 2500, Inanna, Holder of the Me; 2400, Sumerian Women in the Akkadian Period; 2400, Lilith and Eve; 2300, Sumerian Transitions; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1580, Zeus; 1100-800, Iron Age; 1000, Gods; 800-500, Archaic Greek Age; 587-500, Demise of Sumerian and Babylonian Goddesses; 500-400 Classical Greek Era and Leading Male Authors; 384-322, Aristotle's Theory of Rational Male Dominance; and First Century BCE-Sixth Century CE, Summary of Female Catholic Priests and Synagogue Leaders. (RGS.)

IMAGE: MAP: NEAR EAST.

PHOTO: MAP: NEAR EAST.

SLIDE 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 1998-2002.

ENHANCE SCANNED SLIDE: CU_NEA_S11_R4_SL1_S14E.jpg

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.

ON LOCATION: IMAGE ENHANCE.

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.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: THE ISHTAR GATE: BABYLON.

PHOTO GSA DESCRIPTION: WILD BOVINES, LIONS, AND DRAGONS ON THE BABYLONIAN GATE OF ISHTAR.

SLIDE LOCATION NEAR EAST, SHEET 6A, ROW 2, SLEEVE 1, SLIDE #89, 575 BCE.

CU_NEA_S6A_R2_SL1_S89.jpg

LOCATION: PERGAMON MUSEUM: BERLIN, GERMANY.

NOTE 1: VARIOUS ASPECTS/EXHIBITS OF THE ISHTAR GATE ARE IN GERMANY, ISTANBUL, LONDON, NEW YORK, BOSTON, YALE, RHODE ISLAND, CHICAGO, DETROIT, ETC.

NOTE 2: FIELDWORK PROJECT.

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: SERPENT – DRAGON TIAMAT ON ISHTAR'S GATE: MESOPOTAMIA.

PHOTO: © GSA. 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, ROW 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: 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: WHITE OBELISK: NINEVEH, MESOPOTAMIA.

PHOTO: © GSA. NINEVEH WHITE OBELISK, TEMPLE OF ISHTAR, MESOPOTAMIA.

SLIDE LOCATION NEAR EAST, SHEET 10, ROW 2, SLEEVE 3, SLIDE #20, BCE.

CU_NEA_S10_R2_SL3_S20.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998-2002.

IMAGE: DESCRIPTION OF WHITE OBELISK: NINEVEH, MESOPOTAMIA.

PHOTO: © GSA. DESCRIPTION OF NINEVEH WHITE OBELISK, TEMPLE OF ISHTAR, MESOPOTAMIA.

SLIDE LOCATION NEAR EAST, SHEET 10, ROW 1, SLEEVE 5, SLIDE #17, BCE.

CU_NEA_S10_R1_SL5_S17.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998-2002.

IMAGE: INCISED POTTERY WITH DANCING WOMAN: NINEVEH.

PHOTO: © GSA. DESCRIPTION: INCISED RITUAL POTTERY OF STICK FIGURES OF REINDEER AND DANCING KA FEMALE EMERGING OUT OF PRONOUNCED VULVA. WITH DANCING WOMAN, NINEVEH.

SLIDE LOCATION, NEAR EAST, SHEET 10, ROW 3, SLEEVE 1, SLIDE #33, BCE.

CU_NEA_S10_R3_SL1_S33.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 1998-2002.

IMAGE: KING ASHURBANIPAL'S GARDEN PARTY INC. FEMALE HAPIST: NINEVEH PROVINCE (ASSYRIA) NEAR TIGRIS RIVER, MESOPOTAMIA.

PHOTO: © GSA. DESCRIPTION; KING ASHURBANIPAL'S GARDEN PARTY CELEBRATION WITH HIS ENTHRONED (CATHEDRA) QUEEN ASHUR – HAMAT AT NIMRUD IN THE NINEVEH PROVINCE (ASSYRIA) NEAR THE TIGRIS RIVER MESOPOTAMIA. ALSO NOTE NUMEROUS TREES–OF–LIFE PLUS PROFESSIONAL FEMALE HAPIST ON THE RIGHT AND ENTHRONED QUEEN ON LEFT.

SLIDE LOCATION NEAR EAST, SHEET 9B, ROW 3, SLEEVE 1, SLIDE #36, 669-631 BCE.

CU_NEA_S9B_R3_SL1_S36.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: PROFESSIONAL FEMALE MUSICIANS WERE NOT UNCOMMON, USUALLY PLAYING A FLUTE OR TRIANGULAR SHAPED HARPS (WA: 231-232; RGS).

NOTE 2: THE PRIMARY POWER BEHIND ASHURBANIPAL'S THRONE IS APPARENTLY HIS GRANDMOTHER, NAGIA-ZAKUTU.

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: FIELDWORK PROJECT 2002.