

89. 3000, Tell Brak

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.)

Tell Brak.

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(DM: 62, n. 85.)

Evil Eye.

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The belief may refer to the anxiety of
dominant cultures who banished the dark mother,
but who continued to be unsettled
by the riveting eye of the dark mother.
(DM: 209.)

Tell Brak * (ancient Nagar) was a large valley settlement in the northeastern Khabur area of Syria. Nagar was not only a well populated tell (settlement) and Sargon’s Akkadian provincial capital, but also a major caravanserai trade center and gateway that connected the Tigris with Anatolia and beyond. Professor Max Mallowan was the first to excavate this Mesopotamian archaeological site. He named the Eye Temple, “whose latest version belongs to the Jemdet Nasr period and is dated by him [c.] 3000 BCE.” (TEG: 25.) In addition to hundreds of small alabaster eye goddesses and extensive ceremonial complexes, other significant Tell Brak discoveries include: noteworthy cuneiform tablets, kilns, ritual jewelry, copper and bronze tools, and extensive botanical and micro stratigraphic data. The patron deity of the temple complex was Ishtar [or Esh-tar], previously known as Inanna. (TEG: 25) **

* (Recent dating update is 4400-3900 BCE.)

** See a further consideration by Samuel Noah Kramer who suggests that relative to the Semitic myth of “Ishtar’s Descent to the Nether World” as found in the Akkadian tablets, “Ishtar is replaced by Inanna, her Sumerian counterpart.” (SMSSL: 84-85.)

According to Birnbaum’s Tell Brak discussion, the dark African mother goddess is both the sacred eye and the protectress of potential harm.

At Tell Brak, more than 300 figures with arresting eyes have been found in the Eye Temple. Carved mostly of alabaster, figurines [figures] are of individuals, or of couples; sometimes the figurine [figure] is that of a mother holding a child. In folklore of the historic epoch, the anxious patriarchal belief in the ‘evil eye’ of the dark mother was countered by the

popular belief that the mother's eye can protect from the evil eye. All Mediterranean cultures share the belief in the evil eye (mal'occhio in Italian), which is popularly countered by amulets of the protective eye of the dark mother (DM: 62, n. 85). ...

The popular belief in the 'evil eye' was, and is, shared by Jews, Christians, and Muslims. The belief may refer to the anxiety of dominant cultures who banished the dark mother, but who continued to be unsettled by the riveting eye of the dark mother. In popular cultures of North Africa, Moors and Jews wore protective amulets and considered fire and water prophylactic agents against the evil eye. Jews adopted the Star of David as a protective symbol against the evil eye. Moors adopted protection graffiti of crescents, or the hand * of Fatima, daughter of Mohammad. Today in Islamic Turkey, blue eye amulets – protecting against the evil eye – are everywhere, on visors of busses and taxis, on clothing, on houses, et al. In my Sicilian/catholic childhood in Kansas City, children wore scapulars to protect them against the evil eye; older women practiced rituals of oil ... [and] Christian prayers to exorcise the evil eye. Perhaps the point about amulets that protected against the evil eye is that they transmitted a shared anxiety of patriarchal Jews, Christians, and Muslims that remembered the dark mother's piercing eye of judgment, while people in popular cultures indicated a continuing belief in the dark mother by wearing amulets with her eyes to protect themselves (DM: 209).

- For further hand research, see the Chinese Shanxi Tomb , 960-1127 AD.

Additional considerations are discussed in *Re-Genesis* about the sacred / protective eye Uraeus (*Wedjat-eye of eternity*) (MMT) in ancient Egypt.

The royal Uraeus (*Wedjat-eye*) * or cobra is the Egyptian hieroglyphic symbol for the dark goddess, Isis derived from ancient serpent goddess Ua Zit/Uzait/Per-Uatchet. The cobra eye (third eye) is analogous to her wisdom and mystical insight. Isis as both serpent (cobra) and bird goddesses is comprehensively discussed in the 3000-2780 BCE entry, Egyptian Bronze Age/First Dynasty (RGS) along with the Uraeus, which frequently frames Egyptian temple entrances. Not only does this eye motif suggest the union of Upper and Lower Egypt but it also protects and ensures the king's legitimacy. As noted earlier, another hieroglyphic example of a Uraeus is Isis' son, Horus ** as hawk/falcon at the Edfu Temple. In pre-dynastic hieroglyphics, vulture bird deity Nekhbet (plus Nechbet or Nekhebit) was also an oracle protector of pharaohs. *** Both Isis and Nekhbet typify African matrilineal traditions (including Hieros Gamos) as it was through female deities or royal females that kings or pharaohs inherited thrones and other positions of power, clearly indicating matrilineal succession (CB: 70; WDSSO; MG: 246-7; FG: 133-34; STWE: 114-115; RGS). (RGS: 2300-2100, Edfu Egypt).

* (Wedjat or Wadjet is also known as Edjo, Udjo, or Buto.)

** (Herodotus equates Horus with Apollo.) (STWE: 96.)

*** The protectress of Irish entries is the womb of the Sheela-na-gig as is also noted on Maori (eastern Polynesia) entrances in New Zealand.

According to Witt, it was the goddess mother Isis who gave pharaohs their power. This practice was known as Hieros Gamos.

Throughout the 4000 years of Egyptian history every pharaoh was [an]

incarnation ... and therefore was the son of Isis, the Goddess mother who had suckled and reared him. At death, the king of Egypt sped away like the spent Nile. Henceforth as Osiris he held sway over 'those Yonder' in the shadowy kingdom of the dead (IG: 15).

Further Tell Brak excavation research:

Oates, David, Joan Oates, and Helen McDonald. *Excavations at Tell Brak*: Vol. 2. London, England: British School of Archaeology in Iraq, 2001. (ETB.)

Further eye goddess research:

Crawford, Osbert Guy Stanhope. *The Eye Goddess*. 2nd Ed. Oak Park, IL: Delphi Press, 1991. (TEG)

Further research on Egyptian sacred/protective eye (*Wedjat-eye of eternity*): 3000-2780, Egyptian Bronze Age/First Dynasty; and 2300-2100 Edfu Egypt. (RGS.)

Further Hieros Gamos research:

7000-3500 (1450), Old Europe; 7000, Hieros Gamos; 4400-2500, Olympus Hera; 3200-539, Proto Elamite Goddesses and Matrilineal Aspects; 3000-1450, Gournia; 2613-2494, Hathor's Dendera (Denderah) Temple, Egypt; 1800, Re-Visioning Goddess Sarah; 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 1479-1425 Tuthmosis III, Egyptian King; 1000, Ephesus, Anatolia; 900, Taanach, Canaanite Libation Stand; 750-650, Cybele and King Midas, Anatolia; 323-30, Temple Kom Ombo, Egypt; and 200, Winged Victory. (RGS.)

According to numerous scholars including M. Zour, S. Farzin, and B. Aryanpour, the mother of the gods embodied unequalled preeminence including royal ascendancy to the throne through matrilineal lineage (WA). *Hieros Gamos* frequently included apotheosis (deification) of the king plus land stewardship (CDBL: 132-133, WDSS0: 182-3). Selected examples are: Egyptian Hatshepsut – Thothmes; Middle Elamite period Goddess Kiririsha and gods Inshoshimak and Houmban; Goddess Anahita and King Narseh's investiture (PHM: 188) as legitimacy of male kings was only through the mother's (matrilineal) side (WA: 233); Phrygian Matar Cybele (Kybele) and her son – lover Attis (CAA: 18-20, MG: 398-400); and god – son – husband Kabeiros (Kadmilos, Korybas) of Samothracian Mother Goddess (GOG: 87). (RGS: 7000, Hieros Gamos).

Additional examples of *Hieros Gamos* and goddesses/queens venerated alongside of male gods/kings/princes are: Hebrew Asherah – Baal/Yahweh (MOO: 376); * Ugaritic/Canaanite Athirah-El (bull) (MOO: 376); ** Shekhinah – Yahweh (HG: 105-111); Babylonian Aruru (Asherah/Ashratum) – god Anu (TGA: 39, MOO: 376); Punic Tanit – Baal Hammon (MOO: 378); N. Syrian Tanit – Lord of Mount Amanus (MOO: 378); Sumerian Inanna – Dumuzi (MOO: 383); Levant Astarte – Baal (GGL: 131); Sumerian (not Semitic) Ishtar – Tammuz (MOO: 383); Greek Aphrodite – Adonis (MOO: 383); Hittite/Phrygian Cybele and Attis (SMA: 54); Adam and Eve; *** Sarah and Abraham; and Lady Ikoom, Snake Queen and mother of lord Wa'oom Uch'ab Tzi'kin, royal ruler of the Mayan Snake Dynasty c. 562 AD (TSK: 16). (Also note subsequent Mayan Snake Queen named K'abel (TSK: 16)).
* Astarte/Athart/'ttrt was 'Baal's Other Self' (GGL: 131).
** According to Ugaritic texts, Canaanite Athirah is Hebrew Asherah (MOO: 376).

*** Or, Eve and Adam? (RGS: 7000, Hieros Gamos).

Further double eye goddesses including double goddess and 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; 2600-2000, Early Bronze Age, Crete, Chthonian; 1790-1700, Goddess of Kultepe, Anatolia; 1750, Ishtar; 1000, Double Goddess Transition; 630-620, Goddess Kore, Izmir Turkey; 500, Greek Mysteries; and 282-263, Demeter's Priene Temple. (RGS.)

Further wayside shrine or ancient caravanserai research: 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; 2200, Nahariyah and Ashrath-Yam; 1800, Re-Visioning Goddess Sarah and Abraham; 1750-1700, Goddess of Kultepe, Anatolia; 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; 600-398, Astarte/Anat/Ashtaroth/Asherah/Ishtar and Yahweh, Egypt; 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 key extended 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: EYE GODDESS FROM TELL BRAK TEMPLE: NAGAR, MESOPOTAMIA.
PHOTO: © GSA. DESCRIPTION: DOUBLE EYE GODDESS FROM TELL BRAK TEMPLE, NAGAR, MESOPOTAMIA.
SLIDE LOCATION NEAR EAST, SHEET 8, ROW 2, SLEEVE 3, SLIDE #20, BCE.
CU_NEA_S8_R2_SL3_S20.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELDWORK PROJECT 2002.

IMAGE: DOUBLE EYE GODDESS: TELL BRAK, NORTHERN SYRIA.
PHOTO: © GSA. DESCRIPTION: DOUBLE EYE GODDESS FROM TELL BRAK TEMPLE, NORTHERN SYRIA. (DG: 109.)
SLIDE LOCATION NEAR EAST, SHEET 8, ROW 2, SLEEVE 4, SLIDE #17, 3300-3000 BCE.
CU_NEA_S8_R2_SL4_S17.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELD WORK 2002.

IMAGE: DOUBLE AND PREGNANT EYE GODDESSES AT TELL BRAK TEMPLE: NAGAR, MESOPOTAMIA.
PHOTO: © GSA. DESCRIPTION: DOUBLE AND PREGNANT EYE GODDESSES FROM TELL BRAK TEMPLE: NAGAR, MESOPOTAMIA.
SLIDE LOCATION NEAR EAST, SHEET 8, ROW 3, SLEEVE 2, SLIDE #14, BCE.
CU_NEA_S8_R3_SL2_S14.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELDWORK PROJECT 2002.

IMAGE: EYE GODDESS AND LETTER M: TELL BRAK, NORTHERN SYRIA.
© GSA. DESCRIPTION: EYE GODDESS WITH DOTS AND LETTER M FROM TELL BRAK
TEMPLE, NORTHERN SYRIA.
SLIDE LOCATION NEAR EAST, SLEEVE, SHEET , ROW , SLEEVE , SLIDE # , OLD
EUROPEAN. BCE.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: "THE AQUATIC SIGNIFICANCE OF THE M SIGN SEEMS TO HAVE SURVIVED
IN THE EGYPTIAN HIEROGLYPH M, MEANING WATER, AND IN THE ANCIENT
GREEK LETTER M, *MU* (LOG: 19)."
NOTE 2: FIELD WORK.
PHOTO NOTE: TBD ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: ISHTAR, QUEEN OF HEAVEN AND EARTH: OLD BABYLONIA.
PHOTO GSA DESCRIPTION: ISHTAR, QUEEN OF HEAVEN AND EARTH.
SLIDE LOCATION NEAR EAST, SHEET, 10, ROW 4, SLEEVE 3, SLIDE #36, BCE.
CU_NEA_S10_R4_SL3_S36.jpg
NOTE 1: "TELL BRAK: THE PATRON DEITY OF THE EYE TEMPLE / CARAVANSERAI
WAS ISHTAR [OR ESH-TAR], PREVIOUSLY KNOWN AS INANNA (TEG: 25; GSA)."
(SOURCE: ENTRY ABOVE.)
LOCATION: OLD BABYLONIA.
NOTE 2:
SEE A FURTHER CONSIDERATION BY SAMUEL NOAH KRAMER WHO
SUGGESTS THAT RELATIVE TO THE SEMITIC MYTH OF 'ISHTAR'S DESCENT
TO THE NETHER WORLD' AS FOUND IN THE AKKADIAN TABLETS, 'ISHTAR
IS REPLACED BY INANNA, HER SUMERIAN COUNTERPART' (SMSSL: 84-85;
RGS).
NOTE 3: THE PATRON GODDESS OF THE ARBELA TEMPLE / CARAVANSERAI
(CURRENT ERBIL IN KURDISTAN) WAS ALSO ISHTAR [OR ESH-TAR], PREVIOUSLY
KNOWN AS INANNA. (ER: 39; TEG: 25; GSA.)
PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).
ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: WINGED ISHTAR: KARAHÖYÜK, (ANATOLIA) TURKEY.
PHOTO © GSA. DESCRIPTION: QUEEN OF HEAVEN AND EARTH ISHTAR WITH
WINGS, HORNED HEADRESS, 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: ILLUSTRATOR, CHRISI KARVONIDES

IMAGE: WINGED ISHTAR: KARAHÖYÜK, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: QUEEN OF HEAVEN AND EARTH ISHTAR WITH
WINGS, HORNED HEADRESS, 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.
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.
NOTE 1: FIELDWORK PROJECT 1989.

IMAGE: INANNA (ISHTAR/ANAHITA): 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: "THE PATRON DEITY OF THE EYE TEMPLE COMPLEX WAS ISHTAR [OR
ESH-TAR], PREVIOUSLY KNOWN AS INANNA. (TEG: 25; RGS.)" (SOURCE: ENTRY
ABOVE.)
NOTE 2:

SEE A FURTHER CONSIDERATION BY SAMUEL NOAH KRAMER WHO SUGGESTS THAT RELATIVE TO THE SEMITIC MYTH OF 'ISHTAR'S DESCENT TO THE NETHER WORLD' AS FOUND IN THE AKKADIAN TABLETS, 'ISHTAR IS REPLACED BY INANNA, HER SUMERIAN COUNTERPART (SMSSL: 84-85; RGS).'

NOTE 3: "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 4: FIELDWORK PROJECT 1980-1989.

IMAGE: KING SARGON'S AKKADIAN CAPITAL: NAGAR, NORTHERN MESOPOTAMIA. PHOTO: © GSA. DESCRIPTION: TELL BRAK (ANCIENT NAGAR) WAS KING SARGON'S AKKADIAN PROVINCIAL CAPITAL.

SLIDE LOCATION NEAR EAST, SHEET 9A, ROW 1, SLEEVE 4, SLIDE #8, BCE.

CU_NEA_S9A_R1_SL4_S8.jpg

ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: KING SARGON WAS ALSO FATHER OF POET, ENHEDUANNA.

NOTE 2: FIELDWORK PROJECTS 5-2002.