

114. 2370-2316, Akkadian Enheduanna and Inanna's Hymns

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.)

* * *

Enheduanna.

Daughter of the first King Sargon
of Akkad in northern Mesopotamia,
was high priestess of Inanna and
author of the first recorded poetry.
(RGS.)

Enheduanna holds special recognition as the author of Inanna's hymn, *The Exhalation of Inanna*. In this hymn, Enheduanna addresses Inanna as wife (consort/mother goddess?) of God An or Nanna. (ASWM: 20; TOD: 137; SMSSL: 40.) Thorkild Jacobsen says that God An (Akkadian Antum) was originally female, but was replaced by a sky God, who usurped her position and name. Discussion to follow on the significance of the God or goddess An and possibility that Enheduanna's support of Sargon's rule represented another example of the transition from mother rite to father right and subsequent downgrade of Inanna "from divine to human, from the served to the servant." (ASWM: 20.) (MG: 199; TOD: 95-6, 109, 137; PPSF: 61; DTG.)

"The names of the great Sumerian goddess, Inanna, were numerous, including queen of the moon and stars" * but her more significant epiphanies are the lion and owl. Not infrequently the Burney Relief represents her. In this motif both the lion and owl are prominent, and Inanna's torso includes a full set of wings along with feet transformed into talon claws.

* (RGS: 5000-4900, Inanna in Uruk Mesopotamia).

The dates of the Burney Relief vary from c. 3000 to the end of the third millennium. (TBR: 128.) Henri Frankfort believes that this relief "represents the supernatural being Kilili in Akkadian." (FLANE: 1-2.) He suggests that Kilili in turn is also associated with Greek Aphrodite *Parakypousa*, who speaks of a female

demon or kind of Lilith as seen in the relief. (Also of consideration is an additional convergence of Artemis with Aphrodite: Artemis who is known as *agrotera* or “the wild one.” (TLG: 156.))

A point of clarification is made by Thorkild Jacobsen who suggests that Lilith is not a demon but rather a goddess that corresponds to Inanna and Ishtar, because she is imaged with items of high rank, including a horned crown, four tiers and lions, or *Labbatu* meaning lions, as was Inanna. (FLANE: 2.) (In 7100-6300, the goddess or Lady of the Beasts from Çatal Hüyük, Anatolia, was also of high rank and aligned with lions.) (RGS.)

Details in the Burney Relief include owl wings, a horned crown of four multiple layers, rod-and-ring derived from a measuring rod and tape, traces of red ochre, plus two lions and two owls at her feet. In addition to the two owls, feet are talons with owl scales at the ankles. This Larsa Period relief is from Ur in Mesopotamia. The Relief is an original work of art rather than cast from a mold and likely a ritual object. (TBR: 128-135; FLANE: 1-11; WIM; ETH: 104; Z: III, 19a; MG: 217, 510-3; QON: 19.)

Further Inanna research: 5000-4900, Inanna in Uruk, Mesopotamia; 4000, Sumer, Mesopotamia, and Mythologems; 2500, Inanna, Holder of the Me; 2400, Lilith and Eve. 2300, Sumerian Transitions; 2000, Babylonian Mythology; 1800, Re-Visioning Goddess Sarah and Abraham; and 1750 Hammurabian Dynasty, Babylon, Ishtar and Inanna. (RGS.)

Further transition research from mother – rite to father – right: 4400-2500, Kurgan Invasions; 4400-2500, Olympus Hera; 4000-3000, Egypt; 3000-2780, Egyptian Bronze Age, 2686-2181, Old Kingdom; 2300, Sumerian Transitions; 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; 587-500, Demise of Sumerian and Babylonian Goddesses; 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; 570, Mohammed’s Birth; and 1207-1273, Rumi and Mother.) (RG.)

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).

Although this hierarchical dis-order is discussed at length throughout *Re-Genesis*, selected entries include: 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.

Further research on the Burney Relief plus dating considerations:

Casey, Rita Anne. *Inanna and Enki in Sumer: An Ancient Conflict Revisited*. Diss. CIIS, 1998. Ann Arbor, MI: ProQuest/UMI, 1998. (Publication No. AAT 9904977.) (IE.)

Jacobsen, Thorkild. "Primitive Democracy in Ancient Mesopotamia." *Toward the Image of Tammuz and Other Essays on Mesopotamian Religion*. Ed. William L. Moran. Cambridge, MA: Harvard University Press, 1970. (PDAM.)

_____. "Notes on Nintur." *Orientalia* 42 (1973): 294. (NON.)

_____. *Treasures of Darkness: The History of Mesopotamian Religion*. New Haven, CN: Yale University Press, 1976. (TOD.)

_____. "Pictures and Pictorial Language: The Burney Relief." *Figurative Language in the Ancient Near East*. Eds. M. Mindlin, M. J. Geller, and J. E. Wansbrough. London, England: School of Oriental and African Studies, University of London, 1987. 1-11. (FLANE.)

Further research and discussions on myths, epics, and tablet dating challenges:
Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. 175-224. (MG.)

Campbell, Joseph. *The Masks of God: Occidental Mythology*. *of the American Oriental Society* 131.2 (Apr.-Jun. 2011): 195-206. (PFS.)

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Kramer, Samuel Noah. *From the Poetry of Sumer*. Berkeley, CA: University of California, 1979. (FPS.)

Sandars, N. K. *Epic of Gilgamesh: An English Version with an Introduction*.

Harmondsworth, England: Penguin Books, 1971. (EOG.)
Starhawk. *Truth or Dare: Encounters with Power, Authority, and Mystery*. San Francisco, CA: Harper & Row, 1987. 32-40. (TDE.)

To compare various time – lines plus creation myths that are gender – inclusive:

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- Bird, Phyllis A. *Missing Persons and Mistaken Identities: Women and Gender in Ancient Israel*. Minneapolis, MN: Fortress Press, 1997. (MPMI.)
- Callahan, Tim. *Secret Origins of the Bible*. Altadena, CA: Millennium Press, 2002. 30-55. (SOTB.)
- Gage, Matilda Joslyn. Ed. Sally Roesch Wagner. *Woman, Church, and State: A Historical Account of the Status of Woman through the Christian Ages, with Reminiscences of the Matriarchate*. 1893. Modern Reader's Edition. Aberdeen, SD: Sky Carrier Press, 1998. (WCS.)
- George, Arthur L., and Elena George. *The Mythology of Eden*. Lanham, MD: Hamilton Books, 2014. (TMOE.)
- Graham, Lloyd. *Deceptions and Myths of the Bible*. New York, NY: Carol Pub. Group, 1997. (DMB.)
- Kien, Jenny. *Reinstating the Divine Woman in Judaism*. Parkland, FL: Universal Publishers, 2000. (RDW.)
- Martos, Joseph, and Pierre Hégy. *Equal at the Creation: Sexism, Society, and Christian Thought*. Toronto, Canada: University of Toronto Press, 1998. (EAC.)
- Philpot, J. H. *The Sacred Tree: or, the Tree in Religion and Myth*. London, England: Macmillan, 1897. (ST.)
- Shryock, Andrew, Daniel L. Smail, and Timothy K. Earle. *Deep History: The Architecture of Past and Present*. Berkeley, CA: University of California Press, 2011. (DH.)
- Stanton, Elizabeth C. *The Woman's Bible*. Seattle, WA: Coalition Task Force on Women and Religion, 1974. (TWB.)
- Taussig, Hal. *A New New Testament: A Reinvented Bible for the Twenty-First Century Combining Traditional and Newly Discovered Texts*. Boston, MA: Houghton Mifflin Harcourt, 2013. (NNT.)
- Teubal, Savina J. *Sarah the Priestess: The First Matriarch of Genesis*. Athens, OH: First Swallow Press, 1984. (STP.)
- _____. *Ancient Sisterhood: The Lost Traditions of Hagar and Sarah*. Athens, OH: Swallow Press, 1990. xxv. (ASLT.)
- Thompson, William Irving. *The Time Falling Bodies Take to Light: Mythology, Sexuality and the Origins of Culture*. London, England: Rider/Hutchinson, 1981. (TFB.)
- White, Lynn Jr. "The Historical Roots of Our Ecologic Crisis." *Science* 155. 3767 (Mar. 10, 1967): 1203-1207. (HRE.)

IMAGE: 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 2002.

IMAGE: EUPHRATES RIVER: BABYLONIA.
IMAGE © GSA. DESCRIPTION: EUPHRATES RIVER ABOVE THE PERSIAN GULF,
BABYLONIA.
SLIDE LOCATION NEAR EAST, SHEET 8, ROW 3, SLEEVE 3, SLIDE #2, BCE.
CU_NEA_S8_R3_SL3_S2.jpg
LOCATION: EUPHRATES RIVER: BABYLONIA.
NOTE 1: FIELDWORK PROJECT.

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: 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: 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: INANNA/ISHTAR/ANAHITA: SUSAN ACROPOLIS, SW IRAN.
PHOTO: © GSA. DESCRIPTION: INANNA'S SUMERIAN TEMPLE LEVEL 7A AT NIPPUR,
BABYLONIA JUST BELOW BABYLON (IRAQ).
SLIDE LOCATION NEAR EAST, SHEET 6, ROW 4, SLEEVE 4, SLIDE #15, EARLY
DYNASTIC IIIb PERIOD.
CU_NEA_S6_R4_SL4_S15.jpg
SHOT ON LOCATION: METROPOLITAN MUSEUM OF ART: NEW YORK, NY.
NOTE 1: MESOPOTAMIAN MOON (LUNAR) RELIGION AT MAMRE INCLUDED
ASHERAH AS MOON AND TREE GODDESS OF THE MOTHERS (RGS).
NOTE 2: "DURING THE OLD BABYLONIAN AKKADIAN PERIOD, c. 1800-1700 BCE,
RELIGIOUS RESIDENCES FOR CLOISTERED PRIESTESSES INCLUDED NIPPUR AND
SIPPAR IN MESOPOTAMIA (RGS)."
NOTE 3: FIELDWORK PROJECT 2002.

IMAGE: INANNA/ISHTAR/ANAHITA WITH THEIR HANDS RAISED TO THEIR
BREASTS: 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: "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 2: FIELDWORK PROJECT 1980-1989.

IMAGE: WINGED INANNA WITH CROWN OF HORNS: BURNEY RELIEF.

PHOTO: © GSA. DESCRIPTION: WINGED INANNA WITH CROWN OF HORNS AND TALON FEET STANDING ON TWO LIONS AND FLANKED BY OWLS. BURNEY RELIEF. SLIDE LOCATION NEAR EAST, SHEET 6, ROW 1, SLEEVE 4, SLIDE #16cE, c. 2000.

CU_NEA_S6_R1_SL4_S16cE.jpg

SHOT ON LOCATION, BRITISH MUSEUM: LONDON, ENGLAND. (II: 272-3; FLANE: 1-11).

NOTE 1: INANNA'S NAMES INCLUDE ERESHKIGAL, ISHTAR, LILITH, OR LILITU. (D. COHEN'S 4-20-04 *CORRESPONDENCE*.)

NOTE 2: ALSO, HENRI FRANKFORT BELIEVES THAT THIS RELIEF "REPRESENTS THE SUPERNATURAL BEING KILILI IN AKKADIAN." (FLANE: 1-2.)

NOTE 3: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: REMOVE LEFT LIGHTS, CHRISI KARVONIDES' TEAM.

IMAGE: CULT BASIN INC. HORNED HEADDRESS: NEO-SUMERIAN.

PHOTO: © GSA. DESCRIPTION: CULT BASIN INC. WOMEN WITH HORNED HEADDRESS, AND URNS OF OVERFLOWING WATERS.

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 2, SLEEVE 4, SLIDE #9eE, 2144-2124 BCE
CU_NEA_S4_R2_SL4_S9eE.jpg

SHOT ON LOCATION: ISTANBUL ARCHAEOLOGICAL MUSEUM: ISTANBUL, TURKEY.

NOTE 1:

ALL WATERS ARE SYMBOLIC OF THE GREAT MOTHER AND ASSOCIATED WITH BIRTH, THE FEMININE [FEMALE] PRINCIPLE, THE UNIVERSAL WOMB, THE *PRIMA MATERIA*, THE WATERS OF FERTILITY AND REFRESHMENT AND THE FOUNTAIN OF LIFE. ...RUNNING WATER SIGNIFIES LIFE, THE WATERS OF LIFE, THE RIVER, SPRING, OR FOUNTAIN OF LIFE, SYMBOLIZED BY THE UNDULATING LINE, OR THE SPIRAL OR MEANDER (IET: 188).

NOTE 2: FIELDWORK PROJECT 1986.

PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES' S TEAM.

IMAGE: STONE ACHAEMENID CAPITAL: SUSA ACROPOLIS, SW IRAN.

PHOTO: © GSA. DESCRIPTION: STONE ACHAEMENID CAPITAL WITH IMAGE OF TWO BULLS IN THE APADANA (GREAT HALL) OF THE WINTER PALACE: SUSA ACROPOLIS IN SW IRAN.

SLIDE LOCATION NEAR EAST, SHEET 6, ROW 3, SLEEVE 2, SLIDE #33E, BCE.

CU_NEA_S6_R3_SL2_S33E.jpg

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

NOTE 1: FIELDWORK PROJECT 1980'S.

IMAGE: ENHEDUANNA'S HEADDRESS: UR.

PHOTO: © GSA. DESCRIPTION: ELABORATE GOLD AND LAPIS LAZULI HEADDRESS, POSSIBLY BELONGING TO ENHEDUANNA OR PRIESTESS, UR.

SLIDE LOCATION NEAR EAST, SHEET 1, ROW 4, SLEEVE 1, SLIDE #28, c. 2500 BCE.

CU_NEA_S1_R4_SL1_S28.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: (DG: 123.)

NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: RELIEF OF INANNA'S REED HUT: URUK, BABYLON.

IMAGE © 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: MUSEUM, CITY COUNTRY.)

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)."

NOTE 2: FIELDWORK PROJECT.

PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

PHOTO NOTE: FOR FURTHER INANNA'S REED HUT RESEARCH AND IMAGES:

IMAGE: KING SARGON OF AKKAD, NORTHERN MESOPOTAMIA.

PHOTO: © GSA. DESCRIPTION: UR, KING SARGON OF AKKAD, FATHER OF ENHEDUANNA.

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

CU_NEA_S9A_R1_SL4_S8.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1: FIELDWORK PROJECT 5-2002.