

80. 3400-2900, Mesopotamian Writing from The Protoliterate Period

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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Uruk and Jemdet Nasr.

During the Mesopotamia Proto-literate Period,
a form of writing was discovered on clay tablets
from Uruk and Jemdet Nasr.
(See below.)

Stanislav Segert.

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the Sumerians invented writing,
or ‘whether they were merely
the first to exploit the new invention.’
(POTW: 67, n. 84.)

Mesopotamia, located between the Tigris and Euphrates rivers above the Persian Gulf, was the home of the Sumerians. Population concentration was in southern Mesopotamia, known as Babylonia. Primary cities were: Eridu; Ur; Lagash; Nina and Nippur; Bad-tibira; Girsu; Umma; Shuruppak; Isin; Jemdet Nasr and Uruk (Erech). The Mesopotamia Proto-literate Period is 3400 to 2900 BCE. During the Mesopotamia Proto-literate Period, a form of writing was discovered on clay tablets from Uruk and Jemdet Nasr.

Uruk, Inanna’s sacred center, was the location of these first Sumerian written tablets, dating c. 3100. (POTW: 22.) Additional clay tablets also come from Jemdet Nasr. The Sumerian wedge like written tablets, called cuneiform, are frequently considered the origin of writing. Stanislav Segert suggests that it is far from certain that the Sumerians invented writing, or “whether they were merely the first to exploit the new invention.” (POTW: 67, n. 84.) *Re-Genesis* suggests that pictographic writing may be traced back to earlier developments in Old Europe.*

* Also note the five stages of Egyptian language including: Old Egyptian (2600-2100 BCE); Middle Egyptian (2100-1500 BCE); Late Egyptian (1500-1000 BCE); Demotic (650 BCE – 300 CE); and Coptic/Christian Egyptian (300 -1000/1500 CE).

An excerpt from above, challenges the view that Sumerians invented script.

Pictographic writing continued to develop from the Climactic Phase equalling not only a script of its own kind but also an alleged sacred script (COG: 319). Evidence is primarily from east–central Old Europe that includes ‘the Vinca and Tisza culture groups in the Morava, Danube, and Tisza basins of [former] Yugoslavia, eastern Hungary, northwestern Bulgaria, and western Romania, and of the Karanovo culture in central Bulgaria and southern Romania’ (COG: 309). The possibility of a sacred script challenges the view that the Sumerians invented script 2000 years later. While the later Sumerian script was used to document commercial-administrative activities, the Balkan script was for ritual purposes rather than commercial inventory and legal documents (RGS). (RGS: 5300-4300 Climactic Phase and Script in Old Europe).

The recent work of linguist, Harald Haarmann, shows that the Cypro-Minoan Linear A script, from the Middle Bronze Age, is very similar to the Old European Vinca Script. The pictographic Linear A script is evidenced on Cypriote pottery and the 1700 BCE Cretan Phaistos Disk (COG: 309, 319; CB: 71; WAM: 110-113; ECLE.) Two of the remaining Linear A pictographs to be deciphered are clearly the universal female symbol. Below (in the GSA collection) are two images of Tanit that illustrate the remaining Linear A pictographs (RGS). (RGS: 5300-4300, Climactic Phase and Script in Old Europe).

Further research on writing: 5000-4900, Inanna in Uruk, Mesopotamia; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2300, Sumerian Transitions; 2000-1450, Middle Bronze Age Crete; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1600, Mycenaean Dominant on Greek Mainland; 1100-800, Iron Age; 1100-800, Mediterranean Dark Ages; and 668-626, Sumerian Mythology. (RGS.)

Further research on writing plus Vinca – and – Tisza sacred script: 5500-5000, Old European Writing Examples from Sicily; 5400-3200, Ancient Aphrodite: Chalcolithic or Copper Age; 5300-4300, Climactic Phase and Script in Old Europe; 5000-4900, Inanna, Uruk, and Mesopotamia; 3100-2600, Proto Bronze Age Crete, Writing and Heroes; 3000-2000, Anatolia; 3000, First Dynasty, Egypt; 2300, Sumerian Transitions; 2000-1450, Middle Bronze Age Crete; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and Egyptian Aniconic Goddess Triangle; 1600, Mycenaean Dominant on Greek Mainland; 1100-800,

Iron Age; 1100-800, Mediterranean Dark Ages; 668-626, Sumerian Mythology; and 500-400, Classical Greek Era and Leading Male Authors. (RGS.)

Archaeomythology (Diversity) Method: A brief selection of Neolithic Europe/Old European works that highlight archaeology, mythology, proto – script including logographic or ideographic writing, linguistics, signs, symbols, folksongs, and other matrilineal considerations that may challenge perennial silos and other dominant endeavors.

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Eisler, Riane Tennenhaus. *The Chalice and the Blade: Our History, Our Future*. San Francisco: Harper and Row, 1987. (CB.)

_____. “Rediscovering Our Past, Reclaiming Our Future: Toward a New Paradigm for History.” *From the Realm of the Ancestors: An Anthology in Honor of Marija Gimbutas*. Ed. Joan Marler. Manchester, CT: Knowledge, Ideas and Trends, Inc., 1997. 335-349. (ROP.)

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PHOTO: NEAR EAST MAP.

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: MESOPOTAMIA, LOCATED BETWEEN THE TIGRIS AND EUPHRATES RIVERS ABOVE THE PERSIAN GULF, WAS THE HOME OF THE SUMERIANS. (RGS.) (SOURCE: ENTRY ABOVE.)

NOTE 2: FIELDWORK PROJECT 1994-2002.

IMAGE: EUPHRATES RIVER: BABYLONIA.

PHOTO © 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 1980-1998.

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

PHOTO: 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: IMAGE IN PROCESS.

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: ILLUSTRATOR, CHRISI KARVONIDES.

IMAGE: ANCIENT CUNEIFORM BOUNDARY STONE: BABYLONIA.

PHOTO: © GSA. DESCRIPTION: BLACK 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: FIELDWORK PROJECT 1994-2002.

IMAGE: STONE KUDURRU, ANCIENT BABYLON SCRIPT (CUNEIFORM).
PHOTO: © GSA. DESCRIPTION: BABYLONIAN SCRIPT (CUNEIFORM) ON THE KUDURRU STONE PERTAINS TO GOVERNOR EANNA-SHUM-IDDINA'S LAND RIGHTS AND CURSES SHOULD HIS AUTHORITY BE CHALLENGED.
SLIDE LOCATION NEAR EAST, SHEET 11, ROW 2, SLEEVE 3, SLIDE #7, 1125-1100 BCE.
CU_NEA_S11_R2_SL3_S7.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: FIELDWORK PROJECT 2002.

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 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.)
NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESS INANNA INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 4: FIELDWORK PROJECT 1980-1989.

IMAGE: DOUBLE SNAKE/BIRD 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.)
NOTE 2: FIELDWORK PROJECT 1998-2002.

IMAGE: DESCRIPTION OF CATHEDRA SNAKE/BIRD (BA BIRD?) DEITY: * VINCA (CENTRAL BALKANS).
PHOTO: © GSA. DESCRIPTION OF CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD MASKS: VINCA (CENTRAL BALKANS). HOLES NOTED ON EARS, SHOULDERS, AND ELBOWS FOR POSSIBLE DECORATIVE OR RITUAL ITEMS.

SLIDE LOCATION NEAR EAST, SHEET 6A, ROW 4, SLEEVE 1, SLIDE #32, c. 4500-4000 BCE.

CU_NEA_S6A_R4_SL1_S32.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1 RE. BA – BIRD OR BA – SOUL. *

‘IN A PARALLEL IMAGE,’ THE PERSONAL BA – SOUL IS ONE’S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: ‘BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.’ TO DIE IS TO REUNITE WITH ONE’S KA (KG: 63, 67; MG: 245-46; RGS).

NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA BIRD DEITY INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)

NOTE 3: “THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999).”

NOTE 4: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: FOR FURTHER IMAGES OF VINCA (CENTRAL BALKANS) SIGNS AND SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: “JELA TRANSYLVANIA NEOLITHIC SIGN.”

IMAGE: CATHEDRA SNAKE/BIRD (BA BIRD?) DEITY: * VINCA (CENTRAL BALKANS). PHOTO: © GSA. DESCRIPTION: CATHEDRA DEITY WITH SCHEMATIZED SNAKE/BIRD MASKS: VINCA (CENTRAL BALKANS). HOLES NOTED ON EARS, SHOULDERS, AND ELBOWS FOR POSSIBLE DECORATIVE OR RITUAL ITEMS.

SLIDE LOCATION NEAR EAST, SHEET 6A, ROW 4, SLEEVE 3, SLIDE #34, c. 4500-4000 BCE.

CU_NEA_S6A_R4_SL3_S34.jpg

EDITED SCANNED NUMBER IS CU_NEA_S6A_R4_SL3_S34 NOT CU_NEA_S6A_SL3_S34

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND. ENHANCE IMAGE.

NOTE 1 RE. BA – BIRD OR BA – SOUL. *

‘IN A PARALLEL IMAGE,’ THE PERSONAL BA – SOUL IS ONE’S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: ‘BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.’ TO DIE IS TO REUNITE WITH ONE’S KA (KG: 63, 67; MG: 245-46; RGS).

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NOTE 4: FIELDWORK PROJECT 1998-2002.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

PHOTO NOTE: FOR FURTHER IMAGES OF VINCA (CENTRAL BALKANS) SIGNS AND SYMBOLS, SEE GOOGLE IMAGES AND USE PHRASE: “JELA TRANSYLVANIA NEOLITHIC SIGN.”

IMAGE: TRIUNE LIMESTONE STELA OF TANIT RE. LINEAR A: TUNIS, TUNISIA.

PHOTO: © GSA. DESCRIPTION: ANTHROPOMORPHIC LIMESTONE STELA OF TANIT WITH CHILD. TOPHET IS FROM THE PUNIC TEMPLE/GRAVE YARD AREA.

SLIDE LOCATION TUNISIA, SHEET 4, ROW 1, SLEEVE 3, SLIDE #24, BCE.

CO_TUN_S4_R1_SL3_S24.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: THE ICONOGRAPHY OF THIS STELA IS ALSO FOUND IN THE LINEAR A,
CRETE, GREECE.

NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: TANIT/ANAT SIMILAR TO LINEAR A.

PHOTO: © GSA. DESCRIPTION: MOSAIC FROM TUNIS TEMPLE OF TANIT/ANAT AS
TRIANGLE OR ANICONIC CONE, GODDESS SYMBOL FOR SYRIAN ASTARTE ALSO
PHOENICIA AND MEDITERRANEAN GODDESSES. (COMPARE WITH LINEAR A,
CRETE, GREECE.)

SLIDE LOCATION TUNISIA, SHEET 1, ROW 4, SLEEVE 5, SLIDE #8T, 400 BCE.

CO_TUN_S1_R4_SL5_S8T.jpg

SHOT ON LOCATION: BARDO MUSEUM: TUNIS, TUNISIA.

NOTE 1: FIELDWORK PROJECT 1989.