

64. 5000-4900, Inanna in Uruk, Mesopotamia

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.)

* * *

Inanna – Ishtar.

This is the goddess Inanna
(called also by the Semitic name Ishtar),
who serves the important function of modeling
a role that women were not expected to fill
and that was not considered socially desirable.
She represents the nondomesticated woman, and
exemplifies all the fear and attraction
that such a woman elicits.
She is the exception to the rule,
the woman who does not behave
in societally approved ways,
the goddess who models
the crossing of gender lines
and the danger that this presents.
Because of the anomalous position,
Inanna is the goddess
who receives the most attention
in these Sumerian myths and
appears as a most richly developed character.
(WOTG: 25.)

Uruk.

The center of Inanna's worship and temple
was Uruk (biblical Erech) in Sumer
located in Babylon or southern Iraq
just above the Persian Gulf.
(See below.)

Uruk Temple.

One of the rituals performed at the Uruk Temple,
was the sacred marriage rite of the King to the goddess,
Inanna therefore validating the
king's status – and – crop prosperity.
(See below.)

The names of the great Sumerian goddess, Inanna were numerous, including queen of heaven and earth, and the moon and stars. The lion and the owl were two of her more significant epiphanies, as also true for Lilith. The center of Inanna's worship and temple was Uruk (biblical Erech) in Sumer located in Babylon or southern Iraq just above the Persian Gulf. One of the rituals performed at the Uruk Temple, was the sacred marriage rite of the King to the goddess Inanna, therefore validating the king's status – and – crop prosperity. (WOTG: 58-69; QH: 26.) Inanna's other prominent Babylonian cities were Eridu, Lagash, Nina, Nippur and Ur. (Ur was also the homeland of biblical Abraham, c. 1800 BCE.) In addition to Uruk, designated as Inanna's sacred center, it was the location of the first Sumerian written tablets, c. 3100. (POTW: 22). Additional tablets are from Jemdet Nasr. (Discussion on the origin of the tablets to follow.)
(For the earlier development of pictographic writing in Old Europe: 5300-4300, Climactic Phase and Script in Old Europe.)

To the north of Sumer were the cities of Nippur, Akkad, Babylon, Sippar and Kish, which were primarily inhabited by Semitic peoples. Although there are several interpretations of the religious, social and political environment, B. Meador's evidence suggests that the Semites and the Sumerians consistently co-existed, and that Akkadian/Semitic * Ishtar or Esh – tar was the equivalent of Sumer's Inanna c. 2400 BCE. (FIA: 45.) Meador adds that this model of peaceful co-existence negates the suggestion of subsequent power struggles with the dominant Sumerians. ** Significant transitions were apparent in c. 2300 BCE and later in c.1750 BCE, when the northern cities fell to the Babylonians, led by Hammurabi. (MG: 180.)

* For further keyword searches see, Sumerian (not Semitic) Ishtar.

** (For alternate bibliographic considerations, see below.)

Rivkah Harris says that Inanna – Ishtar was a liminal figure, embodying irreducible paradoxes: she was superhuman, androgynous, marginal and ambiguous (II: 263-5). As the antitheses of ambiguity incarnate and contradictions, this double goddess embodied a *delicate balancing of order and disorder* (II: 267). The inversions of boundaries between male – female, human – animal, life – death were freely and frequently transcended. Aspects of such anomalies including Kilili are demonstrated by Jacobsen's interpretation of the Burney plaque (RGS: 1750, Ishtar).

The Burney Relief portrays a winged goddess with “bird's claws, flanked by owls and standing on two lions couchant.” (II: 272-3; FLANE: 1-11.)

Inanna as ‘Lady Owl’ who, when named Kilili, ‘denotes the harlot who like the owl comes out at dusk.’ ...[Jacobsen] suggests that the Burney Relief may have ‘served as a cult [culture] – relief at the house altar of an ancient bordello.’ If so, and Jacobsen makes a convincing case, then the very depiction of the goddess breaks down the boundary between species, between the divine and the ornithic (II: 272-3; FLANE: 1-11) (RGS: 1750, Ishtar).

The following remarks summarize boundary inversions relative to transvestite festival – celebrations that Harris says may have ‘simulated the androgyny of Inanna – Ishtar.’ (II: 277.)

[These celebrations were] perhaps the inversions of the male/female binary opposition that thereby neutralized this opposition. By emulating their goddess who was both female and male, they shattered the boundary between the sexes. Thus, at her festival time the full range of human emotions might be freely manifested without regard to the stereotypical notions of masculinity and femininity. The function of transvestism, as Eliade observed, was ‘a coming out of one's self, a transcending of one's own historically controlled situation ... a paradoxical situation impossible to maintain in profane time, in an historical epoch, but which is important to reconstitute periodically in order to restore, if only for a brief moment, the initial completeness, the intact source of holiness and power.’ The cultic personnel of the goddess in their costumes, words, and acts had but one goal: ‘to delight Ishtar's heart, give themselves up to (otherwise) for[bidden] actions. Inanna – Ishtar cuts across socioeconomic and gender distinctions: ‘Be it slave, unattached girl, [Ishtar] preserves her. Women and men indeed revere her’ (II: 277). (RGS: 1750, Ishtar).

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Further Ishtar research: 1750, Hammurabian Dynasty, Babylon, Ishtar, and Inanna; 630-620, Goddess Kore, Izmir Turkey; and 250, Ishtar Statue. (RGS.)

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Further Inanna research: 4000, Sumer, Mesopotamia and Mythologems; 2500, Inanna, Holder of the Me; 2400, Lilith and Eve; 2370-2316, Akkadian Enheduanna and Inanna's Hymns; 2300, Sumerian Transitions; 2000, Babylonian Mythology; and 1750, Hammurabi Laws, Babylon, Ishtar, and Inanna. (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; 3400-2900, Mesopotamian Writing from the Protoliterate Period; 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.)

Further moon shrine-goddess research: 25,000-20,000, Goddess of Laussel; 4000, Sumer, Mesopotamia, and Mythologems; 1800, Re-Visioning Goddess Sarah and Abraham; 1200, Moses; and 100, Mecca, the Ka'aba and Sacred Stones. (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 matristic considerations that may challenge perennial silos and other dominant endeavors.

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IMAGE: MAP: NEAR EAST.

PHOTO: © GSA. DESCRIPTION: NEAR EAST MAP INCLUDING URUK.

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 2012.

IMAGE: INANNA (ISHTAR/ANAHITA): SUSA, SUMERIA.

PHOTO: © GSA. DESCRIPTION: INANNA (ISHTAR/ ANAHITA) STANDING AND

HOLDING HER BREASTS; SUSA, 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)."

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 [?] OF THE MOTHER GODDESS, WHICH WERE LATER WIDELY DISSEMINATED IN THE NEAR EAST (ROTGG: 23)."

NOTE 4: "IN THE IMAGERY ASSOCIATED WITH MOTHER GODDESS, THE REPRESENTATION OF BREASTS AND WOMB IS 'A FORM OF DIVINE EPIPHANY' (SGE: 30, n. 60; TGM: 128)."

NOTE 5: FIELDWORK PROJECT 1980-1989.

IMAGE: INANNA/ISHTAR/ANAHITA: SUSAN ACROPOLIS, SW IRAN.
PHOTO: © GSA. DESCRIPTION: TERRA COTTA ICON OF STANDING GODDESS
HOLDING HER BREASTS INC. INANNA/ISHTAR/ANAHITA, SUSAN ACROPOLIS IN SW
IRAN.
SLIDE LOCATION NEAR EAST, SHEET 6, ROW 2, SLEEVE 3, SLIDE #32E, MID-SECOND
MILLENNIUM BCE.
CU_NEA_S6_R2_SL3_S32E.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)."
NOTE 2: "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 3: FIELDWORK PROJECT 1980-1989.

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, INANNA
(ISHTAR).
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: INANNA (ISHTAR) BREAD OR 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'S.

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 IS ALIGNED WITH ISHTAR OR ESH-TAR AS WELL AS LILITH AND
KILILI (RGS). (SOURCE: ENTRY ABOVE.) (FLANE: 1- 5; ASWM: 1; IQ: 93-110, 169-73,
202, 207; RGS)
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.

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 OF THE 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.

ENHANCEMENT CHRISI KARVONIDES: REMOVE LIGHTS ON LEFT OF FRAME.

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 OF THE 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: 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: ILLUSTRATION OF INANNA'S REED HUT: 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: DOUBLE GODDESS INANNA/ERESHKIGAL: BABYLON.

PHOTO: © GSA. DESCRIPTION: STIFF NUDE – 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.