

Spheres Of Light



In the Belly of the Dragon

Beltane Weekend — Nov 8th-10th 2019



Beltane Weekend Schedule 8 -10 November 2019

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5:00pm – Arrival	
7:00pm – Greet & Meet/ Dinner	
8:00pm - Intro to Weekend	
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Relax around the campfire (<i>no fire due to dry, windy weather & fire danger</i>)	
Saturday	
8:00 – Meditation Ritual	
8:30 – Breakfast	
9:30 – Discussion on Sumerian deity assigned to each person for the weekend	18
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3:00 – Craft – Dragon Lightness & Darkness Mask Making & Dragon Wand Making	12
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Relax around the campfire (<i>no fire due to dry, windy weather & fire danger</i>)	
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8:30 - Breakfast	
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Opening Ritual — Calling in the Dragons

Quarter calls and invocations were composed on the night - no written script. Instead of using the pentagram when calling the quarters a special sigil was used and was traced in unison by all participants as each quarter call was made.



The altar

Entering into the realm of Ereshkigal

Ereshkigal (also known as Irkalla and Allatu) is the Mesopotamian Queen of the Dead who rules the underworld. Her name translates as 'Queen of the Great Below' or 'Lady of the Great Place.' The word 'great' should be understood as 'vast,' not 'exceptional' and referred to the land of the dead which was thought to lie beneath the Mountains of Sunset to the west and was known as Kurnugia ('the Land of No Return'). Kurnugia was an immense realm of gloom under the earth, where the souls of the dead drank from muddy puddles and ate dust. Ereshkigal ruled over these souls from her palace Ganzir, located at the entrance to the underworld, and guarded by seven gates which were kept by her faithful servant Neti. She ruled her realm alone until the war god Nergal (also known as Erra) became her consort and co-ruler for six months of the year.

Ereshkigal in The Descent of Inanna

Although Ereshkigal was feared, she was also greatly respected. The Descent of Inanna has been widely interpreted in the modern day as a symbolic journey of a woman becoming her 'true self.' The Descent of Inanna certainly lends itself to a Jungian interpretation of a journey to wholeness by confronting one's darker half.

The work begins by stating how Inanna chooses to travel to the underworld to attend Gugulana's funeral - a death she brought about - and details how she is treated when she arrives. Ereshkigal is not happy to hear her sister is at the gates and instructs Neti to make her remove various articles of clothing and ornaments at each of the seven gates before admitting her to the throne room. By the time Inanna stands before Ereshkigal she is naked, and after the Annuna of the Dead pass judgment against her, Ereshkigal kills her sister and hangs her corpse on the wall. It is only through Inanna's cleverness in previously instructing her

servant Ninshubur what to do, and Ninshubur's ability to persuade the gods in favour of her mistress, that Inanna is resurrected.

Inanna is judged and executed for her crime, but she has obviously foreseen this possibility and left instructions with her servant Ninshubur. After three days and three nights waiting for Inanna, Ninshubur follows the commands of the goddess, goes to Inanna's father-god Enki for help, and receives two galla (androgynous demons) to help her in returning Inanna to the earth. The galla enter the underworld "like flies" and, following Enki's specific instructions, attach themselves closely to Ereshkigal. The Queen of the Dead is seen in distress.

The story continues to describe the queen experiencing the pains of labour. The galla sympathize with the queen's pains, and she, in gratitude, offers them whatever gift they ask for. As ordered by Enki, the galla respond, "We wish only the corpse that hangs from the hook on the wall" and Ereshkigal gives it to them. The galla revive Inanna with the food and water of life, and she rises from the dead. It is at this point, after Inanna leaves and is given back all that Neti took from her at the seven gates, that someone else must be found to take Inanna's place. Her husband Dumuzi is chosen by Inanna and his sister Geshtinanna volunteers to go with him; Dumuzi will remain in the underworld for six months and Geshtinanna for the other six while Inanna, who caused all the problems in the first place, goes on to do as she pleases.

Seven are the degrees of initiation; seven are the classical planets we must pass through, seven chakras and seven me's you must relinquish so that you can be reborn anew.

Meaning of the planets and alignment with the chakras:

- Jupiter corresponds to the Crown Chakra it is the planet of expansion, growth and cooperation and benevolence.
- Moon corresponds to the Third Eye and is the planet of the unconscious mind and moods.
- Mercury corresponds to the Throat Chakra and represents the intellect, the lower mind, cognitive ability and the ability to communicate thoughts and ideas verbally to others.
- Venus corresponds to the Heart Chakra and represents our love nature, our compassion and how we relate to others in interpersonal relationships.
- Sun corresponds to the Solar Plexus and represents the conscious ego, the self and its expression, personal power, pride and authority, leadership qualities; and the principles of creativity, spontaneity, health and vitality; the life force.
- Mars corresponds to the Sacral Chakra and represents our drive, our need to assert ourselves in the world. It is forceful, outwardly directed, and relates to our sex drive as well. It represents our ability to conquer those obstacles which stand in our way of full self-determined action, but also represents the forces which create anger as well.
- Saturn corresponds to the Base Chakra and is associated with the principles of limitation, restrictions, boundaries, practicality and reality. Saturn governs ambition, career, authority and hierarchy, discipline and conforming social structures.

Prior to the ritual you are asked to write down 7 me's that relate to the planets and the corresponding chakras). Each planet has a significance to the me's that have been written down. Each person has a planet as a starting point and each planet thereafter relates to their me's in sequence.

Each point of the star represents a gate and one must meditate on the corresponding me and how it relates to that planet and their chakra, then they release that particular me before moving on to the next gate. Once the 7th gate is reached, the last me is released and each person is metaphorically naked and will undertake a death, and will become a void - a nothingness.

After a period of contemplation, a small pinprick of light can be seen above the crown chakra, the light source becomes larger and larger and then enters through the crown chakra and moves down the spinal cord to the base chakra. The white light then enters each chakra opening, clearing blockages and cleansing each chakra. Once all chakras have been cleared and aligned a process of rebirth takes place and healing begins. Each person then turns and moves clockwise through the circle receiving back your reengineered me's as you moved back through the seven gates. At each gate they will also receive healing which will be integrated through their being over the following weeks.

Cast Circle

East — Inanna (*no written script - quarter calls were composed on the day*)

North — Enki

West — Tiamat

South — Enlil

Again the special sigil was used instead of the pentagram when calling the quarters, with all participants tracing out the shape in the air in unison.

Ereskigal Invocation

Ereshkigal, you who sit enthroned in the underworld
You who sit in judgement
You strip us bare
You show us what we truly are
Without finery, raw in the knowledge of ourselves
Ereshkigal, Goddess of the Darkness
May we each know our self
May we each see the truth of our spirit
As you see it
As be your will



Discussion time, after the ritual.



Above: After the ritual, showing the bowls representing each planet containing the me's.



Right: Mercury, an example of one of the bowls of me's.





The circle cast inside the hall remained until the end of the weekend, when it was released. The final part of the ritual — the process of rebirth and taking back the me's — was conducted at the end of the last day.



Workshop — Working with Dragon Fire

The dragon is a powerful Symbol of psychic transformation. Like the Serpent, the dragon represents primordial consciousness, underworld powers, the feminine, the womb, the unformed Prima Materia, and wisdom and knowledge. The word dragon comes from the Greek term drakos, or “serpent.”

Dragon Power - Are you fatigued?

Many who have felt the overwhelming and ecstatic experience of the Dragon Power have wondered how should this force and experience be used? When the Dragon Power flows through one's being one experiences the outmost control and power over existence. Sometimes experiences become so exalted that one forgets to direct the force to some particular goal. One can lose the sense of time and might forget to keep the focus. In the long run it is useless to only gain quick and ecstatic sensations of the Dragon Power; the power must be integrated with one's normal life and be used to enhance it. The first thing that one should accomplish is to annihilate the sloth and fatigue that plagues most individuals in our society. One cannot reach any significant magical goals until one has learned how to control these aspects.

One uses the Dragon Power to enable the most important part of the path of the Dragon: action. A magician who enters this path must continuously act creatively in a way that benefits the magical life and goals. Fatigue is the main enemy of the magician; it should, in time, be completely removed by the illumination of the draconian force, to give room for creativity and force of action. The Dragon Power can be used to get things done in the mundane life, but above all it is used to further the magical progression. It grants the power to break those barriers that prevent magical abilities such as clairvoyance, clairaudience,

astral projections, etc. The less power a magician has, the weaker the magical abilities will be. Thus, it is of great importance for the magician to achieve, experience and use the Dragon Power.

The concept of accessing and controlling the inner dragon is the key to developing the Dragon's Fire for the purpose of magic and for healing. You can also use it for spiritual development and psychic expansion and self-empowerment. The Dragon's Fire is pure energy that originates from your desire, passion, emotion and from sexual energy.

Chakra System

Harnessing this power is through the control of our chakra system. To be effective in creating the fire one must learn how to channel this fire efficiently through our body and through our psychic centres. You can utilise this energy to work on your own body that needs healing by channelling the fire to a particular part of your body.

Exercise- Meditation: Concentrate on the earth's energy. Visualise the energy rising up from its core, see it moving through the soles of your feet. See the energy moving up to your base chakra. See the energy moving into the base chakra connecting to the serpent coiled in the chakra. Feel the fire in the base chakra, now visualise the coiled serpent being awakened and rising through each of the chakras. Feel your energy become warmer as the dragon fire moves up to the top of your head.

Protection

You can channel this energy into your aura to form a protective shield against unwanted influences and psychic attack.

Exercise: Practice moving the Dragon's Fire through your aura with the intent of forming a protective shield. Notice the colour and the expansion of each person's aura once the dragon fire has been activated.

Healing

You can store the Dragons Fire within yourself to help you at times when you become fatigued or just need additional energy. You can channel this energy into any part of your body for healing purposes. You channel the energy through your dominant hand. You can also use Dragon Fire to heal other people. Using your dominant hand, project the fire into the chakras or directly on the part that needs healing.

Exercise: practice raising your energy using Dragon's Fire and then practice on channelling the fire into another's chakra system.

Spellcraft

We can use this energy in ritual increasing the power of the ritual and manifesting an individual's desires.

Exercise: We will work on ways to make our ritual and spell craft more powerful. This is experimental and it's about playing around with Dragon's Fire until we find a process that works.

Casting Instructions to connect to the Dragon

First you need to meditate and gather a lot of nature energy. Then convert it into fire energy inside your body

Here is how to do it.

1. Go to a peaceful place where you won't be disturbed. Next sit calmly and breath 5-8 times slowly and deeply. Next visualize a strong beam of fiery light coming up from the core of the EARTH entering into your feet . Feel it entering and the sensation being produced in your legs due to it.

2. Next visualize this beam of white light going straight through your legs into your heart. Now visualize energy entering your body from all sides i.e From the earth,, from the wind, from everything around you, draw a lot of energy and gather it all in your heart such that your heart gets filled with it and it starts filling up your whole body after filling the heart. Keep gathering the energy until it extends outside your body after filling it up.
3. Now compress all this energy from outside the body into the heart such that your heart gets filled with compressed dense energy. Now imagine it getting hot and finally turning into flames and fire.
4. Now feel your heart pumping all of a sudden and throwing all of this energy into your arms and from arms into your hands. Feel its heat as it flows. Now point your hand up in the sky and visualise a dragon in the sky connecting the heart energy you are releasing.
5. Once you have established the connection you can ask your heart's desire as a chant, mantra or affirmation.
6. Keep repeating these words and begin to feel the energy as the dragon enters into your body and gives you the energy of all the elements.
7. Once you have completed the connection, thank the dragons for their participation.



Workshop — In the Belly of the Dragon — Transmuting our Limitations

The Dragon is a being known across many cultures for its strength and transformational qualities. Because it is a master of the four elements - gliding easily between earth, wind, fire and water - it has been able to transcend third dimensional limitations and reside in the fifth dimension and beyond. We as a race of humans are doing the same: transcending our limitations and claiming mastery of the elements within us through the process of refining and empowering the elemental aspects that exist within our body. When we increase our elemental power by healing and working on our own meridians and chakra system, we create an environment that allows us to enter higher dimensions of joy, light, and manifestation.

For us to become powerful magicians, we must learn how to transmute our limitations. We need go deep within ourselves and sort out limitations. Our own grid system is our energy system that allows us to channel dragon fire, if we have blocks in our grid system then our power is substantially diminished. As magicians our grid needs to be constantly flowing and we need to pay attention to our chakra system if we want to attain a high level of mastery.

The first chakra is associated almost exclusively with the external world and its ability to destroy us or provide for us. The second chakra is also rather externally oriented, as it largely drives us to engage in relationships with others and to relate with the world in a way that gives us pleasure. The orientation of the third chakra is more internal, as our focus shifts from how we relate to the people around us to how we relate to and understand ourselves.

Our focus is the third chakra, the solar plexus, we begin to recognize that every choice we make either enmeshes us more deeply in our deception/addiction or invests us in the power of spirit. What emerges through a healthy third chakra, is a sense of personal power, self-esteem, discipline, ambition, the ability to

generate action, the ability to handle a crisis, the courage to take risks, generosity, and strength of character. This is the power core of our personality and our ego.

Our journey in becoming a magician that has true mastery of ourself requires a process of stages of growth. The stages are:

1. Revolution - one or several acts that separate us from group thought and establish our own sense of authority.
2. Involution -self-examination for the purpose of understanding oneself, healing old wounds, and learning what serves us.
3. Narcissism - a necessary and vulnerable period of self-absorption and perhaps redefining one's image.
4. Evolution - a stage of internal growth in which a person's spirit is allowed to be in control for the higher good.

This concept is consistent with an ancient notion of the fire element as the agent of transformation. Fire is central to alchemy, and a remnant of this idea still exists in modern scientific notation where the symbol of fire – an upward-pointing triangle, like a flame (the Greek letter delta) – is used to indicate both heat and change. Fire gives us the capacity to refine metals, to burn away the debris, perhaps even to turn lead into gold.

In Vedic thought, fire is said to take things from the earthly realm to the spiritual realm. Mantras and offerings thrown into a fire are said to reach the Divine. And because the tongue is also associated with the fire element, when we speak our words aloud, they're said to pass through the fire and are thus imbued with the potential for transformation.

When we choose to act, the state of our third chakra influences the likelihood that we'll follow through to completion and that our intentions will take root in the world. A weak, insecure, or collapsed centre has little power, which can make it overly controlling. Playing it safe but still wishing to exert control. It's a similar case when our personal will is at odds with Divine Will or the will of our soul: if we succeed at initiating the change we desire, it will occur through force rather than power. The Evolution state of self-esteem speaks to this concept of power, and it echoes Gary Zukav's teachings on empowerment and evolution in *The Seat of the Soul*. He writes, "When the personality comes fully to serve the energy of its soul, that is authentic empowerment."

How can we manage this power in a reverent way? Zukav asserts that humans have historically approached evolution as a matter of competition for external power – and that the next phase of our evolution will arise from the recognition of authentic power. Here's a passage on this topic from Zukav.

All of our institutions – social, economic, and political – reflect our understanding of power as external. Anything we fear to lose – a home, a car, an attractive body, an agile mind, a deep belief – is a symbol of external power. Competition for external power lies at the heart of all violence. The perception of power as external splinters the psyche, whether it is the psyche of the individual, the community, the nation, or the world.

We are now on a journey towards gaining authentic power. We are evolving from a magician that pursues external power into a magician that pursues authentic power. Our deeper understanding leads us to a kind of power that loves life in every form that it appears, a power that does not judge what it encounters, a power that perceives meaningfulness and purpose in the smallest details upon the Earth. This is authentic power. When we align our thoughts, emotions, and actions with the highest part of ourselves, we are filled with enthusiasm, purpose, and meaning.

To be powerful magicians we need to look after our physical bodies. Here are some recommendations for improving our health and assisting in strengthening and balancing the third chakra:

- Heal your digestion and your relationship with food. Unhealthy eating patterns and digestive problems divert energy from this level of being.
- Learn to manage your stress. Stress, through activation of survival mechanisms, scatters our power and diverts energy away from our centre.
- If you have adrenal fatigue, rehabilitate yourself. This requires refraining from using more energy than you have; going to bed before reaching exhaustion; avoiding stressors and stimulants; getting deep, restful sleep; and eating whole, nourishing foods.
- Strengthen your core through exercise.
- Challenge yourself to take risks (if this is something that's difficult for you).
- Practice following through on what you start. Don't begin anything you don't honestly intend to finish.
- Cultivate self-discipline.
- Unearth and heal your shame.

Finally, when you feel an urge to act and you're uncertain about it, try asking yourself, "Who wants this?" or "Where is this coming from?" See if you can quiet your mind and allow an answer to come. Is it an urge of your personality, an urge fuelled by a desire for approval, security, or control? Or does it arise from a deeper part of you? Wishing you self-reflection, healing, and empowerment.

Meditation - Inner Fire

Exercise – Increasing your core strength

Pulling up the energy from the earth core into your solar plexus. Pulling your stomach in tight and holding your breath for the count of 10. Exhale all of the air and then repeat 6 times.



Workshop - Dragon Power - Weather Magick

Weather is a major aspect of nature, and witches are natural beings, attuning their lives to the tides of the moon, melding their patterns to the turning of the year. In Weather Witchery part of claiming our own inherent power includes working with the natural elements of Earth, Air, Fire, and Water. There is very little about weather that is not an elemental experience, sometimes to the extreme.

Weather magick is not about exerting control over the elements, but connecting to the flow of energy and moving with the currents to manifest your will. We do not have power over the elements rather we work in partnership with the elements. Those who know the secrets of weather magick have a responsibility as great as their power to protect the land.

When we work with Dragons, we must be respectful and thankful for anything that they grant us. Dragons are the Rulers over the Elements. To be effective with weather magick you have to work with the dragons for a while to gain their respect. When they are confident that you are worthy, they will work with you, but do not think that you have power over them or that they will always assist you in your requests.

Ethics of weather witchery are hotly debated. I believe that we should behave responsibly with our magick. The problem with ethics is that everyone has their own guidelines.

Weather magick exists in all cultures and communities in some form or another. The way it is worked varies depending on the magical path you work in. We will be conducting a weather ritual to bring about the end of the drought.

Dragon of Lightness & Darkness Mask Making





The masks we made.

Ritual — Tiamat Rite of Self Creation

The aim of this Rite of Self-Creation is to allow you to evolve, mutate and become something better. In this ritual you will meet Tiamat at the gateway to her abyss and she will be in her primal draconian form. She will invite you into the abyss and you need to let go of your fears and you will dance the dance of death and life. You will be dancing to find your creative spirit by looking into the face of death.

Cast Circle & Quarter Calls — *no need to call quarters as the circle has remained from the previous ritual.*

Invocation to Tiamat

Oh Great Goddess Tiamat, stir and arise, awake in the darkness, awake in the abyss
She who is terrible to face, who devours and swallows up life
She who brings life to those who face her. She is the begetter of dragons
Stir up O Dragon Goddess, I summon thee

We will now drink of the primal waters, the abyssic darkness. Drink from the chalice and visualize your spirit transforming into the image of a dragon.

Meditation on Tiamat

Dance into your self creation, as you dance visualise what you want to move into. Dance yourself into self-creation.



Altar for Tiamat ritual

Closing

Devocation to Tiamat

Oh Great Goddess Tiamat, thank you for arising and awakening in the darkness and the abyss
Thank you for assisting in our self-creation.
Of Tiamat Goddess of dragons
Hail and Fare well.

Alchemical Rebirth in the Waters of Tiamat

Alchemy is an accelerated pathway to self-mastery, to self-realization, to self actualization. It is an alternative, pre-scientific spiritual and philosophical interpretation of life, encompassing its physical, emotional and mental aspects. The alchemist is the catalytic agent of this spiritual chemistry. The Alchemist undergoes an evolutionary process of change, moving through various stages of refinement from the lower self (base metal) to the higher self (the gold).

Alchemy is the Great Work, a process of separation, transformation and integration. The mind body is a crucible for refining the vehicles of consciousness. By altering your own consciousness, you alter your relation to the universe, and this changes your world.

There are many ways to articulate the dynamic process. Process is a way of doing, not what is being done. Alchemy is a process-oriented path, emphasizing awareness of internal experience over external striving

and emphasizing a connection with the sacred. It demands self-honesty, self-responsibility and an overarching desire to live life as a spiritual path. More than simply developing self, the alchemist transforms chaos to Cosmos.

To understand the concept of alchemical rebirth we will journey back to the primordial womb, to connect to the Dragon Goddess Tiamat. The dragon is the most powerful image of the prima materia (which is the primitive formless base of all matter similar to chaos, the quintessence or aether). The dragon is an image of the immense and unrecognized power of instinct, which ultimately is the creative and destructive power of life itself — the power that lives in and through all of us. As with the many ancient traditions, the art of the alchemist was to assist in bringing this apparently chaotic and overwhelming power to a fully awakened state. Paradoxically, the dragon is both the greatest danger to us and our greatest treasure, the gold that is the outcome of the alchemical Great Work.

It is said that Tiamat is the primordial womb which contains all potentialities: all four elements and all potential life. It is the matrix of all creation. In psychological sense, the primordial womb represents the collective unconscious. Purification and distillation of the flesh and the spirit in the black waters of Tiamat bring the practitioner to the focus on transcendent consciousness and the principle of alchemical coagulation - self re-creation.

We will be experiencing this sense of self-creation through the meditation of Rebirth. Take note of any symbols that you see in the meditation as you can incorporate them into a sigil of Tiamat for Creativity/ Fertility

Meditation

Sit in a comfortable position. Close your eyes. Breathe deeply in a steady rhythm. With each breath, start to relax and, as you enter the trance, begin the visualization:

Envision yourself standing on the shore of a black sea at night. The sea is calm, and you can sense the watery breeze on your face. There are clouds in the sky covering the moon, but the stars are visible. Disrobe and enter the water. Slowly start walking deeper and deeper into the sea. Immerse yourself in the water so that it covers you completely. Envision black watery serpents swimming around you and gliding over your skin. Start breathing under the water and feel how your body is being infused with the salt contained in the sea. Feel how the salt enters through your skin and through breathing into your lungs. Feel how it spreads over your whole body. This feels painful at first, but at the same time, you experience the pleasure of being united with the Primordial Darkness. Feel how your flesh is being dissolved in the watery womb of the Goddess Tiamat. The waters around you become black and all you can see is darkness. You are dissolving in this darkness, your body slowly becomes the black liquid which merges with the black water that surrounds you. You feel how your consciousness merges with the universe, before your eyes appear images and visions of all aspects of human life and death. At the same time, you are transforming, and you undergo purification. All that was weak and imperfect in you is now dissolved in the waters, and what remains is your core, immortal essence, the spark of Divinity.

Visualize now that you are swimming up to the surface of the sea and then, floating on the waters, as if you were lying on your back and looking at the sky above you. The clouds move away and the full face of the moon appears in the sky. You feel purified and very light, bathing in the silver energy of the moon. The sky becomes brighter and brighter, and it is dawning. The moon disappears and the sun rises at the horizon. A new day begins. Feel now how your divine spark rises from within and turns into a flame. The flame within you is getting bigger and warmer, increasing with the passage of the sun over the horizon. The sun warms the waters of the sea and you feel how the enormous heat spreads from the base of your spine and consumes your whole body in tongues of red fire. As the sun reaches its peak at noon, you are the living flame, the essence of fire, floating up above the waters - once black, now clear and shining with the golden reflection of the sun. The feeling is ecstatic and you burn with delight and sensation of total power.

As the sun sets down and slowly descends towards the horizon, you feel how the fire within you becomes crystallized into flesh. Your former body that was dissolved in the black waters is gone, and a new one is being created. Feel and see how it is being built and how the fire is transformed into flesh. You are now again in your physical body, but the flame and the feeling of power within you still remain and bind your spirit and your flesh together. When the sun disappears behind the horizon and the night starts again, you swim towards the shore and emerge out of the sea-strengthened and rejuvenated: reborn in the dark waters of Tiamat. Your alchemical transformation is complete and you feel the unity of forces within your body and your soul. You are a unified consciousness, an isolated and unique being in the whole universe, yet connected with the cosmic awareness. Meditate upon this feeling for a while, then return fully in your body.

Stand up and stretch and move the dragon fire up through your body from the core of the earth.

Making a Sigil of Tiamat for Creativity/Fertility



The sigils we made.



Ritual — Ascending the Realm of Ereshkigal — Taking back your power

The continuation and completion of Saturday morning's ritual... After a period of contemplation, a small pinprick of light can be seen above the crown chakra, the light source becomes larger and larger and then enters through the crown chakra and moves down the spinal cord to the base chakra. The white light then enters each chakra opening, clearing blockages and cleansing each chakra. Once all chakras have been cleared and aligned a process of rebirth takes place and healing begins. Each person then turns and moves clockwise through the circle receiving back your reengineered me's as you moved back through the seven gates. At each gate they will also receive healing which will be integrated through their being over the following weeks.

Ereshkigal

Ereshkigal, you who sit enthroned in the underworld
You who sit in judgement
Thank you for showing us who we truly are
Ereshkigal, Goddess of the Darkness
May we each see the truth of our spirit
As you see it
As be your will

South — Enlil *(no written script - quarter calls & farewells were composed on the day)*

West — Tiamat

North — Enki

East — Inanna



Notes on Sumerian Deities

An — Heather

Babzu — Allison

Enki — Jenny

Enlil — Simon

Ereshkigal — Janine

Gilgamesh — Wade

Gula — Nic

Inanna — Jane

Marduk — Von

Nergal — Logan

Neti — Bev

Ninhursag — Lisa

Ninurta — Beau

Tiamat — Sam

Utu — Peter

An — Also known as An in the Sumerian pantheon, he was the sky god and Lord of the Heavens in tales written before 2500 BCE. His consort was Antu and, from their union, were born the Annunaki, the judges of the dead. The Sumerian word 'An' is translated as 'heaven' and he was associated with thunder rolling across the skies. During storms he was imagined as a great bull roaring above the clouds. Anu became, in time, the supreme lord who was the power behind that of all the other deities. Only his son Enlil had access to him and people would pray to the lesser gods who would pass their request up the chain to Enlil. Anu is the first to hold the Tablets of Destiny before passing them on to Enlil.

<https://www.ancient.eu/article/221/the-mesopotamian-pantheon/>



Babzu — Babzu (also Apsu, Absu, Abzu) is a primeval Sumero-Akkadian deity and part of the Sumerian pantheon.

At first, he was perceived as a feminine entity, but he later became a god, the consort or husband of the primordial goddess Tiamat and the father of the first deities, which included twins Lahmu and Lahamu, An, Ki and various others.

Babzu was the personification and ruler of all fresh water. He is depicted as more ethereal than physical and is therefore rarely described, although he is sometimes depicted in carvings as a serpent, a dragon or a winged man.

According to the *Enuma Elish*, (Babylonian Myth of Creation which over time has become the most widely recognized version of Babzu's story) in the beginning, there was no earth or sky, only the waste and confusion of the primordial oceans. Babzu was the sweet water that encircled the earth, and he fused with Tiamat, the personification of salt water. This was the beginning of creation.

*When sweet and bitter mingled together,
No reed was plaited, no rushes muddied the water.
The gods were nameless, natureless, futureless.
From Apsu and Tiamat,
in the waters gods were created,
in the waters silt precipitated.*

-- *Enuma Elish*

As the children of Babzu and Tiamat flourished, their numbers increased, and they attempted to make order from the primordial chaos.



Stone carving depiction of Babzu/Apsu in his winged man form

In some accounts, Babzu and Tiamat could not bear the noise and uproar caused by the younger gods, and so Babzu planned to eliminate them. Other versions claimed that the rebelliousness of the new deities angered Babzu and his wife, or that Babzu overheard his children plotting to kill him.

Whatever the cause for his alarm, Babzu decided to stop his children, and he and his wife called upon the God Mummu (Apsu and Tiamat's vizier, also sometimes referred to as their son) for assistance. Tiamat, despite her anger, declined to kill her descendants when Mummu and Babzu joined forces.

Thus, the struggle between the old, primordial deities and the new order began.

The struggle ended with the god Enki (sometimes depicted as the son of Babzu and Tiamat) defeating Babzu. He then built his home inside Babzu's corpse, where he lived with his wife (known by many names including Ninhursag, Ninmah, Damgalnuna and Damkina).

Pulled down the bar and posted guards.

He squared Apsu's quarter, the abode of Nudimmud,

As the lord measured the dimensions of Apsu.

The Great Abode, its likeness, he fixed as Esharra,

The Great Abode, Esharra, which he made as the firmament.

Anu, Enlil, and Ea he made occupy their places.

-- *Enuma Elish*

Babzu's death caused his wife Tiamat to revolt. She gave birth to many dragons and monsters, which she filled with "venom instead of blood", and together they avenged her spouse's death. However, Tiamat was also defeated, this time by the god Marduk (who is, according to some sources, the son of Enki and his wife).

Other versions attribute the restructuring of Babzu to Marduk instead of Enki, who kept Babzu at his foot after defeating Tiamat in battle.

Apsu as a Sacred Place

The *Enuma Elish* is the only Creation Myth to recognize Babzu as a deity. The word 'apsu' otherwise referred to a sacred place in the watery depths, where Apsu the dragon dwelled and later the god Enki resided.

As a place name, apsu was used to refer to the extensive sweet waters that produced the southern Mesopotamian marshlands when it became the home to the wise god Enki and the birthplace of the god Marduk.

In one Sumerian myth, apsu was a river or sea from which Enki gathered clay and shaped the deities; in another, it was where the goddess Nammu formed the first human being from clay.

The city of Babylon was said to have been built on the apsu.



Enki — Enki (later known as Ea in Babylonian mythology) was the Sumerian god of wisdom, fresh water, intelligence, trickery and mischief, crafts, magic, exorcism, healing, creation, virility, fertility, and art. Iconography depicts him as a bearded man wearing a horned cap and long robes as he ascends the Mountain of the Sunrise; flowing streams of water run from his shoulders, emphasizing his association with life-giving water, while trees representing the male and female principle stand in the background.

His name translates as "Lord of the Earth" but there are theories that this name has another origin. The later name *Ea*, in Sumerian, means "the house of water". Enki/Ea was sometimes depicted as a man covered with the skin of a fish, and this representation points decidedly to his original character as a god of the waters. His symbols are the fish and the goat, both representations of fertility, which later

combined into a single beast which became the zodiac symbol of Capricorn. In Sumerian astronomy he represented the planet Mercury.

In Sumerian mythology Enki was the son of Anu/An and the goddess Nammu. In Babylonian texts he was the oldest son of the first gods - Apsu, the male principle personified by fresh water and Tiamat, the female principle defined by salt water. Enki's wife was Ninhursag and one of their many sons was Marduk. Enki is also often depicted as the father of Inanna. In later Mesopotamian religion, Enki/Ea became part of a primary triad of deities consisting of his father Anu (deep heaven), his older half-brother Enlil (sky and earth), and himself (waters).



Enki/Ea

In the Babylonian *Enuma Elish* (c. 1100 BCE) Apsu and Tiamat gave birth to the younger gods, including Enki. Their constant noise distracted Apsu and interrupted his sleep and so he decided to kill them. Tiamat found out and told Enki who then put his father Apsu into a deep sleep and then murdered him to stop him from killing all the younger gods. Tiamat was not expecting this outcome so she disowned her son Enki along with the rest of his siblings. She raised an army led by her consort Quingu (Kingu) which defeated Enki and the younger gods. At this point Enki's son Marduk stepped forth with an offer: if the gods would make him their king, he would lead them to victory. Once Marduk was elected king, he met Quingu in single combat and defeated him and then shot Tiamat with an arrow so great it split her in two. From her eyes ran the tears which would become the Tigris and Euphrates rivers and her body was used by Marduk to fashion the earth. Quingu, and other gods who had encouraged Tiamat's war, were executed and Quingu's body used to create human beings. Marduk consulted with Enki on all these choices and so Enki is often credited as co-creator of the world and life.

The Akkadian/Babylonian story of *The Atrahasis* (c. 17th century BCE) gives another version of the creation where Enki plays a pivotal role. In this story, the elder gods live a life of leisure while making the younger gods do all the work in maintaining creation. Enki proposes that they create lesser beings who will be co-workers with them. One of the gods volunteers himself as a sacrifice and is killed so his flesh, blood, and intelligence can be kneaded into clay by the mother goddess Ninhursag from which she creates seven male and seven female human beings. The population grows very quickly and soon the constant noise of these people disturbs the sleep of Enlil, king of the gods, so he sets out to eliminate humanity by sending drought, pestilence, then famine but Enki thwarts his half-brother's plans by teaching the people how to counter each of these threats.

Enlil is enraged and convinces the other gods to allow him to unleash a great flood which will destroy humanity. Enki recognizes the cruelty and injustice of this plan but cannot deter Enlil so he goes to Earth and whispers to a man called Atrahasis to build an ark and enter it with two of every kind of animal. Atrahasis completes his mission just as the flood begins.

After the seven day deluge the flood waters subside, the ark comes to rest, and Enki whispers to Atrahasis that the time has come for him to open the ship and make sacrifices to the gods. Enlil looks down from heaven, furious to see that someone has survived, and instantly knows Enki is behind this. Enki explains himself and directs the attention of all the other gods to the sacrifice. They are all pleased and descend to Earth to eat the sacrifice and then Enki proposes a new plan to institute measures to ensure that humanity does not become too populous in the future. The gods agree to this proposal; Atrahasis, the last of his kind, is spirited away to the lands of the blessed and Ninhursag creates the new creatures.

In both of these stories, Enki acts in the best interest of the community even if that community cannot appreciate it. In the *Enuma Elish* he defies his mother's hopes in killing Apsu but must do so for the greater good and, in *The Atrahasis*, he saves one good man to inspire Enlil to give humanity a second chance to live. In most of the other stories he is shown in this same way.

In *The Marriage of Ereshkigal and Nergal*, for example, he arranges events so that Nergal, god of war, will be held in the underworld for six months out of the year, thus preventing warfare and strife during that time. In *The Descent of Inanna* he contrives for his daughter's rescue from the underworld after she is killed by her sister Ereshkigal by sending two clever demons to trick the Queen of the Dead into giving them Inanna's corpse.

There are many other stories where, as a trickster god, Enki reveals his wisdom - and so enlightens others - through actions which may not make sense on the surface.

When given a choice between serving the will of the gods or the needs of the people, Enki always chose human interests and always the path of compassion, forgiveness, and wisdom.

<https://www.ancient.eu/Enki/>
<https://en.wikipedia.org/wiki/Enki>
<https://www.newworldencyclopedia.org/entry/Enki>



Enlil — The Sumerian god of the air whose name means 'Lord of the Air and Wind' but far more powerful than any mere elemental deity. His consort was Ninlil. Enlil, Anu, and Enki made up a triad which ruled Heaven, Earth, and the Underworld or, alternately, the heavens, sky and atmosphere, and earth.



Enlil

Enlil was an important weather god often prayed to and worshipped in hopes of fair weather for a good harvest. Holder of The Tablets of Destiny, he was the Lord of the Sumerian pantheon after 2500 BCE and worshipped by the Akkadians c. 2334-c. 2083 BCE. He was later absorbed into the god Marduk during the reign of Hammurabi (1792-1750 BCE). Enlil is featured in a number of myths as a supreme deity and king of the gods. Although his cult center was at Nippur, he was widely venerated throughout Mesopotamia.

<https://www.ancient.eu/article/221/the-mesopotamian-pantheon/>



Ereshkigal — (see page 3)



Gilgamesh — Gilgamesh was a historical king of the Sumerian city-state of Uruk, later elevated to godhood.

Tales of Gilgamesh's legendary exploits are narrated in five surviving Sumerian poems. The earliest of these is probably Gilgamesh, Enkidu, and the Netherworld, in which Gilgamesh comes to the aid of the goddess Inanna and drives away the creatures infesting her huluppu tree. She gives him two unknown objects called a mikku and a pikku, which he loses. After Enkidu's death, his shade tells Gilgamesh about the bleak conditions in the Underworld. The poem Gilgamesh and Agga describes Gilgamesh's revolt against his overlord King Agga. Other Sumerian poems relate Gilgamesh's defeat of the ogre Huwawa and the Bull of Heaven and a fifth, poorly preserved one apparently describes his death and funeral.

The Epic of Gilgamesh seems to be most of the existing stories lightly edited into a single narrative. Elements of the Epic appear in later works, such The Illiad and, most controversially, the Hebrew Bible as the tale of Gilgamesh has an episode with a great flood. But there are other elements copied, too.



Gilgamesh

(I've noticed Gilgamesh is good at losing things - he lost the magic plant Utnapashtim gave him, he also lost the mikku and pikku that Inanna gave him.)

The motif of the quest for the meaning of life is first fully explored in Gilgamesh as the hero-king leaves his kingdom following the death of his best friend, Enkidu, to find the mystical figure Utnapishtim and gain eternal life. Gilgamesh's fear of death is actually a fear of meaninglessness and, although he fails to win immortality, the quest itself gives his life meaning. This theme has been explored by writers and philosophers from antiquity up to the present day.

Through his struggle to find meaning in life, Gilgamesh defied death and, in doing so, becomes the first epic hero in world literature.

His father was the Priest-King Lugalbanda
 His mother was the goddess Ninsun or Ninsumun
 The Sumerian King List says he lived for 126 years

He is widely accepted as the 5th Uruk king who lived between 2700 and 2600 BCE.

Stories:

- Inanna and the tree.
 - She plants a tree but it becomes infested with snakes, a demon (Lilith!) and an Anzu bird

- She appeals to her brother Utu to help remove the pests but he refuses
- Gilgamesh overhears and comes to kill the snake and drive off the demon and bird
- Enkidu the wild man
 - Gilgamesh is seen as too proud and arrogant so she sends him a wild man to humble him
 - They battle but are evenly matched, until Enkidu gives in and the two become friends
 - They kill Humbaba, demon of the cedar forest
 - Inanna (aka Ishtar) comes to seduce him but he rejects her
 - This enrages her and she sends the bull of heaven to kill him, but Enkidu defends him and defeats the bull
 - This means Enkidu is sentenced to death which devastates Gilgamesh
- Failing to defeat death
 - Utnapishtim offers him two chances at immortality: stay awake for 6 days and 6 nights, or protect a magic plant
 - Gilgamesh fails at both!
 - Urshanabi takes him back to the world

Gilgamesh is the first epic hero in literature and even though he failed to achieve immortality, his journey into grief is a story that echoes with every human. His stories have thus given him a different kind of immortality.

<https://en.wikipedia.org/wiki/Gilgamesh>
<https://www.ancient.eu/gilgamesh/>



Gula —

32 B rev. 28' [a-na-ku a-si]-pu a-rad-ki da-lil-li-ki lud-lul

1-2 "Gula, august Lady—when you descend from heaven's horizon,
 3-4 Counsellor of the gods—when you descend from heaven's horizon,
 5-6 Supreme [Gula] who shows mercy with man and keeps him alive—when you descend from heaven's horizon,
 7-8 Experienced one, as brilliant as daylight, favourable one—when you descend from heaven's horizon,
 9-10 Lady of the Ešumeša temple, pure and supreme, Enlil's daughter-in-law, Ninurta's beloved!
 11-12 I, servant of Gula, have called upon you amidst the distant heavens:
 13-14 I stand alone before you—I am speaking, listen to me!
 15-16 Because I am sick I have stood up before you—help me!

GULA AND HEALING SPELLS

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17-18 O Great one who understands sickness, I am alone—help me!
 19-20 You are the sublime princess who bestows life and wellbeing.
 21-22 My Lady, calm down and have mercy!
 23 The one who saves life from unknown disease has taken my hand.
 24 You who saves life from unknown disease—take my hand!
 25-26 As long as I live I shall exalt you!
 27 May the one who sees (your deeds) extol your divinity!
 28 May the one who sees me extol your divinity!
 29-30 As long as I live I shall sing your praise!
 31-32 (And also) I, the exorcist, your servant, shall proclaim your glory!"

Typically encountered in medical incantations as *bēlet balāti*, "Lady of Health", Gula/Ninkarrak was also known as the *azugallatu* the "great healer", an epithet she shared with her son Damu. Other epithets, such as the "great healer of the land" and "great healer of the black-headed ones", point to her wide-reaching 'national' significance. Gula/Ninkarrak was also credited as an "herb grower", "the lady who makes the broken up whole again", and "creates life in the land", indicative of an aspect as a vegetation/fertility goddess with regenerative powers. At least in the Neo-Babylonian period, she also seems to have had a dream-like quality, being sought in incubation dreams (dream incubation is simply focusing attention on a specific issue when going to sleep) and appearing in nocturnal visions.

Gula/Ninkarrak also had a violent side as the "queen whose 'tempest', like a raging storm, makes heaven [tremble (?)], makes earth quake" (Avalos 1995: 106-7). The goddess and her dogs were frequently mentioned in curse formulae.



Gula with her sacred animal, the dog

Indeed...

The goddess is almost as frequently invoked in curses as she is in healing. She was thought to be able to bring earthquakes and storms when she was angered, and among her epithets is 'Queen of the Tempest' and 'She Who Makes Heaven Tremble.' A tablet from the reign of Nebuchadnezzar I (1125-1104 BCE) invokes Gula as a protectress for a memorial. It was customary, whenever a king erected a monument, to add a curse to the inscription on anyone who would deface or remove it, calling upon the gods to punish the transgressor in all kinds of ways. The inscription on Nebuchadnezzar I's memorial reads in part how, if anyone should deface or remove it, "May Ninurta, the king of heaven and earth, and Gula, the bride of E-Sharra, destroy his landmark and blot out his seed".

- ¹ "Incantation: I contemplated your countenance, Gula, sublime great physician.
- ² You are ... you are supreme, you are the brilliant one,
- ³ You are pure. I have looked at this remedy which I am raising to you:
- ⁴ From this day on, should I suffer from *pardannu* disease, *šahhiḫu* disease, discharge,

¹⁵ According to the copy of E. Ebeling: M.J. Geller copies the sign *ša₂* (BAM VII pl. 10 rev. 14').

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CHAPTER FOUR

- ⁵ Stricture, rectal disease or dribbling of urine,
 - ⁶ Or should I (bleed) like a menstruating woman struck by a weapon, whatever disease—
 - ⁷ You understand them, I do not understand them—
 - ⁸ I shall drink this potion, I shall recover because of this potion, I shall get well with this potion! I shall rejoice!
 - ⁹ I shall sing the praise of your great divinity!"
-
- ¹⁰ ("Incantation:) May all the ends of the earth worship Gula
 - ¹¹ Who surpasses all with (her) healing spell and cure! Great is the healing art
 - ¹² With which Gula heals those who worship her!
 - ¹³ 'By the command of the goddess Baba I shall exalt her name among all the people
 - ¹⁴ When I stand before her! You have the patient say this three times and he shall bow down,
 - ¹⁵ Let him drink this potion, then he shall bow down again and say the following:
 - ¹⁶ 'I have taken the healing potion of my Lady'.
 - ¹⁷ 'I am ... and now I am recovered,' have him say this three times, and then he shall bow down again.
 - ¹⁸ ... he should keep on taking this medication, then he shall recover."

But Who Is She?

The goddess Gula (whose name means "great") was a healing goddess who understood disease and became the patroness of doctors. She was worshiped in different areas under different names such as Nintinuga, Ninkarrak, Meme, and the best known of all, Ninisina or "the lady of Isin." These were all originally the names of other goddesses. She had many temples with the biggest one at Nippur. She was either the wife of Ninurta, the god of war, or Abu, the god of plants.

Gula gave birth to the healing god Damu, and to the god Ninazu (also associated with healing). Her sacred animal was the dog, and small model dogs were dedicated to her by her followers. Her son, Damu, was known for driving away demons and was especially honored at Isin, Larsa, and Ur. In Sumerian poetry, Damu is sometimes described as the daughter of Ninisina.



Inanna — She is a goddess in Sumerian mythology. She is regarded as one of the most important deities of the Mesopotamian pantheon and is primarily known as a goddess of sexual love, though she is also known as a goddess of war. She is said to possess attributes that seem to contradict each other.

Inanna is the goddess of the morning and evening star as well as the moon. Her imagery includes the lunar star, the rosette, which represents the planet Venus. Her headgear consists of a

horned crown enclosing a cone, which is symbolic for the sacred mountain.

She is often depicted with wings and a serpent entwined staff. This imagery tells of her roots as an ancient bird and snake goddess, the creatrix of the upper and lower waters and the goddess of life, death and renewal.

In her life-giving aspect Inanna's birds include the lunar dove and the swallow. In her death-bringer she is associated with the viper and the scorpion, but also the owl.

She has many names, some of which are:

- Queen of heaven and earth
- Priestess of heaven
- Light of the world

Goddess of life and death, however in later mythology her darker aspect passes to her sister Ereshkigal. In her capacity as, life-giving Goddess she is all about fertility and abundance.

As Queen of earth she is the goddess of grain, vine, date, palms, cedar, the sycamore fig, the olive and the apple tree.



Ancient Akkadian cylinder seal depicting Inanna resting her foot on the back of a lion.

The most famous story is of Inanna's descent into the underworld to reunite with her sister Ereshkigal. It is very much a lunar myth of the dark moon. On the way Inanna encounters the seven gates – the number of days of the waning moon – where she must give up the seven regalia of Her office. When she finally meets her sister, she dies and must hang on a hook for three days – the number of the dark moon. Eventually she returns to the world above, but only on the condition that she find a replacement for herself.

This story is etched on a stone and is among the world's oldest poems with 415 lines.

Her strength is as a ruler who others fear to cross while her weakness is that she is fickle, always attracting new lovers and getting bored with them.

Correspondences

Zodiac – Gemini, Leo, Virgo,

Solar systems – Earth, Uranus

Celebrations – Imbolic, Lughnasadh, Mabon, Samhain

Plants – Fir, date palms, grain, reed

Animal – Dove, Swallow, Owl, Cattle, Jackal, Lion, Moon snail

Issues, Intentions and powers – abundance, ambition, agriculture, assertiveness, battle/war, courage, death, destiny, determination, divination, endurance, energy, enmity, fertility, freedom, guardian, guidance, healing, increase, knowledge, light, love, moon sex, marriage, opportunities, the otherworld/underworld, power, problems, prophecy, prosperity, purification, quests, rebirth/renewal, responsibility, sensuality, weather, well-being.

THE DESCENT OF INANNA (Wolkstein - Kramer)

FROM THE GREAT ABOVE TO THE GREAT BELOW

From the Great Above she opened her ear to the Great Below.
From the Great Above the goddess opened her ear to the Great Below.
From the Great Above Inanna opened her ear to the Great Below.
My Lady abandoned heaven and earth to descend to the underworld.
Inanna abandoned heaven and earth to descend to the underworld.
She abandoned her office of holy priestess to descend to the underworld.

In Uruk she abandoned her temple to descend to the underworld.
In Badtibira she abandoned her temple to descend to the underworld.
In Zabalam she abandoned her temple to descend to the underworld.
In Adab she abandoned her temple to descend to the underworld.
In Nippur she abandoned her temple to descend to the underworld.
In Kish she abandoned her temple to descend to the underworld.
In Akkad she abandoned her temple to descend to the underworld.
She gathered together the seven *me*.
She took them into her hands.

With the *me* in her possession, she prepared herself:
She placed the shugurra, the crown of the steppe, on her head.
She arranged the dark locks of hair across her forehead.
She tied the small lapis beads around her neck,
Let the double strand of beads fall to her breast,
And wrapped the royal robe around her body.
She daubed her eyes with ointment called "Let him come, let him come,"

Bound the breastplate called "Come, man, come!" around her chest,
Slipped the gold ring over her wrist,
And took the lapis measuring rod and line in her hand.
Inanna set out for the underworld.

Ninshubur, her faithful servant, went with her.
Inanna spoke to her, saying:
"Ninshubur, my constant support,
My *sukkal* who gives me wise advice,
My warrior who rights by my side,
I am descending to the kur, to the underworld.

If I do not return,
Set up a lament for me by the ruins.
Beat the drum for me in the assembly places.
Circle the houses of the gods.
Tear at your eyes, at your mouth, at your thighs.
Dress yourself in a single garment like a beggar.
Go to Nippur, to the temple of Enlil.
When you enter his holy shrine, cry out:
'O Father Enlil, do not let your daughter
Be put to death in the underworld.
Do not let your bright silver
Be covered with the dust of the underworld.
Do not let your precious lapis
Be broken into stone for the stoneworker.
Do not let your fragrant boxwood
Be cut into wood for the woodworker.

Do not let the holy priestess of heaven
Be put to death in the underworld.'

If Enlil will not help you,
Go to Ur, to the temple of Nanna.
Weep before Father Nanna.

If Nanna will not help you,
Go to Eridu, to the temple of Enki.
Weep before Father Enki.

Father Enki, the God of Wisdom, knows the food of life,
He knows the water of life;
He knows the secrets.
Surely he will not let me die."

Inanna continued on her way to the underworld.
Then she stopped and said:
"Go now, Ninshubur —
Do not forget the words I have commanded you."

When Inanna arrived at the outer gates of the underworld,
She knocked loudly.
She cried out in a fierce voice:
"Open the door, gatekeeper!
Open the door, Neti!
I alone would enter!"

Neti, the chief gatekeeper of the kur, asked:
"Who are you?"

She answered:
"I am Inanna, Queen of Heaven,
On my way to the East."

Neti said:
"If you are truly Inanna, Queen of Heaven,
On your way to the East,
Why has your heart led you on the road
From which no traveler returns?"

Inanna answered:
"Because ... of my older sister, Ereshkigal,
Her husband, Gugalanna, the Bull of Heaven, has died.
I have come to witness the funeral rites.
Let the beer of his funeral rites be poured into the cup.
Let it be done."

Neti spoke:
"Stay here, Inanna, I will speak to my queen.
I will give her your message."

Neti, the chief gatekeeper of the kur,
Entered the palace of Ereshkigal, the Queen of the Underworld
and said:

"My queen, a maid
As tall as heaven,
As wide as the earth,
As strong as the foundations of the city wall,
Waits outside the palace gates.
She has gathered together the seven me.
She has taken them into her hands.
With the me in her possession, she has prepared herself:
On her head she wears the shugurra, the crown of the steppe.
Across her forehead her dark locks of hair are carefully arranged.
Around her neck she wears the small lapis beads.
At her breast she wears the double strand of beads.
Her body is wrapped with the royal robe.
Her eyes are daubed with the ointment called, 'Let him come, let him
come.'

Around her chest she wears the breastplate called 'Come, man,
come!'

On her wrist she wears the gold ring.
In her hand she carries the lapis measuring rod and line.

When Ereshkigal heard this,
She slapped her thigh and bit her lip.
She took the matter into her heart and dwelt on it.
Then she spoke:

"Come, Neti, my chief gatekeeper of the kur,
Heed my words:
Bolt the seven gates of the underworld.
Then, one by one, open each gate a crack.
Let Inanna enter.
As she enters, remove her royal garments.
Let the holy priestess of heaven enter bowed low."

Neti heeded the words of his queen.
He bolted the seven gates of the underworld.

Then he opened the outer gate.

He said to the maid:
"Come, Inanna, enter."

When she entered the first gate,

From her head, the shugurra, the crown of the steppe, was removed.

Inanna asked:
"What is this?"

She was told:
"Quiet, Inanna, the ways of the underworld are perfect.
They may not be questioned."

When she entered the second gate,

From her neck the small lapis beads were removed.

Inanna asked:
"What is this?"

She was told:
"Quiet, Inanna, the ways of the underworld are perfect.
They may not be questioned."

When she entered the third gate,

From her breast the double strand of beads was removed.

Inanna asked:
"What is this?"

She was told:
"Quiet, Inanna, the ways of the underworld are perfect.
They may not be questioned."

When she entered the fourth gate,

From her chest the breastplate called "Come, man, come!" was removed.

Inanna asked:
"What is this?"

She was told:
"Quiet, Inanna, the ways of the underworld are perfect.
They may not be questioned."

When she entered the fifth gate,

From her wrist the gold ring was removed.

Inanna asked:
"What is this?"

She was told:
"Quiet, Inanna, the ways of the underworld are perfect.
They may not be questioned."

When she entered the sixth gate,

From her hand the lapis measuring rod and line was removed.

Inanna asked:
"What is this?"

She was told:
"Quiet, Inanna, the ways of the underworld are perfect.
They may not be questioned."

When she entered the seventh gate,

From her body the royal robe was removed.

Inanna asked:
"What is this?"

She was told:
"Quiet, Inanna, the ways of the underworld are perfect.
They may not be questioned."

Naked and bowed low, Inanna entered the throne room.

Ereshkigal rose from her throne.

Inanna started toward the throne.
The Annuna, the judges of the underworld, surrounded her.
They passed judgment against her.

Then Ereshkigal fastened on Inanna the eye of death.

She spoke against her the word of wrath.

She uttered against her the cry of guilt.

She struck her.

Inanna was turned into a corpse,
A piece of rotting meat,
And was hung from a hook on the wall.

When, after three days and three nights, Inanna had not returned,

Ninshubur set up a lament for her by the ruins.

She beat the drum for her in the assembly places.

She circled the houses of the gods.

She tore at her eyes; she tore at her mouth; she tore at her thighs.

She dressed herself in a single garment like a beggar.

Alone, she set out for Nippur and the temple of Enlil.
When she entered the holy shrine,
She cried out:
"O Father Enlil, do not let your daughter
Be put to death in the underworld.
Do not let your bright silver
Be covered with the dust of the underworld.
Do not let your precious lapis
Be broken into stone for the stoneworker.
Do not let your fragrant boxwood
Be cut into wood for the woodworker.
Do not let the holy priestess of heaven
Be put to death in the underworld."

Father Enlil answered angrily:
"My daughter craved the Great Above.
Inanna craved the Great Below.
She who receives the *me* of the underworld does not return.
She who goes to the Dark City stays there."
Father Enlil would not help.

Ninshubur went to Ur and the temple of Nanna.
When she entered the holy shrine,
She cried out:
"O Father Nanna, do not let your daughter
Be put to death in the underworld.
Do not let your bright silver
Be covered with the dust of the underworld.
Do not let your precious lapis
Be broken into stone for the stoneworker.
Do not let your fragrant boxwood
Be cut into wood for the woodworker.
Do not let the holy priestess of heaven
Be put to death in the underworld."

Father Nanna answered angrily:
"My daughter craved the Great Above.
Inanna craved the Great Below.
She who receives the *me* of the underworld does not return.
She who goes to the Dark City stays there."
Father Nanna would not help.

Ninshubur went to Eridu and the temple of Enki.
When she entered the holy shrine,
She cried out:
"O Father Enki, do not let your daughter
Be put to death in the underworld.
Do not let your bright silver
Be covered with the dust of the underworld.
Do not let your precious lapis
Be broken into stone for the stoneworker.
Do not let your fragrant boxwood
Be cut into wood for the woodworker.
Do not let the holy priestess of heaven
Be put to death in the underworld."

Father Enki said:
"What has happened?
What has my daughter done?
Inanna, Queen of All the Lands! Holy Priestess of Heaven!
What has happened?
I am troubled. I am grieved."

From under his fingernail Father Enki brought forth dirt.
He fashioned the dirt into a kurgarra, a creature neither male nor female.
From under the fingernail of his other hand he brought forth dirt.
He fashioned the dirt into a galatur, a creature neither male nor female.

He gave the food of life to the kurgarra.
He gave the water of life to the galatur.
Enki spoke to the kurgarra and galatur, saying:
"Go to the underworld,
Enter the door like flies.
Ereshkigal, the Queen of the Underworld, is moaning
With the cries of a woman about to give birth.
No linen is spread over her body.
Her breasts are uncovered.
Her hair swirls about her head like leeks.

When she cries, 'Oh! Oh! My inside!'
Cry also, 'Oh! Oh! Your inside!'

When she cries, 'Oh! Oh! My outside!'
Cry also, 'Oh! Oh! Your outside!'
The queen will be pleased.

She will offer you a gift.
Ask her only for the corpse that hangs from the hook on the wall.
One of you will sprinkle the food of life on it.
The other will sprinkle the water of life.
Inanna will arise."

The kurgarra and the galatur heeded Enki's words.
They set out for the underworld.
Like flies, they slipped through the cracks of the gates.
They entered the throne room of the Queen of the Underworld.
No linen was spread over her body.
Her breasts were uncovered.
Her hair swirled around her head like leeks.

Ereshkigal was moaning:
"Oh! Oh! My inside!"
They moaned:
"Oh! Oh! Your inside!"
She moaned:
"Ohhhh! Oh! My outside!"
They moaned:
"Ohhhh! Oh! Your outside!"
She groaned:
"Oh! Oh! My belly!"
They groaned:
"Oh! Oh! Your belly!"
She groaned:
"Oh! Ohhhh! My back!"
They groaned:
"Oh! Ohhhh! Your back!"
She sighed:
Ah! Ah! My heart!"
They sighed:
Ah! Ah! Your heart!"
She sighed:
Ah! Ahhhh! My liver!"
They sighed:
Ah! Ahhhh! Your liver!"

Ereshkigal stopped.
She looked at them.
She asked:
"Who are you,
Moaning — groaning — sighing with me?"

If you are gods, I will bless you.
If you are mortals, I will give you a gift.
I will give you the water-gift, the river in its fullness."

The kurgarra and galatur answered:
"We do not wish it."

Ereshkigal said:
"I will give you the grain-gift, the fields in harvest."

The kurgarra and galatur said:
"We do not wish it."

Ereshkigal said:
"Speak then! What do you wish?"
They answered:
"We wish only the corpse that hangs from the hook on the wall."

Ereshkigal said:
"The corpse belongs to Inanna."
They said:
"Whether it belongs to our queen,
Whether it belongs to our king,
That is what we wish."

The corpse was given to them.
The kurgarra sprinkled the food of life on the corpse.
The galatur sprinkled the water of life on the corpse.
Inanna arose. . . .

Inanna was about to ascend from the underworld
When the Annuna, the judges of the underworld, seized her.

They said:

"No one ascends from the underworld unmarked.
If Inanna wishes to return from the underworld,
She must provide someone in her place."

As Inanna ascended from the underworld,
The galla, the demons of the underworld, clung to her side.
The galla were demons who know no food, who know no drink,
Who eat no offerings, who drink no libations,
Who accept no gifts.
They enjoy no lovemaking.
They have no sweet children to kiss.

They tear the wife from the husband's arms,
They tear the child from the father's knees,
They steal the bride from her marriage home.
The demons clung to Inanna.

The small galla who accompanied Inanna
Were like reeds the size of low picket fences.
The large galla who accompanied Inanna
Were like reeds the size of high picket fences.

The one who walked in front of Inanna was not a minister,
Yet he carried a sceptre.
The one who walked behind her was not a warrior,
Yet he carried a mace.

Ninshubur, dressed in a soiled sackcloth,
Waited outside the palace gates.
When she saw Inanna
Surrounded by the galla,
She threw herself in the dust at Inanna's feet.

The galla said:

"Walk on, Inanna,
We will take Ninshubur in your place."

Inanna cried:

"No! Ninshubur is my constant support.
She is my sukkal who gives me wise advice.
She is my warrior who fights by my side.
She did not forget my words.
She set up a lament for me by the ruins.
She beat the drum for me at the assembly places.
She circled the houses of the gods.
She tore at her eyes, at her mouth, at her thighs.
She dressed herself in a single garment like a beggar.
Alone, she set out for Nippur and the temple of Enlil.
She went to Ur and the temple of Nanna.
She went to Eridu and the temple of Enki.
Because of her, my life was saved.
I will never give Ninshubur to you."

The galla said:

"Walk on, Inanna,
We will accompany you to Umma."

In Umma, at the holy shrine,
Shara, the son of Inanna, was dressed in a soiled sackcloth
When he saw Inanna
Surrounded by the galla.
He threw himself in the dust at her feet.

The galla said:

"Walk on to your city, Inanna,
We will take Shara in your place."

Inanna cried:

No! Not Shara!
He is my son who sings hymns to me.
He is my son who cuts my nails and smooths my hair.
I will never give Shara to you.

The galla said:

"Walk on, Inanna,
We will accompany you to Badtibira."

In Badtibira, at the holy shrine.
Lulal the son of Inanna, was dressed in soiled sackcloth.
When he saw Inanna
Surrounded by the galla
He threw himself in the dust at her feet.

The galla said:

"Walk on Inanna,
We will take Lulal in your place."

Inanna cried:

"Not Lulal! He is my son.
He is a leader among men.
He is my right arm. He is my left arm.
I will never give Lulal to you."

The galla said:

"Walk on to your city, Inanna.
We will go with you to the big apple tree in Uruk."

In Uruk, by the big apple tree,
Dumuzi, the husband of Inanna, was dressed in his shining *me* garments.
He sat on his magnificent throne; (he did not move).

The galla seized him by his thighs.
They poured milk out of his seven churns.
They broke the reed pipe which the shepherd was playing.

Inanna fastened on Dumuzi the eye of death.
She spoke against him the word of wrath.
She uttered against him the cry of guilt:
"Take him! Take Dumuzi away!"

The galla, who know no food, who know no drink,
Who eat no offerings, who drink no libations,
Who accept no gifts, seized Dumuzi.
They made him stand up; they made him sit down.
They beat the husband of Inanna.
They gashed him with axes.

Dumuzi let out a wail.

He raised his hands to heaven to Utu, the God of Justice, and beseeched him:

"O Utu, you are my brother-in-law,
I am the husband of your sister.
I brought cream to your mother's house,
I brought milk to Ningal's house.
I am the one who carried food to the holy shrine.
I am the one who brought wedding gifts to Uruk.
I am the one who danced on the holy knees, the knees of Inanna.
Utu, you who are a just god, a merciful god,
Change my hands into the hands of a snake.
Change my feet into the feet of a snake.
Let me escape from my demons;
Do not let them hold me."

The merciful Utu accepted Dumuzi's tears.
He changed the hands of Dumuzi into snake hands.
He changed the feet of Dumuzi into snake feet.
Dumuzi escaped from his demons.
They could not hold him. . . .

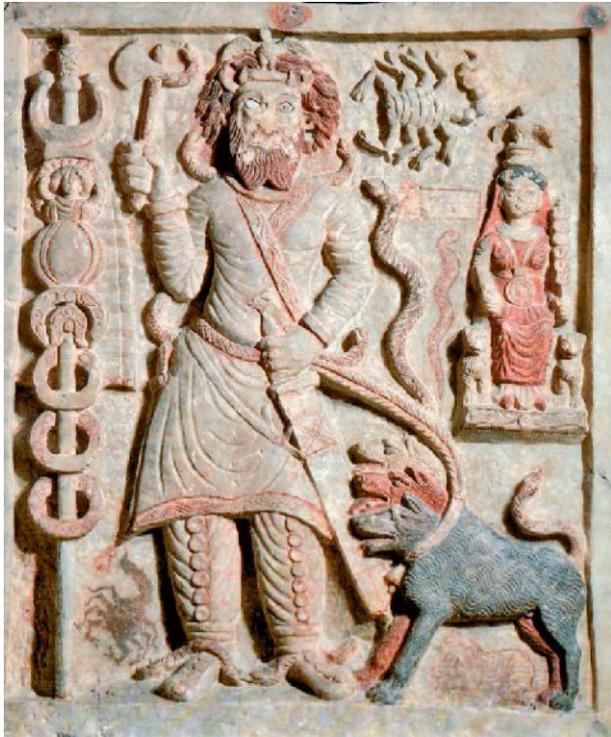


Marduk — The Babylonian King of the Gods, the hero-god who defeated Tiamat and the forces of chaos and brought order to the universe which the gods and humans work together to maintain. He is the god of healing, justice, compassion, regeneration, magic and fairness. He was known as the peacemaker among the gods and was referred to, in this regard, as 'Shepherd of the Gods'. In the *Epic of Erra*, Marduk leaves the city of Babylon in the hands of Nergal (Irta, Erra) who destroys it in a rage. Marduk was one of the most popular and enduring gods of Mesopotamia and was adopted by the Assyrians as son of their supreme god Assur.

<https://www.ancient.eu/article/221/the-mesopotamian-pantheon/>



Nergal — Nergal is a Mesopotamian war god and rules the Underworld and shares many similarities with deities such as Hades, Seth, Typhon and Ahriman etc. He rules the Shadow Kingdom with his consort Ereshkigal. Nergal rules over many 'evil' spirits and predatory demons called the udug-hul (also known as utukku and gidim-hul). These are some of the darkest and most dangerous ancient powers of ancient Mesopotamia.



Nergal God of war, plague, death, and disease

Nergal is a war god - like Greco/roman myths, Nergal's planet is Mars and he wields a magical mace that can fly and communicate with Nergal - similar to Mjöllnir and Thor.

Nergal is cloaked in black radiance known as melamu - a common trait of darker deities of this area. Wars between Sumerians, Akkadians and other Mesopotamian 'city states' cemented the blending of cultures that lead Nergal to his positions.

Rites to Nergal would be performed during times of war to strengthen resolve, however if your will failed afterwards then Nergal would curse you.

Along with Mars, other correspondences are Saturn, the number 14 and the November to December period where he would venture from the underworld and spread plagues.



Neti — In Sumerian, Babylonian, and Akkadian mythology, Neti is a minor god of the Underworld. He is the chief gatekeeper of the Netherworld and scribe, and the servant of the goddess Ereshkigal. He is described as having a lion's head, bird's feet and human hands.

Neti features prominently in the epic legend of "Inanna's Descent into the Underworld," when he opens the seven gates

of the realm and admits the goddess, removing one emblem of her power at the threshold of each gate until she is ultimately left naked and powerless.

When Inanna had arrived at the lapis lazuli palace of the nether world,
At the door of the nether world she acted evilly,
In the palace of the nether world she spoke evilly:
"Open the house, gatekeeper, open the house,
Open the house, **Neti**, open the house, all alone I would enter."

Neti, the chief gatekeeper of the nether world,
Answers the pure Inanna:
"Who pray art thou?"

"I am the queen of heaven, the place where the sun rises."

"If thou art the queen of heaven, the place where the sun rises,
Why pray hast thou come to the land of no return?
On the road whose traveller returns not how has thy heart led thee?"

The pure Inanna answers him:
"My elder sister Ereshkigal,
Because her husband, the lord Gugalanna, had been killed,
To witness the funeral rites,
. . . ; so be it."

Neti, the chief gatekeeper of the nether world,
Answers the pure Inanna:
"Stay, Inanna, to my queen let me speak,
To my queen Ereshkigal let me speak . . . let me speak."

Neti, the chief gatekeeper of the nether world,
Enters the house of his queen Ereshkigal and says to her:

"O my queen, a maid,
Like a god . . . ,
The door . . . ,
. . . ,

In Eanna . . . ,
The seven divine decrees she has fastened at the side,
She has sought out the divine decrees, has placed them at her hand,
All the decrees she has set up at (her) waiting foot,
The *shugurra*, the crown of the plain, she has put upon her head,
Radiance she has placed upon her countenance,
The . . . rod of lapis lazuli she has gripped in (her) hand,

Small lapis lazuli stones she has tied about her neck,
Sparkling . . . stones she has fastened to her breast,
A gold ring she has gripped in her hand,
A . . . breastplate she has bound about her breast,
All her garments of ladyship she has *arranged* about her body,
. . . ointment she has put on her face."

Then Ereshkigal . . . ,

Answers **Neti**, her chief gatekeeper:

"Come, **Neti**, chief gatekeeper of the nether world,
Unto the word which I command thee, give ear.
Of the seven gates of the nether world, open their locks,
Of the gate Ganzir, the 'face' of the nether world, define its rules;
Upon her (Inanna's) entering,
Bowed low . . . let her . . ."

Neti, the chief gatekeeper of the nether world,
Honored the word of his queen.

Of the seven gates of the nether world, he opened their locks,
Of the gate Ganzir, the 'face' of the nether world, he defined its rules.

To the pure Inanna he says:
"Come, Inanna, enter."

Upon her entering the first gate,
The *shugurra*, the "crown of the plain" of her head, was removed.

"What, pray, is this?"

"Extraordinarily, O Inanna, have the decrees of the nether world been perfected,
O Inanna, do not question the rites of the nether world."

Upon her entering the second gate,
The . . . rod of lapis lazuli was removed.

"What, pray, is this?"

"Extraordinarily, O Inanna, have the decrees of the nether world been perfected,
O Inanna, do not question the rites of the nether world."

Upon her entering the third gate,
The small lapis lazuli stones of her neck were removed.

"What, pray, is this?"

"Extraordinarily, O Inanna, have the decrees of the nether world been perfected,
O Inanna, do not question the rites of the nether world."

Upon her entering the fourth gate,
The sparkling . . . stones of her breast were removed.

"What, pray, is this?"

"Extraordinarily, O Inanna, have the decrees of the nether world been perfected,

Upon her entering the fifth gate,
The gold ring of her hand was removed.

"What, pray, is this?"

"Extraordinarily, O Inanna, have the decrees of the nether world been perfected,
O Inanna, do not question the rites of the nether world."

Upon her entering the sixth gate,
The . . . breastplate of her breast was removed.

"What, pray, is this?"

"Extraordinarily, O Inanna, have the decrees of the nether world been perfected,
O Inanna, do not question the rites of the nether world."

Upon her entering the seventh gate,
All the garments of ladyship of her body were removed.

"What, pray, is this?"

"Extraordinarily, O Inanna, have the decrees of the nether world been perfected,
O Inanna, do not question the rites of the nether world."

This seems to end the interaction between Neti and Inanna.

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Ninhursag — The Sumerian Mother Goddess, goddess of fertility, nature and life on earth. Her name translates as 'Lady of the Mountain Side' and she was known as the 'Mother of the Gods'. She originally was a very popular goddess whose attributes were later taken on by other deities. She is also known as Belet-Ili, Damgalnunna, Ki, Nintu, Nintur, Aruru, Ninmah, Mami and Mama. Ninhursag features in many of the most popular Mesopotamian myths where she is always

associated with life, fertility, growth, and transformation. Her primary duty was care for women and children, especially pregnant women and young children. She watched over a child from conception, through gestation, and after birth provided the child with food. As with all of the female deities in Mesopotamia, Ninhursag suffered a loss in status during the reign of Hammurabi of Babylon (1792-1750 BCE) and was eventually replaced as a supreme power by male gods.

<https://www.ancient.eu/article/221/the-mesopotamian-pantheon/>



Ninurta — Ancient Mesopotamian god associated with farming, healing, hunting, law, scribes and war. In the earliest records he releases humans from sickness and the power of demons. He later picked up the warrior deity title.

Planet - Saturn

Symbol - plow and perched bird

Mount - he rides a mantichore-like creature (body of a lion and tail of a scorpion).

Lugal-e (Sumerian poem)

The demon Asag had been causing illness and poisoning the rivers with encouragement from his talking mace Sharur. Ninurta slays Asag and his armies. He then uses stones from the warriors he has defeated to build mountains, which he designed to allow streams and rivers to flow into larger rivers for agriculture and irrigation. This myth combines Ninurta's role as a warrior deity with his role as an agricultural deity.

Anzu Myth

Babylonian Ninurta is called upon to slay Anzu, a giant monstrous bird who steals the Tablet of Destinies — this in turn causes rivers to dry up and gods to be stripped of their powers. Ninurta tries to shoot Anzu with arrows but the Tablet turns back time and breaks the arrows into the components they originally were. Ninurta then calls on the South wind that rips off Anzu's wings. Ninurta slits his throat and takes back the Tablet.



Ninurta pursuing Anzu

Ninurta and the Turtle

After slaying Anzu and bringing back a chicklet, Enki (Sumerian god of water, knowledge, mischief, crafts and creation) praises Ninurta. Power hungry, Ninurta decides to conquer the world. Enki, to stop him, creates a giant turtle, releases it behind Ninurta and it bites his ankle. The turtle then digs a pit with his claws and both fall in. The rest of the story is lost.



Tiamat — Tiamat is the Sumerian-Babylonian Mother and Chaos Goddess. She is the Lady of primeval chaos and great mother of the deities of Babylon. She is the elemental powerful force of chaos, the Mother of Everything, the self-procreating womb, the source of all life and all manifestation. She is also known as the cosmic dragon or world dragon. She is normally said to be a fierce Dragoness, or serpent like, in form, and the personification of the untamed, Primeval Forces of the Universe before established order and primordial waters from which all life was formed. Tiamat originally was the primal goddess of the saltwater seas, or the goddess of the primeval oceans, but later she personified the salt water. She was also called the Dragon of the Deep or the Spirit of Chaos.



Tiamat's themes are history, change, spirituality, fertility, birth and creativity. Her symbols are reptiles and seawater. The personification of creative, fertile forces in Babylonian traditions, she is the inventive power of chaos, whose ever-changing energy hones the human soul and creates unending possibilities for its enlightenment.

Tiamat existed before any of the other deities, as she was the primordial chaos that contained the abstract, formless elements of the universe. In earlier manifestations, she was conceived as the universal mother from whom all things came, but in later myths, such as the Babylonian creation epic *Enuma Elish*, Tiamat was a dragon-like demon or monster that challenged the new order of the world as it formed.

Tiamat was variously described as an enormous water snake or a dragon, or at least visualized as a dragon. Sometimes she was the seven-headed serpent of the Akkadians that beat the waves of the sea. Although she was also depicted as a winged seven-headed dragon with scales all over her body and terrible claws. Later Babylonian depictions displayed Tiamat with the head of a lion, a forked serpent's tongue, the legs of an eagle, feathered wings, and scales across her body. By this time, the lion was a symbol of royal power, and Marduk's symbol was the dragon.



Earlier presentations depicted Marduk walking over the serpentine body of Tiamat, and in the *Enuma Elish*, she had a vast, serpentine body, a long tale, two forelegs, and huge horns upon her head. In this way, she was nearly invincible. She was said to be 483 km long with a 30 m circumference, and her body was impenetrable, either because of her scales or the thickness of her hide. Her mouth was either 3 m wide or 11 km wide. Tiamat was so enormous that she moved with undulations over 9 km high.

Crystal connections (Green stones)

To call on the creative power of Tiamat, use Amazonite. It is a bright green or blue-green gemstone that inspires creativity. It also symbolizes new beginnings bringing you the power to find new paths in your life.

Call upon Tiamat to help you in dealing with difficulty. Use Emerald or other gemstones made of Beryl to bring Tiamat to your side as you fight through mental and physical difficulties.



THE ENUMA ELISH: THE SEVEN TABLETS OF CREATION

Enuma Elish is the Babylonian creation story, predating and influencing early Judeo-Christian texts. Comprised of 1000 lines etched on seven clay tablets, the *Enuma Elish* is the primary source for Mesopotamian cosmology and tells the story of how order was shaped out of swirling chaos. The shaper is Tiamat, goddess of the deep salt waters, who with her mate Apsu, god of fresh, clean water, gives birth to the

first generation of deities. The opening passage sets forth how raw and unformed the world was prior to Tiamat's efforts.

Before the world as we know it was created, said the Babylonians, there was only Tiamat, the shining dragon goddess of salt waters and Her consort Apsu, god of the fresh sweet water. Both represent the idea of chaos that precedes form and order, which are the foundation upon which civilization rests. Tiamat and Apsu are the parents of all the Great Gods and Goddesses of Babylon, who came forth from Tiamat's almighty womb.

The Babylonian cosmogony, as outlined in the Enuma Elish and elsewhere, begins in the formless primordial chaos that predated the phenomenal world. In this void, two primeval principles met and intermingled: Tiamat, the "shining" personification of salt water, and Apsu, the male deity of fresh water. This process is described poetically in the Enuma Elish:

When in the height heaven was not named,
And the earth beneath did not yet bear a name,
And the primeval Apsu, who begat them,
And chaos, Tiamut, the mother of them both
Their waters were mingled together,
And no field was formed, no marsh was to be seen;
When of the gods none had been called into being,
And none bore a name, and no destinies were ordained;
Then were created the gods in the midst of heaven

As Her young offspring of gods and goddesses grew up, they became so noisy to the extent that their Father Apsu could not find rest at night. Apsu came to Tiamat to complain about the clamour of the young gods, but first Tiamat paid no attention to Apsu's concerns as at this stage she was tolerant and giving. It is said that Apsu wanted Tiamat to kill their children, however Tiamat refused. During this first stage of the creation story, Tiamat is depicted as the epitome of beauty and the feminine. She is personified as the Mother Goddess who created a sacred bond with Apsu to birth to the cosmos and its successive generations.

The latter part of the tale sees Tiamat as the antagonist; she is older more assertive and independent. The Enuma Elish describes the younger generation of gods, in their zeal to celebrate their material existence, throwing an elaborate party, replete with dancing, laughter, and music. This racket aggravated Apsu, who decided that he could not abide by the noise and chaos of these youthful deities and decided to kill them. Hearing about this villainous plan, Enki (God of Magick, Sweet Waters of the Deep and patron of all arts and crafts) ensorcelled the divine patriarch and slew him in his sleep (some sources say it was Ea). When Tiamat was informed of her consort's murder, she flew into a rage and decided to fight against her own offspring. In her rage, the elder goddess decided to use her generative power to spawn a legion of monstrosities to destroy the young gods. She not only took the form of a ferocious dragon, but created the first batch of monsters and 'poison-filled' dragons. Tiamat was too strong and so Mardok (Ea's son) was championed for the role of hero. In the battle, Tiamat opened her mouth to swallow him as he approached her but he threw a storm into her mouth. Marduk then killed her by shooting an arrow into her belly (other sources say her heart was cut into) and proceeded to cut her body into pieces. The parts of Tiamat's body created the universe, constructing both heaven and earth as we know it.

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Utu — Utu (Shamash). 5500-2000 years ago. God of sun. Kind and generous. Portrayed as old man with a beard. Giver of life. Causes plants to grow which gives us all life. Utu is everywhere.

Spends nights in the underworld. Shines light into everyone's hearts so we know to make good decisions.

God of justice. Knows all things so judges rightly. Judge in this world and the underworld. Sometimes shown with a double edge pruning saw with which he lops offending heads or hands.

Usually granted requests, but NOT always. Protected travellers, resurrected the dead, killed demons, helped women conceive.....

Political. Gave law to kings (so that kings didn't just invent laws). Blessed kings so their verdicts would be correct.

Sacrifice. Food and clothing given to priests of Utu's temple as a sacrifice.

Utu descibed as prince come to earth. Above all - KIND AND GENEROUS.

