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**Title: Religious Parallelisms between Nuragic, Proto-Hebraic, Jewish and Christian Traditions: A Comparative Analysis**

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**Abstract**

This paper explores the parallels between Nuragic, Proto-Jewish and Christian religion, focusing on the cult of the 'Bull of Light' and the figure of Jesus Christ as the 'Light of the World'. We will examine the hypothesis proposed by Luigi Usai on the Nuragic origin of the Jewish people and how this influence may have contributed to the formation of religious symbolism in Jewish and Christian traditions. The analysis draws on archaeological evidence, ancient texts and Usai's recent publication to offer an integrated view of the connections and transformations of religious symbolism through the ages. These ideas can be found published on the currently active www.atlantisfound.it, and some of them have been published in a number of texts on Amazon, often later withdrawn from sale.

**1. Introduction**

The search for shared origins between ancient and modern religions reveals fascinating connections between symbolism and religious practices. This paper aims to analyse the parallels between Nuragic, Proto-Jewish and Christian religion, with a specific focus on the cult of the Bull of Light in the nuraghi and the figure of Jesus Christ as the Light of the World. The analysis will complement Luigi Usai's theory regarding the Nuragic origin of the Jewish people and how these elements may influence the understanding of religious symbolism.

Water as the basic sacred element. The people of Atlantis realised over tens of thousands of years that human beings, deprived of water, died after only a few days. Water therefore became a sacred element to life: depriving a person of water meant killing him or her within a few days. Dozens and dozens of Nuragic and prehistoric springs are dedicated to the theme of water on the Atlantis plateau called Sardinia. In some cases they are called Sacred Wells, particularly those in a Nuragic context, or Mitza, usually springs linked to places with names such as Sa Domu and S'Orcu. We note from the outset the linguistic proximity to the word Mikveh, which indicates the Jewish sacred well. This proximity may not be a coincidence but a linguistic mutation, yet to be studied. We also note that the theme of water is very present in the Bible and thus in the Jewish religion.

The Cult of the Bull in Sardinia and the Creation of the Golden Calf in the Sinai Desert: An Analysis of Cultural and Semantic Connections

Introduction

Ancient Sardinia, known for its mysterious megalithic structures and complex ritual systems, presents evidence of a bull cult that may have significant connections with proto-Jewish religious practices. A crucial aspect of this connection is the creation of the golden calf by the Hebrew people in the Sinai desert, which reflects divine light and represents the son of the god Bull. This analysis will explore the similarities between the cult of the bull in Sardinia and the biblical golden calf, focusing on the role of gold as a reflection of divine light and the connection between the metallurgical practices of the Nuragics and the instructions given by Moses.

**The Cult of Taurus in Sardinia**

In Sardinia, the cult of the bull is witnessed through numerous archaeological finds, including the famous Nuragic bronze statuettes depicting bulls and scenes of sacrifice. These objects, crafted with great skill by the Nuragics, are part of a vast corpus of metallic material that testifies to the importance of bulls in Nuragic religion and culture. The bull was considered a sacred symbol, associated with deities and cosmic forces, and its cult was reflected in the ritual practices and artefacts of the period.

The megalithic structures of the nuraghi, with their precise astronomical orientations, suggest that bulls also played a role in rituals related to seasonal cycles and observations of the sky. The worship of the bull, therefore, was not only a religious practice, but also a manifestation of the connection between the earthly world and the cosmos.

**The Golden Calf and the Reflection of Divine Light**

In the Bible, the golden calf created by the Jewish people while in the Sinai desert is described as an idol worshipped in the absence of Moses. As a symbol, this calf reflects the importance of divine light in early Jewish religion. The choice of gold to make the calf is not accidental: gold, with its shining reflection, represents divine light and the presence of God, symbolising the link between heaven and earth.

Gold, used in the creation of the calf, is a material that reflects and amplifies light, and thus serves as a medium for the manifestation of divinity. This practice of using gold to represent divine light may have roots in the cult of the bull in Sardinia, where the bull itself is seen as an intermediary between the divine and the earthly.

**Metallurgical Connection and Moses' Instructions in the Bible**

The Nuragics were known for their metalworking skills, as evidenced by the numerous small bronzes and other metal objects found at Sardinian archaeological sites. These artefacts point to a tradition of high metallurgical skill, which may also have been influential outside Sardinia.

In the Bible, Moses orders the Hebrews to ask the Egyptians for gold and silver before leaving Egypt (Exodus 3:22; 11:2). This order aligns with the metallurgical expertise of the Nuragics, suggesting a cultural continuity and connection between the metal practices of the ancient Nuragics and the needs of the Jewish people in the desert. The metal goods obtained in Egypt could have been used to construct the golden calf, continuing a symbolic tradition that reflected divine light.

The cult of the bull in Sardinia and the creation of the golden calf in the Sinai desert show fascinating parallels indicating a cultural and semantic connection. The bull, a sacred symbol in Sardinia, and the golden calf, a reflection of divine light in Jewish tradition, demonstrate how religious symbolism can travel and transform across cultures and eras. The metallurgical mastery of the Nuragics and Moses' instructions for collecting precious metals highlight a continuity in ritual and symbolic practices, offering a new perspective on the transmission of religious traditions through history.

**2. Nuragic Religion and the Bull of Light**

**2.1. Description of the Phenomenon**

The Bull of Light phenomenon in nuraghi occurs when sunlight penetrates through specific openings during particular periods of the year. This phenomenon creates lighting effects within the megalithic structures, suggesting an important ritual and symbolic function.

**Onomastic and Toponymic Convergence: Sardinian and Proto-Hebraic Revelations**

**Introduction**

The analysis of onomastics and toponymy reveals striking similarities between Sardinian and Proto-Jewish cultures. These parallels offer a fascinating insight into the possible interactions between these two ancient civilisations, suggesting that the roots of names and places may reflect deep and shared cultural connections. This study examines three main coincidences: the Sardinian city of Bithia, the locality of Sinnai and the terminology related to paper and papyrus.

**The City of Bithia and the Egyptian Princess**

In Sardinia, there is an ancient city called Bithia, which bears a striking resemblance to the name of the Egyptian princess Bithia, who, according to the Bible, found Moses in the papyrus basket (Exodus 2:5). This onomastic coincidence is significant as it suggests a possible cultural or historical connection between Sardinia and ancient Egypt. The presence of a similar name in Sardinia could indicate a cultural or migratory influence that connected these two regions.

**Sinnai and Mount Sinai**

Another example of toponymic similarity is the locality of Sinnai in Sardinia, whose name is almost identical to Mount Sinai, the biblical place where the proto-Jews waited for Moses and built the golden calf (Exodus 32). The coincidence between Sinnai and Sinai is particularly relevant because it suggests a deep connection between the two locations. Mount Sinai, in the Sinai Desert, and the Sinai Peninsula represent a religious and cultural context of great importance for the proto-Jews, while Sinnai in Sardinia could be a reflection of this importance in a Sardinian context.

**Paper and Papyrus: A Linguistic Link**

In Sardinia, the term for paper is 'papperi', which bears a striking resemblance to 'papyrus', the material used by the ancient Egyptians for writing. This linguistic similarity suggests that the term for 'papyrus' may have Sardinian/Atlantean origins. Papyrus, as a writing medium, was essential for the documentation and transmission of knowledge in ancient Egypt, and the link between the Sardinian and Egyptian terms could indicate a cultural influence or transmission of knowledge between these two civilisations.

Onomastic and toponymic coincidences between Sardinia and proto-Jewish cultures offer a fascinating insight into the possible connections between these ancient civilisations. The city of Bithia in Sardinia and the Egyptian princess Bithia, the locality of Sinnai and Mount Sinai, and the similarity between the terms 'papperi' and 'papyrus' suggest that significant cultural interactions or mutual influences existed between Sardinia and the proto-Jewish area. These parallels not only highlight the importance of considering shared historical roots, but also the possibility that ancient traditions and names reflect a complex interweaving of cultures and influences across time and space.

**Linguistic, Cultural and Religious Evidence of the Presence of Sardinian Population in Egypt**

The discovery of the Usai Mummy and the Stele de Sa Meri, together with other archaeological and linguistic elements, provides a solid basis to support the hypothesis of the presence of Sardinian populations in Egypt during antiquity. These elements provide linguistic, cultural and religious evidence that merits detailed analysis.

**The Usai Mummy and the Sardinian Surname**

The Usai Mummy, found in Egypt, has a clearly Sardinian surname, 'Usai'. This name, together with that of the mother Eriu-Bastet (where 'Eriu' is also a Sardinian surname), suggests a direct connection between Sardinian culture and ancient Egypt. The surname Usai, known in the Sardinian tradition, is thus found in an Egyptian context, indicating a possible Sardinian migration or cultural influence in Egypt.

**The Stele de Sa Meri at the Bologna Museum: 'La Padrona Assoluta' (The Absolute Mistress)**

The Stele de Sa Meri, which means 'The Absolute Mistress' in Sardinian, is another key element. This artefact confirms the presence and importance of Sardinian authority figures or deities in ancient Egypt. The stele not only provides a linguistic link through its name, but also a clue to the cultural and religious relevance of Sardinians in Egypt.

**Nuragic Bronzes and Metallurgical Skills**

Within the archaeological context, the presence of numerous bronze artefacts typical of the Nuragic culture is significant. These artefacts reflect the advanced metallurgical skills of the Nuragics and their artistic tradition. Their discovery in Egypt supports the idea that the cultural skills and practices of the Nuragics were transferred and maintained in Egypt, further reinforcing the connection between the two cultures.

**The Ideogram of Amenti: 'S'Ammentu Sardu'.**

The Usai Mummy sarcophagus contains an ideogram of Amenti, which is probably a representation of the Sardinian term 'S'Ammentu Sardu' (The Memory). This ideogram suggests a continuation of the Sardinian linguistic and cultural tradition in Egypt. The use of a Sardinian term in an Egyptian context reinforces the idea that Sardinians retained elements of their culture and language even far from their homeland.

The combination of these elements - the Sardinian surname 'Usai', the Stele de Sa Meri, the Nuragic bronzes and the Amenti ideogram - offers convincing evidence of the presence and influence of the Sardinian population in Egypt. These findings not only confirm a cultural and linguistic connection, but also a continuity in religious practices and artistic traditions between Sardinia and Egypt. The analysis of these artefacts and symbolism shows that Sardinian populations had a significant and recognisable presence in Egypt, contributing to a deeper understanding of cultural interactions in the ancient world.

**Not only Sardinian presence in Egypt, but Egyptian presence in Sardinia**

The recent archaeological discoveries at Sulky (today's Sant'Antioco), Sardinia, provide further evidence in support of the theory that sees a close connection between the Nuragic and Ancient Egyptian civilisations, as discussed in various studies by Luigi Usai. The Punic tombs of Sulky, particularly those of the Is Pirixeddus necropolis, show clear references to Egyptian iconography, testifying to cultural and commercial contacts not only of Sardinians in Egypt, but also of Egyptians in Sardinia.

A significant example of this is a sarcophagus discovered in the necropolis of Is Pirixeddus, dated to the 5th century B.C., which housed a high-ranking female figure. The sarcophagus features a sumptuous painted sculpture depicting a woman wearing a thick Egyptian-style wig, adorned with a diadem and a robe with crossed wings, an iconography closely linked to the Egyptian goddess Isis. These details highlight the adoption of typically Egyptian stylistic and iconographic canons intertwined with local Punic and Sardinian traditions.

These elements not only reinforce Usai's thesis regarding the links between Nuragic and Egyptian cultures, but also suggest a mutual cultural influence that goes beyond mere commercial contact. The presence of Egyptian iconography in Sardinia indicates a deep spiritual and cultural connection, underlining the importance of these exchanges in shaping the religious and artistic identities of ancient Sardinia.

This two-way interaction between the two civilisations makes the hypothesis that the proto-Jewish people may be a Nuragic migration to Egypt, as proposed in Usai's studies (2021-2024), even more credible.

**2.2. Meaning and Interpretation**

The Bull of Light could represent divine manifestation and the link with cosmic cycles. The cult of the Bull of Light, son of the god Bull of Light, may have had ritual and religious meanings related to light as a sacred symbol of power.

**3. The Nuragic Origin of the Jewish People**

**3.1. Theory of Luigi Usai**

According to Luigi Usai, the Jewish people have Nuragic origins, with a migration to Egypt that led to the creation of a new cultural and religious identity. Usai suggests that the Nuragics worshipped the calf of light and that this cult was transferred and adapted into the Jewish tradition. This theory is supported by various elements:

* **The Calf** of **Light**: In the nuraghi, the cult of the calf of light could be related to the symbolism of the golden calf worshipped in the desert by Moses and the Jewish people.
* **Moses and the Nuragic People**: Moses, rescued from the waters by Bithia, Pharaoh's daughter, may have been one of the Nuragics who migrated to Egypt. Toponomastic and cultural similarities, such as the Sinai desert and Mount Sinai, which refer to Sardinia and Corsica, support this connection.
* **Archaeological evidence**: The Merenptah Stele and Medinet Habu document the presence of a People of the Sea, identifiable with the Nuragic people, while the Usai Mummy, with its set of Nuragic bronze artefacts and the presence of symbols such as the Goddess Amenti, further highlights the connection between the two cultures.

**4. Parallelisms with the Proto-Jewish Tradition**

**4.1. Symbolisms of Light in the Proto-Hebraic Tradition**

In the proto-Jewish tradition, light is often associated with divine manifestation. Moses' burning bush represents a connection between light and the divine presence. Light, in this context, assumes a function similar to that of the Bull of Light of the Nuragics.

**4.2. The Role of Light in the Jewish Tradition**

Light in Jewish tradition is represented by the Menorah and the Festival of Lights (Hanukkah). These symbolisms reflect the continuity of the cult of light as a sign of divine guidance, parallel to the Nuragic cult of the Bull of Light.

**5. Connection with the Christian Tradition**

**5.1. Jesus Christ as the Light of the World**

In Christianity, Jesus Christ is described as the "Light of the World" (John 8:12), a symbol of guidance and redemption. This concept of light as divine manifestation and spiritual guide is a transformation and continuation of the symbolism found in earlier traditions.

**5.2. Comparison of the Symbolisms of Light**

The Bull of Light and the World Light of Christ bear significant similarities. Both represent light as divine manifestation and spiritual guide, suggesting a continuity and transformation of religious symbolism.

**6. Comparative Analysis of Symbolisms and Practices**

**6.1. Continuity and Transformation of Symbolisms**

Comparison of the symbolism of light in Nuragic, proto-Jewish and Christian traditions shows a continuity of meaning across the ages. Light as a sign of divinity and spiritual guidance appears as a universal theme, evolving and adapting to cultural and religious contexts.

**6.2. Cultural Influences and Transmission of Knowledge**

Similarities in the symbolism of light suggest cultural influences and historical transformations between religious traditions. Analysis of the parallels offers insight into the spread and adaptation of spiritual ideas throughout history.

**7. Implications and Conclusions**

The analysis of the parallels between Nuragic, Proto-Jewish and Christian religion reveals a transformation of religious symbolism, with light as the central theme. Understanding these connections offers a deeper perspective on spirituality and religious traditions, showing how universal symbols can be reinterpreted across cultures and eras.

**Keywords:** Amazons, Atlantis, Damnatio Memoriae, Tritonid Lake, Mauritania, Mauritania, Mauretania, Sparagmòs, Sardinian-Corso Block, Libya, Asia, Osiris, Dionysus, Myth, Toponyms.

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