

35. **7250-6150, Catal Hüyük, Anatolia (Central Turkey)**

ReGenesis is the first open-access encyclopedia to
liberate pre-colonial research
to its rightful 3,000,000 BCE origins
- and -
liberate female spirituality.
(RGS.)

* * *

Catal Hüyük, 1989.

Forty of the 139 compact buildings excavated
were shrines that included stunning wall reliefs,
animal skulls and renderings, red ochre on human burials (MHE: 97),
goddess (female deity) iconography and images in various postures
such as birthing or raised (KA) arms analogous to bull horns/fallopian tubes,
wombs with concentric labyrinthine circles, double goddesses
along with other extensive artifacts including knot tying and spinning.
(LOG: 171: TGG: 32.)

Catal Hüyük, 2012.

There remains the insight that this Tell,
which is visible from a great distance on the plain,
provides a unique [discovery] with as much evidence
for rituals as provided by no other site –
an almost over-flowing find context on the ritual sphere.
(GT: 58.)

Old European Anatolia.

Part of an unbroken continuity
From Upper Paleolithic times.
(COG: vii.)

Catal Hüyük, the largest Neolithic site in Asia Minor, is on the Konya plain of Southern Anatolia, present Turkey. Location is an easy hour's drive from Konya (ancient Iconium). Between 7250 to 6150 BCE, 3000 years before the rise of Sumeria, Çatal Hüyük was a significant city-type settlement. (Alternate dates are 7500-5700 BCE.) British archaeologist James Mellaart discovered Çatal Hüyük in

1957/58 CE followed by four excavations between 1961 and 1965. Mellaart's archaeological and ethno-historical finds are unparalleled relative to any other Neolithic site. In 1986, Çatal Hüyük included 13 building levels of houses, grains, trade items, temples, pillar cults and statues. In the multileveled Neolithic town of Çatal Hüyük, 40 of the 139 compact buildings excavated were shrines that included stunning wall reliefs, animal skulls and renderings, red ochre on human burials (MHE: 97), goddess (female deity) * iconography and images in various postures such as birthing or raised (KA) arms analogous to bull horns/fallopian tubes, wombs with concentric labyrinthine circles, double goddesses (LOG: 171), along with other extensive artifacts including knot tying and spinning. (TGG: 32.) * Excavation director at Çatal Hüyük, Ian Hodder in a 'goddess/female deity' conversation (7-17-2003) with Kathryn Rountree. (AGFC: 23-26.)

Çatal Hüyük observations on the ancient Anatolian art of weaving and spinning is summarized as follows. Spinning and then tying of knots to weave designs has prevailed in Turkey for the last 8000 years (6400-5700 BCE) starting with the diamond pattern at Çatal Hüyük in ancient Anatolia. (CH: 152-155; EW: 64.) There is significant evidence that the figure of the diamond (among other patterns) woven into textile designs reflects a female deity as the *Source* not only of life but also the mysteries of death and re-birth. Spinning, tying of knots and weaving the rites of life, death and re-birth patterns is a unique art of women that has continued cross-culturally (including the Caucasus regions, northern Iraq plus the Armenians and Kurdish) for some 30,000 years into the iconography of Judeo-Christian [Jewish Christian] art. Marie-Louise von Franz says, "The mystery of giving birth is basically associated with the ideas of spinning and weaving." (EW: 64.) (EW: 64-69.)

After 1965, Turkish authorities strictly limited Mellaart's archaeological permits due to the Dorak Affair misunderstandings. Consequently, Mellaart excavated only a fraction of the site. * Mellaart estimated that there were 7000 inhabitants living, gathering, hunting and farming on these thirty-two acres. Houses were beehive or Pueblo style. In 1986, the Çatal Hüyük site was above another twelve levels. "When the houses of one level were destroyed, either by fire or simply by abandonment, a new house was built directly on top of the previous one (SGM: 28)." The bottom level is related to Syrian and Palestine cultures. Mellaart's evidence suggests that Çatal Hüyük and sister site Hacilar were settled, prosperous, balanced matrilineal societies that show little evidence of social or political stratification. He adds that these settlements owed their size and prosperity to the likelihood of being the 'spiritual center of the Konya plain.' (NNE: 106; SGM: 34; PRR: ix, n.1.)

* (Currently under the direction of Ian Hodder.)

In Çatal Hüyük and Hacilar, Anatolia as well as Mesopotamia and Mesoamerica, a mother goddess (female deity) was preeminent—and—women were key players in the development of agriculture, art, plus seasonal and cultural rituals. Applicable is Judith Plaskow's suggestion that the mother goddess is a 'source of being.' (SAAS: 146.) Although women's association with agriculture is

well documented in R. F. Willetts' discussion on the women's ritual festival of Hellotia, he believes that the connection to herbal magic was much older than agriculture (WCC: 160), which may also speak to the healing arts and shamanism? "The male was usually a subsidiary figure, an associate or *paredros* of the goddess ... [or] husband to the goddess, in a relationship which left its mark on subsequent legend (OGR: 11)." (PPG.)

From 6500 BCE onward, the use of herbs in some form of a ritual context appears to have continued in southeast Europe and later throughout Europe, until its demise c. 4500-2500 BCE, due to Indo-European invasions. As a result of a fire, the community of Çatal Hüyük ended in 6150 BCE. Given notable similarities of culture, settlers from Anatolia may have subsequently established Crete c. 7000. (OGR: 21.) Although Malta was flourishing 2000 years later than Çatal Hüyük, the goddess images are nevertheless very similar. (COG: 22-23; ROG: 56; CH: 77-203; MHE: 97; HNC: 227; PPSF: 60; AITA: 260; CB: 68-69, 252; WP: 77-107; WHH: 66; MK; CAH: Vol. 1, Part 1, 258.)

When launching the 1989 Çatal Hüyük fieldwork, Gobekli Tepe was not on my research schedule, but 26 years later, it deserves mention: especially given that the Çatal Hüyük project is now under the direction of Ian Hodder. *

It was [is] important for us to know the [Çatal Hüyük] site, because there many features can be observed in a splendidly developed state, which at the time when Gobekli Tepe came into the light of history, was just starting to develop. Çatal Hüyük is at the beginning of the Pottery Neolithic. Its history starts in the second half of the 8th millennium BCE, and its culture flourished most of the 7th and the 6th millennia. The history of Gobekli Tepe, on the other hand begins as early as the 10th millennium BCE. It thus belongs to a different, much older world, (GT: 59.)

* Thanks to the Ancient Art Council and the Global Heritage Fund, welcomed an opportunity to attend updates presented by Klaus Schmidt, (Gobekli Tepe, 7-31-2013) and Ian Hodder (Çatal Hüyük, 3-12-2012).

Further research on first villages: 7040-3500, Hacilar, Anatolia; 7000, Jericho; and 7000, Qal'at Jarmo. (RGS.)

Further research on the first Neolithic villages: 8300-4500, Sha'ar Hagolan (Sha'ar HaGolan); 7040-3500, Hacilar, Anatolia; 7000, Jericho, Canaan/Palestine: Mesolithic to Neolithic; and 7000, Qal'at Jarmo. (RGS.)

Further research on Neolithic Anatolia, origin of tree/pillar cults: 7100-6300, Cathedra Goddess of the Beasts; 4000, Garden of Eden, Sacred Trees, and Pillar Cults; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 2000, Asherah; 1800, Re-Visioning Goddess Sarah and Abraham; 1490-1470, Hathor's Dendera (Denderah) Temple, Egypt; 1479-1425, Tuthmosis III, Egyptian King; 800, Tanit (Also, Taanit, Ta'anit, Tannit, or Tannin); 814, Carthage, Africa, the Goddess Tanit and Sacrifice; and 100 Mecca, the Ka'aba and Sacred Stones. (RGS.) (Also, CE entry: 16th Century, Kabbalah.) (RG.)

Further research on women, healing and herbs: 16 Century Paracelsus. (RGS.)

Further Hacilar research: 7040-3500, Hacilar. (RGS.)

Further Crete research: 7000-5000, Early Neolithic Crete; 2600-2000, Early Bronze Age Crete; 2600-2150, Myrtos; 2000-1450, Middle Bronze Age Crete; 1600, Mycenaean Dominant on Greek Mainland; and 1450-1100, Late Bronze Age Crete. (RGS.)

Further research on cathedra goddesses: 8300-4500, Sha'ar Hagolan (Sha'ar HaGolan); 7100-6300, Cathedra Goddess of the Beasts; 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4400-2500, Olympus Hera; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3000-2000, Anatolia, Kubaba and the Hittites; 2500, Inanna, Holder of the Me; 2000, Asherah; 800-700, Kuntilet Ajrud and Khirbet El-Qom; 750-650, Cybele and King Midas, Anatolia; 550, Cathedra Goddess Kouroutrophos, Megara Hyblaea, Sicily; and 400, Cathedra Goddess Isis. (RGS.)

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Shryock, Andrew, Daniel L. Smail, and Timothy K. Earle. *Deep History: The Architecture of Past and Present*. Berkeley, CA: University of California Press, 2011. (DH: 242-272.)

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Further research on ancient gather-hunters: 8000/7000-5000, Early Neolithic; 7250-6150, Çatal Hüyük, Anatolia (Central Turkey); and 7000, Jericho, Canaan/Palestine: Mesolithic to Neolithic. (RGS.)

Further Anatolian plus Hittite research: 7100-6300, Cathedra Goddess of the Beasts, Çatal Hüyük, Anatolia; 7040-3500, Hacilar, Anatolia; 4400-2500, Kurgan Invasions Bring Catastrophic Destruction to Old Europe; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Founding of Troy; 3000-2000, Anatolia, Kubaba and the Hittites; 2500, Troy, Anatolia; 2000, Anatolia; 2000, Indo-European Tribes; 1790-1700, Goddess of Kultepe, Anatolia; 1450-1260, Hattusa and Yazilikaya, Anatolia; 1400, Cybele and Buyukkale/Bogazkoy, Anatolia; 1320, Palestine - Assyria - Exodus of Hebrews from Egypt; 1260, Hittites, Anatolia; 1200, Perge, Anatolia; 1200-1000, Phrygians in Anatolia; 1184, Hittites and Trojan War, c. 1200; 1100-800, Mediterranean Dark Ages; 1050-850, Kubaba and Kubat, Anatolia; 750-650, Cybele and King Midas, Anatolia; 650-550, Anatolia; 630-620, Goddess Kore, Izmir Turkey; 588-587, Cybele's Dedication, Rome; 585-300, Lydia Replaces Phrygia, Anatolia; 282-263, Demeter's Priene Temple, Anatolia; 204, Cybele to Rome; 200, The Great Cybele: Magna Mater at Santoni Sicily; and 200, Greece and Pergamon, Anatolia. (RGS.) (For CE entries see: 324, St. Peter's Basilica; 432-440, Santa Maria Maggiore; 410, Cybele and Fall of Rome; 1207-1273, Rumi and Mother; and 1870, Lyon's Basilica Built Over Cybele's Pagan Temple.) (RG.)

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- _____. "Women and Men at Çatalhöyük." *Scientific American* 290.1 (2004): 76-83. (WMC.)
- _____. *The Leopard's Tale: Revealing the Mysteries of Çatalhöyük*. New York, NY: Thames & Hudson, 2006. (LT.)
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- _____. *Excavations at Hacilar*. Edinburgh, Scotland: Published for British Institute of Archaeology at Ankara. Edinburgh University Press, 1970. (EAH.)
- _____. *The Neolithic of the Near East*. London, England: Thames & Hudson, 1975. (NNE.)
- Rountree, Kathryn. "Archaeologists and Goddess Feminists at Çatalhöyük: An Experiment in Multivocality." *Journal of Feminist Studies in Religion* 23.2 (Fall 2007): 7-26. (AGFC.)
- Schmidt, Klaus, and Mirko Wittwar. *Göbekli Tepe: A Stone Age Sanctuary in South-Eastern Anatolia*. Berlin, Germany: Ex Oriente e.V., 2012. (GT.)

For Çatal Hüyük electronic resources:

http://www.catalhoyuk.com:8080/archive_reports/2005/index_backup.html

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- Bailey, Douglass, Andrew Cochrane, and Jean Zambelli. *Unearthed: A Comparative Study of Jomon Dogu and Neolithic Figurines*. Norwich, England: S. I. Sainsbury Centre, 2010. (U.)
- Carter, Susan Gail. "The Dogu Figures of the Jomon: An Introduction." *The Journal of Archaeomythology* 5 (Winter 2009): 41-60. (DF.)
- Habu, J. *Ancient Jomon of Japan*. Cambridge, England: Cambridge University Press, 2004. (AJJ.)
- Oh, Amana Chung Hae. *Comparative Structural Analysis of the Pottery Decorations from the Katsusaka Culture in the Chubu Highlands, Japan (c. 3,300-2,900 BCE)*. Diss. CIIS, 2006. Ann Arbor, MI: ProQuest/UMI, 6 Feb. 2011. (Publication No. AAT 3218524.) (CWJ.)

Further double/twin goddess and double-axe research: 30,000 Labyrinths, Spirals, and Meanders; 26,000, Grimaldi Caves; 25,000-20,000, Goddess of Laussel; 6000, Sicilians to Malta: 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe; 5400-4100, Vinca Culture and Bird and Snake Culture; 5200, Malta and Gozo; 4400-2500, Olympus Hera; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Middle Indo-European Bronze Age; 3,000, Tell Brak; 2600-2000, Early Bronze Age, Crete, Chthonian; 1790-1700, Goddess of Kultepe, Anatolia; 1750, Ishtar; 1000, Double Goddess Transition; 630-620,

Goddess Kore, Izmir Turkey; 500, Greek Mysteries; and 282-263, Demeter's Priene Temple. (RGS.)

IMAGE: MAP: BLACK ANATOLIAN GODDESSES INC. PERGE: (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: MAP OF BLACK ANATOLIAN GODDESSES INCLUDING ANA TANRICA, (ANATOLIA) TURKEY.
SLIDE LOCATION TURKEY, SHEET 45A, ROW 1, SLEEVE 1, SLIDE #436, BCE.
CO_TUR_S45A_R1_SL1_S436.jpg
SHOT ON LOCATION: EPHEUS MUSEUM (EFES MUZESI): SELCUK, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: SITE OF ÇATAL HÜYÜK IN OCTOBER 1989: NEAR KONYA, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF ÇATAL HÜYÜK IN OCTOBER 1989.
SLIDE LOCATION TURKEY, SHEET 74, ROW 1, SLEEVE 5, SLIDE #974, BCE.
CO_TUR_S74_R1_SL5_S974
SHOT ON LOCATION: ÇATAL HÜYÜK: NEAR KONYA, (ANATOLIA) TURKEY.
NOTE 1: ACCORDING TO THE ÇATAL HÜYÜK SITE SUPERVISOR IN 1989, OVER TWO HUNDRED SITES REMAINED TO BE EXCAVATED. FOR CURRENT UPDATES, SEE REPORTS BY ARCHAEOLOGIST IAN HODDER.
NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: MAP: BLACK ANATOLIAN GODDESSES INC. PERGE: (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: MAP OF BLACK ANATOLIAN GODDESSES, (ANATOLIA) TURKEY.
SLIDE LOCATION TURKEY, SHEET 45A, ROW 1, SLEEVE 1, SLIDE #436, BCE.
CO_TUR_S45A_R1_SL1_S436.jpg
SHOT ON LOCATION: EPHEUS MUSEUM (EFES MUZESI): SELCUK, (ANATOLIA) TURKEY.
NOTE 1:
THE VENERATION OF THE DARK MOTHERS BEGAN TO SPREAD THROUGHOUT ALL CONTINENTS FOLLOWING THE AFRICAN INTERCONTINENTAL DISPERSIONS, INCLUDING ANATOLIAN TRADE ROUTES (AO: 1-2; RGS).
NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: DEITY ANA TANRICA: ÇATAL HÜYÜK, (ANATOLIA) TURKEY. *
PHOTO: © GSA. DESCRIPTION: ANA TANRICA (LADY OF THE BEASTS) SEATED BETWEEN LIONESSES/FELINES: NEOLITHIC SITE OF ÇATAL HÜYÜK, ANATOLIA.
SLIDE LOCATION TURKEY, SHEET 45, ROW 1, SLEEVE 5, SLIDE #425a, 6500-6000 BCE.
CO_TUR_S45_R1_SL5_S425a.jpg
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.
NOTE 1: * LADY OF THE ANIMALS, EARLIEST KNOWN FIGURE OF CYBELE. ÇATAL HÜYÜK, LEVEL II. (CAA: FIG 5; 13-37; LOG: 107.) AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE) GODDESSES INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 3: CAMERON PROPOSES THAT THE LADY OF THE BEASTS (ANA TANRICA) IS SEATED NOT BETWEEN LIONS BUT LIONESSES. (SA: 8.)
NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: LADY OF THE BEASTS (CYBELE): ÇATAL HÜYÜK, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: LADY OF THE BEASTS OR LADY OF THE ANIMALS *
(EARLIEST KNOWN FIGURE OF CYBELE), SEATED BETWEEN TWO LIONS/FELINES:
ÇATAL HÜYÜK.
SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 3, SLEEVE 5, SLIDE #583, 6000
BCE.
IT_RPT_S2_R3_SL5_S583.jpg VS. > [IT_RPT_R3_SL5_S583.jpg](#)
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA)
TURKEY.
NOTE 1: * LADY OF THE ANIMALS, EARLIEST KNOWN FIGURE OF CYBELE. ÇATAL
HÜYÜK, LEVEL II. (CAA: 15, FIG. 5; LOG: 107.)
NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (ENTHRONED)
GODDESS INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 4: CAMERON PROPOSES THAT THE LADY OF THE BEASTS IS SEATED NOT
BETWEEN LIONS BUT LIONESSES. (SA: 8.)
NOTE 5: FIELDWORK PROJECT 1986.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: SEATED GODDESS IN LOTUS POSITION: ÇATAL HÜYÜK (HÖYÜK),
(ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: SEATED (OR CATHEDRA) GODDESS IN LOTUS
POSITION, LIMESTONE, ÇATAL HÜYÜK, (ANATOLIA) TURKEY.
SLIDE LOCATION RE-GENESIS PHASE 2, SHEET 2, ROW 3, SLEEVE 4, SLIDE #576, 6th
MIL. BCE.
IT_RPT_S2_R3_SL4_S576.jpg
SHOT: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: MYTHOLOGY OF THE MOON CONCEIVED AS A FEMALE: ÇATAL HÜYÜK,
(ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: ÇATAL HÜYÜK (HÖYÜK) MODEL INC. FROG
GODDESS AND BIRTHING BULL SHRINE VI.
SLIDE LOCATION, SHEET RE-GENESIS PHASE 2, SHEET 2, ROW 3, SLEEVE 3, SLIDE
#566, 7250-6150 BCE.
IT_RPT_S2_R3_SL3_S566.jpg
ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA)
TURKEY.
NOTE 1: ALSO, SEE A SIMILAR FROG REPTILE-LIKE ICONOGRAPHY AT ANATOLIAN
GÖBEKLI TEPE. (GT: 92, FIG. 25.)
NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: ÇATAL HÜYÜK DOUBLE DISK GODDESSES: (ANATOLIA) TURKEY.
ILLUSTRATION: © GSA. DESCRIPTION: ÇATAL HÜYÜK (HÖYÜK) DOUBLE
GODDESSES, (ANATOLIA) TURKEY.
SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # , BCE.
ON LOCATION: ILLUSTRATION/IMAGE IN PROCESS.
NOTE 1: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR FURTHER INFORMATION ON THE IMAGE OF THE DOUBLE
GODDESS SEE: (DG: 43, FIG. 1.25; 14, FIG. 0.9.) (ALSO, ACI: 55, FIG. A 50; CH: 201,
FIG. 70 -71.)
PHOTO NOTE: FOR FURTHER RESEARCH AND IMAGES:
RESOURCE: (OSSEMAN'S ANATOLIAN/TURKISH INDEXES.)

RESOURCE: (MUSEUM ART RESOURCE.)
RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)
RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: VULTURES: ÇATAL HÜYÜK, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: ILLUSTRATION OF VULTURE (REGENERATION)
SHRINE FRESCO FROM A ÇATAL HÜYÜK, SYMBOL OF ANATOLIA.
SLIDE LOCATION TURKEY, SHEET 51, ROW 2, SLEEVE 1, SLIDE #561, BCE.
CO_TUR_S51_R2_SL1_S561.jpg
SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA)
TURKEY.
NOTE 1: FOR FURTHER VULTURE REFERENCE, SEE VULTURE BIRD DEITY NEKHBET
(ALSO, NECHBET, NEKHEBIT) IN:
(RGS: 2300-2100 BCE, EDFU, EGYPT, AND 1500 BCE, KARNAK, EGYPT.)
NOTE 2: FIELDWORK PROJECT 1986.
PHOTO NOTE: FOR FURTHER VULTURE RESEARCH AND IMAGES:
RESOURCE: (OSSEMAN'S ANATOLIAN/TURKISH INDEXES.)
RESOURCE: (MUSEUM ART RESOURCE.)
RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)
RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: CATHEDRA THRONE DEITY: UR, BABYLON.
PHOTO: © GSA. DESCRIPTION: TERRACOTTA CATHEDRA THRONE DEITY, UR.
[SLIDE LOCATION NEAR EAST, SHEET 11, ROW 3, SLEEVE 4, SLIDE #13, 2000-1050
CU_NEA_S11_R3_SL4_S13.jpg VS. > CU_NEA_S11_R3_SL3_S13.jpg](#)
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA (THRONE)
INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 2: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 3: FIELDWORK PROJECT 1998-2002.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: CATHEDRA MOTHER GODDESS ASHERAH: TEL TAANACH, CANAANITE
(NORTHERN ISRAEL.)
ILLUSTRATION: © GSA. DESCRIPTION: MOTHER GODDESS ASHERAH (OR ASTARTE)
(GGL: 147) SEATED ON A CATHEDRA THRONE BETWEEN TWO LIONESSES.
LOCATION TEL TAANACH.
ON LOCATION. CATHEDRA MOTHER GODDESS ASHERAH: TEL TAANACH,
CANAANITE (NORTHERN ISRAEL.) IMAGE IN PROCESS.
NOTE 1: ASHERAH WAS THE PROTOTYPICAL MOTHER GODDESS OF THE SEVENTY
CANAANITE GODS AND KNOWN AS "QNYT 'LIM, 'PROCREATRESS OF THE GODS' OR
'UM L(M)': 'MOTHER OF THE GODS'" (AMST: 4).
NOTE 2: GODDESS ASHERAH WAS WORSHIPED IN ISRAEL FROM THE DAYS OF THE
FIRST SETTLEMENT IN CANAAN, AS THE HEBREWS HAD TAKEN OVER THE CULT
[CULTURES] OF THIS GREAT MOTHER GODDESS FROM THE CANAANITES. (HG: 45.)
NOTE 3: AN ICONOGRAPHIC INTERPRETATION OF THE CATHEDRA GODDESS
INDICATES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 4: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR
HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."
NOTE 5: FIELDWORK PROJECT.
PHOTO NOTE: ILLUSTRATION ENHANCEMENT, CHRISI KARVONIDES.

IMAGE: FRIEZE WITH BULL AND HORNS: ÇATAL HÜYÜK, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: PAINTED RED OCHER * FRIEZE OF BULL AND
HORNS, ÇATAL HÜYÜK, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 51, ROW 3, SLEEVE 5, SLIDE #570, 7250-6150 BCE
NEOLITHIC.

CO_TUR_S51_R3_SL5_S570.jpg

SHOT ON LOCATION: MUSEUM OF ANATOLIAN CULTURES: ANKARA, (ANATOLIA)
TURKEY.

NOTE 1: * PAINTED WITH RED OCHER (SYMBOL OF BLOOD).

NOTE 2: USE OF OCHER WAS THE BEGINNING OF SYMBOLIC CULTURES THAT
“LONG ANTEDATE[S] THE PRODUCTION OF REPRESENTATIONAL IMAGERY ON
INANIMATE SURFACES (I.E. UPPER PALEOLITHIC ROCK PAINTING.)” (ECC: 509-510;
RGS.)

NOTE 3: FIELDWORK PROJECT 1986.