

208. **88, Aphrodisias, 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.)

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Aphrodisias and Ephesus Pagan Temples.

One would expect that a new cathedral over a pagan cult [culture] site
would parade an ostentatious building to act as the site
of Christian rebirth and conversion witnessed by the bishop:
this was the case at St. Mary's at Ephesus, for example.
(TTAC: 80.)

Disappearance of Goddess Temples.

For the Byzantine spectator in Aphrodisias
the temple of the goddess
had literally disappeared.
(TTAC: 82.)

Aphrodite of Aphrodisias.

After centuries of prosperity and decline,
the patron goddess of the site and the city –
the Aphrodite of Aphrodisias –
still watches over her sacred realm.
(ACV: 161.)

Ancient Aphrodisias (*Aphrodisiás, Afrodiasias*) * was in Caria, in the province
of Phrygia. (ACV: 25.) Current location/points of reference is in-and-around the
village of Gyre (Caria) in the Maeander River Valley, near Pamukkale and
neighboring Denizli (Anatolia) Turkey.

* Additional ancient names for Aphrodisias are: Lelégōn Pólis, Megálē Pólis, and
Ninóē (Νινὼν).

Aphrodisias' excavated layers are Bronze Age plus the Neolithic and Chalcolithic. Neolithic finds at Aphrodisias include violin-shaped deities that are very similar to Babylonian violin goddesses and Greek Cycladic grave finds as illustrated in the GSA section following this entry. (ACV: 27-28.)

Aphrodisias primary deity, Aphrodite is aligned with Ephesian Artemis plus Cybele. (ACV: 28.) Eastern names engraved in Pagan Aphrodite's Ionic Temple in Aphrodisias are Babylonian Ninos, Ninoe, Nin, Nanai, and Nanaia. These names are affiliated with Akkadian Nanais, Mesopotamian goddess Astarte, along with special focus on Babylonian/Assyrian Ishtar. (ACV: 25-28.)

Although the long history of Aphrodisias' haunting beauty and timeless elegance was accelerated by the stunning Roman period sculpture from the renowned Art School of Aphrodisias situated in endless groves of poplar trees, her history has not been without significant setbacks and challenges. For centuries, Aphrodisias was in-and-out of decline due to catastrophic earthquakes, ongoing flooding, Christian pathological fear of Pagans, raids by Seljuk Turks and Turkmen horsemen (ACV: 35), plus other extensive means of looting and destructions. Echoes of the monotheistic drone "Thou shalt have no false gods before me" (Ex 20.3-5) are ever present in ancient history, but explicitly so at the Temple of Aphrodisias.

Paul Gaudin directed the first formal excavations at Aphrodisias starting in 1904: Jacopi who supervised an Italian team resumed excavations in 1937. But the archaeological work and vast discoveries by Dr. Kenan Erim from 1961 to 1990 will always be known for having brought the magic of Aphrodisias back to life. Although most Aphrodisian sculptures and structures are defaced to various degrees, nevertheless they have continued to flourish for over six centuries. Or as Kenan Erim said, "Aphrodite of Aphrodisias – still watches over her sacred realm." (ACV: 161.) Hopefully she is now also watching over Dr. Erim.

Aphrodisian artistic contributions are notable and in league with the Ephesus, Side, and Perge art centers. Aphrodisian highlights are: the temple of Aphrodite with numerous iconic friezes, sculptures, mosaics, engravings, and soaring Ionic pilaster capitals; followed by a veneer of a medieval cathedral; then the Byzantine phase. * After the Byzantine phase ** were the Ottoman alterations including: a massive theater with many carved bull (bucrania) heads; adjacent 'basilica-type hall' with elaborate reliefs in the Theater Baths (ACV: 158); and one of the best preserved drama/sporting stadiums in Asia Minor with seating capacity of 30,000 plus the Royal Box (center left) that is still intact. Personal favorites are several ad hoc finds in the museum garden, which are below in the GSA section. (Given this fieldwork project was in 1989, it is unknown if they still exist several decades later?)

* Christians parading new structures over former Pagan sites was far from unusual.

** "For the Byzantine spectator in Aphrodisias, the temple of the goddess had literally disappeared (TTAC: 82)."

For discussions on Aphrodisias:

Akurgal, Ekrem. *Ancient Civilizations and Ruins of Turkey: From Prehistoric Times until the End of the Roman Empire*. Tran. John Whybrow and Mollie Emre. Ankara, Turkey: Turk Tarih Kurumu Basimevi, 1969. 170-175. (ACRT.)

Cormack, Robin. "The Temple as the Cathedral." *Aphrodisias Papers: Including the Papers Given at the Second International Aphrodisias Colloquium Held at King's College London on 14 November 1987*. Eds. Charlotte Roueché and Kenan T. Erim. *Journal of Roman Archaeology*, 1990. 75-88. (TTAC.)

Erim, Kenan T. *Aphrodisias: City of Venus Aphrodite*. New York, NY: Facts on File, 1986. (ACV.)

Roueché, Charlotte, and Kenan T. Erim. *Aphrodisias Papers: Including the Papers Given at the Second International Aphrodisias Colloquium Held at King's College London on 14 November 1987*. Ann Arbor, MI: *Journal of Roman Archaeology*, 1990. (APIP.)

Further Aphrodite research: 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age. (RGS.)

Further Artemis research: 1100-800, Mediterranean Dark Ages; 900-800, KA Goddess, Salamis, Cyprus. (RGS.)

Further research on Ninos, Ninoe, Nin, Nanai plus Nanaia: 3200-539, Proto Elamite Goddesses and Matrilineal Aspects; and 585-300, Lydia Replaces Phrygia, Anatolia. (RGS.)

Further Ishtar research: 1750, Ishtar; and 250, Ishtar Statue. (RGS.)

Further Astarte research: 600-398, Astarte/Anat/ Ashtaroth/Asherah/Ishtar and Yahweh, Egypt. (RGS.)

Re-Genesis research on ancient healing/re-generating centers, some more well-known than others includes: Anatolian Bursa, Pergamon/Asclepion, Perge, Pamukkale, Ephesus and Bogazkoy; Egyptian Philae, Dendera, Abu Simbel/Abshek's Sacred Cave, and Kom Ombo; Roman Villa of Mysteries, Herculaneum, and Pompeii; Greek Kos; Minoan Crete; Megaliths Stonehenge, Avebury, Woodhenge, and West Kennet Long Barrow; ancient chalk mound Silbury Hill; Celtic Glastonbury/Chalice Well, and Brythonic Bath; Breton Gavrinis; Eire/Ireland's Knowth and Newgrange; Syrian Palmyra, * and Iberian/Roman Alhambra.

* UNESCO world-heritage site Palmyra was invaded and seized by Islamic militants on 5-20-2015. Ancient Palmyra was a major caravan juncture for centuries, crossroad center of trade, dark-deity rituals, water-healing facilities, and mercantile information exchange resource for Greek, Roman, Persian and

Islamic cultures. As a world-crossroad repository, Palmyra's archaeology is/was (?) an iconic legacy and archive of ancient civilizations.

Further research about subsumed female – identified shrines temples, and iconography: 12,000, Pamukkale/Hierapolis, Anatolia (Central Turkey); 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 1290-1223, Abu Simbel, Egypt; 1000, Ephesus, Anatolia; 700-550, Apollo at Delphi and Didymaion; 370, Isis and Philae, Egypt; and 664-525, Neith and the Black Virgin Mary Temple at Sais, Egypt. (RGS.)

Further CE research about earlier Pagan shrines, temples, and labyrinths that were replaced with Christian churches and cathedrals: 410, Cybele and Fall of Rome; 401-402, Christian Destruction of Gaza Temples; 324, St. Peter's Basilica Built Over Pagan Site, Rome; 326-1243, Byzantine Period and Constantine the Great; 432-440, Santa Maria Maggiore Church Built Over Pagan Site; 12th and 13th Centuries, Cult of the Virgin Mary; 1280, Catholic Church Built Over Pagan Sanctuary, Rome; and 1870, Lyon's Basilica Built Over Cybele's Pagan Temple. (RGS.)

Further Cybele/Kubaba/Kybele research: 3000-2000, Anatolia Kubaba and the Hittites; 1400, Cybele and Buyukkale-Bogazkoy, Anatolia; 1184, Hittites and Trojan War; 1050-850, Kubaba and Kubat, Anatolia; 750-650, Cybele and King Midas; 588-587, Cybele's Dedication, Rome; 204, Cybele to Rome; 200, The Great Cybele Magna Mater at Santoni Sicily; and 200, Greece and Pergamon, Anatolia. (RGS.) (For CE entries see: 37-48, Mary and Pagan Goddesses; 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.)

Further research on the various origins, translations and interpretations of Cybebe/Cybele/Cybelus:

Baring, Anne and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. London, England: Viking, 1991. 391-415. (MG.)

Mellink, Machteld J. "Archaeology in Asia Minor." *American Journal of Archaeology* 64.1 (Jan. 1960): 57-69. (AAM.)

_____. *Cybele and Attis*. Leiden, Netherlands: E. J. Brill, 1985. (SMA.)

Vermaseren, Maarten M. J. *Cybele and Attis: The Myth and the Cult*. Trans. A. M. H. Lemmers. London, England: Thames and Hudson, 1977. (CAA.)

Vermaseren, Maarten M. J., and Eugene Lane. *Cybele, Attis, and Related Cults: Essays in Memory of M. J. Vermaseren*. Leiden, Netherlands: E. J. Brill, 1996.

For an alternative discussion on Aphrodite's origins and rituals, see Greek Myths and Mesopotamia by distinguished Australian classic scholar, Charles Penglase. Penglase, Charles. *Greek Myths and Mesopotamia: Parallels and Influence in the Homeric Hymns and Hesiod*. New York, NY: Routledge, 1977. (GMM.)

IMAGE: AFRODISIAS SIGNAGE: APHRODISIAS, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: AFRODISIAS SIGNAGE, APHRODISIAS, (ANATOLIA) TURKEY.
SLIDE LOCATION TURKEY, SHEET 106, ROW 4, SLEEVE 4, SLIDE #Bh176, BCE.
CO_TUR_S106_R4_SL4_SBh176
SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.
NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: NEAR APHRODISIAS IS PAMUKKALE: (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: NEAR APHRODISIAS IS PAMUKKALE AND THE STUNNING HANGING CLIFFS OF WHITE CALCIUM CARBONATE TERRACES PLUS STEAMING SEMI-CIRCLE HOTEL: PAMUKKALE, (ANATOLIA) TURKEY.
SLIDE LOCATION TURKEY, SHEET 109, ROW 2, SLEEVE 3, SLIDE #Bi218, BCE.
CO_TUR_S109_R2_SL3_SBi218
SHOT ON LOCATION: PAMUKKALE, (ANATOLIA) TURKEY.
NOTE 1:
ANCIENT APHRODISIAS (AFRODISIAS) WAS IN CARIA, IN THE PROVINCE OF PHRYGIA. (ACV: 25.) CURRENT LOCATION/POINTS OF REFERENCE IS IN-AND-AROUND THE VILLAGE OF GYRE (CARIA) IN THE MAEANDER VALLEY, NEAR PAMUKKALE AND DENIZLI (RGS). (SOURCE: ENTRY ABOVE.)
NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: IONIC COLUMN AT TEMPLE OF GREEK/ROMAN APHRODITE: APHRODISIAS, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: STATELY IONIC COLUMN AT TEMPLE OF GREEK/ROMAN APHRODITE'S TEMPLE, APHRODISIAS, (ANATOLIA) TURKEY.
SLIDE LOCATION TURKEY, SHEET 108, ROW 1, SLEEVE 2, SLIDE #Bh196, BCE.
CO_TUR_S108_R1_SL2_SBh196
SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.
NOTE 1: "LIKE BATTERED SENTINELS, THE IONIC COLUMNS OF THE TEMPLE OF APHRODITE HAVE WITHSTOOD EARTHQUAKE, STORM AND TEMPEST FOR NEARLY 2,000 YEARS (ACV: 23)."
NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: TEMPLE OF GREEK/ROMAN APHRODITE: APHRODISIAS, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: REMAINS OF THE GREEK/ROMAN APHRODITE OF APHRODISIAS TEMPLE, (ANATOLIA) TURKEY.
SLIDE LOCATION, TURKEY, SHEET 107, ROW 4, SLEEVE 5, SLIDE #Bh194, BCE.
CO_TUR_S107_R4_SL5_SBh194
SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.
NOTE 1: FOLLOWING APHRODITE'S PAGAN TEMPLE, CHRISTIANS PARADED A CATHEDRAL, SAME AS THE EPHEBUS' PAGAN (AMAZON/CYBELE/DIANA/ARTEMIS) TEMPLE WAS *CONVERTED* INTO A BASILICA.
NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: MARY'S CHURCH: EPHEBUS, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: REMAINS OF MARY'S CHURCH THAT PREVIOUSLY INCLUDED A NAVE, WITH TWO AISLES IN AN *APSE-SHAPED EXEDRA*, WHEN COLONIZED AS A CHRISTIAN BASILICA, EPHEBUS, (ANATOLIA). (ACRT: 156-157.)
SLIDE LOCATION TURKEY, SHEET 105, ROW 3, SLEEVE 1, SLIDE #Bg152, BCE.
CO_TUR_S105_R3_SL1_SBg152
SHOT ON LOCATION: MARY'S CHURCH: EPHEBUS: (ANATOLIA) TURKEY.

NOTE 1: PRIOR TO CHRISTIAN EPHEBUS PARADING AS A BASILICA, THIS WAS A SACRED PAGAN TEMPLE SITE; SAME AS THE CHRISTIAN CATHEDRAL AT APHRODISIAS WAS PAGAN APHRODITE'S TEMPLE.

NOTE 2: IN 1967, POPE PAUL VI VISITED AND BLESSED THE CHURCH PLUS MARY'S HOME AND PRESUMED GRAVE.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: THEATER, BATHS, AND TETRASTOON PIAZZA: APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: AERIAL VIEW OF THE APHRODISIAS 1st C. THEATER WITH SEATING FOR 8,000-10,000 SPECTATORS. ALSO NOTE FOUR BARREL – VAULTED THEATER TUNNELS, THE TETRASTOON PIAZZA IN THE BACKGROUND WITH A LARGE CIRCULAR FOUNDATION IN THE CENTER, AND ADJACENT (TO THE RIGHT) THE “BASILICA – TYPE HALL” THAT INCLUDED ELABORATE RELIEFS IN THE THEATER BATHS (ACV: 80, 89, 158; RGS).

SLIDE LOCATION TURKEY, SHEET 107, ROW 1, SLEEVE 4, SLIDE, #Bh181, BCE.

CO_TUR_S107_R1_SL4_SBh181

SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: AERIAL VIEW OF THE TETRASTOON PIAZZA AND “BASILICA-TYPE HALL” THEATER BATHS (ACV: 158), APHRODISIAS: (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: DETAILED AERIAL VIEW IN THE CENTER FOREGROUND OF THE TETRASTOON PIAZZA WITH A LARGE CIRCULAR FOUNDATION – AND – “BASILICA – TYPE HALL” THEATER BATHS TO THE RIGHT. (ACV: 158).

SLIDE LOCATION TURKEY, SHEET 107, ROW 2, SLEEVE 2, SLIDE #Bh183a, BCE.

CO_TUR_S107_R2_SL2_SBh183a

SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: PERGE THEATER SIMILAR TO APHRODISIAS: PERGE, (ANATOLIA) TURKEY. PHOTO: © GSA. DESCRIPTION: PERGE THEATER SIMILAR TO APHRODISIAS, PERGE, ANATOLIA.

SLIDE LOCATION TURKEY, SHEET 84, ROW 3, SLEEVE 1, SLIDE #Bd15, BCE.

CO_TUR_S84_R3_SL1_SBd15

SHOT ON LOCATION: PERGE: (ANATOLIA) TURKEY.

NOTE 1: ARTEMIS (DIANA) IS A HELLENIZED ABSTRACTION OF OLD ANATOLIAN GODDESS CYBELE.

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: PRIENE THEATER SIMILAR TO APHRODISIAS: PRIENE, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: PRIENE THEATER WITH ALTAR, PRIENE, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 93, ROW 4, SLEEVE 2, SLIDE #Bf21, 4th C. BCE.

CO_TUR_S93_R4_SL2_SBf21

SHOT ON LOCATION: PRIENE THEATER: PRIENE, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: ODEON (BOULEUTERION): APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: SEMICIRCLE ORCHESTRA OF NINE ROWS OF PUBLIC SEATING FACING THE STAGE OF MARBLE NICHE (NAISKOS OR AEDICULE) THAT HELD DEITIES, DIGNITARIES, AND OTHER NOTABLES. (ACV: 62-63.)

SLIDE LOCATION TURKEY, SHEET 107, ROW 3, SLEEVE 2, SLIDE #Bh186, BCE.

CO_TUR_S107_R3_SL2_SBh186

SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: STADIUM: APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: STADIUM WITH SEATING CAPACITY FOR 30,000 SPECTATORS, APHRODISIAS, TURKEY.

SLIDE LOCATION TURKEY, SHEET 108, ROW 1, SLEEVE 4, SLIDE #Bh198, BCE.

CO_TUR_S108_R1_SL4_SBh198

SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: AERIAL VIEW OF THE BATHS OF HADRIAN AND PORTICO OF TIBERIUS: APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: CENTER BACKGROUND INCLUDES FOUR MASSIVE VAULTED STONE ENTRYWAYS TO THE BATHS OF HADRIAN. BATHS INCLUDED ENTRY COURT (PALAESTRA), CALDARIUM, TEPIDARIUM, SUDATORIUM (SWEAT ROOM), APODYTERIUM, FRIGIDARIUM AND LARGE INDOOR POOL. IN THE FOREGROUND AND ADJACENT TO THE BATHS IS THE PORTICO OF TIBERIUS INCLUDING NUMEROUS RE-ERECTED IONIC COLUMNS. (ACV: 95-98.)

SLIDE LOCATION TURKEY, SHEET 107, ROW 2, SLEEVE 4, SLIDE #Bh183c, BCE.

CO_TUR_S107_R2_SL4_SBh183c

SHOT ON LOCATION: APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: RELIEF OF ROMAN SARCOPHAGUS (*HEROON*) (ACV: 64): APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: RELIEF OF A ROMAN SARCOPHAGUS.

IN THE CENTRE, THE DECEASED COUPLE, FLANKED ON THEIR RIGHT BY DEMETER AND PERSEPHONE AND ON THEIR LEFT BY HERMES PSYCHOPOMPOS [WITH A CADUCEUS ADEUS]. THE WHOLE GROUP IS FRAMED ON ONE SIDE BY *HYPNOS* (SLEEP) OR *THANATOS* (DEATH) RESTING ON HIS ELBOW AND HOLDING A LOWERED FLAMING TORCH AND ON THE OTHER BY HADES, WHO WELCOMES THE COUPLE TO HIS UNDERWORLD DOMAIN (ACV: 150).

SHOT ON LOCATION IS IN FRONT OF THE ARCHAEOLOGICAL MUSEUM ENTRANCE: APHRODISIAS, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 108, ROW 3, SLEEVE 1, SLIDE #Bh205, BCE.

CO_TUR_S108_R3_SL1_SBh205

SHOT ON LOCATION: APHRODISIAS ARCHAEOLOGICAL MUSEUM: APHRODISIAS, TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: WHITE APHRODISIAS' CUBE – LIKE (BAETYL): APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: WHITE APHRODISIAS' CUBE-LIKE/BAETYL IN THE APHRODISIAS ARCHAEOLOGICAL MUSEUM GARDEN, APHRODISIAS, (ANATOLIA) TURKEY. (ANOTHER CONSIDERATION IS SOME TYPE OF WHITE AMPHORA, ALTHOUGH THAT WOULD BE ATYPICAL?)

SLIDE LOCATION TURKEY, SHEET 108, ROW 4, SLEEVE 5, SLIDE #Bh213a, BCE.

CO_TUR_S108_R4_SL5_SBh213a

SHOT ON LOCATION: APHRODISIAS ARCHAEOLOGICAL MUSEUM GARDEN: APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1: BAETYL (HEADLESS STONE) / CUBE-LIKE DEITY.

SACRED BAETYLS (HEADLESS STONES) ALSO CUBE DEITIES ARE NUMEROUS IN ANTIQUITY SUCH AS THE BAETYL AT ABU SIMBEL AND

EDFU. OTHER SELECTED EXAMPLES OF SACRED STONES INCLUDE:
MASSEBAH/MASSEBOTH (OBELISKS AND PILLAR CULTS) AT ABU SIMBEL;
SACRED TREE – OF – LIFE SUCH AS TUTANKHAMEN’S DJED (MG: 241-243);
AND THE OMPHALOS OR EARTH NAVEL STONE AT DELPHI (RGS).

NOTE 2:

IN MANFRED LURKER’S DISCUSSION ABOUT BAETYLS, HE SAYS THAT ISIS’
BAETYL IS HER WOMB WHERE SHE HOLDS THE DECEASED IN THE FETAL
POSITION OR POSTURE OF THE CUBE, ‘SYMBOLIC FORM OF THE MOTHER
GODDESS’ (GSAE: 44; RGS).

NOTE 3:

ALTHOUGH SACRED MOONSTONES WERE USUALLY BLACK, SOME WERE
ALSO WHITE, SUCH AS THOSE FROM: KITION OR CITIUM IN CYPRUS;
ASTARTE OR BA’ALAT GEBAL IN BYBLOS, LEBANON (CEOA: 90); [AND
ARTEMIS IN PERGE, (ANATOLIA) TURKEY (WM: 41; RGS)].

NOTE 4:

FURTHER RESEARCH IN PROCESS ON RECENT METEORITE STUDIES OF
ANCIENT BLACK CONICAL STONES (BAETYLS) INCLUDING: APHRODITE’S
PALAEO – PAPHOS SANCTUARY; SYRIAN ELAGABAL IN EMISA OR EMESA;
MECCA’S BLACK KA’AB, KA’ABA, KUBA, KUBE, OR KAABEH (CUBE)
GODDESS (CAA: 22); PESSINUS; PERGE; SIDON; SYNNADA; TRIPOLIS;
CYRRHUS; MALLAS; SARDIS; PIERIAN SELEUCIA; MACEDONIA; TYRE;
ATTUDA; SAMOTHRACE, AND POLA (RGS).

NOTE 5: FIELDWORK PROJECT 1986.

PHOTO NOTE: ENHANCE: OVER EXPOSURE, CHRISI KARVONIDES’ TEAM.

IMAGE: ARTEMIS/DIANA’S WHITE BAETYL NEAR THE BATHS: PERGE, (ANATOLIA)
TURKEY.

PHOTO: © GSA. DESCRIPTION: ARTEMIS/DIANA WHITE BAETYL NEAR THE BATHS,
PERGE, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 85, ROW 4, SLEEVE 3, SLIDE #Bd39, BCE.

CO_TUR_S85_R4_SL3_SBd39

SHOT ON LOCATION: PERGE, (ANATOLIA) TURKEY.

NOTE 1: INSCRIPTION TRANSLATION, *TO THE DIANA (ARTEMIS) OF PERGE FROM
PLANCIA MAGNA, DAUGHTER OF MARCUS (120 CE)*. ANTALYA MUSEUM, TURKEY.

NOTE 2:

IN MANFRED LURKER’S DISCUSSION ABOUT BAETYLS, HE SAYS THAT ISIS’
BAETYL IS HER WOMB WHERE SHE HOLDS THE DECEASED IN THE FETAL
POSITION OR POSTURE OF THE CUBE, ‘SYMBOLIC FORM OF THE MOTHER
GODDESS’ (GSAE: 44; RGS).

NOTE 3:

ACCORDING TO HARDING, THE ICONOGRAPHY OF ARTEMIS/DIANA OF
PERGE INCLUDED A WHITE (OR BLACK) CONE BAETYL (WM: 41), ALIGNING
HER WITH PHRYGIAN AGDISTIS (*SHE OF THE ROCK*). IN ADDITION TO
AGDISTIS (KUBABA – KYBELE), PERGE’S ARTEMIS DIANA WAS ALSO
FUSED WITH ORIENTAL GODDESSES ATARGATIS AND SUN GODDESS
PERSIAN ANAHITA (AAG).

NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: HEALING GREEN CUBE BAETYL STONE: BOGAZKOY, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: HEALING EMERALD GREEN CUBE (KUBE) BAETYL
STONE AT BOGAZKOY TEMPLE COMPLEX AT HATTUSA OR HATTUSHA CITADEL.

SLIDE LOCATION TURKEY, SHEET: 62, ROW 3, SLEEVE 3, SLIDE #773, BCE,

CO_TUR_S62_R3_SL3_S773

SHOT ON LOCATION: TEMPLE COMPLEX: BOGAZKOY, (ANATOLIA) TURKEY.

NOTE 1: ALSO SEE, (MG: 395-397.)

NOTE 2:

PERSONAL FAVORITES INCLUDE A STUNNING VAULTED PASSAGE, MASSIVE AMPHORAE PLUS A LARGE SQUARE GREEN STONE BAETYL THAT STANDS ABOUT FOUR FEET HIGH AND EMANATES A RADIATING HEAT (RGS).

NOTE 3: GIVEN THAT GREENSTONE SERPENTINE (CHLORITE OR STEATITE) WAS USED FOR STAMP SEALS IN SYRO – ANATOLIA, THIS REMARKABLE STONE MAY SOMEHOW BE RELATED AND SUGGESTS FURTHER RESEARCH?

NOTE 4: FIELDWORK PROJECT 1986.

IMAGE: UNKNOWN MARBLE SCULPTURE: APHRODISIAS, (ANATOLIA) TURKEY.
PHOTO: © GSA. DESCRIPTION: UNKNOWN WHITE MARBLE SCULPTURE OF TWO RECLINING FIGURES IN THE APHRODISIAS ARCHAEOLOGICAL MUSEUM GARDEN, APHRODISIAS, TURKEY.

SLIDE LOCATION TURKEY, SHEET 108, ROW 3, SLEEVE 3, SLIDE #Bh207, BCE.

CO_TUR_S108_R3_SL3_SBh207

ON LOCATION: APHRODISIAS ARCHAEOLOGICAL MUSEUM GARDEN:
APHRODISIAS, (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: WHITE MARBLE SCULPTURED TEA AREA: APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: WHITE MARBLE SCULPTURED TEA AREA, ARCHAEOLOGICAL MUSEUM GARDEN, AND APHRODISIAS, TURKEY.

SLIDE LOCATION TURKEY, SHEET 108, ROW 3, SLEEVE 5, SLIDE #Bh209, BCE.

CO_TUR_S108_R3_SL5_SBh209

SHOT ON LOCATION: APHRODISIAS ARCHAEOLOGICAL MUSEUM GARDEN:
APHRODISIAS, TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: EPHESIAN ARTEMIS: AFFILIATED DARK MOTHER/APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: MANY BREASTED (POLYMASTIC) ARTEMIS/DIANA AT EPHEBUS, (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 98, ROW 3, SLEEVE 1, SLIDE #Bg37, BCE.

CO_TUR_S98_R3_SL1_SBg37

SHOT ON LOCATION: EPHEBUS MUSEUM (EFES MUZESI): SELCUK, (ANATOLIA) TURKEY.

NOTE 1: APHRODISIAS PRIMARY DEITY, APHRODITE IS ALIGNED WITH EPHESIAN ARTEMIS PLUS CYBELE (ACV: 28; RGS).

NOTE 2: FIELDWORK PROJECT 1986.

IMAGE: IMAGE OF THREE GRACES: SIDE (CYME), (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: IMAGE OF THREE GRACES FROM SIDE (CYME), TURKEY THAT IS NEARLY IDENTICAL TO THE BADLY DAMAGED THREE GRACES IN THE APHRODISIAS MUSEUM, APHRODISIAS, TURKEY.

SLIDE LOCATION TURKEY, SHEET 80, ROW 4, SLEEVE 3, SLIDE #Bc11, BCE.

CO_TUR_S80_R4_SL3_SBc11

SHOT ON LOCATION: SIDE (CYME), (ANATOLIA) TURKEY.

NOTE 1: FIELDWORK PROJECT 1986.

IMAGE: CYBELE RE. BUYUKKALE ALIGNED WITH APHRODISIAS: (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: CYBELE WITH IDAEAN DACTYLS MUSIC

ATTENDANTS: CITADEL COMPLEX AT BUYUK KALE (BUYUKKALE), (ANATOLIA) TURKEY.

SLIDE LOCATION TURKEY, SHEET 59, ROW 4, SLEEVE 1, SLIDE #724, BCE.

CO_TUR_S59_R4_SL1_S724 VS. > CO_TUR_S54_R4_SL1_S724

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

NOTE 1: APHRODISIAS PRIMARY DEITY, APHRODITE IS ALIGNED WITH EPHESIAN ARTEMIS PLUS CYBELE (ACV: 28; RGS).

NOTE 2: (CAA: PLATE 145, (10); SMA: 4.)

NOTE 3: FIELDWORK PROJECT 1986.

PHOTO: NOTE CORRECT SLIDE KEY, CHRISI KARVONIDES' TEAM.

IMAGE: ISHTAR WITH RUBIES IS AFFILIATED WITH APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: ALABASTER STATUE OF ISHTAR WITH RUBIES, c. 250 BCE.

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 4, SLEEVE 2, SLIDE #36, c. 250 BCE.

CU_NEA_S4_R4_SL2_S36.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1:

EASTERN NAMES ENGRAVED IN APHRODITE'S APHRODISIAS TEMPLE ARE BABYLONIAN NINOS, NINOE, NIN, NANAI, AND NANAIA: THESE NAMES ARE AFFILIATED WITH AKKADIAN NANAIS, ISHTAR AND MESOPOTAMIA GODDESS ASTARTE. (ACV: 25-28; RGS.)

NOTE 2: IN ALL OF ISHTAR'S VARIOUS RENDITIONS, IT IS THIS EXQUISITE STATUE OF ISHTAR WITH RUBIES FOR WHICH SHE IS SO WIDELY KNOWN –AND – WITHOUT DOUBT SPEAKS VOLUMES OF HER MULTIPLICITY (RGS).

NOTE 3: FIELDWORK PROJECT 1980-1989.

IMAGE: ISHTAR WITH RUBIES IS AFFILIATED WITH APHRODISIAS, (ANATOLIA) TURKEY.

PHOTO: GSA DESCRIPTION: ALABASTER STATUE OF ISHTAR WITH RUBIES, c. 250 BCE.

SLIDE LOCATION NEAR EAST, SHEET 4, ROW 4, SLEEVE 3, SLIDE #24E, c. 250 BCE.

CU_NEA_S4_R4_SL3_S24E.jpg

SHOT ON LOCATION: MUSÉE DU LOUVRE: PARIS, FRANCE.

NOTE 1: IN ALL OF ISHTAR'S VARIOUS RENDITIONS, IT IS THIS EXQUISITE STATUE OF ISHTAR WITH RUBIES FOR WHICH SHE IS SO WIDELY KNOWN –AND – WITHOUT DOUBT SPEAKS VOLUMES OF HER MULTIPLICITY (RGS).

NOTE 2: FIELDWORK PROJECT 1980-1989.

IMAGE: UGARIT ASTARTE, AFFILIATED WITH APHRODISIAS: (ANATOLIA) TURKEY.

PHOTO GSA DESCRIPTION: ASTARTE WITH PRONOUNCED PUBIC MOUND: GOLD PLAQUE FROM TELL EL-AJUL, SOUTHERN CANAAN.

SLIDE LOCATION NEAR EAST, SHEET 8, ROW 4, SLEEVE 5, SLIDE #54, 1650-1550 BCE.

CU_NEA_S8_R4_SL5_S54.jpg

LOCATION: TELL EL-AJUL, SOUTHERN CANAAN.

NOTE 1:

EASTERN NAMES ENGRAVED IN APHRODITE'S APHRODISIAS TEMPLE ARE BABYLONIAN NINOS, NINOE, NIN, NANAI, AND NANAIA: THESE NAMES ARE AFFILIATED WITH AKKADIAN NANAIS, ISHTAR AND MESOPOTAMIA GODDESS ASTARTE. (ACV: 25-28; RGS.)

NOTE 2: ALSO SEE WINN'S JELA ILLUSTRATION IN *PRE-WRITING IN SOUTHEASTERN EUROPE*. (PW: 366, FIG. 4.)

NOTE 3: "OTHER UGARIT PLAQUES INCLUDE A STYLIZED TREE EMERGING FROM THE PUBIC MOUND (GAT: FIGS. 17-21; RGS)."

PHOTO NOTE: © BIBLICAL ARCHAEOLOGY SOCIETY (1989).

PHOTO NOTE: ILLUSTRATION TBD, CHRISI KARVONIDES' TEAM.

NOTE 4: FIELDWORK PROJECT 1998.

IMAGE: ASTARTE IS AFFILIATED WITH APHRODISIAS: (ANATOLIA) TURKEY.

PHOTO: © GSA. DESCRIPTION: BONE OR IVORY ASTARTE WITH HIGH DECORATED POLOS.

SLIDE LOCATION GREECE MSC., SHEET 1, ROW 3, SLEEVE 1, SLIDE #21 (NO. 3), 1650-1550 BCE.

CO_MGR_S1_R3_SL1_S21

ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

EASTERN NAMES ENGRAVED IN APHRODITE'S APHRODISIAS TEMPLE ARE BABYLONIAN NINOS, NINOE, NIN, NANAI, AND NANAIA: THESE NAMES ARE AFFILIATED WITH AKKADIAN NANAI, ISHTAR AND MESOPOTAMIAN GODDESS ASTARTE. (ACV: 25-28; RGS.)

NOTE 2: FIELDWORK PROJECT 1998.

IMAGE: NEOLITHIC VIOLIN DEITIES: BABYLONIA.

PHOTO: © GSA. DESCRIPTION: BABYLONIAN SCHEMATIZED VIOLIN DEITIES THAT ALSO MIRROR SMALL NEOLITHIC FINDS FROM APHRODISIAS, TURKEY & GREECE. SLIDE LOCATION NEAR EAST, SHEET 3, ROW 2, SLEEVE 5, SLIDE #31, BCE.

CU_NEA_S3_R2_SL5_S31.jpg

SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.

NOTE 1:

APHRODISIAS EXCAVATED LAYERS DATE TO THE BRONZE AGE PLUS THE NEOLITHIC AND CHALCOLITHIC. NEOLITHIC FINDS AT APHRODISIAS, INCLUDE VIOLIN SHAPE DEITIES THAT ARE VERY SIMILAR TO BABYLONIAN VIOLIN GODDESSES (ACV: 27-28; RGS). (SOURCE: ENTRY ABOVE)

NOTE 2: FIELDWORK PROJECT 1998.