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THE SET OF „CAPPADOCIAN IDOLS“ – SACRAL CALENDARS OF THE MOON PLANETARY GODESS, FROM KÜLTEPE, ANADOLIA (TURKEY), FROM THE END OF III AND THE BEGINNING OF THE II MILLENIUM B.C.

On the well-known site of Kültepe near the city of Kayseri in Anadolia (Turkey), a palace in a citadel is registered, of Megaronian type, with a vast hall, in which there was a bigger circular hearth in the centre, with four pillars – girders of the roof construction above it. In the described room, 17 stoned idols were found, among which 12 has the body in the form of disc, with one, two, three or four heads, named “Cappadocian idols”. All the idols have triangular heads on long cylindrical necks and the front side designated by symbolical ornaments in the meaning of: the Sun, the Moon, light – straightforward, diurnal, diurnal and nocturnal, reflecting – and waters (their symbol is serpent). Since they are in whole shaped and designated in a symbolical way, they picture the representation of the Moon planetary goddess in the primary function of a “chronometer”, as it is described in the theogonical act of Marduk the god.

As a celestial deity, individualized by its properties and potencies, it is designated symbolically by ornaments: its paths (intersected light strips on the breast); the reflecting character of its light (strips of reflecting light on the bust and hair intertwined into plaits), as well as authority over waters (serpents, intersected and radial). Being a lamp in the night and an indicator of time passage and the living world, the Moon deity is a primordial celestial calendar (with the Sun deity, omnipresent in the symbolical designation of idols), which by its lunations – phases of the Moon, around 7 days each – produces a segment of the week, which, together with the cycle of four phases, completes in sum: ca. 27 days and 7 hours of the sidereal lunar revolution, i.e. ca. 29 days and 12 hours of the synodical lunar revolution. Since it is in arhythmia with the cycle of the apparent Sun’s motion, at the daily, monthly and annual levels, the calendar harmonizes the cited cycles, significant primarily for sacral, and then for secular needs, too.

As the set of “Cappadocian idols”, with their bodies of a disc, considered and discussed by now only in respect of aesthetical peculiarity, we postulate the thesis in this paper: that it is the representation of the Moon planetary goddess, in the function of calendar, which is argued and demonstrated also numerically and by calculation in the full unity with symbolically designated idols. Among 12 “Cappadocian idols” we have been capable, according to the extent of preservation, to carry out the calendrical procedure on 11 idols-calendars.

It is concluded that among them: three idols-calendars take into account the sidereal lunar revolution (about 27 days and 7 hours), calculated also on 28 days (Figs. 3, 4, 5), of which: two (Figs. 3, 5) are solely lunar ones, at the annual and monthly levels, and the remaining one (Fig. 4) is luni-solar, at the monthly level. Two idols – lunar calendars

(Figs. 6, 7) – attend the synodical revolution of the Moon (ca. 29 days and 12 hours), the one at the annual (Fig. 6), and the other at the monthly level (Fig. 7). Two idols – luni-solar calendars (Figs. 8, 9) – attend the Sun and the Moon cycles, i.e. three cycles: the sidereal and the synodical lunar ones, and the apparent Sun’s motion at the level of the solar year (Fig. 8) and at the monthly level (Fig. 9). The relations between the two divine lamps, the Sun and the Moon, are realized and illustrated by the “narrative” calendar of the Tetracephal (Fig. 10), and details of the rhythms: in the sphere of the visible – diurnal – and of the invisible – nocturnal (Fig. 11), as well as the rhythms of impacts on waters – the tides (Fig. 12) – are demonstrated numerically and pictured in the calendarial way.

A subsequently noted dual idol-calendar is: the Saros cycle of the Sun eclipse, the “Meton” cycle, the Sun cycle, as well as of the Sun and the Moon cycles at the monthly and annual levels (Fig. 13). Pointing to the analogous, rare and significant findings, the author has shown that the famous “Phaistos Disc” is a first-rank luni-solar calendar, taking into account the sidereal and synodical lunar revolutions within the Sun’s tropical year, the simple and the intercalary (Figs. 15 *a-a'*; 15 *b-b'*).

By following the anthropomorphization of the Moon planetary goddess and her representation (always also calendarial by its nature, in all the shapes and designations) it is also demonstrated that the “Serpent goddess” figurines, from the palace of Knossos, depict symbolically the Moon planetary goddess, too, in all her attributive and calendarial peculiarities (Figs. 18, 19). The process of the deity’s hypostatization, up to the representation of the Moon goddess with the basic attributes (a serpent and a light strip on the breast), is illustrated by two ideal examples, separated in time, but not in the cognition of the Moon goddess, too (Figs. 20, 21).

Translated by Aleksandar Gordić

Key words: Planetary deity, Calendars: Lunar, Solar and Lunisolar, Lunations, Sidereal and Synodic revolution of the Moon, Tropical year, the Rhythm of duration of day and night, Tides, Solar and lunar eclipses