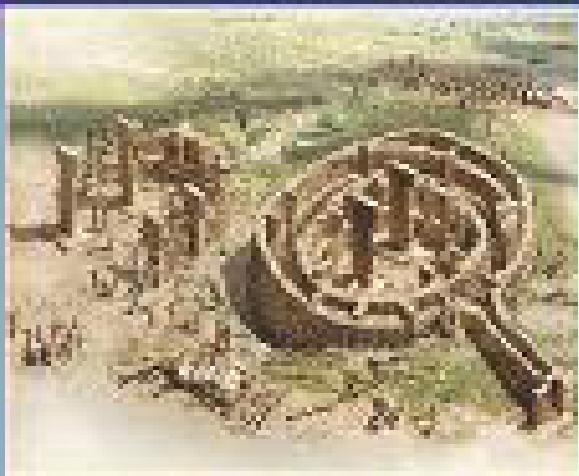
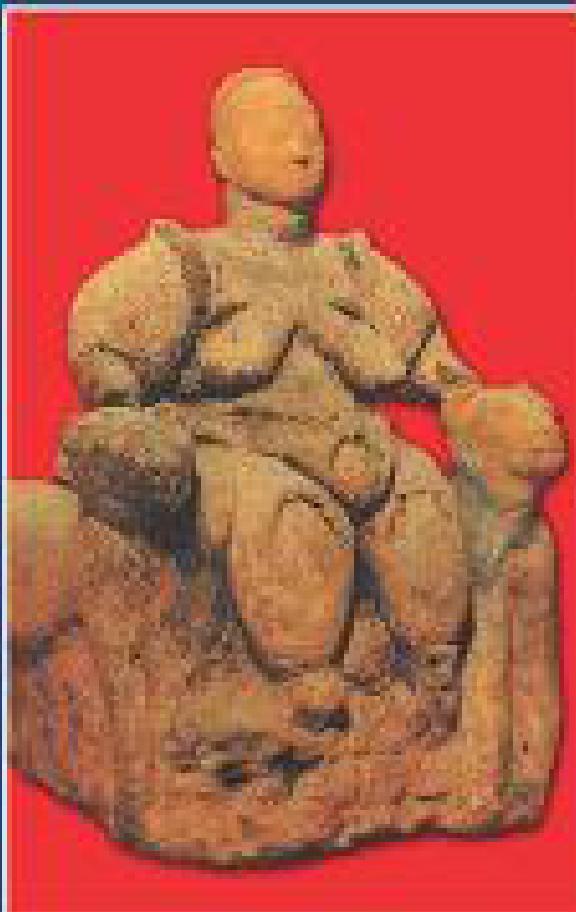


THE HISTORY OF MALE-FEMALE SEXUALITY AND FERTILITY IN TURKEY

(2nd Press)



Ege Can Sencioğlu

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to the memory of Gürol Başaran, M.D.

MESSAGE FROM THE PRESIDENT OF THE TURKISH ASSOCIATION OF UROLOGY

The advancement of civilization undoubtedly started in Anatolia, where modern Turkey is located today, as the rich history of the region tells us. In this region particularly, sexuality has always been one of the most discussed topics of mankind throughout the ages. Prof. Dr. Alpay Kelami, who is considered to be one of the founders of andrology in Turkey, initiated first studies on history of sexuality in Anatolia and further research has been conducted under the umbrella of the Turkish Society of Andrology.

The first version of “The History of Male–Female Sexuality and Fertility in Asia Minor” was a product of an intensive hands on research conducted for many years and it was a unique source summarizing the historical inheritance concerning sexual medicine in this entire region. We have updated and improved the content of the first book by including 5 new chapters and numerous photos of recent archeological findings. We hope these improvements will provide a better insight regarding the evolution of sexuality from the beginning of the history until today.

Since 1992, Turkish Society of Andrology has played a key role in developing sexual medicine and allocated its resources to support research on this topic. Just like any other science, sexual medicine is a work in progress and historical data plays a vital role in understanding sexuality which would only help develop sexual medicine even further.

Ateş Kadıoğlu, M.D.

President of the
Turkish Association of Urology
Honorary President of the
Turkish Society of Andrology

HOW WAS THIS BOOK PREPARED?

Although the heritage of civilizations in many countries is not as rich as it is in Turkey, these countries possess sufficient data about medical history. We did not have a definite idea about what we might come across in documenting the history of andrology before we began to work on this book. We did not know where and how we could reach the information either. As the work progressed, we gradually began to see more clearly how rich the material actually is.

Many of the women's statues found in the Neolithic centers of Anatolia are described as fat, fleshy, with big breasts and bellies, large-hipped, and with big and differently formed sexual organs, which proves that the oldest land of the sexually powerful, fertile and fruitful "mother goddess" cult was in Anatolia. We may conclude from the rich findings in many areas of Anatolia that women and female sexuality were of more importance than men. Female sexuality during the Pre–Neolithic, Neolithic, and Chalcolithic Periods and in the Early Bronze Age is discussed in the section prepared by Şengül Aydıngün, the archaeologist, who has been studying 'women in prehistory' for many years. This article is also enriched with additional photographs.

Anatolia lived through the periods previous to and after the finding of writing and also hosted many different cultures. The Hittites were the first society to bring Anatolia together under a military and political unity. It is possible to see the effects of the various cultures in this great empire founded by the Hittites between 1.650–1.200 B.C. in Anatolia. The Hittites were influenced both by the societies previous to them and by Egypt and Mesopotamia. These existed in the same period in terms of religion, art, and medicine and were the first to find treatments for the diseases or slight sicknesses in their regions. We can deduce from the cuneiform tablets how much the Hittites knew about the human genital structure and the organs and about the functions of these organs. According to the research, there is no specific work about genital anatomy, in other words there is not any cuneiform tablet as 'the book of genital anatomy'. However, Dr. Gaye Şahinbaş Erginöz, a science historian, discusses the knowledge about female and male genital anatomy starting from the various treatment methods and rituals, giving their equivalent meanings in Latin. This work strives to understand the level of knowledge about genital anatomy in the Hittites philologically by analysing the names of the organs in the Hittite language. For this reason, many other previous works on the documents concerning the Hittite Period were used as the main resource.

We learn that the Hittites had legal regulations about the crimes performed in various ways from the texts on the cuneiform tablets left by the Hittite Empire. These are mainly about trade relations, social relations, and religious practices. The Hittites also had some regulations about some sexual crimes like sexual intercourse with animals, adultery, sexual intercourse with relatives and with slaves, and rape. We tried to summarise this section under the title, "Laws Related to Sexual Crimes in the Hittites", which is about such crimes, about how they were committed, and the resulting punishments by referring to the work of Fiorella Imperati.

The Hittite Empire was located in Anatolia and it reigned as one of the biggest of the three other empires in the world at that time. The texts about andrology on the Boğazköy Hittite cuneiform tablets are also presented in this book after meticulous research on the subject. Prof. Dr. Ali Dinçol of the Hittitology Department in Istanbul University has made a great contribution by finding out the andrological data on the tablets from the Hittite Civilisation. This section consists of the treatments and rituals for infertility and for sexual dysfunctions during the Hittite Period.

The Greek and the Roman civilisations located in Anatolia also offered rich material about andrology. “Female Sexuality and Fertility in Ancient Asia Minor”, by Seda Karaöz Arihan, the archaeologist, is enriched with visual materials.

Penis, the main focus of andrology, in other words ‘the fallus cult’, has been the masculine symbol of power and productivity all along history. ‘The Father God’, which is based on the fallus cult, is of Anatolian origin. It first passed on to the Greeks and then to the Roman Civilisation. We requested from Özgen Acar, a journalist–writer and a lover of archaeology, who has dedicated himself to bringing back the stolen archaeological treasures to our country to write on all the different aspects of the fallus. Acar, who is about to collect the results obtained from his work in a book, is one of the people who have got the most knowledge and a rich collection of photography on this subject. Acar describes the history of the fallus from 10.000 B.C. to our present day in a style that we hope will delight the reader. His article has been “coloured” with photographs from many museums in Turkey.

Andrology during the Ottoman Period presents incredibly rich documents. “*Cerrahiyet’ül Haniyye*”, written by Şerefeddin Sabuncuoğlu, the famous physician of the Ottoman Period, is an important source for Turkish medical history. The definitions and the treatment methods of the diseases such as varicocele, gynecomasty, hermaphroditism, hydrocele, genito–uriner anomalies and the operations are depicted with miniatures. Prof. Dr. İlter Uzel helped us in presenting this material in current Turkish by analysing the three existing copies of this book.

The art of miniature in the Ottoman Period is a rich source in terms of its sexual content. Dr. Deniz Özden, an art historian, wrote the article “Sexuality in the Ottoman Miniatures” and interpreted the miniatures.

Prof. Dr. Nil Sarı, who described the andrology in the Ottoman Period in “Art&Andrology”, together with Prof. Dr. Alpay Kelâmi, the doyenne of andrology, has contributed greatly to this book. Prof. Sarı re-evaluates *Hübânnâme* in her own style, a book written by Enderunlu Hüseyin Fazıl who described and miniaturised “the male beauties”.

Bâhnâmes containing all kinds of encyclopedic information about sexuality have a long history in the eastern societies. These works, which were written in Arabic, Persian or Ottoman Turkish according to the period and which were mainly about sexuality, discuss weddings, sexual intercourse from the religious and medical aspects, various kinds of sexual deficiency and treatments. Also, sexually transmitted diseases, pregnancy, contraceptive methods, slight sicknesses that may occur during and after pregnancy, the

causes and treatments for these, various medical information about the newborn children, suggestions for bringing up and teaching good manners to the children are presented in different sections of these books. The historical process and the contents of the *bâhnâmes* are also presented in a section here.

The history of circumcision dates back to the ancient times. Circumcision, which occupies an important place in the Ottoman Period both medically and traditionally, is also discussed in the book. Circumcision feasts, which were held with colourful entertainments as a part of everyday life in the Ottoman Period, were evaluated by using the *Sur-i Humayuns*, written on the subject. The related section is presented to the reader by being enriched with wonderful miniatures.

Mârifetnâme, an encyclopedic book written by İbrahim Hakkı Erzurumlu, an author of Ottoman Times, was completed in 1.756 and combines the latest scientific and medical information with previous knowledge. It spans a large range of disciplines encompassing literature, sociology, mathematics, astrology, geography, psychology, and human sexuality. The sections related with andrology in *Mârifetnâme* form the last section of this book. We hope that the reader will enjoy reading this section, which is written in İbrahim Hakkı's own style.

“The History of Male–Female Sexuality and Fertility in Turkey has been prepared over a year and we are happy to share it with the readers through the ESSM 2014 Istanbul Congress. We believe that this book will serve a source for future works.

The Editors

THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

SOME SEXUAL THEMES IN TEMPLES OF ANTIQUE SOUTH-EASTERN ANATOLIA (10.000–2.000 B.C.): AN UPDATED VERSION

Ayhan Verit*

Sexual themes in the early examples of art are quite more common. Thus, the symbol of ‘Phallus’ frequently appeared as a worshiping item. JJ Mattelaer noted that, while the earliest stone phallus dating back to the 35.000 B.C., bone models of it came to the day light from the ages 15.000 to 9.000 (1). Furthermore, it is not so surprising to notice sexual themes inside the cult centers of every cultures of anytime.

About two decades ago, an enthusiastic Archeological story has been began in *Göbekli Tepe* (In Turkish, this word means a hill with a cavity at its summit) a structure on a hill just near the agriculturally huge golden place; Harran plain at the southeastern of Turkey a region in upper Mesopotamia, located at the center of fertile Crescent (Fig. 1).

German Archeologist Klause Schmidt described the first day at the digging place in 1994 briefly as (2);

An old poor villager Şavak Yıldız pick us from the village to climb the bare small hills with car at a irregular road. A few kilometers later, the road was ended and we continue through the goat stone path on foot. Then finally we reached to atypical valley –as if this was not belong to the surrounding geography– having a panoramic sightseeing point above the Harran plain. Actually American archeologist Peter Benedict had been first described this place in the surface archeological studies in mid 1960s and he also thought that an historical thing was laying under this land, however he took his attention to some other destination of the territory for excavation. We immediately realized that this small valley between two small hills might be handmade one by carrying huge amount of soil. Today's villagers have been continuing their agricultural activity on this land. Mr. Yıldız took us to the stone trash near agricultural field occurred by the farmers to clean planty area and we found out the small piece of one of the huge T-shaped stone statues that later knowledge pointed out that the rest of it was buried to the land. Actually, Mr. Yıldız had been already brought some small stone status to the Museum before, however authorities thought that these were the insignificant examples of the closer times as also probably Peter Benedict's the way of thinking. Now, Şavak Yıldız is one of the guard of the Göbekli Tepe archeological site as a reward.

After the excavation of *Göbekli Tepe* involving a period of almost 20 years, it was realized that the known earliest temple came to light through the 10.000 B.C. (4,5). Furthermore, one of the main noticeable points is that after the serving as a temple for about 1.500 years, the construction had been buried completely via mankind by unknown reasons, probably; the relatively well preservation of the construction was the result of this coverage.

*M.D., Professor of Urology

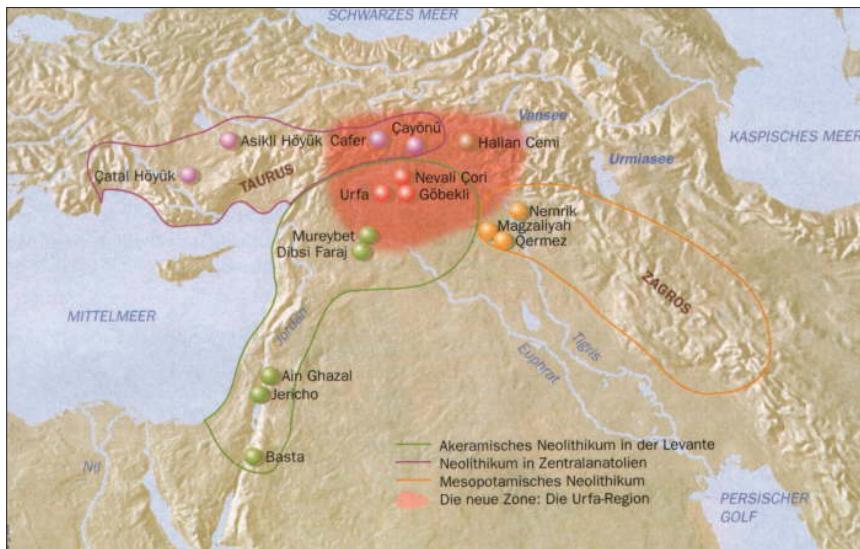


Figure 1
Neolithic age settlements of the Anatolia and Middle East. *Göbekli Tepe* was located at the centre.



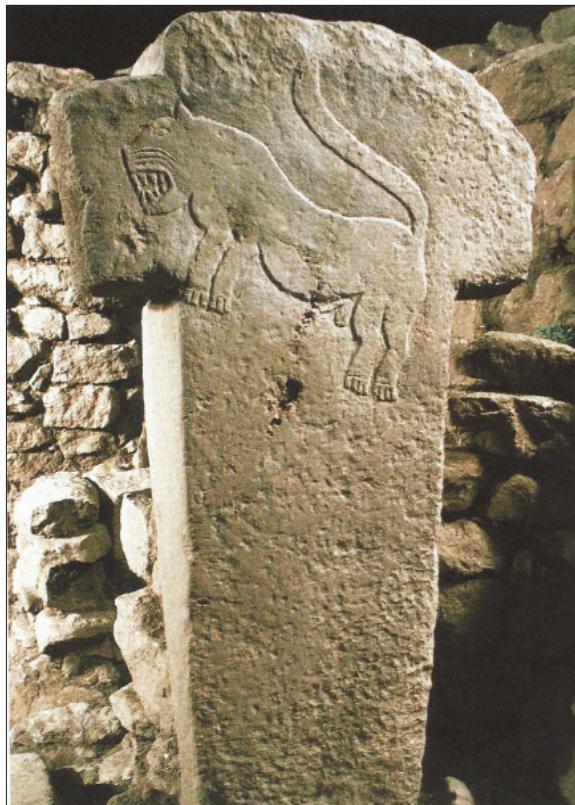
Figure 2
Circular monumental areas of *Göbekli Tepe* were encircled with stone walls. Inside them, there are T-shaped stone statues.

While the ending of the last ice age (12.000–10.000 B.C.) caused dramatic changes in earth climate and geography, it was also resulted in dramatic and inevitable transformations in the social life of human beings that may regarded as spring effect (6). The inhabitants of this period were still at the stage of hunting and gathering which are the properties of early Neolithic Period. The constructions of *Göbekli Tepe* were built as a place of worship as for the common consideration of the Archeologists (7,8). Interestingly, previous archeological knowledge pointed that antique people settled to the villages first then build temples. However, *Göbekli Tepe* destroys this hypothesis because the constructors of *Göbekli Tepe* temple probably had no certain settlements. The repetitive some circular monumental areas were encircled with stone walls (Fig. 2). Inside them, there are T-shaped, 3-meter-high stone statues (some of which was 6.7 meters long and nearly 3 meters across the top) that bearing carvings of predatory animals which assumed to be items of worship (Fig. 3) (4–8). These stone statuses had been prepared and carried from a few kilometers away from the temple era and some incomplete ones were also discovered. The biggest one reached to a weight of 20 tons (9). In some other similar historical stone structures, the weight and the date of stones of Egyptian pyramids and Stonehenge 2–15 and 20 tons and around 3.000 and 2.000 B.C. respectively (10,11). However there is significant timeline difference having thousands of years older in the present ‘so antique’ examples.

As it was mentioned, sexuality and worshipping tissues are the inseperatively couple of the antique temples and surely *Göbekli Tepe* temple was not an exception. One of the earliest examples of digging is an ithyphallic (archeological term of erected penis) stone man (30 cm) might be used for the decoration of the temple. The detail of urethral meatus is interesting, because while the penis is portrayed as larger than the body, the urethral meatus is depicted as larger than the penis. Thus the primeval artist was surely emphasizing to the penis and especially the urethral meatus (12,13) (Fig. 4).

Another precious paleoandrological art example was discovered at last excavation period that was not mentioned medical literature before. This was a fine model of phallus with a height of 24 cm probable remainder of a lost man statue (Fig. 5).

Another sexual drawing of the region is that the relief of a naked female, carved into a stone slab on the floor was found between two stone god reliefs (Fig. 6). We think that this thin charming lady was depicted at the classical intercourse position with exaggerated genitale. The most curious aspect is that the head of the woman, simulating the shape of the glans penis. Some people think that this is the oldest example of *Sheela-na-gig*. This term means the naked female figures in the middle ages churches of Western Europe mostly in Britain. However, unlike the present example, these are mostly accepted as fertility fetishes rather than sexuality (14). This way of drawing in *Göbekli Tepe* has technically had similarities with the rock art of North Africa, but nothing like it had been found in Mesopotamia or Anatolia before (4).



■ **Figure 3**
T-shaped stone statues bearing carvings of predatory animals. Notice the detail of phallus of the wild cat.



■ **Figure 4**
30 cm high ithyphallic (the archeological term for "erect penis") stone man was found in *Göbekli Tepe*, Şanlıurfa Archeological Museum, Turkey, 9,500 B.C.

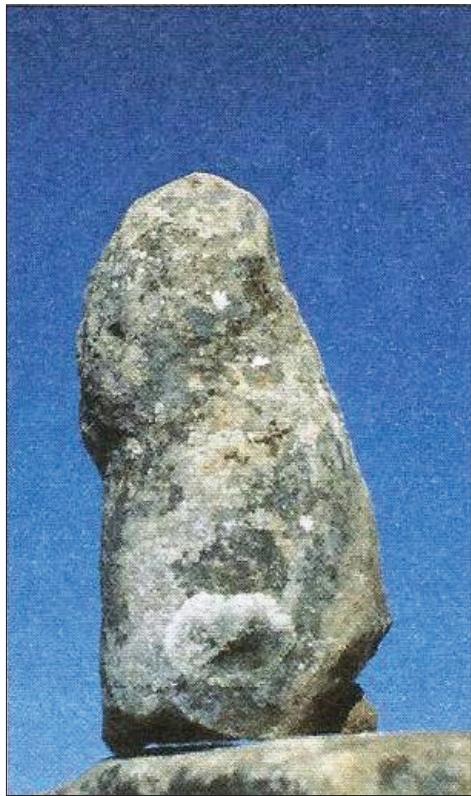


Figure 5

The model of phallus with a height of 24 cm probable remainder of a lost man statue (9.500 B.C.).

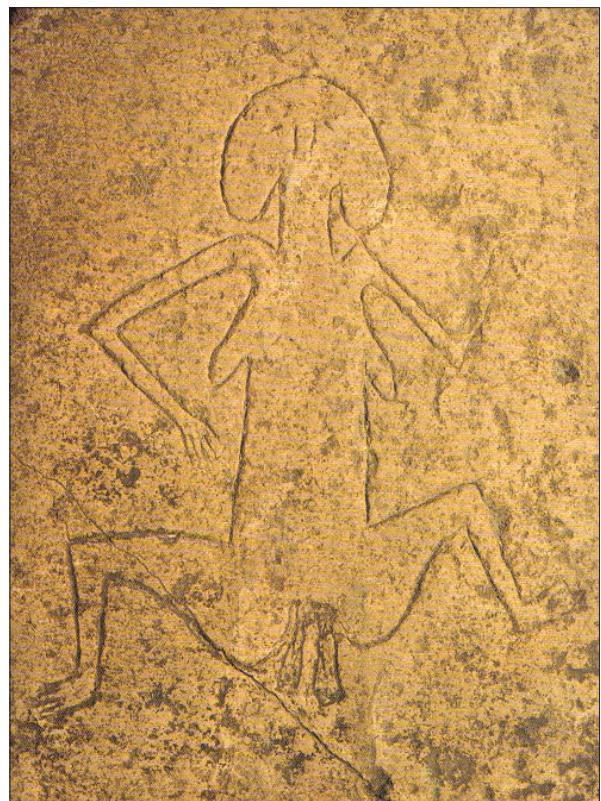


Figure 6

Naked female, carved into a stone slab on the floor of the temple in *Göbekli Tepe*.

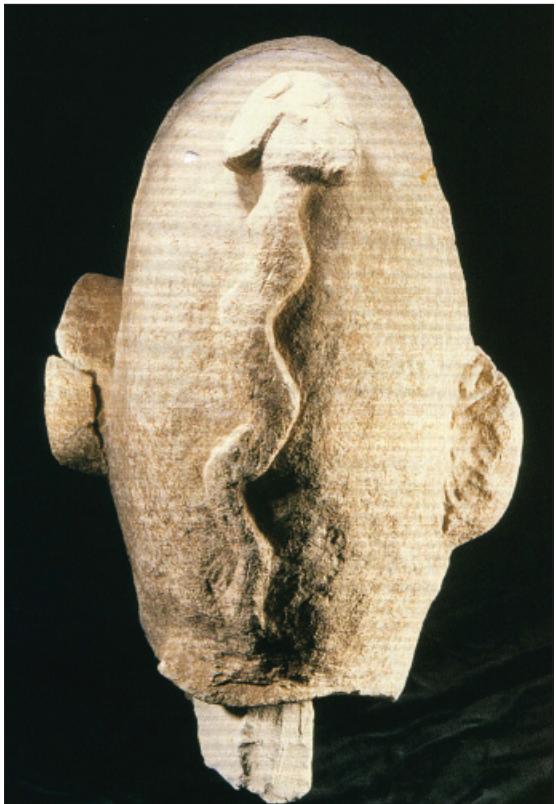


Figure 7
The head of a deity, with jug ears, having a slithering snake on the back of a bald head. *Nevali Cori*, Şanlıurfa Archeological Museum, Turkey, 8,500 B.C.

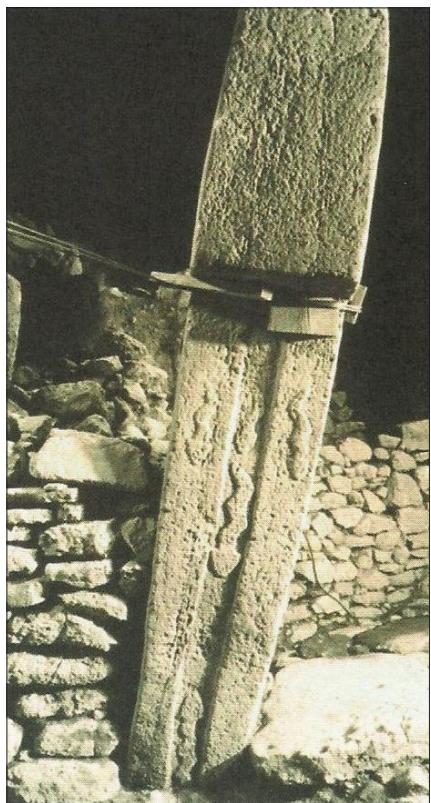


Figure 8
The carved snakes of *Göbekli Tepe* temple. Notice the head of all snakes resembling glans penis.



■ **Figure 9**
Carving of a fox. Despite of its simplicity,
the genitals had not forgotten.



■ **Figure 10** ■
The carved snakes of Göbekli Tepe
temple. Notice the head of all
snakes resembling glans penis.



Figure 11

King *Suppiluliuma* of *Hittite* Period. Notice the head is as in the shape of Glans Penis.
Antakya Archeological Museum, Turkey, 1.500 B.C.

Another attractive Andrology-related art was discovered in *Nevalı Çori*'s temple (8.500 B.C.) by the same archeological team in the neighborhood settlement about ten kilometers away from this one. Archeologists described it as the head of a deity, larger than actual size (h.0.37m), with jug ears and a broken face, having a slithering snake on the back of a bald head. Once again, the perception is that the head of the snake resembles the glans penis (Fig. 7). Actually this probably resembling can also attribute to the carved snakes of *Göbekli Tepe* temple. The head of all snakes were drawn as glans penis (Fig. 8,9). On the other hand, the details of testicles and the phallus of carved predators were not forgotten (Fig 3,10).

The last example was recently discovered from an excavation and began to public display in Antakya region of upper Mesopotamia again inside Turkish border (Fig. 11). This striking status is belongs to King *Suppiluliuma* of Hittite Period (1.750–1.200 B.C.). He was holding a spear in one hand and ear in the other representing bravery and plenty respectively. His eyes made of originally special white and black colored stones to introduce impression, dynamism and emphasizing the looking. Archeologists regarded this as a technically artistic advancement over the simply dying technique of those days. If we turn back and continue the Andrologic point of view, the idea of the head of the sculpture with the shape and even the corona looks like glans penis is an exaggeration? Possibly, it was symbolizing the power.

All in all, the phallic and in general, sexual symbols has been frequently taken in consideration of antique artists in cult centers. Herein, I studied an updated version of our previous studies, dealing with paleoandrologic angle of some examples even reached to one of the known deepest point at the timeline involving 10.000–2.000 B.C. period of upper Mesopotamia before the well known cultures at the center of the Fertile Crescent.

Acknowledgement: Figures of *Göbekli Tepe* has taken from the references 2 and 3 with the kind permission of Nezif Başgelen (Istanbul, Archeology and Art Press).

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

THE DEIFICATION OF FEMALE SEXUALITY IN ANATOLIA BEFORE WRITTEN HISTORY (9.000–2.000 B.C.)

Şengül Aydıngün*

WOMEN IN THE PRE-NEOLITHIC AND NEOLITHIC PERIODS (9.000–5.500 B.C.)

Mankind has strived a great deal to reach the modern life of present day. The most important period of the human evolution (which lasted for the last million years) was coming out of the caves and settling.

The gradual change in the primitive life of hunting and gathering, the realization that the soil can be cultivated and, as a result, the ending of the nomadic life in order to find food were a huge progress for the humankind and the beginning of a new age. Human groups were able to feed from the soil along with hunting and began to save the excess food for the hard winter days. Therefore, as people settled down in wetlands where agriculture was possible, they began to lead their lives at a fixed place by leaving behind the nomadic life and the caves they had found shelter in.

Thus begins the formation of the first villages. In the Neolithic Period, the production abounds by tilling the soil with stone tools and with pottery production. This originates out of the need to keep the excess food, and the fruitfulness of the soil is identified with the fertility of the woman, because the woman's body, like the changes occurring in the soil, gives birth when seeded and creates its lineage. The soil, too, renews itself continuously with new plants, vegetables, and fruits. Thus, a faith related with the cult of fertility appears. The need to worship the woman's body reflects the high sexual desires in this age. It is possible to think that the multitudinous women's statues in the Neolithic Period could be fetish objects compared to the very few depictions of men. However, the "Mother Goddess", who "feeds and rules over everything", is more likely to be found in some statues all around Anatolia in which some women are depicted as suckling their babies and sitting on the throne dominantly next to the images of wild animals like leopards and lions.

Archeological findings prove that the people of the Neolithic Period discovered the relation between birth and family as a result of the sexual union of man and woman. As they believed in the continuity of the life cycle of man, woman and the child, they probably deified the woman's body and created such works of art. The woman feeding her baby with the milk in her breasts sustains the continuity of human lineage as the soil nurtures every being in nature by giving its products out of its body. This is an extraordinary power as compared to the man's and therefore the woman probably deserved to be deified. The woman statues next to lions or leopards symbolize their protective and authoritative positions. For this reason, the "Mother Goddess" rules over life and death and is the protector of all creatures. Archeological findings prove that this faith continued to exist for thousands of years in Anatolia.



Figure 1
Figurine of a Seated Goddess with
large pendulous breasts that has
inverted nipples. The head was broken.
The figure has the appearance of
a breastfeeding mother, (Çatal Höyük, First
Half of the 6th Millennium B.C.,
Neolithic Period, Baked Clay H: 9.4 cm,
Museum of Anatolian Civilisations, Ankara)

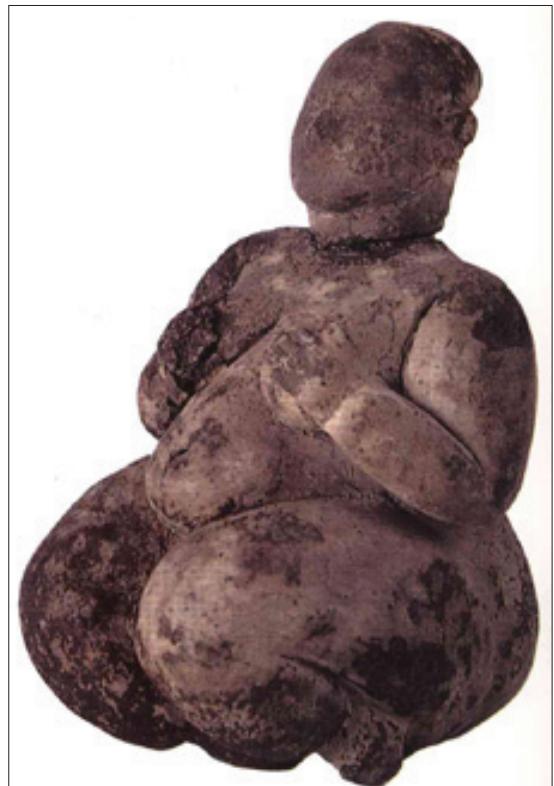


Figure 2
Figurine of a seated naked Goddess.
(Çatal Höyük, First Half of the 6th
Millennium B.C., Neolithic Period,
Baked Clay H: 4.1 cm. Museum of
Anatolian Civilisations, Ankara)

One of the common qualities of the woman statues in the Anatolian Neolithic Period is that they hold their breasts, which seem to be full of milk, and they remind one of pregnant women. The first depictions of sexual scenes were produced in that period. The interesting thing about these periods is that the human groups living in primitive conditions had close contacts with one another thousands of years ago and that the whole ancient world created a shared faith in the naked body of the woman. The first depiction of female symbols can be traced back to the period of Aurignacian in 30.000 B.C. Leroi-Gourhan was the first to describe the cave paintings in Dordone, France, which were quite huge, round, triangular, and had holes in the lower parts as the symbols of womanhood.¹ However, Gimbutas thought that these images painted in a totally natural way were “wombs full with cosmic power” and were seen as the “source of the life-giving liquid.”²

Neolithic centers in Anatolia where the mother goddess is found

Many of the women’s statues found in the Neolithic centers of Anatolia are described as fat, fleshy, with big breasts and bellies, large-hipped, with big and differently formed sexual organs, which proves that the oldest land of the sexually powerful, fertile and fruitful “mother goddess” cult was Anatolia.

The statues found in the Göbeklitepe cult center (9.000 B.C.), which is accepted to be “the core area of the Neolithic formation” in Mesopotamia, and in the excavations recently made in the Southern–Eastern Anatolia region of Turkey, belong to the Pre–Neolithic Period without pottery, and these statues are the oldest depictions of women in the Anatolian part of Mesopotamia.³ Also, the excavations in the same region, in Nevalı Çori, pulled the date of the Neolithic Period in South–Eastern Anatolia back, and some statues were collected from this center as well.³

Some of the statues found at the beginning of the Neolithic Period in Anatolia, especially in the tumulus in the Southeastern region such as Çayönü,⁴ Gritille⁵, Cafer Höyük⁶, describe pregnant women or women in labor pains. The depictions of women in this region are much simpler in terms of handicraft than the Middle or Southwest examples. Woman depictions in the Middle and Southwest reflect considerable artistic improvement and they are more in number, turning into plastic statues with a higher artistic quality.

Although the woman figurines found in the Neolithic centers of the Middle and Western Anatolia have many common features, there are some differences in the details. For instance, the figurines in Çatal Höyük have round faces. The eyes and the nose are apparent on the face but the mouth is mostly neglected. The ears are on each side of the head, and in some cases the hair is also formed. Mostly naked but sometimes dressed bodies of the figurines are fat, and the breasts, the belly, and the hips are formed in every detail. A few of the women figurines have swellings between their thighs, which indicates that they are giving birth.⁷

The figurines in Hacilar have extremely exaggerated body forms.⁸ Women mostly sit with their hands folded on their breasts, stand up or lie down. Some of them sit on the throne. The figurines in Hacilar have broad foreheads, their eyes are big and almond-shaped, and their noses are triangular. Their hair is made into a ponytail or a bun. The Hacilar figurines are significant with their upright breasts, slightly outwards–extended bellies and big sexual organs. Some of them suckle the children in their laps or on their breasts.



■ **Figure 3**
Mother Goddess with child.
(Hacilar, First Half of the 6th Millenium
B.C., Neolithic Period. Baked Clay
H: 8.3 cm. Museum of Anatolian
Civilisations, Ankara)



■ **Figure 4**
Figurine of a seated naked Goddess,
(Hacilar, Late Neolithic Period,
Baked Clay M: 9.2 cm, Museum of
Anatolian Civilisations, Ankara)

The statues and figurines found in Höyücek, another Neolithic center near Hacılar, have stylized forms as well as totally plastic features. Disregarding the fact that some differences in the details of these figurines are very close to nature, all the heads have a standard form. The necks are slightly long, but the appearance of the heads and their proportions are quite close to nature. Their lines describe some details on the faces, hair, eyes, nose, and chin. The heads of the figurines in this group are separate from the body and are later placed between the shoulders.⁹

In the more stylized, semi-plastic-featured figurines and the sack-shaped bodies in Höyücek, except the slight differences in some details, like the arms, the breasts and the sexual organs, a common feature is that they have no heads but there is a round hole between the shoulders. Heads made of some other material (wood or bone) are mostly put in these holes. R. Duru describes such figurines as the “idols with inserted heads” and dates them to the Late Neolithic Period.¹⁰

The figurines in Kuruçay, another center belonging to the same region, are depicted as standing up and folding their arms on their breasts. The neck holes found in some of these figurines in Kuruçay, which are similar to the ones in Höyücek, indicate that they were also designed to have “inserted heads”.¹¹

The figurines found in Köşk Höyük in Central Anatolia are generally painted woman depictions of clay. They mostly reflect a fat type. Almond-shaped, big and slanting eyes, and a long, thin and triangular nose can be seen on the face. The figurines in Köşk Höyük of the same shapes and with broad foreheads have a close similarity to the Late Neolithic Period figurines in 6th Layer of Hacılar.

Other than these, the figurines of the Last Neolithic Period are found in Çukurkent, Düden, and Aliçli in Southwestern Anatolia and in the Pendik Temenye Tumulus in Northwestern Anatolia.

WOMEN IN THE CHALCOLITHIC PERIOD (5.500–3.200 B.C.)

It is obvious that the power of women in the Chalcolithic Period of Anatolia continues to exist in the fertile and feeding image of the mother goddess. Almost all the statues made in this era are women figurines. It is observed that women figurines have fewer artistic details in the Chalcolithic Period of Anatolia. In this practice, which began in the last Neolithic Period, the figurines are far from having a plastic quality and the details of the eyebrows, the eyes, the mouth, the arms, the legs are less pronounced. The less-detailed forms begin to be flat. The details, especially on the fired earthenware figurines, are made with lines and carvings. In this way, a unity of appearance is aimed as in the high-plastic statues.

The examples from the Chalcolithic Period can be seen in the Can Hasan Tumulus, the Transition Area, Orman Fidanlığı, and İlipınar in the south of Middle Anatolia; in Aşağı Pınar in Thrace; in the Amik Plain, Tel Kurdu Tumulus, Hacinebi Tepe in Southeastern Anatolia; in the Tülindepe and Norşuntepe Tumuluses in the East Anatolia Region.¹²



Figure 5

One of the first sexual scene in the world.
Upper part of the body of a young god was
broken. (Hacilar, Late Neolithic Period,
5.600 B.C. Baked Clay H: 11,4 cm Museum
of Anatolian Civilisations, Ankara)

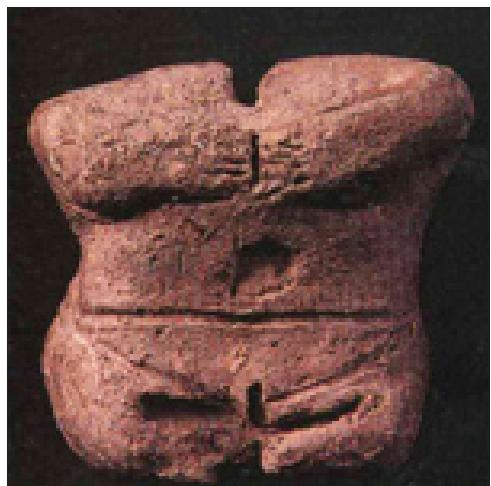


Figure 6

Stylized of a woman. Hole at top
of neck where head was inserted.
Woman sitting cross-legged, with
hands on breast. Pubic area
showed as a big triangle.
(Höyük Höyük, Late Neolithic
Period, H: 3,5 cm, Burdur Museum)

WOMEN IN THE EARLY BRONZE AGE (3.200–2.000 B.C.)

At the end of 4.000 B.C., when bronze was discovered, the foundation of bigger cities instead of villages, the beginning of political organization, and the use of metal tools and weapons brought out the fighter in men and strengthened his position in the society. However, woman's body did not lose its sacred quality during the Bronze Age and continued to be the symbol of fertility. Women figurines were produced in almost every center all around Anatolia in this age. The holy women of the Early Bronze Age were thinner and more elegant, unlike the fat, fleshy women of the Neolithic and Chalcolithic Periods. The reason for this is perhaps this: the artists of this age used the woman with upright and small breasts, a small belly, a thin waist, large hips, big sexual organ and slender legs as the model for the mother goddesses as the ancient Greeks used the ideal types as their models in classical sculpture. Another reason for the thinner figurines may be the ice age due to the climatic changes that took place in the Early Bronze Age in Anatolia, and because of severe climatic conditions¹³ people naturally lost weight, as there were less food and less production.

Another distinguishing feature of the women figurines in the Early Bronze Age is that the ones in the upright posture look as if they were praying by holding their hands upwards, and the ones sitting down look as if they were listening to a crowd or to a person whom they respect with a calm and silent expression while placing their hands on their knees. This indicates that the women of the Bronze Age are not the powerful and dominant mother goddesses any more; on the contrary, they now look like holy nuns who trust and believe in another power and who are taking part in the cult ceremonies.

In this age, along with the plastic women figurines, a second abstract form, which is flat and very stylised, is produced mostly in the Western and Central Anatolia. These quite flat forms composed of a head, the neck, and the body, which have sometimes no other details than the eyes and the sexual organ, are defined as "idols." Idols should have a different content from the plastic figurines of the same age beyond their forms and shapes. There, the figurines probably became the abstract images of the authoritative mother goddess, known since the Neolithic Period, beyond the nuns who pray, who seem to be listening to others due to their shapes and the postures they took in the Early Bronze Age. Or they are now the images of the invisible god.

Idols continue to be the symbols of the mother–goddess image in the Early Bronze Age, besides forming the basis for modern art objects reducing the human body to two dimensions from three dimensions. Like the schematical transformation of the hieroglyphs, the first picture writing, into cuneiform writing, it is observed that a similar evolution occurred in the stylisation beginning from the Neolithic Period to the end of the Chalcolithic Period.

These idols and figurines are found in the houses, backyards, and cemeteries and rarely in the side streets of the settlements. This indicates that the women depictions of the Early Bronze Age might have been used as images of the mother goddess or of the holy nuns in order to protect themselves from the evil spirits in daily life and after death as amulets.

I	II	III	IV
			
			
			
			
			
			
			
			
			
			
			
			
			
			

Table 1
Types of female genitalia in the
figurines from Prehistoric Anatolia.

The figurines and the idols of the Early Bronze Age are found in many settlements like the Gökçeada Yenibademli Tumulus, Troy, Bakla Tepe, Ulucak, and in the Transition Area settlements like Demircihöyük, Babaköy, Sarhöyük, Kusura, Beycesultan in Western Anatolia; Polatlı, Alişar, Alacahöyük, Etiyokuşu, Ahlatlibel, Karayavşan, Karaoglan, Kültepe in Central Anatolia; İkiztepe, Dündartepe, Maşat Höyük, Ulutepe in the Middle Black Sea Region; Pulur/Sakyol, Pulur/Güzelova, Arslantepe, Şemsiyetepe, Norşuntepe in Eastern Anatolia; Burhan Hüyük, Kurban Höyük, Harran Amuk Ovası, Yumuktepe and Gözlu Kule in Southern and Southeastern Anatolia. They are mainly made of fired earthenware, stone, marble, bone or metal.

The depiction of female symbols in the descriptions of women in Anatolia before written history

The figurines and idols, the women depictions of prehistoric Anatolia, provide information about the way the breasts, the belly, and the sexual organs are formed, all of which are elements that define their sex. When the depiction is seen as a text besides giving technical information, it is obvious that the carvings and the holes are clearly used to emphasize the sexual parts.

The breasts are mostly depicted as low reliefs and the nipples are depicted by holes. According to Gimbutaş, “carefully modeled big or small breasts and shapes like V, X on the breasts represent not only ‘the qualities of the divine feeder as giving milk, rain, or life but also the rain drop or vapor symbols.’”²

The bellies are grouped into three. The first group consists of points and round shapes. These types of bellies are decorations very close to their natural appearances. The second type consists of depictions like flowers or the sun around the navel made by carvings and drills. This type has some decorations like a tattoo made on the woman’s body and symbolizes that the goddess rules over the sun and nature. The third type consists of carvings with the plus and cross shapes.

The most important part of the female symbols in the prehistoric women depictions of Anatolia is composed of the exaggerated and detailed formation of the sexual organs (**Table-1**). Female sexual organs of rectangular, triangular, inverted triangular and round forms are generally framed on the outside by a carved line, and the points and carvings indicate the pubic hair. A sexual organ made not by carving is very rarely seen, and this indicates that the pubic hair is shaven or it is a young woman who has not yet reached puberty. However, in some depictions, there are more detailed shapes showing the vulva and the vaginal hole.

These features defining the sexual differentiation on the figurines and the idols probably contain information by both being portrayed and not being portrayed. Portrayal of the sexual details like the breasts, the sexual organ, and the vaginal hole, indicate not only the sex, but also reminds of the women’s sexual life and their reproductive function. Here, as normal and vital life-giving features are being discussed, it is not necessary to read a divine status or a religious meaning into these figurines. On the other hand, the question of why there were not men figurines with the same associations throughout all these ages remains to be answered. In this respect, women’s sexuality was deified during the prehistoric ages.

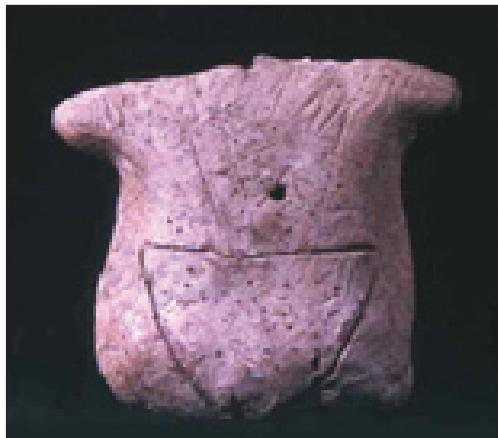


Figure 7
Figurine of a woman. Hole at the top of the neck where the head was inserted.
(Höyük Höyük, late Neolithic Period,
H: 3,9 cm, Burdur Museum)



Figure 8
Goddess standing with hands on breast, navel and pubic area indicated. (Antalya region, Early Chalcolithic Period, First Half of the 5th Millennium B.C., Antalya Museum)



■ Figure 9

Figurine of a seated Woman.
(Çırık Köyü / Afyon, Early Bronze
Age I, End of 4th– Beginning of the
3rd millennium B.C., H: 12.8 cm,
Afyon Museum)



Figure 10 ■

Idol from Ahlat. Vulva indicated
(Early Bronze Age II, Museum
of Anatolian Civilisations, Ankara)



Figure 11
Idol from Demircihöyük. Breast and triangle pubic area and vulva indicated.
(Early Bronze Age II, Eskişehir Museum)



Figure 12
Idol from Demircihöyük. Pubic area Indicated.
(Early Bronze Age II, Eskişehir Museum)



Figure 13

Idol from Demircihöyük. Breast and triangle pubic area Indicated.
(Early Bronze Age II, Eskişehir Museum)



Figure 14

Idol from Karaoğlan
(Early Bronze Age II–III, Museum of
Anatolian Civilisations, Ankara)



Figure 15

Headed Idol with disk shaped body from Kültepe. This idol sembolised a sacred family (mother, father, and child) marble. (Early Bronze Age III, Kayseri Museum)



Figure 16

Idol from İmikuşağı.
(Late Bronze Age, Elazığ Museum)



■ **Figure 17**
Standing woman from İkiztepe.
(Early Bronze Age III, H: 17.5,
Samsun Museum)



■ **Figure 18**
Standing woman from İkiztepe
Cemetery. (Early Bronze Age III,
H: 10.3, Samsun Museum)



■ **Figure 19**
Standing woman from İkiztepe Cemetery. (Early Bronze Age III, Samsun Museum)



■ **Figure 20** ■
Group of standing women from İkiztepe Cemetery. They seem to be proving (Early Bronze Age III, Samsun Museum)

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

ANATOLIA, THE MOTHERLAND OF THE FATHER GOD AND MOTHER GODDESS

Özgen Acar*

W

hy did “*God*,” who has no sex according to the monotheistic belief of today, create the “*human*” with two different sexes – male and female – instead of with three or four? Let scientists, theologians, and philosophers continue to search for an answer to this question while we move to another topic.

Pre-historians, archeologists, and art historians always speak of the “*Mother Goddess*”; for some reason the term “*Father God*” does not cross their lips.

In dealing with this issue let us talk a bit about the “*Mother Goddess*”. The motherland of the Mother Goddess is Anatolia (Asia Minor). The thanks to a mole, in 1956, in the Hacilar Village of the Burdur Province, **Şevket Çetinkaya**, a peasant, was cultivating his field as always.

And as always, voles and moles were going in and out of holes in the ground. One day, when he looked carefully at a mole’s neck, he saw a strange object. The object fell when it fled into another hole. It was a skein necklace made from sea shells!

Çetinkaya slightly enlarged the pit from which the mole had come out, which was escaping like the fussy rabbit as in the story of “*Alice in Wonderland*”. A few pieces of broken pottery, the likes of which he was quite familiar with from the surface of his wheat field, emerged.

When he dug further, he found a 10 to 15 cm high terra cotta statuette of a woman. It was the first time that such a thing happened on his land where he had worked so many years.

The village teacher, who saw what he found, said; “*It’s an antique, but I don’t know what exactly it is*” They showed the finds to the British archaeologists who were conducting an excavation nearby. They were dumbfounded by what they saw!

Because so far, the presence of the “*Neolithic Period*”, when the hunters gatherers of the “*Paleolithic Period*” settled on the shores of streams and lakes and started farming and domesticating animals, was not known to have occurred in Anatolia. British archaeologists Seton Lloyd, and his assistant **James Mellaart** decided that the statuette represented a “*Mother Goddess*”.

Mellaart, in 1957, began excavations in Çetinkaya’s field. Many more Mother Goddesses were unearthed. (Figure-1) The world of archeology was confused. It was determined that the “*Neolithic Period*” people, who believed in the “*Mother Goddess*”, had settled and were living in Anatolia in the 8th Millennium B.C.

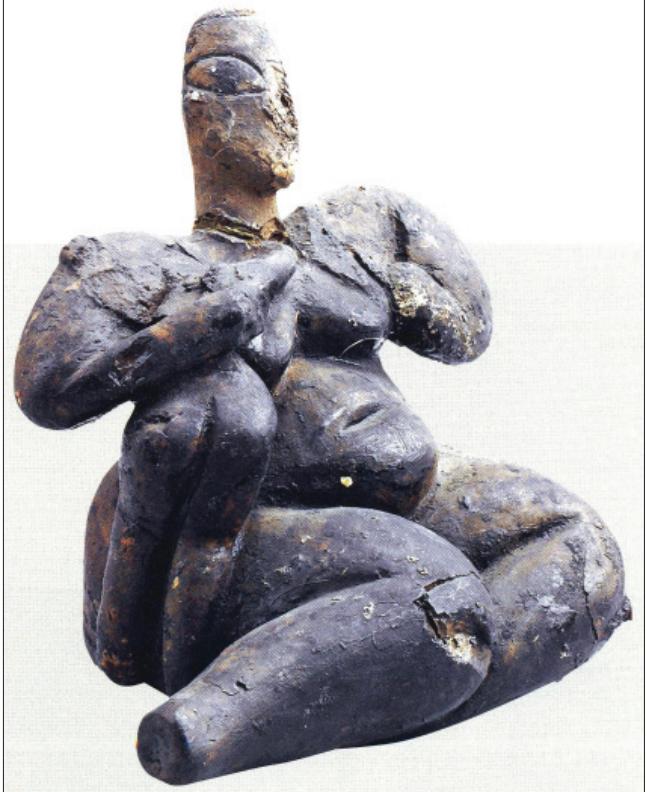


Figure 1
A Mother Goddess from Hacilar.



Figure 2
The Mother Goddess of Çatalhöyük.

Mellaart continued excavations and surface research in the surrounding villages for four years. Thereafter, he decided to start excavation in Çatalhöyük, in the town of Çumra in the Konya Province, where another “*Neolithic*” settlement had been found, dating further back. The British archaeologist found a magnificent terra cotta statuette of the Mother Goddess that was sitting on a throne surrounded by panthers, and which was in the act of giving birth. (Figure–2)

This artifact extends the history of the Cult of the Mother Goddess eight to nine thousand years into the past, and is one of the most valuable exhibits in the Museum of Anatolian Civilizations in Ankara.

In subsequent years, numerous statuettes of “*The Mother Goddess*” came to light in various regions of Anatolia which strongly implied that people of that era worshipped the Mother Goddess! After these finds, experts of prehistory, archaeologists, and art historians started focusing on “*the Mother Goddess*”!

Some of the statuettes of the Mother Goddess found in the Çatalhöyük excavations, which also date from the “*Neolithic Period*”, depict “*coupling*” and “*birthing*” events known as “*holy matrimony*”. (Figure–3)

Thanks to the discovery of writing in later millennia, it is known that different names have been given to the Mother Goddess in different civilizations. For example, the Hittites called her Kubaba, while the Phrygians said Kybele. In other words, in every period in Anatolia, a Mother Goddess in varied forms and with varied names would pop up under every stone.

So if there is a “*Mother Goddess*”, why is there no “*Father God*”? Why should the law of demand and supply in economics not be applicable to this field? Perhaps people did not feel the need for a Father God. Why not? Wouldn’t they miss such a need? They certainly must have felt a yearning for him.

Still, it is understood that the number of scientific studies that have been conducted about the Father God cult or belief were so few as to be almost nonexistent.

However, in the last decade, extraordinary finds in various archaeological excavations in Anatolia not only answered some of the questions posed earlier, but also shed light on the historical origins of “*male–female sexuality*” and “*fertility*”.

Father Enlil and His Bull

Before moving on to new finds; was there a Father God? If one existed, who was he; where and how was he born? Let us seek answers to these questions in historical documents. Writing begins with the Sumerians, and history began with writing.

Let us therefore set aside prehistory for a moment, and consider the subject through written history. Let us see: What does the written history of the Sumerians say about the Father God?



■ **Figure 3**
Lovemaking couple and
mother-child of Çatalhöyük.



■ **Figure 4**
A 13,500 year-old Father God, Urfa.

The famous Sumerologist **Samuel Noah Kramer** quoted this from Sumerian writing:

"Enlil, the king of the entire country, was determined.

*He stimulated his male organ to that great mountain and gave his portion to the high places,
He emptied (his seed), both winter and summer, into the womb that brings fertility to the country,
Wherever Enlil laid his male organ, it roared like a wild bull.*

And Father Enlil's creativity is spoken of thus:

*After Father Enlil turned his eyes to the Euphrates,
He reared up with pride like a roaring bull,
He stiffened his male organ,
And filled the Tigris with the waters that he scattered..."*

In their mythologies, the Sumerians enhanced the “father–king” Enlil with the “divine force” of “productivity and abundance.” Enlil in appearance was a father. Was he the first “Father God” with a known name to enter the written records of history? If so, there was a “Father God” at least five thousand years ago.

In both excerpts, “*the bull*”, the symbol of masculinity, is associated with Enlil. It is as if the bull was Enlil’s computer icon!

Father Enlil’s Forefathers

Interesting finds have been unearthed in excavations in Anatolian Mesopotamia, known as the “*Fertile (Gold) Crescent*”, land of the Sumerians. For example, a “*Father God*” statue of normal human size was found near Balıklı Göl in the Urfa Province. This find, determined to be 13,500 years old, the oldest stone sculpture known, is in Urfa Museum. (Figure–4)

At the Göbeklitepe in the province of Urfa, in southeast Anatolia, eleven to twelve thousand years before our time and six to seven millennia before Enlil, a forty–centimeter–tall statue of a “*Father God*” with an exaggerated male organ, and three phalli carved into the main cliff were found. (Figure–5)

Another interesting finds is a relief on T–shaped columns in Göbeklitepe, of a woman giving birth. This is the earliest known “*nativity scene*”. (Figure–6) An eleven–thousand–year–old Father God was found in the digs in Cafer Höyük, which now lies under the waters of a dam in the Malatya Province, southeast of Urfa.

These must be the god Enlil’s forefathers, mentioned in Sumerian mythology.

At least one bull’s head and horns appear in almost every building in Çatalhöyük, one of the world’s oldest settlements. The bull’s head and horns known as “*bukranion*” were hung in the most important corner of the buildings eight to nine millennia ago as the symbol of sanctity. (Figure–7)

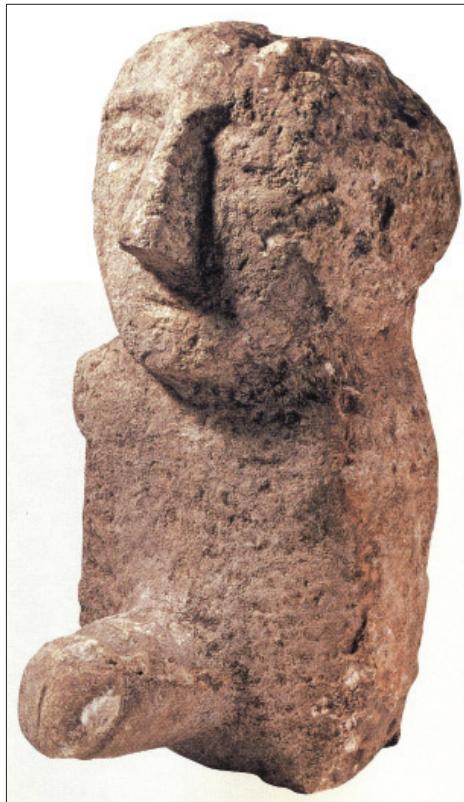


Figure 5
A 12 thousand-year-old Father God,
Göbeklitepe.

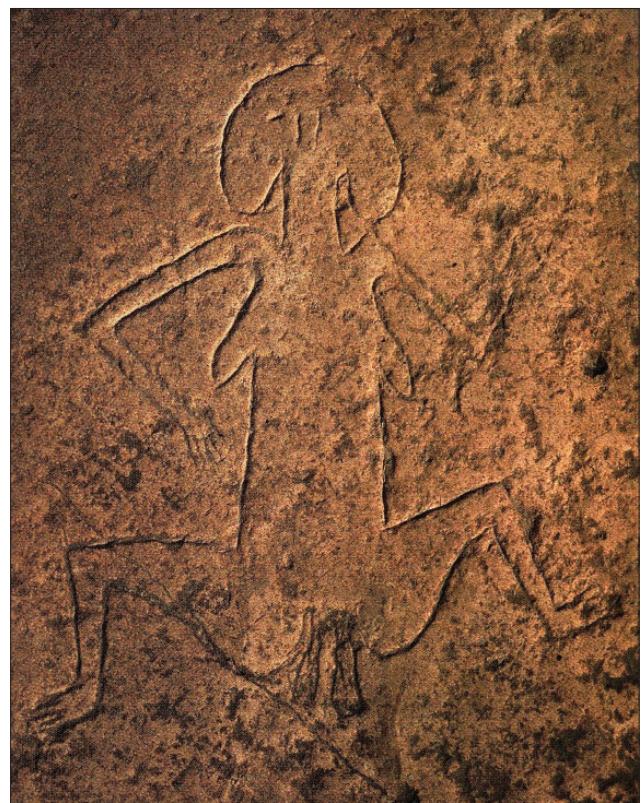


Figure 6
The moment of birth in Göbeklitepe.



Figure 7
Sacred bulls (Bukranion), Çatalhöyük.

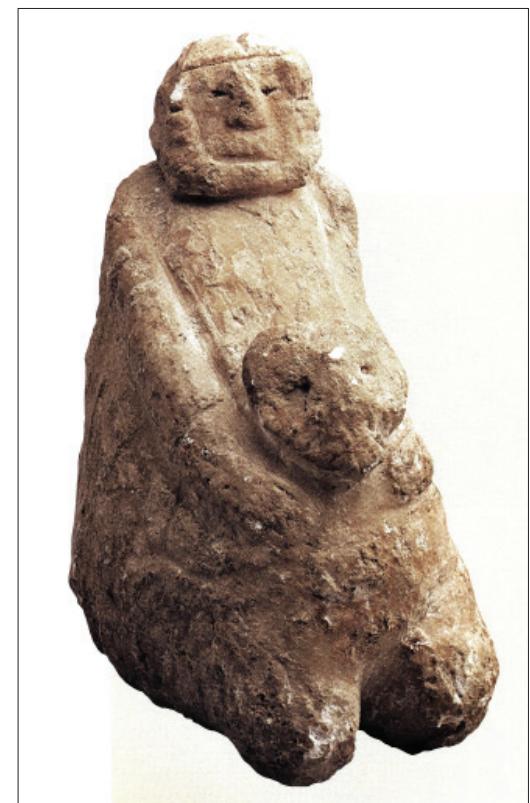


Figure 8
The Father God, Çatalhöyük.

The Father God, in Contrast to the Mother Goddess

Another interesting aspect is that those who speak of the famous (!) Mother Goddess of Çatalhöyük ignores the Father Gods found in that same burial site. Many Father Gods were found in Çatalhöyük, dating from the same years, which were made not of earth but of stone.

It is interesting that the bearded god made of white stone has a panther's head where the god's penis should be. (Figure–8) The god is holding the panther's head with both hands. It is as if one of Enlil's forefathers has been brought to life in concrete form. Also a similar black and white stone statue of the god father was uncovered.

Two more finds from Çatalhöyük, dating a half millennium after these, should not escape attention either. They are a ring made from bone, which represents a woman, and another ring in the shape of a phallus.

They must be considered together, as the fecund mother and the productive father of Çatalhöyük. One therefore should not look at Çatalhöyük solely as the land of the Mother Goddess. Perhaps the statuettes of the Mother Goddess were votive offerings to the holy bull “*bukranion*”, which decorated the walls of homes and symbolized the Father God.

Prof. Dr. **Ian Hodder**, who conducted the last excavation at Çatalhöyük, a few years ago found the bone of a marten's penis, deformed like a phallus and used as a pendant around the neck of the skeleton of an old man.

Prof. Hodder believes that this old man may have been a shaman, a priest, who was believed to have powers associated with productivity, abundance, religion, and magic. It is known that this “*penile bone*” pabulum, which humans lack but certain animals have, is used today for various purposes by primitive societies in various locations around the world.

Enlil's Heir Kurambi

Prof. Dr. **Ekrem Akurgal** wrote the following about Kurambi, the god of the Hurrians, who followed the Sumerians and who were the forerunners of the Hittites:

“...The Hurrian god Kurambi is the equivalent of the Sumerians' Enlil. Kurambi broke off the male organ of Anu, who preceded him as the god of the sky, and when he was about to swallow his sperm, he spat it out, because Anu spoke these words to him: 'Don't rejoice too much at swallowing my manhood. It will leave you pregnant with three terrible gods. Then you'll strike your head on the rocks'.”

The sperm that Kurambi, who passed into written history as the “Second Father God” spat out, impregnated the earth.

Towards the end of the Chalcolithic Period (5.500–3.000 B.C.) of the Stone Age and during the Early Bronze Age (3.000–2.500 B.C.) idols in assorted forms particular to Anatolia appeared. The “*idols*” from the Beycesultan and Karataş–Sema Höyüks are the most interesting specimens in this group.

In this period the burial methods of the dead also varied by region. Interesting among these is the tradition of pulling the body's knees toward the stomach ("hocker" position), as if it were in the womb, and placing it inside a large earthen jar. (Figure–9)

The jar thus represents the "*mother's womb*". It is understood that the people of this period believed that they would be "*resurrected*". The belief must have been widespread that an idol in the form of a stone "*phallus*" placed inside the jar or "*mother's womb*" would result in fertilization.

We shall see later that some forms of belief reflecting this fact have continued to the present day. For example, in Kayseri–Kültepe Höyük, idols which represent the relationship between men and women, pregnancy and family were also found. (Figure–10)

The Phallus with a Monkey's Head

One of the most important finds from that period relevant to our subject was located in the dig realized by Prof. Dr. **Hayat Erkanal** in the village of Limantepe, on the seacoast of the Urla District in the Izmir Province. Of the seven phalli made 5.000–4.500 years ago, the one the shape of a monkey's head has no equal in the world. (Figure–11)

Can you believe it: a phallus with the head of a monkey made five thousand years ago in a manner confirming the theory of **Charles Darwin**, who said the ancestors of humans developed from monkeys!? That four more phalli were found in the same excavations area makes one think that there existed a "*cult of the Father God*" on the Aegean cost.

It is worthwhile at this point to recall Bes, the ugly creature with an animal head, a human male torso, and an exaggerated phallus, which appears in the next millennium in Mesopotamia and Egypt. Aside from the various examples found in the Turkish museums, the most interesting bas-relief of this god, who protects new mothers, newborn children, and beds, is on the South gate of the Karatepe Village in the Adana Province. And it is curious that Bes has monkeys on his back.

Since our focus has moved to Egypt, the fertilizing god of Egypt, Min, who was limited to that country but who appeared three to five millennia after the gods in Anatolia, must not be forgotten. The Greeks later equated Min with Pan. The ancient Egyptians worshipped Min and sacrificed rams during the harvest season.

Prof. Dr. **Refik Duru**, who conducted excavations in the Gedikli Kara Höyük of the Gaziantep Province, which lies in the Anatolian region of the "*Fertile Crescent*", raised these questions about some of the finds associated with a religious ceremony dated around 2.800 B.C.

"Are those thick, long and pointed things 'phallic symbols'? We want to think of the narrow ones as horns. All the things that are pointed and long, whose tips sometimes are bent to the side, may represent gods. Since more than one idol and other symbols exist, does this show that many gods and goddesses were worshipped?"



Figure 9
Burial idol.



Figure 10
Family idol, Kültepe.

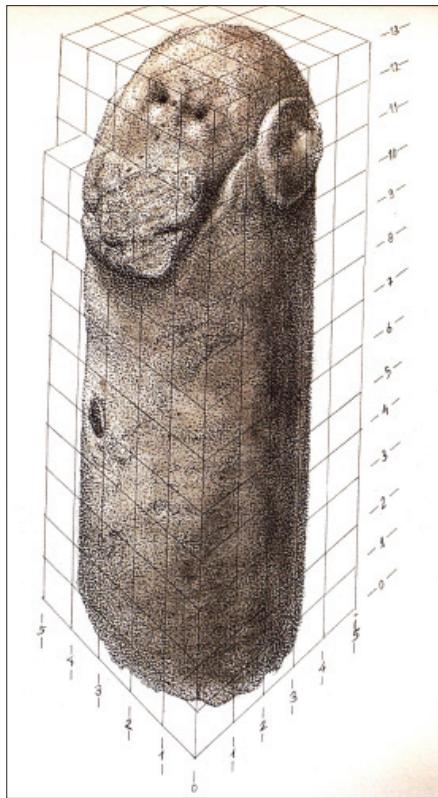


Figure 11
Monkey-headed phallus, Limantepe.

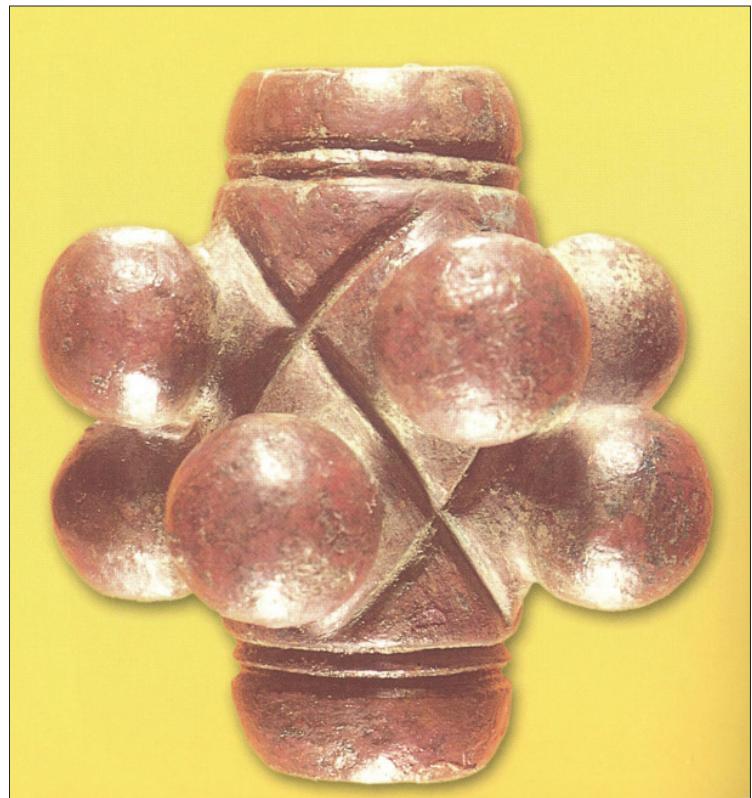


Figure 12
Mace with phallus, Alaca Höyük.



Figure 13
Sun dial with horn, Alaca Höyük.



Figure 14
Sun dial with phallus, Alaca Höyük.

Four pieces of a necklace made of carnelian stone found in Çorum and again dating from Early Bronze Age invite attention. These “amulets”, in the form of a hand-ax, hammer, star, and phallus, each have a hole for a thread to pass through.

Cemeteries with burials in jars or under stones or dirt and skeletons in the “hocker” position have been found in the Early Bronze Age digs in the Demirci Höyük in the Bilecik Province. The German archaeologist **Jürgen Seeher** writes:

A flat ax and the head of a mace, decorated with projections resembling two rows of mushrooms, were found in a partially destroyed grave. Most closely resembling this mace head, of which few similar examples exist in Anatolia, is one from the graves of the king of Alaca Höyük.

However, the Alaca Höyük object is made of gold and has twelve projections instead of six. This sample is of precious metal. This proves that they, rather than being simple tools, had other values. (Figure–12)

The Phallus and the Bulls of Alaca Höyük

Three similar objects were found in the dig at Alaca Höyük. Bronze versions of these objects, resembling the ones made of gold from Alaca Höyük, may be found in museums and private collections. While various publications describe them simply as maces or spearheads, what the mushroom-like projections mean has not been clarified.

Dr. Seeher is correct to draw attention to the fact that these objects, which were burial gifts, “*rather than being simple tools, had other values*,” because they were made of gold in Alaca Höyük. We shall soon see whether these values were connected to the Father God.

Prof. Akurgal comments as follows on the “sun dials” found alongside these objects in the graves at Alaca Höyük:

“Without doubt, the Alaca Höyük sun dials included the gods in animal form and the universe with them. The pair of bull horns on one of them shows sun rays from a wreath encircling the statuette of an animal, which is not terribly clear, and resembles the sun as a sphere on a flag.” (Figure–13)

Akurgal later continues his comment on the sun dials as follows:

“Bulls represent the mightiest god (sky god), and deer... the Mother Goddess. During religious ceremonies priests attached these symbols to the end of staffs and carried them at the front of the processions... A pair of bull horns appears on all the banners of this kind; that is, they are carried by them.

With this in mind, the writer of these words associates these banners with a Turkish tale that exists even today. The familiar tale goes: ‘The world rests between the horns of an ox, and earthquakes happen when the ox shakes its head.’”

Aside from the bullhorns, the seven groups of four phallic symbols that decorate a dial, another ceremonial bronze symbol from Alaca Höyük, are of interest. And how can we explain the phallic symbols in the form of spare, undecorated mushrooms that are found on another dial? (Figure –14)

The “*hocker*” position of the skeletons found in the royal graves in Alaca Höyük, the bulls as a symbol of reproduction (reincarnation), and the gold mace that is its symbol create a common connection between Demirci Höyük and the other burial-mound of the period.

It is useful here to recall another point: We know that the Sumerians of Mesopotamia and the Alaca civilization of Anatolia existed in the same years, and we know the name of Enlil because the Sumerians used writing.

An interesting ceremonial container used in the period of the Old Hittite Kingdom, a millennium after these examples, is thought provoking. A male figure wearing a conical hat on a ceremonial earthenware jug, 10 centimeters in height, holding its sex organ! (Figure–15) Holding the sex organ in two hands, which serve as a pacifier, this stance brings to mind the bull-headed Çatalhöyük Father God. We will see another instance of this resemblance.

Of interest is a “*rhyton* (drinking vessel)” found in the same period when digging the foundation for a hayloft near the framed Kültepe Höyük in the Kayseri Province. (Figure–16) Was this phallus-shaped jar, made from baked clay and with a dark red lining, in daily use? Was its owner a man or woman? Or was it of a ceremonial nature?

Another drinking vessel made of baked clay, showing a figure holding its left hand to its cheek and its right hand on the spout, was found in Kültepe–Kanış Karum; it is now in the Kayseri Museum. (Figure–17)

When we move into the Iron Age, the stone phallus dated circa 1.000 B.C., which Prof. Dr. **Altan Çilingiroğlu** found at the Dilkaya Höyük in the Van Province, forms an important link between the millennia in the chain of the Father God.

Returning to the Mother Goddess

Let's go back to the “mother”! A statuette made of gold and silver, which was from Ankara Hasanoğlan from the end of 3rd millennium B.C., which was not only a representation of a woman, hence the “*mother*”, mark of bracelet and anklets, and breasts, but also an emphasized representation of femininity of the “*vulva*”. (Figure–18)

It is seen that the emphasis has continued on an “*ivory*” statuette dated from the 18th century B.C. in Kayseri Kültepe Höyük after a millennium. (Figure–19)

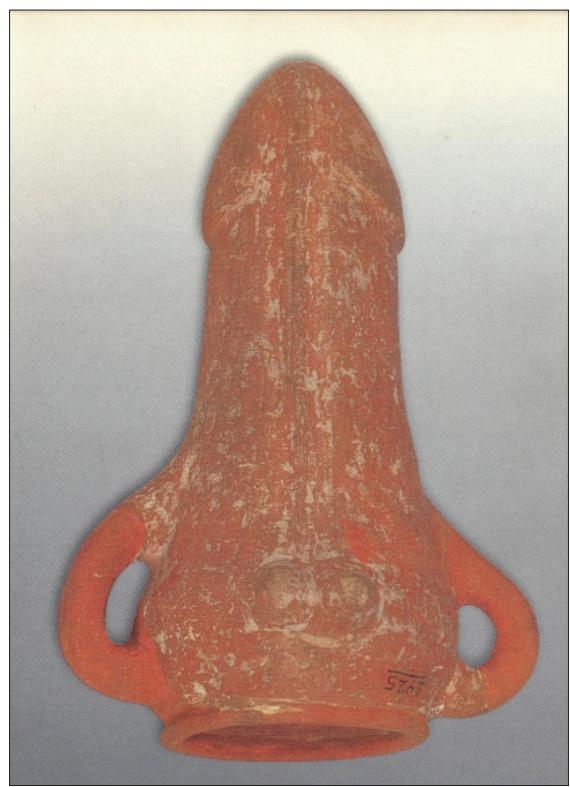
Hundreds of statuettes, which have been found in various regions of Anatolia, can be seen in museums in Turkey including the one in Ankara, as in these two works which reflect the “*mother*” phenomenon as women with their “*vulvas*”.

Fertility

After remembering the 11 thousand-year-old “*nativity scene*” in Urfa Göbeklitepe, let us get the answer for the question “*what is life and death?*” from the finds of Prof. Dr. Ian Hodder dating back to the 9–8 millennia B.C. before moving to the birth phenomenon.



■ **Figure 15**
Find with phallus, Afyon.



■ **Figure 16** ■
Drinking vessel, Kültepe.

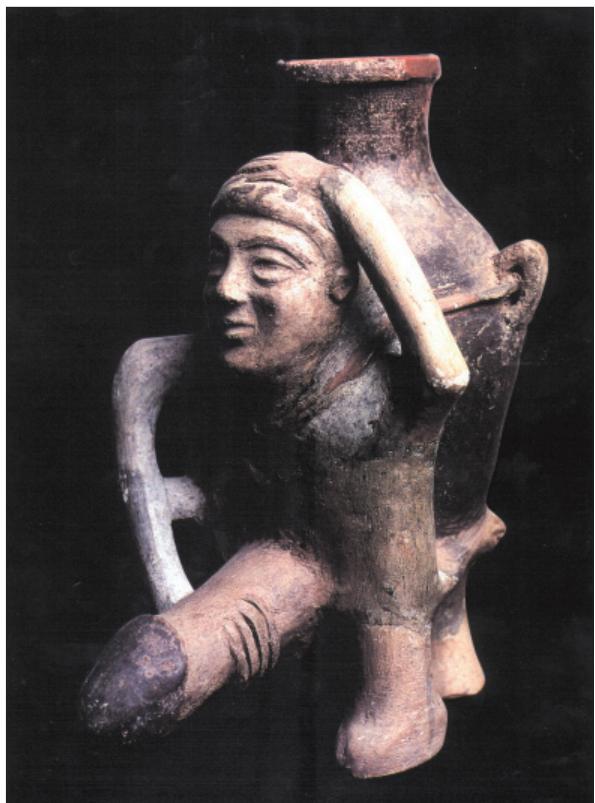


Figure 17
Liqueur container, Kültepe.

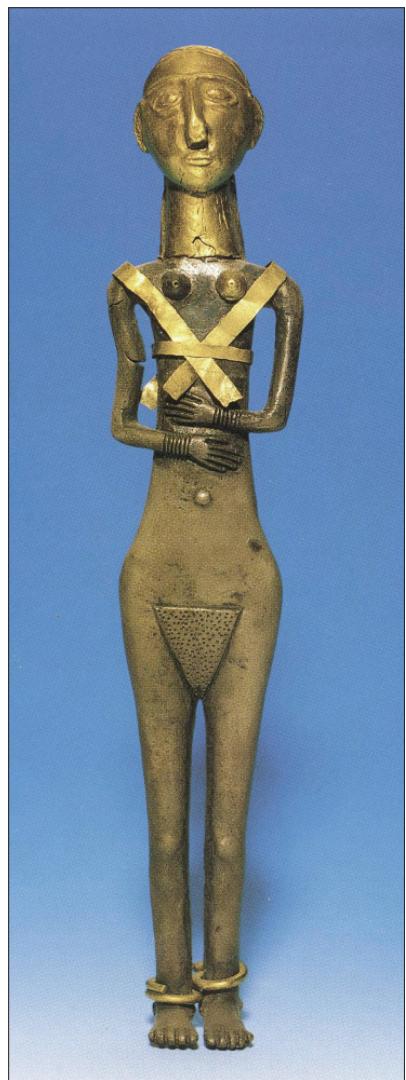


Figure 18
Mother Goddess of Hasanoğlan.



Figure 19
Ivory statuette, Kültepe.



Figure 20
Life and death, Çatalhöyük.

A statuette with a broken head, representing “*pregnant mother*” and “*beginning of life on the front side*”, when turned around, is seen to represent “*death*” which is “*end of life*” on the backside. (Figure 20a–b) Does not this find, which has remained from thousands of years ago in Anatolia, tell us all religious and philosophical stories in one statuette?

So, if one asked how life starts? The answer to this question is given by another find of Prof. Hodder from thousands of years ago. In another small statuette with a broken head, a grain of wheat is placed in a woman’s belly. Does not the wheat grain in this statuette, refer to the sustenance on which we feed for continued life, and does not the seed refer to a woman’s fertility? (Figure–21)

Let us go to another interesting place in the west, almost contemporary with Çatalhöyük! “*Heraklia Latmos*”, leaning on to the mountain “*Latmos (Five Fingers)*”, and facing the Aegean Sea, was one of the beautiful coastal cities of the Caria civilization.

Including Miletus and Priene as well as many other antique cities, they were taken away from the coast because of the silts, brought by the Meandros River reaching the Aegean Sea through a “meandering” course. Meanwhile, the ancient city of Heraclea Latmos, located 30 kilometers inland and nowadays called Bafa, was turned into a lake–town.

German archaeologist Prof. Dr. **Anneliese Peschlow–Bindokat**, while continuing her research, turned her attention to the “*Göktepe region*”, where she saw rock paintings in caves. Dr. Peschlow–Bindokat had detected drawings of 500 different gods and men among 160 groups, in the caves spreading over an area of 200 hectares.

In these paintings, dating 8–6 thousand in the past, “*bull–ram–headed*” Father Gods, and especially, “*human*” and “*family*” figures attract attention. Women had all been drawn from the side compared to men who had been drawn from the front, with curved arms and legs, and with long hair.

Women were depicted with “*fuller hips*” such as those in “*Neolithic*” Mother Goddesses in the Konya–Çatalhöyük and Burdur–Hacilar. (Figure–22) Handmade embellishments and small finds of Çatalhöyük–Hacilar period showed similarities with various embellishments accompanying these statuettes.

We have constructed an “*illustrated novel*” based on the details of these photos and Dr. Peschlow–Bindokat’s reviews. First, let us consider the “*nature*” in our fiction. (Figure–23)

The first decoration in the first row (**1a**), is the “*Latmos (Five Fingers)*” mountain, on which Bafa is leaning. Skipping over (**1b**) for a let us take a look at the drawing “*Meander*” (**1c**). This word, which is the first ancestor of the Greek word “*Meander*”, recounts the story of the neighboring Great Menderes River.

According to Dr. Peschlow–Bindokat, the drawing (**1b**), between the two drawings, symbolizes the Temple of Latmos, because of the difference of human drawings in terms of their hair and head, the natural features of the cave, and the presence of an altar at the entrance to the cave. Do not the gods on the drawings remind us of the “*bull*” of Çatalhöyük?



Figure 21
Pregnant statuette with wheat grain,
Çatalhöyük.

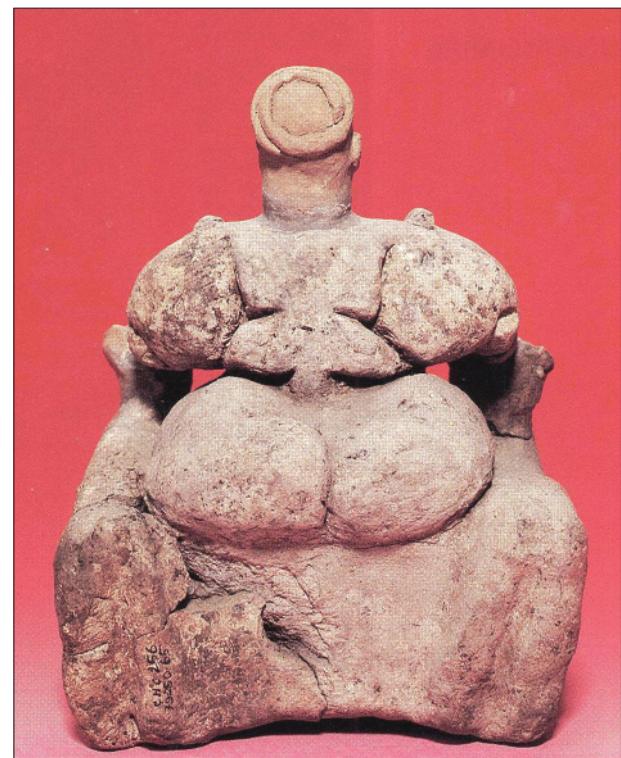


Figure 22
Mother Goddess (Rear view),
Çatalhöyük.

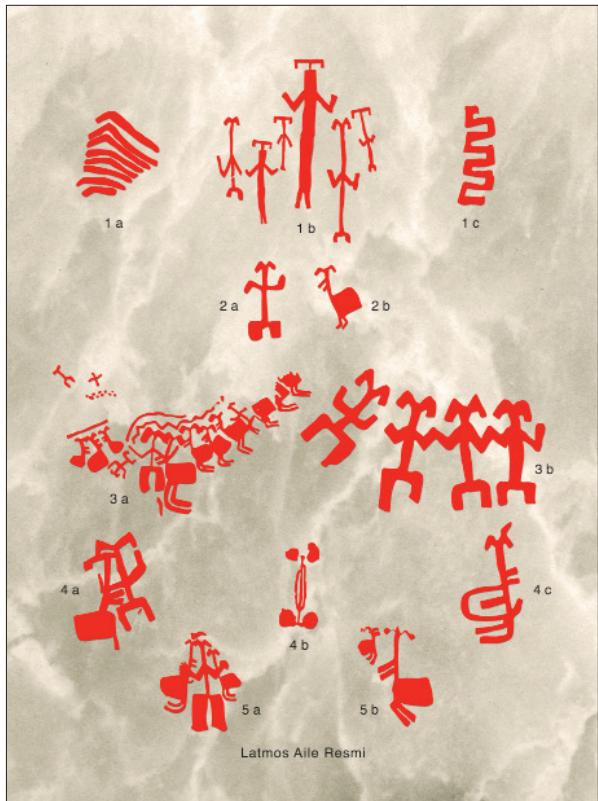


Figure 23
Illustrated story, 8 thousand years ago,
Bafa (Latmos).



Figure 24
Nursing mother, Horoztepe.

In the second row, we randomly chose the man on the left (**2a**) and the woman on the right (**2b**), as our heroes among 500 human drawings.

The first picture in the third row (**3a**) is described as “*the oldest known wedding picture in history*” by Dr. Peschlow–Bindokat. In the picture in the middle, a couple who were married is depicted with particular emphasis, a drawing of a man drawing is seen among the each women’s group of threes, who are the couple’s relatives.

In the same row, is any comment needed on the drawing (**3b**)? Found a year before the wedding picture, is it assumed that this drawing depicts another event from the dance, which folklore researchers would regard as “*the first known public dance*” during a “*ritual*”?

At the beginning of the fourth row, “*a couple making love*” is seen (**4a**). In the drawing at the center (**4b**), a woman with breasts is depicted with her “*vulva*” emphasized.

So, what do the two circles and the line inside the ellipse at the bottom mean? Don’t they represent “*fertilization*” with the line as a man’s phallus, the circles as the testicles and the ellipse as the woman’s genital organ? Is it possible that this could be the oldest (10 thousand–year-old) “*hierosgomos (sacred marriage)*”?

At the end of the same row (**4c**), the leading actor is depicted in a different form. This woman also has a phallus!

It is difficult to say that this figure is a “*hermaphrodite*,” because another important remarkable point in this drawing must be considered. The thick line inside the woman’s womb shows that a pregnancy has resulted from her coupling with a man. (Let us recall the statuette with a grain of wheat, which is contemporary of Çatalhöyük!)

In the fifth row (**5a**), can something other than a family consisting of a mother, a father and a daughter be recognized in this drawing? Moreover, does not it describe “*family*” very well, with the father’s protective arm over his wife and daughter?

In the last drawing in the same row (**5b**), the hips indicate that the child is a girl. It is also clearly seen that the father is playfully tossing and then embracing his daughter.

Five millennia after these images, in Tokat–Horoztepe, let us take a look at a naked women statuette made of bronze, with a bun in her hair and an earring in her left ear, while breastfeeding her child. (Figure–24)

Can this pendant found in Çorum–Hattuşa, the capital city of Hittites, which represents a mother with the baby in her lap, and Goddess on it, be one of the first amulets? Here is an example from the Museum of Anatolian Civilizations in Ankara. (Figure–25)



Figure 25
Mother and child, Hattusa.



Figure 26
Golden statuette, taken from Hattusa to New York Metropolitan Museum of Arts.

However, it is important that this golden statuette, which was taken from Hattuşa, brings us from a “mother” figure to the “*Mother Goddess*”. The piece exhibited by an American collector in the New York Metropolitan Museum, and depicts “*Mother Goddess of the Sun*” with the baby in her lap rather than an ordinary “mother”. (Figure–26)

From the Mother Goddess to the Eunuch Priest

After a few millennia, the mother Goddess became Kybele in the ancient city of Pessinus in the Ballıhisar Village near the city of Sivrihisar in Central Anatolia. Gordion, near Polatlı, was the “*political*” capital of the Phygians, and Pessinus, because of its altar dedicated to the Mother Goddess, Kybele, was its “*religious*” capital.

In the “*Dictionary of Mythology*” **Azra Erhat** explains an event that casts light on the Mother Goddess, Kybele, and the symbol of the father deity:

*“The Mother Goddess Kybele falls in love with a youth named Attis (*Agdistis*). When the King of Pessinus (according to some sources King Midas) is about to marry the girl, he [Attis] suddenly stands up at the wedding site, goes mad and castrates himself... Attis waters the soil with the blood that flows from the testicles he cut off; this causes plants to spring forth and they turn into a pine tree.”*

Is this tale not a continuation of the tales of Enlil and Kurambi? In all myths the soil is as fecund as a woman. And what provides fertility and productivity to this soil is the male sperm.

After the Phrygian myth, we can move to Greece with Zeus. Generally Zeus is spoken of as Father Zeus. Zeus’s “*fatherhood*” does not arise from his being at the head of the “*Olympic Mafia*”, which brought together twelve Gods and Goddesses. Though Zeus provided paternity to many gods and people, he never was he sanctified as a Father God.

The opposite corollary to the “*blessing of the soil*” case is the “*death–reincarnation*”. Death–reincarnation in myths became mingled with the “*trance*” state in the Kybele cult and was carried out in a number of ceremonial sacrifices to the deity of the Mother Goddess herself. This is an extension of the birth–death phenomenon of Çatalhöyük.

Just as Attis sacrificed himself to the Goddess by castrating himself, so was the high priest to Kybele forced to castrate himself by his own hand in a bloody ceremony. As symbolized in this myth, the flowing blood and the power of lost masculinity passed to a more universal field, which is to nature itself.

Two chief priests headed the religious administration at the Phrygian Altar of Kybele, one of whom was named Attis, and the second, named Megabyzos, was required to be a foreigner. It was customary that these two king–priests would dedicate their masculinity to the Goddess, as set forth in the myth of Attis, and so they were castrated.

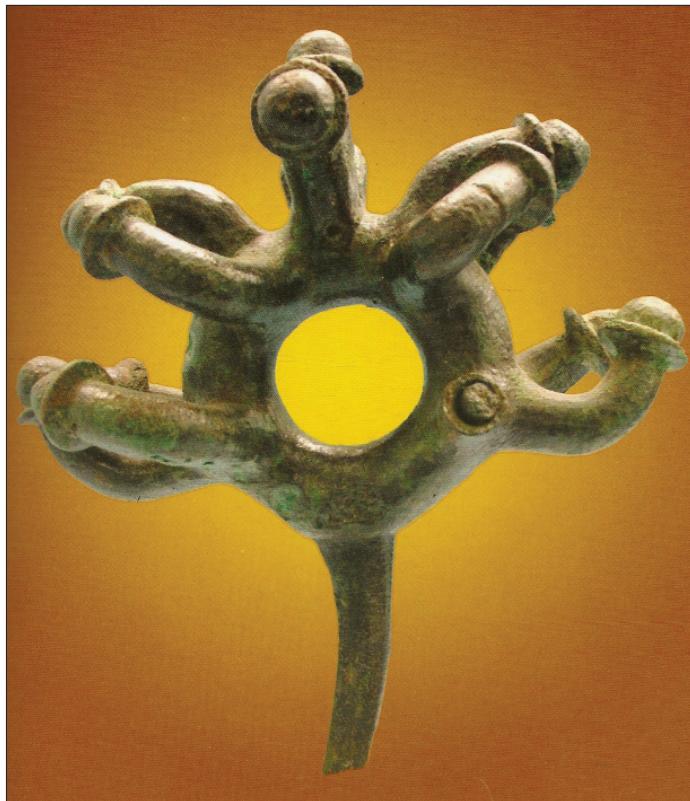


Figure 27
Ceremonial phallus from Phrygian
Princess Tomb, Elmali.



Figure 28
Phrygian priest, Elmali.

One wonders, whether the circumcision ritual that passed from Mesopotamia to the Jews and later to the Muslims is an extension of this myth. Is it possible for these events to explain the fact that, today in the region of Balıkesir, the excess skin removed from a male child who is circumcised is placed in a cavity in the mosque?

The ancient writer Pausanias told another tale: Zeus has a dream one night and he ejaculates on the ground. From this a hermaphrodite is born. The gods cut off and throw away this child's male organ, and from it an almond tree sprouts. Nana, daughter of the river god Sangarios (Sakarya River), becomes pregnant from an almond that she took from this tree and hid on her breast, and she gives birth to a son named Attis. Today, it is believed that almonds have "aphrodisiac" effects.

When Attis, whom Nana left on a mountain, grows up, he becomes such a handsome youth that Agdistis, who at this time is a simple woman, falls in love with him. However, in order to escape from Agdistis, Attis goes to Pessinus an ancient city near Sivrihisar of Eskişehir province and asks for king's daughter's hand in marriage.

Agdistis appears suddenly on the wedding night. When Attis sees her, he goes insane and cuts off his male organ. Kybele buries her dead love, and from the blood that flowed into the ground grow violet flowers and as described earlier, a pine tree sprouts to life.

Could it be that the nuts inside the cocoons and phalli carried by priests in the Kybele ceremonies are seeds (sperm) representing the beginning of life?

With Zeus's help Agdistis keeps the body of her love from decaying and causes his hair to grow even in death, and she buries him in Pessinus. A feast is arranged for this purpose, and priests are assigned to guard the tomb of her love.

Reincarnation and Phalli

Those phalli were left as "gifts" at graves in the Phrygian Period has been established. One of the most interesting of these was found in a Phrygian grave on the Elmali plateau of the Antalya Province. Speculation exists about an important connection between the 16 ceremonial bronze phalli on a single torso, found in the grave (8th Century B.C.) of a Phrygian princess, who must be the same age as **King Midas**'s daughter. (Figure-27)

Important similarities exist between the Elmali "*Priest Statuette*" and the statuettes of priests found in the remains of the Temple of Artemis in Ephesus, one of the seven wonders of the ancient world. What does the form of a Phrygian priest found in an Elmali grave and made of gold bring to mind? (Figure-28)

The "*tumuli*", which were "*memorial graves*" brought to Anatolia by Phrygians, could be seen in Lydian, Greek, Roman, Byzantine, and even in Islamic Periods. A stone phallus that sometimes exceeded a man's height was placed on the top of these "*monumental tombs (tumuli)*". Archaeologists found the most magnificent of these in the mound of the Lydian **King Croesus**'s father **Alyattes** (6th Century B.C.).

In İzmir, a giant phallus is visible on King Tantalos's tumulus, the top of which is conical-shaped and the body is cylindrical. The drawing of **Charles Texier**, a French traveler in the middle of 19th Century, depicts the tomb of Tantalos. (Figure-29)

One may say that the use of phalli in “*monumental tombs*” arose from “*the circularity of life symbolizing the fertile power of the soil and the reincarnation of a living thing (plant or animal) after death*”.

When we recall the tradition of idols with phallic symbols found in a “*hocker*” position in the womb of Bronze Age jar graves, we may speak of the expectation that a king buried in a memorial grave rather than in a jar, would be created anew by a magnificent phallus rather than by an idol.

The description of a mound on an antique memorial sarcophagus in the Çanakkale Museum serves to picture the time of Alyattes.

The masked carnivals, festivals, and Mardi Gras of the Christian world today, whose purpose is to erase the identification of Winter with death and Spring with renewal; Easter, when a fertile egg is hidden; the Nevrouz and Hıdrellez holidays in Muslim countries, when old baskets and other things are burned. Is not this cycle found in the music of Vivaldi’s “*Four Seasons*”?

In the section on the phallus, the Encyclopedia Britannica explains “*phallicism*” as follows:

“*A form of worship... The phallus is the symbol of this cult, which worships fertility and fecundity. The roots of this cult are found in Anatolia (Asia Minor), where the cult of the Mother Goddess, the chief of all deities, who increases the productivity and fertility of the soil, existed.*”

According to this explanation, the supply-and-demand curves between the Mother Goddess and the Father God intersected in Anatolia. In the book entitled Der Kleine Pauly, the following is stated:

“*...In old Greek, ‘phallus’ means ‘inflating’ or ‘rising’. It is used to designate the instrument of masculinity. It is a symbol of respect or an artistic copy of false beliefs. In reality it is a part of nature. Regarding the cult, it is thought to come from the gods or to be a symbol, even a part, of the god itself.*”

Today when you go to Elmalı, to the Bayındır Village, the gravesite of a Phrygian princess, the name of the place where a stone phallus appears is Ağa Dede (Grandfather Chief). We must bear in mind that the people of the region even today go to pray and present their offerings (in a way, to worship) this antique phallus, which they call Ağa Dede, to pray for rain (abundance), for barren women to have children (proliferation), and for the May 6 festival, Hıdrellez (the cycle of life).

The same applies to the Kazan District in the Ankara Province. Prayers and offerings are made around an ancient stone phallus encircled by iron spikes, as if it were a Moslem saint’s grave.

The cornerstone for a holy area of female religious prostitution in the Ma Cult was found in the vicinity of the city of Komana near Cappadocia, Central Anatolia. On a plate found at the Hacibektaş-Suluca Kara Höyük, a male carries a two-handed jar.

The figure on this work from 4th Century B.C., is believed to represent a slave serving the altar of Ma; he has one hand on his phallus and the other on his head. Its resemblance to the bull of the Çatalhöyük Father God on the Hittite plate in Afyon, and the seven-thousand-year line connecting them, is remarkable.

Worth attention does the existence of drawings resemble sperm on a single-handled Hellenistic container, 34 centimeters high, found in the lassos digs in the Muğla Province? Currently exhibited in the İzmir Museum... Interesting molds of terra cotta phalli, belonging to the Hellenistic Period, were found in the digs at Kestel, which will be submerged when the Kestel Dam at Bergama had been completed.

The Father God Moves to Greece

After Der Kleine Pauly says in a different section that the phallus was “*not known in the Cult of Minos*” on the Greek island of Crete, which was contemporaneous with Alaca Höyük, it states that it had been “*known since the Neolithic Period*” in Anatolia. Thus, the book makes us think of the Çatalhöyük and the Father God.

Speaking of Kurambi, Akurgal extends the historical chain and comments as follows on how a similar belief again passed from Anatolia to Greece:

“In Hesiod, while Uranus was making love to his wife Gaea (the earth Mother). Chronos cut off his father Uranus’s male organ with a sickle and threw it into the sea. Aphrodite was born from Uranus’s sperm and the Gigants (giants) from the drops of blood. Thus this tale of Kurambi, rooted in the Hurris, passed to Hellas [Greece] in the 8th Century B.C.”

In this manner, the first steps in the Father God’s move to Europe were taken through Greece.

The god Dionysus, who was fond of nature and merriment, is generally identified with grapes. The historian **Herodotus** from Bodrum (Hallicarnassus), explains the influence which the “*Ceremonies on Dionysus*” held at the time of the grape harvest had on Egypt and on Greece in this manner:

“There was no dance chorus in Egypt. And in place of the phallus they made statuettes the size of an elbow. Women would take these and wander in crowds from village to village, raising and lowering a phallus, which was no smaller than the remaining portion of the statue’s torso and was manipulated with ropes. In front of the throngs would walk a flutist; the women would walk after him, singing religious songs dedicated to Dionysus.”

These ceremonies bring to mind carnivals of today. For example in the city of Teos near Seferihisar-Sığacık South of İzmir, women were said to amuse themselves by showing each other various-sized phalli which they carried in their hands looking for lovers. (Figure-30)

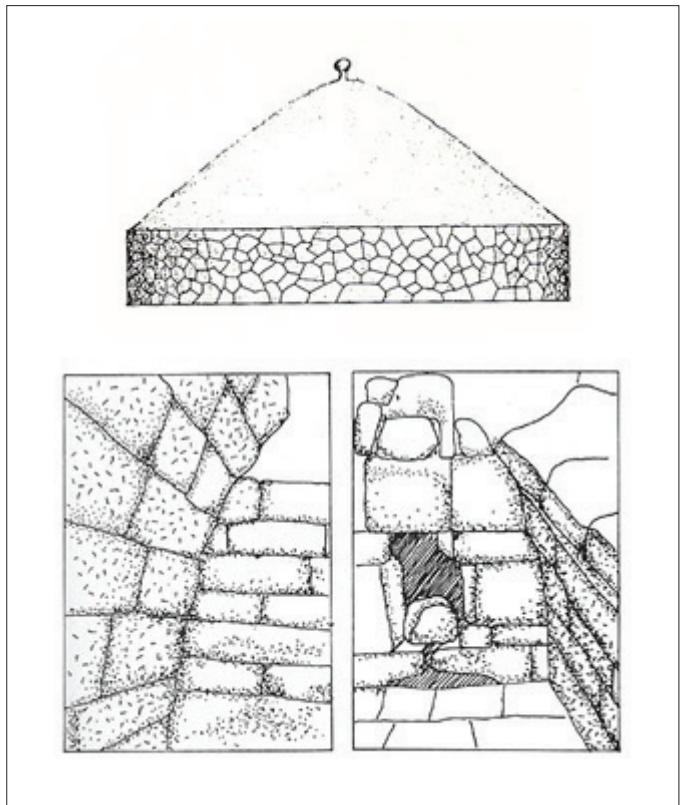


Figure 29
Mausoleum of Tantalos, Izmir.



Figure 30
Worshiping women to Phallus.

Historian Herodotus says this about how the phallus of the magician-scholar Melampus was brought from Anatolia to Greece:

[If anything is definite, it is that he was the one who brought to Greece the ostentatious phallus ceremonies and organized group rites of bringing it to Dionysus, and whatever the Greeks do today, they learned from him...] Those two learned from the Pelasgians [an Anatolian tribe] about the Hermes statues with erect phalli before the other Greeks were the Athenians."

That the tradition of the Father God in Anatolia was the basis for the "*rites of Bacchus*" in Rome after the "*phallus throngs*" of Dionysus in Greece should not escape attention.

You may see in the gardens of many museums in Turkey today "*parks of phalli*" made of stone or marble. This is especially true of the museums in Izmir and Bergama. (Figure-31) A phallus with a human head in the park in Izmir is rather different.

Without equal in the same museum is a phallus from Hellenistic Period which came from Daskylion and which has the boy of Hermes with Demeter at its head, a Mother Goddess. (Figure-32)

Phallic symbols were not noteworthy outside the Attica Region of Greece during the Classical Period. Phallic symbols may also be seen in Corinth during the Hellenistic Period. Phalli with wings were described in Delos. The intention was to associate the phallus with genies (demons).

Aphrodisias in Karacasu town of the Aydin Province, a cylindrical altar stone, made of marble with raised decorations, taken from this ancient city is used as the catafalque, with another stone placed atop of it, in funerals in the village mosque.

Villagers at first resisted officials from the Aphrodisias Museum who wanted the stone! It was only after the officials showed the villagers two winged phalli in the shape of sphinxes, each with two lion legs and a lion's tail, that the museum was able to gain this stone in 1987.

On Hermes' Stage

Later the shepherd god Pan, the Satyrs, and the Sirens were also shown with phalli. In this period the Father God symbol must have been reflected in the statues of Hermes.

Statues of Hermes, the god of thieves, businessmen, and messengers, were placed on roads. These "*Hermes Stones*" the busts of the god rather than the full-sized statues, which had phalli and were considered very holy, were the true milestones of the ancient world.

One morning in the summer of 415 B.C., when they awoke, the Athenians at first paid no heed, thinking "*an accident had happened*" but later they could not believe their eyes, for however many statues of the Hermes there were in the city, all of their phalli had been broken.

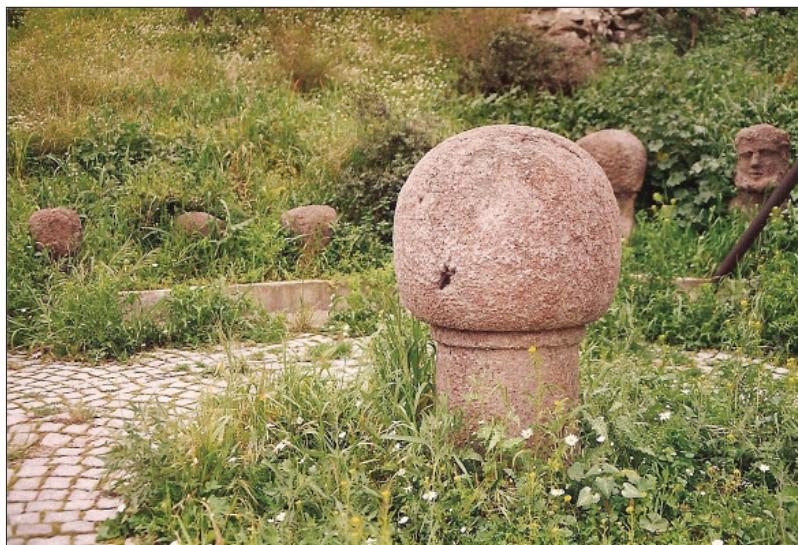


Figure 31
Phallus Park, Archaeology Museum,
İzmir.



Figure 32
Phallus with Demeter and Hermes,
Archaeology Museum, İzmir.

In those days a war expedition to Sicily was planned. Those opposed to this expedition broke the phalli of Hermes in protest. Who knows: Perhaps they wanted to tell the officials, “*Make love, not war!*” Or perhaps, in that period, they could have been protesting not “*democracy*” but the existence of “*phallogracy*” – that is, “*the supremacy of phallic power*”.

Did this not explain the opposition of the women in Aristophanes’s play of “*Lysistrata*” to the phallus, which was “*male administration*”? Was today’s feminism perhaps born as a reaction to “*phallogracy*”? In one scene of this play, an actor representing a phallus says to another:

“*If you have a brain, you’ll cover it with your shirt;
Otherwise, the swindlers of Hermes will kidnap it.*”

Socrates’ Phallus

The final words of the famous philosopher **Socrates**, who committed suicide by drinking hemlock to spite the fanatics, are, according to a Greek play, these:

“*I owe Aesculapius [the god of medicine] a phallus.
Don’t forget it; the payment is due now.*”

In his “*Dictionary of World Belief*”, **Orhan Hançerlioğlu** describes the path of migration of the phallus in this way:

“*Priapus, whose worship spread from İzmir via the Midilli (Lesbos) and Taşoz Islands to Greece and Italy, was according to Greek mythology the son of Dionysus and Aphrodite*”

Aphrodite, the most beautiful of the Goddesses, was from Cyprus. As for Dionysus, he speaks of himself thus in **Euripedes**’s book “*The Bacchae*”

“*I come from the golden plains of Lydia*”

Dionysus is also an Anatolian.

The God Priapus is Born

And who is Priapus, whom Hançerlioğlu introduces us via his parents?

After agreeing with Hançerlioğlu’s explanation, Azra Erhat puts forth another fable involving Priapus:

“*When Aphrodite came among the gods of Mount Olympus, she enchanted all of them with her beauty, so much so that even Zeus fell in love with her and made love to her. Aphrodite became pregnant, but Hera [Zeus’s wife], fearing that a child born of such a powerful father and such a beautiful mother would overwhelm the other gods, put the evil eye into Aphrodite’s womb, causing the child to be born handicapped.*”

When Priapus was born with a gigantic phallus the Goddess was ashamed of her son, and in order to not to show him to the gods, she left him in the wilderness. Shepherds found and raised him, and they began to worship his masculinity. This is why Priapus is a god of the wilderness.



Figure 33
Priapus, Ephesus Museum.



Figure 34
Priapus on the coin of Lapseki.

If your path has taken you to the museums in Selçuk (İzmir Province) or Bodrum (Muğla Province), you will recall the statuettes of Priapus there. So who is this Priapus who gave him name to a statue with an erect phallus, a male organ nearly as tall as himself, about a hand-span high and made of baked clay? (Figure–33) Azra Erhat explains Priapus as follows:

"Priapus, the great god of the city of Lampsakos [today's Lapseki] on the shore of the Dardanelles, is a divine creature who later entered and took an important place in Greek mythology. The most striking features of this god was his 'phallus', his male organ. Priapus, a misshapen little man, was shown with a phallus nearly as long as he was tall and curling upward"

From this short description it is seen that Priapus was also a Father God from Anatolia. Do the people of Lapseki today know that the coins minted in the name of Lampsakos in the ancient world had a large Picture of Priapus, the god of their city, and that when their forefathers flipped coins, the observe side of the coin showed Priapus with a gigantic phallus? (Figure–34)

Priapism

What medical student would have thought that the passage about Priapus in the "Dictionary of Mythology" would have passed into medical dictionaries as the word "*priapism*," used to identify those suffering from continual erections, and in inverse proportion to truth and legend?

Let us continue to follow the path from legend to truth. The statuettes, made of baked clay, of a patient with "*priapism*", which has been taken to the Louvre Museum after having been found in Izmir, reflects the pain the patient feels. (Figure–35) We will quote from the story of Priapus of Lapseki written by **Cevat Şakir Karaağaçlı**, known as "*the Fisherman of Halicarnassus*":

"The strangest of the god of mythology, who was basically Anatolian but later passed to Greece and Italy, was Priapus. This god was from Lapseki. In the seventh–eight centuries B.C. the name of this city was 'Pityusa'. In those days an Ionian tribe that had approached the city was about to be put to the sword by the people there. Because Lapseki, the young and beautiful daughter of the king of Pityusa, rescued the pitiful Ionians, the city was given the girls' name and called 'Lampsakos'. Later a god called Priapus or Priyap manifested itself in the city. It was said that Priapus was the child of the wine god Dionysus and Aphrodite, the Goddess of love and beauty, who roamed the forests of Lapseki. According to another legend Priapus was a child born of the love Adonis or Hermes had for Aphrodite.

Hera, wife of the chief god [note that the author does not say 'Father God'], was jealous of this child and gave him an extremely large male organ. Thus Priapus, as healthy and attractive as a child could be, was made ugly.

Because his male organ was extremely large, Priapus at a very early age began to run after women, pestered whatever woman he encountered and made people sick of him. Only after they beat him up and threw him out of Lapseki were they able to relax".

After little Priapus was beaten up, an illness began to affect the people of the city.

Angered, god Priapus made the organs of all the males in the city resembles his own! Now the people of the city could not be comfortable with one another, no more than they could stop day and night.

When the people understood that this calamity had befallen them because they did not show respect for the Goddess Aphrodite's son Priapus; they searched for Priapus and found him, brought him to the city and took him into their midst..."

The Anatolian City Called Priapus

If you turn the pages on "Lampsakos" in the eighteenth chapter of the section on Anatolia in the book "Geography" by the ancient geographer **Strabon**, a city named "*Priapus*" will appear before you in the twelfth paragraph. In this paragraph the famous geographer speaks thus of "*Priapus*":

"Priapus is a harbor town on the seacoast. The city took its name from Priapus, who was hallowed there. Priapus was later accepted by people as a god."

Today the name of the antique city of Priapus, which neighbored Lapseki, is Kara Biga in the Çanakkale Province. Thus, in both the Strabon's and Karaağaçlı's books Anatolia is given as the homeland of the Father God represented by the phallus.

Because the phallus was considered in Greece to have an ugly appearance, it was used to caricaturize satyrs and barbarians. The phalli of African blacks, barbarians according to the Romans, were exaggerated in the mosaics showing them in the bathhouses of Rome.

That Priapus, who entered the Dionysian revels, is depicted as a donkey and that donkeys are sacrificed to him, while there is not a finding that confirms the size of a donkey's male organ is not for nothing.

Moreover, during a Bacchanalian revel Priapus drank a lot and fell in love with a water sprite (nymph) named Lotis, whom he met in the crowd. At night, as the followers of Bacchus were sleeping, Priapus crept alongside the nymph, and just as he was about to achieve his goal, a donkey brayed, and the nymph awoke and fled. Priapus was left standing there, in that condition. Everyone made fun of him. From that day on Priapus has been described by being identified with a donkey.

It is interesting that it is believed that the girls in the Şavşat District of the Artvin Province who reach the age of marriage should mount the donkeys of their guests and that they will marry the person in whose direction the donkey turns.

And more interesting is the fact that in the Bayburt District of the Gümüşhane Province the girls mount donkeys backwards – it is said that this is symbolically connected with the phallus – then they climb a minaret and throw a handkerchief.

The Phallus Averts the Evil Eye

One of the many poems written – including the one written by **Emperor Augustus** – about Priapus during the Roman Period is this:

"Greeting to you! O Priapus! Holy one / If you wish, confront even Jupiter / Lay your arrows down, / Leave your throne of lights. / All the gods are holy because of you. / You are the creator and the



■ **Figure 35**
Patients with priapism.



■ **Figure 36**
Priapus, the peasant.

*one who made the world. / You filled the earth, the sky, the sea / and all exist because of you.
/ Women beg of you / that their husbands' masculinity never ends. / Greetings to you, exalted
Priapus; greetings to you, great father."*

The Priapus spoken of in these Roman poems is generally depicted as a bearded, naked peasant; in his left hand is a pruning knife and with his right hand he waves his phallus, which is almost as large as the statue.

Priapus, who is the most of these peasant statutes, is dressed as a woman for some reason, is lifting his skirt and showing his male organ. One of these types of statues is in the Selçuk Museum; another is in the Antalya Museum. (Figure–36)

An altar to Priapus, where votive offerings were made and animals sacrificed would be found on the territory of every principality of Rome. Visitors to the altar would write poems on the walls. We have given a sample of the poems, called *priape*, written about Priapus. About 90 such poems exist today.

They speak of the Priapuses in Rome, who were praised for the power of their organs. In one, Priapus complains about the women who come running from every direction in order to see his magnificent phallus. Angered by a young girl who laughed at his organ's size, Priapus warns her:

"Ad costem tibi septimam recondam – I'll shove it in all the way to your seventh rib..."

The Romans called the phallus "*fascinum*" and used it as an amulet. It was put on the charms of children who needed protection and on the victory wagons of some emperors.

The phallus is also seen, in picture and in shape, on many articles. For example, besides war shields, lamps, parts of furniture, jewelry, seals, vases and dishes, there are even masks, heads, and busts with it. A phallus in the Çanakkale Museum is made of ivory. In Sadberk Hanım Museum in İstanbul a phallus amulet made of lead may be seen. (Figure–37)

Interesting amulets used by Romans may be seen in many Turkish museums. These amulets, a few centimeters in size and sometimes made of gold, are hung with threads in the appropriate places in homes and work sites. It is known that the purpose of these amulets was for women to hang them around the necks so as to have children.

One point must be made: When the "*Romans*" are mentioned, one should not think of ancient Italy. It must be not forgotten that in today's Turkey there are nearly three thousand ancient cities, more Greek cities than in Greece and more Roman cities than in Italy. The Romans used glasses in the shape of male organ (it is worthwhile to recall the Hittite drinking vessel, the rhyton in this regard).

They were used in Delos and Pompeii inside and outside the houses, at stores and workshops, like today's evil-eye beads and horseshoes, to ward off evil eye. It is known that during the Roman Period in Anatolia they were used in cemeteries for men as well as boundary makers.



Figure 37
Example of phallus-shaped amulet.



Figure 38
Example of phallus guarding a building against the Evil Eye

Reliefs of phalli together with testicles on the thresholds and keystones of door arches, either against the evil eye or representing powers (strength), attract attention today in Bergama, in Pinara near Fethiye, and in Kilikya near Mersin. (Figure–38)

The tradition of placing “*phalli*” on the “*monumental grave*”, which was started by Phrygians, as in Lydia, is seen during the Roman Period (30 B.C. – 330 A.D.) in Anatolia. It is known that during the Roman Period they were also used as boundary makers, even as milestones. (Figure–39)

There is also an exceptional twin phallus close to the Yalburt Hittite Memorial near İlgin in the Konya Province. Striking in this regard is the depiction of an eagle with its wings spread and the head of bull on the front face of a phallus, from the Roman era taken from Konya to İstanbul Archaeological Museums. The phallus decorated with flowers, in the Bodrum Museum, is a different remarkable work.

Priapus, who represents the fruitfulness of the earth, has turned over time into the “scarecrows” protecting the vineyards, gardens seas, fishermen, bees, and herds of cattle. Where first mermaids were placed on the prows of boats, in the Roman Period *babaingoies* were used.

According to the writings of the Cevat Şakir Kabaağaç, Priapus’s phallus was painted red. And the reason was that some maidens, so that their marriages would be blessed, stopped by to see Priapus before joining their bridegrooms on their wedding nights!

Karagöz with Phalli

Metin And, in his book, “*The Festivals of Dionysus and the Anatolian Peasants*”, wrote, “*We know that, just as in a typical procession of Dionysus, the tool of masculinity was paraded in Ottoman festivals.*” And he added:

“*The devices like clubs, drumsticks which players held in their hands during the Anatolian village theatricals took on the role of phalli. We saw this in many plays. The actors stuck them between their legs and made movements making clear they were phalli.*”

And he talks in his book *Karagöz* about the pictures of two Karagöz paintings with phalli, found in the Vienna Museum. *Der Kleine Pauly* cannot pass without mentioning the fact of phallus on Karagöz in the shadow puppetry of Turkey, and on Mimos, who resembles Karagöz in Greece.

And according to research he conducted in the 1960s, Metin And writes that the Dionysus traditions lived on in the “*kalyori*” festivals held by ethnic Greeks who lived in Vize, between İstanbul and Edirne. After writing that two men wrapped in goatskins, with only their eyes and mouths revealed, carried phalli, one a metal spring and the other made of wood, gives detailed information about the play. And he offers this explanation:

“*To put on a goatskin is to become Dionysus himself. That the child is in a basket and his name is taken from the basket, that his birth is like that of Dionysus in the seventh month of pregnancy of a dead mother and an unknown divine father, that to have a male organ, that the goat-skinned*



Figure 39
Phallus Used as Boundary or Gravestone
in Roman Period.



Figure 40
Phallus-shaped snake (sperm?),
Bodrum Museum.

man is to be married just as Dionysus supposedly was married every year to the queen of Athens, and that the player to die and be resurrected like a god: all this is proof enough of this connection. As for driving a plow, this is not only Dionysus having two bulls to pull the plow; it also involves the meaning of the basket of seeds...”

The Fisherman of Hallicarnassus summarizes as follows the coincidental connections between the Akkoyunlu–Karakoyunlu rams, the Grandfather Chief of Bayındır, and the maids forced by the women of Bayburt to mount a donkey backwards, who then climb a sharply pointed minaret:

“Anatolia, Greece and Italy have sharp cliffs and peaks dedicated to Priapus. The majority of these are located close to cities. Young women climbed them and prayed to Priapus to send them each a promising husband. Time passed, and when the Turks came to Anatolia, it was forgotten that these cliffs, these peaks belonged to Priapus; still, the old traditions continued. It was seen that maidens still prayed and implored for husbands on those cliffs; that is why they are called the ‘cliffs of fate’. Even in our day the cliffs of fates are found in many areas of Anatolia. Maidens climbed these fateful rocks and cry out, ‘My Destiny: It is time to find a husband!’”

In some publications it is written that before the Ottoman Era the Seljuk minarets were phallic shapes. Some writers state that the closest resemblance to a phallus in the old Ottoman gravestones is most extensively seen in the Muslim Cemetery of Edirne.

Sigmund Freud, the father of psychoanalysis, interpreted a phallus as invoking the snake described in the “Adam-and-Eve” events in the Jewish–Christian culture. (Figure–40) Some writers have seen the erect stones (obelisks) taken from Egypt to İstanbul, New York, and Paris as phalli.

Walking though the gardens of the museums in Erzurum and Van, one sees stone statues of bulls and rams. Brides still sit on the rams, dating from the Turkish principalities of Akkoyunlu and Karakoyunlu, and wish for children. The Mother Goddess was fertile. But the one that inseminated her, which spreads abundance, was the bull or the ram.

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

THE HITTITES' KNOWLEDGE OF GENITAL ANATOMY IN THE LIGHT OF CUNEIFORM TABLETS

Gaye Şahinbaş Erginöz*

The Hittites were the first community to have witnessed both prehistorical and historical periods (after the invention of writing) and to unite Anatolia, the owner of various cultures, under their political and military power. It is possible to see the influences of various different cultures in the empire founded by the Hittites in Anatolia between the dates of 1.650 and 1.200 B.C. The Hittites were influenced by both the communities who had settled in the same territory before them and their contemporaries, Egypt and Mesopotamia, in the medical field besides the fields of religion and art; and they were the first to have tried to find cures for the diseases occasionally suffered in their region.

However, their tablets can only solve the issue that to what extent the Hittites knew about the function of human genital structures and organs. As far as research tells us, the Hittites had done no specific study on genital anatomy; in other words there is no tablet that can be qualified as a "genital anatomy book." For this reason, the knowledge of the Hittites on this subject has only been learnt from some words used for body organs referred to the rituals. So, in order to understand how much the Hittites knew about male and female anatomy, the meanings of the names used for the genital organs referred to the Hittite tablets will be given in this study. Moreover, for the reason that Mesopotamian medicine had some influences on Hittite medicine and a lot of medical knowledge entered the Hittite community from Mesopotamia, the equivalents of the words in Sumerian and Akadian languages will be given as well as their equivalents in Latin, the basic language of contemporary anatomy, so that the reader can make a comparison.

In this study, the degree of the Hittites' knowledge about genital anatomy will be investigated starting from the organ names in the Hittite language taken up philologically. To achieve this goal, previous studies made on various documents belonging to the Hittite epoch have been used as basic references. While transferring the terms on the Hittite tablets to the present day, in all the definitions and explanations given about genital anatomy, Zeki Zeren's study titled *İnsan Anatomisi (The Human Anatomy)* (1971) has been used. The Hittites' knowledge of anatomy has been evaluated starting from the names of genital organs referred to in the rituals on the cuneiform tablets. Thus, the organs that belong to the male and the female genital systems, which have equivalents in the Hittite language, have been established.

It is possible to examine the genital system in two parts:

- Male genitals
- Female genitals

Figure 1

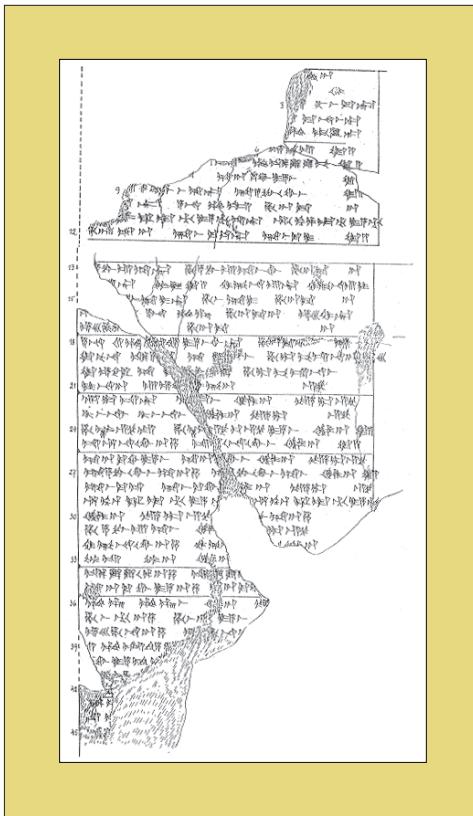


Figure 2 ▶

1. Male Genital Organs:

pešna- (*pišna-*), c. (Hittite), (Sumerian LU), (Acadian AUILU, AMELU), (Luwian ziti-) (Latin *masculus*) = “male, man” (HW: 283; HDW: 63).

pišnatar n.r/n-St. (Abstract) (Hittite), (Sumerian LU-(na-)tar=“masculinity”), (Hurrian *duruhi-*)=“masculinity” (HZL: 334; Rüster–Neu 1991: 47).

In HDW it is mentioned that *pišnatar* means ‘masculinity’ as an abstract noun (HDW: 63).

taparnant- (Hittite)=“male, masculine, male sex, masculinity ?” (HDW: 85).

In HW the equivalent of “*taparnant*” is given as ‘masculine, masculinity?’ Moreover, it is also mentioned that “*taparnant*” may have been derived from Tabarna, meaning “the title of Hittite kings” (HW: 211).

pišnatar n. r/n-St. (Konkret) (Hittite)=“male reproductive organ”.

The word of *pišnatar* is derived with the help of the suffix “atar”, from the word of “*pešna*” (“male”). In fact the suffix –atar– makes Nomina Abstrakta (abstract name/noun). Nevertheless, here the same suffix makes a concrete name/noun. We already know that with the suffix –atar–, concrete nouns can also be made, though these kinds of nouns are very few in number (Dinçol 1970: 59). Indeed, “*pišnatar*” is a word having both a concrete and an abstract meaning. In HDW it is mentioned that “*pišnatar*” has a concrete meaning like “male genital organ, male organ of generation, organ of masculinity” (HDW: 63).

There are physiologically two parts in the male reproductive organs:

- * Testicles that produce semen (sperm).
- * Channels that throw sperm out and the formations that facilitate burying the sperm in the vagina: a) Tubuli recti, b) Rete testis, c) Ductuli efferentes, d) Epididymis, e) Ductus deferens, f) Vesicula seminalis, g) Ejaculatory ducts, h) Penis.

Testicles:

Testicle can be defined as the following: “In male anatomy, one of the two sex glands, oval in shape, settled in the scrotum, which is a pouch carrying the testicles in it” and called balls in folk language; there are two testicles in the male body and they both make sperms and have interior secretions.

tašku- c. (Hittite), (Sumerian ŠIR, ŠIR₄), (Latin *testis*) = “testicle, ball” (HDW: 33; HZL: 351; Rüster–Neu 1991: 41; HEG: 255–256).

^{uzu}tašku, together with *hupparti* and *hapuša* KUB IX 4 I 10 (**Figure-1**) and in the following lines is seen between ^{uzu}UR (‘reproductive organ’) ^{uzu}UR^{HI.A} (‘reproductive organs’). In the lines 4 I 11 and the following, it is known that the names of the mentioned organ are lined up as *hupparattiiati*, *tašku*, *hapuša*, while in the lines 4 I 28 and following they are lined up as *tašku*, *hupparattiiati*, *hapušant*. *Tašku* must be a word in the Hittite language meaning “testicle, male gland” (ball in folk language) (Alp 1957: 25–26).

arki- c. (Hittite), (Sumerian SIR, SIR₄), (Latin *testis*) = “testicle, ball” (HZL: 351; Rüster–Neu 1991: 41).

Figure 3

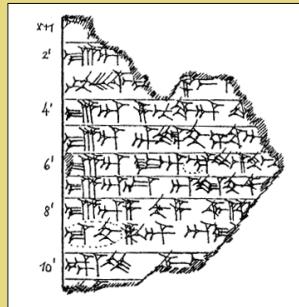


Figure 4

In HW², some words that were previously taken to be referring to the reproductive organ are lined up and the organs, which are sacrificed to the Gods and are edible, are mentioned. According to this, among the words previously accepted as the organs of generation, *arlip*, *hapeššar* (“organ, reproductive organ”), *harniu/hurniu* (“penis”), *genzu* (“reproductive organ”), and *lalu* can be enumerated. As can be seen *arki* is not among these. In the same reference, texts where the organs which are edible and sacrificed to the Gods in the Hurrian and the Hittite epoches are mentioned. In the texts concerning this subject, it is understood that the Hittites put the breasts, hips, heads, feet (all these organs belong to the sacrificial animals) in front of the Gods uncooked but they did cook the testicles, ribs, and livers. Thus, we realize that the testicles were cooked (HW²: 307). As mentioned in the other references, *arki* is a word meaning “testicle, ball” (HEG: 60; HDW: 7).

Ejaculatory channels to throw sperm out and the formations to facilitate inserting the penis into the vagina:

uaruatna— (Luwian), **uarualan**— n. (?), (Sumerian NUMUN), (Acadian ZERU, NELU), (Latin semen)= “semen, sperm, male sexual cell” (HW: 247, 289; HDW: 103).

hapuša—, **hapušaš** n. s-St., **hapušant**—c. (Hittite), (Sumerian ^{UZU}UR), (Latin penis)= “penis, male reproductive organ, organ of masculinity, male organ for sexual intercourse, cock” (HW: 55; HEG: 168; HDW: 16; HZL: 358; Rüster–Neu 1991: 41–42).

Hapuša, in KUB IX 4 I 10 and in the following lines is seen directly between ^{UZU}UR^{HIA} (“reproductive or sexual organs”). The names for the organs mentioned in KUB IX 4 I 11 and in the following lines are *hupparattiiati*, *tašku*, and *hapuša*. However, the sequence given in KUB IX 4 I 28 and the following lines (the list of organ names) is *tašku*, *hupparattiiati*, *hapušant*. It is hard to distinguish *hapuša*, a body organ, from *hapušant*. In some references it is claimed that this word means, “stem”. For the reason that both *hapuša* and *hapušant* are closely related with the sexual organs, *hapuša* and *hapušant* must be synonymous and their equivalent must be “penis”. The fact that *hapuša* and *hapušant* are synonymous words can also be explained by noticing the suffix –ant. Thus, it is possible to suppose that *hapušant* was derived from *hapuša* by adding the suffix –ant. As far as known, the suffix –ant had been used in various places, in deriving various types of nouns. For instance, it had been used in making collective nouns or nouns indicating time and showing the seasons. To exemplify, the collective noun of *utneiant* (community of countries) is made from *utne* (“country”), or we can see that this suffix is used in the derivation of nouns showing the seasons, as in *gimmant* (“winter”). However, the nature and the properties of the suffix –ant has not yet been fully understood (Alp 1957: 25–26).

In most cases, it is seen that some new words derived by using the suffix –ant on the stem do not often differ in meaning; at least, it is thought to be so. For example, both *ešhar* and *ešhanant* mean, “blood” and there seems to be no difference between the two in meaning (Dinçol 1970: 62).

KUB IX 4 I 30–31: “hap]ušanza hapušaš GIG-[an kar]apzi” = “penis”; “it does away with the disease of the penis” (HED: 132).

happeššar (happiššar) n.r/n-St., **happišnant-** c. (Hittite), (Sumerian ^{UZU}UR), (Acadian SUNU) = “reproductive organ” (HW: 54–55; HEG: 165–166; HDW: 16; HZL: 358; Rüster–Neu 1991: 42).

The statement of “pa-ap-ra-an-na-aš” and “ud-da-na-an-za” ^{UZU}UR^{HI.A} – ŠA “ar-ha šar-ra-an” occurs in the I 6th line of the Ritual of Tunnawi. Its translation is: “Sexual parts (organs) get handicapped after the event of getting dirty.” Here, ^{UZU}UR^{HI.A} is used as the equivalent of “sexual organs”.

In Sumerian, ^{UZU}UR means the inferior (below the waist) parts of the body. However, in Hittite its equivalent (*happeššar*) has a broader meaning. This word too, generally means “organ”. One can reach the same conclusion in various texts. Besides, ^{UZU}UR^{HI.A} being the equivalent of “organ” in general, has a specific meaning, which is “sexual organs”. So, it is possible to conclude through some texts that ^{UZU}UR.SAL may mean the sexual organ that belongs to the female (“womb”). Even though the equivalent of ^{UZU}UR as an ideogram is “the inferior (below the waist) parts of the body”, its equivalent in Hittite is “organ”, which has a broader meaning. In the Hittite language, it means not only the inferior parts of the body, but also all parts (organs) of the body. For this reason, in Hittite, its equivalent *happeššar* in fact replaces A.UR, which means “an organ like an arm or a leg, a part of the body”, rather than UR in Sumerian and its equivalent in Acadian, which is MEŠRETI (“organs”) (Goetze 1938: 42–44).

“[12 ^{UZU}UR^{HI.A} A-NA 12 ^{UZU}UR^{HI.A} ha-an-da-]mi” = “I put 12 organs on 12 organs.” As can be seen in the second line of the text of KUB IX 41, which is about the body organs, 12 ^{UZU}UR^{HI.A} is used as the equivalent of “12 organs” (Alp 1957: 36).

^{UZU}UR, which is the equivalent of *happeššar* as this Sumerogram generally means both “organ” and “penis” (Rüster–Neu 1991: 41–42).

uzuhurni- (uzuhurniu-, uzuharniu-) St. (?), c. (Hittite), (Sumerian ^{UZU}UR), (Acadian IŠARU), (Latin penis) = “penis?” (HW: 58,76; Hoffner 1967: 24; HDW: 17, 24; HZL: 358; Rüster–Neu 1991: 42).

In the references it is mentioned that *hurni* is an organ probably having the meaning of “penis”. The accusative plural of ^{UZU}hurni may be *hurniuš* (?) or *harniuš* (?). In fact, the derivation of ^{UZU}harniuš cannot be known definitely (HEG: 179, 306).

As far as it can be understood from the available texts, the equivalent of ^{UZU}hurni as an Acadiogram is ^{UZU}ISARU. For instance, in the KUB XLIV 61 (**Figure–2**) text the word IŠARU is used as an equivalent for “penis”. “[ma-a-a]n-kan an-tu-uh-še IŠ-TU ^{UZU}I-ŠA-RI-ŠU z[a]” (Burde, 1974: 20).

lalu- n. u-St. (Hittite), (Sumerian ^{UZU}UR), (Acadian ^{UZU}ŠARU, MUŠARU), (Latin penis) = “penis” (HW: 126; Alp 1957: 5; Hoffner 1967: 24; HDW: 45; HEG: 25; Rüster–Neu 1991: 42).

In the references it is mentioned that *lalu* means “male reproductive organ, organ of masculinity, penis”.

arlip- n. (Hittite), (Sumerian ^{UZU}UR), (Latin penis) = “penis?” (Hoffner 1967: 24; HEG: 61–62; HED: 151; HZL: 42).

In some references it is mentioned that *arlip*, which is referred to as the equivalent of “thigh, hip”, may have the meaning of “penis” (though this is not definite) and it is an organ found in front of the *ualla* (“leg, thigh, hip”), which is an organ found in both humans and animals on the left and on the right. *Arlip*, occurs both in the *Hattic* and the Hittite myths and it has the same spelling. In HW² some lines from the text of KUB XXIX 1 IV are given as examples of these types of texts:

KUB XXIX 1 IV

- 9 nu uualluš tianzi nu kiššan
- 10 memiianzi ki//ua ua-al-li-e-eš mahhan
- 11 ar-li-pa artari LUGAL-š//a uddar QA-TAM-MA
- 12 ar-li-pa artaru

“They settle the legs (calves) in there and say: ‘The kings words must stand like *arlipa* (perpendicularly, straight?), just like these hips stand as *arlipa* (Plural) (on foot, upright, perpendicular?)” (HW²: 313).

genu- (**ginu-**, **ganu-**) n./c. (Hittite) = “generation (sex) organ, penis”

By means of the available texts, the word *genu* can be supposed to have two different meanings. One of them is “knee”, while the other is “sexual organ”.

In HW (p. 98, 107) and HDW (p. 33,37) *genu*, is used both as “knee” and as “reproductive organ”. Hoffner defines *genu* as “penis” in his study (Hoffner, 1967: 24).

Apart from all these explanations, it is also necessary to mention two different names of this organ. One of these is *hapuri*, while the other is *anašša*.

hapuri- c. (Hittite), (Latin prepucium) = “prepuclial skin, part of the skin which covers glans penis” (HDW: 16).

KUB XLIV 61. Back surface 24–26: “n-aš man paššaris n-an [...] [...] UL paššariš n-an hapurin EGIR-pa damašzi [...] [...] iškizzi namma-an hapurin para huitti[azi] = “if he is being circumcised he steps on ... it ...; if he is not circumcised, he steps on the back of his *hapuri*, applies a salve ... and pulls his *hapuri* ahead” (HED: 131).

anašša- (Hittite), (Latin Regio glutaealis)= “buttocks?”

In HW² (p. 79) *anašša* is mentioned as an organ found both in humans and in dogs, standing between *iškiša* (“back”) and *arraš* (“anus”). In HDW on the other hand, it is mentioned that *anašša* is an organ and probably means “butt” (HDW: 3).

As mentioned in various references, *anašša* must be an organ standing between the back and the anus. For instance, in HED it is said that *anašša* may be a section between the back (*iškiša*) and the anal-genital section or it may mean hip, thigh or butt.

KUB XXXV 148 III 23–24 (**Figure–3**): “iškiša [š ...] inan KI.MIN” = “the disease of his back”. In the 24th line of the same text “anašaš–šaš in[an]” = “the disease of his anašaš”. In the 25th line of the same text, the phrases of “arraš–šaš inan KI.MIN” = “the disease of his anus” and in the 26th line “genuuaš–šaš inan KI.MIN” = “the disease of his penis” are established. In these lines, it is also indicated that the part of the body called *anašaš* is located between the back and the anus (HED: 63).

2. Female Genital Organs:

guenan– (?) (Hittite), (Sumerian SAL, MI, MUNUS), (Acadian SINNIŠTU), (Protohattic ziuatu, zuuatu), (Latin femineus) = “woman?”

In HW (p. 290–291) the equivalent of ‘woman’ as an ideogram is given as SAL and it is explained that its pronunciation in the Hittite language is not yet known exactly, but its equivalent in the Hittite language may be a word with n– derivation. On the other hand, in HDW the equivalent of “guenan” is given as “woman” (HDW: 124).

uzu^{genzu}– (ginzu–, gimzu–) n. (Hittite), (Sumerian ^{uzu}UR.MUNUS), (Acadian REMU) = “reproductive organ, (female) sexual organ” (HW: 107–108; Alp 1957: 5; HEG: 555–556; HDW: 37; HZL: 358; Rüster–Neu 1991: 41).

According to Hoffner, *genzu* means “lap” (in other words, the front part of a sitting person, located between his waist and knees) or “womb” (Hoffner 1967: 24). According to what Burde explains, “*genzu*”, is a term that indicates an interior organ in the stomach. In the available texts, *genzu* is listed beside intestine/liver, gallbladder or stomach. Again, we see that the texts talk about the sickness of a child’s or an adult’s “*genzu*”. For example, KBo XII 100 I 1 (parallel KBo XXII 102 front surface 6) (**Figure–4**): “[ma–a–an T] UR–an ge–en–zu iš–tar–ak–zi[na–aš] –ma šal–li–in–pat ku–in–ki iš–tar–ak–zi” = “When a child’s *genzu* gets sick or in the same way when an adult’s *genzu* gets sick.” As can be seen, *genzu* is an (interior) organ which is known to be found in the human body (both in children and in adults). In KUB VII 1 Ü III 4 etc., 16 etc. on the other hand, *genzu*, in the extension of ^{uzu}GAB (“breast”), ^{uzu}hahri (“lung/diaphragm”), ^{uzu}NIG.GIG (“intestine/liver”), ^{uzu}ŠA (“heart”), ^{uzu}pantuhan (“stomach?”) and arraš(šan) (“anus”) take place between ^{uzu}ŠA and ^{uzu}pantuhan (panduha) (Burde 1974: 41).

Female reproductive and sexual organs are the following:

- * Ovary (Ovarium)
- * Fallopian tube (Tuba uterina)
- * Uterus
- * Vagina and vulva
- * Nipples

(^{uzu}) **šarhuuant**– c./n. (Hittite), (Latin uterus) = “womb, uterus, the organ in women placed between the bladder and the rectum, in which the fetus grows during pregnancy.”

As far as it can be gathered from the references, ^{UZU}šarhuuānt has the meaning of “womb”, as well as the meaning of ‘stomach’. Moreover, in the later epochs, it is used to refer to “fetus, embryo” (HW: 185; HDW: 71).

According to what Alp explains, šarhuuānt has been derived from šarhu, which is also etymologically related to the word šarhu(i) (“channel, watermark, evacuation hole?”) (Alp, 1957: 5–dp6). In the other references, šarhuuānt is defined as “uterus, placenta” (Hoffner, 1967: 25).

haššatar (hanšatar) n. r/n–St. (Hittite), (Sumerian MAS), (Latin uterus) = “womb, uterus.”

In the references it is stated that haššatar is the equivalent of “womb” as an organ, and it also has the meanings of fecundation, power of fecundation, generation, augmentation, and family (HW: 51, 62, 285; HDW: 14, 18).

šarhu- (Hittite), (Latin vulva=) = “vulva, “name given to all female exterior sex organs (?)”

It is possible to suppose that šarhu has the same origin as šarhuuānt (Alp 1957: 5–footnot. 6).

^{UZU}tita(n)- c., tetan- n. (Hittite), (Sumerian ^{UZU}UBUR), (Latin mamma) = “teat”

(HDW: 90–91; Hoffner 1967: 24; HZL: 356; Rüster–Neu 1991: 15)

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

ANDROLOGY ON THE HITTITE CUNEIFORM TABLETS

Muammer Kendirci*

Ateş Kadioğlu**

The Hittite civilisation was created in Central Anatolia between 1.650–1.200 B.C. We come across texts of religion, law, science, technique, literature, fine arts, philosophy, mathematics, economy, geography, history, astronomy, war techniques, social and economic life as well as medical science on the cuneiform tablets of the Boğazköy Hittite archives, which number more than 30,000. However, as much time has passed since then, some parts of several tablets unfortunately could not be preserved until today. For this reason, some of the texts on the tablets could not be deciphered.

Some of the researchers of the Hittite medical science claim that there is no real Hittite medical science and that they did not contribute to the world medical science at all.¹ Prof. Dr. Ahmet Ünal also adopts this view.² However Burde, who works on the medical science of the Hittites, claims the opposite. He claims that the Hittites had made some contributions to the medical science of Babylon as well as referring to it.³

In the early Indo-European societies, methods of medical treatments consisted of three groups.³ The first is the treatment with magic in the societies where religion and religious functionaries ruled; the second is the treatment with knife in warrior societies, namely surgery; and the third is the treatment with medicinal plants in agricultural societies. As the Hittites were mainly an agricultural society, we see that their medicine is based on drugs. However, as the religion had great impact on the society, magical rituals were practised in the treatments they made. Although the Hittites were a warrior society, surgical treatment was not common.

In the prescriptive texts of the Boğazköy archives, there is a lot of information about the diseases and their treatments.³ At the beginning of the texts on the cuneiform tablets, which were used as prescriptions, the name, the symptoms of the disease, the sick organs, and the treatments for these are cited. There is also information regarding the drugs and their preparation methods for the treatment.

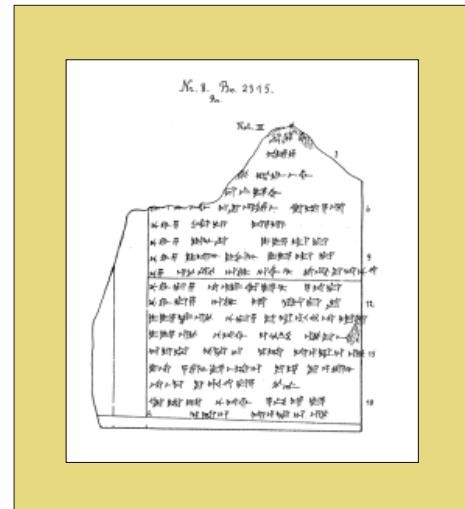
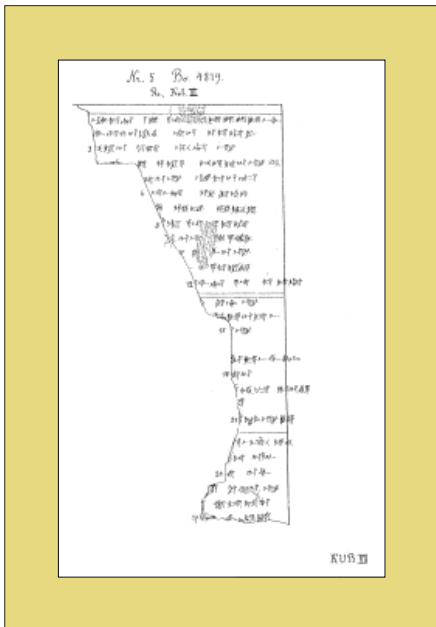
The Hittites blamed the Gods for causing the diseases as well as having superstitious beliefs, insufficient nutrition, bad shelters, and cold weather. They believed that the reason of each disease was neglecting a god or making a god angry: “*If a god gets angry with a person, he makes him sick.*”

Magic and magical rituals for the treatment of diseases are found quite commonly in the Hittites. The disease is transferred to an animal (goat, sheep, donkey, bull, mice) by magic, which are called ‘the scapegoats’, or to a person, and these are expelled to an enemy country.^{3,4} Among the magical methods of treatment are getting a dog to lick the sick organs; creating a psychological effect in which the religious functionary suddenly lets the birds, which were not seen by the patient, fly to the tree during the treatment by magic; placing the twelve sick organs (one of which is the sexual organ) on the equivalent organs of the animals so that the disease will magically pass onto them.³

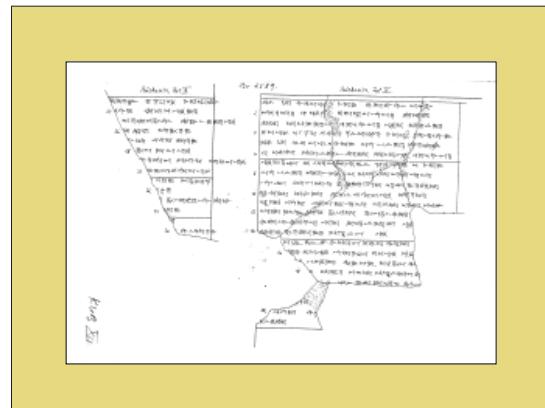
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  **Figure 1–2**
“The Ritual Against Impotence”



  **Figure 3–4**
“The Hittite Ritual
of Tunnawi”



The rituals for erectile dysfunction and infertility and the sexual myths of the Hittites were as follows:

TREATMENT OF URETHRAL DISCHARGE:

The disease was defined as ‘discharge from urethra’. The recommended treatment was heating a bandage called *tappi* and holding the penis inside this *tappi* through the night until the recovery was obtained.³

THE RITUAL AGAINST IMPOTENCE⁵

“These are the words of Pissuwattis, the Arzawa woman who lives in Parassa: ‘If a man possesses no reproductive power or has no desire for women, I bring sacrifices to Uliliyassis on his behalf and entreat him for three days. On the first day I prepare the rations for one man: they are assembled and to it the following are added: 3 sacrificial loaves of flour, water (and)... weighing one *tarnaš*, figs, grapes, chaff, grain, the god’s meal, a little of everything; the fleece of an unblemished sheep, a pitcher of wine, [the headdress] or the shirt of the male sacrificer. They are put upon the rations.’

‘A virgin takes up these materials, and the sacrificer having taken a bath walks behind them; then he bathes again. We shall take the materials to another place in the open country. We shall remain standing while [the...] holds the rations up. I shall build a gate of reeds. I shall twine together a cord of red wool and of white wool. I shall place a mirror and a distaff in the sacrificer’s hand. He will pass under the gate. When he comes forth through the gate, I shall take the mirror and the distaff away from him.

‘I shall give him a bow and arrows and while doing so I shall speak as follow: ‘See! I have taken womanliness away from thee and given thee manliness. Thou hast cast off the ways of a woman, now show the ways of a man!’’

“Later we present a eunuch as a defendant [and...] While doing so I shall speak as follows: ‘Here we present a eunuch. He has made his nature the subject of an oracle; whether by... the ways of a man were indicated, or those of a girl were indicated for him. For this part he went down to her bedchamber, but all this fellow could produce was excrement and urine. Such will not be found to be the case with thee! Now see, he has gone down on his knees and is seeking thee for the sake of thy divine power. Whether thou art in the mountain, whether thou art in the meadow, whether thou art in the valley, or whether else thou mayest be, in favor come to this man! Let driving wind and rain not hold thee back!

“He will go and worship thee, O god! He will provide a place for thee; he will give thee a house. He will give thee slaves and slave-girls. He will give thee cattle and sheep. He will have thee praised in hymns. See! I am entreating and alluring thee. So come! Bring with thee the moon, the stars of the nether world, and the sun. Let slave-girls and slaves run before thee! Let gods and goddesses run before thee! Come down to this man! Make his wife conceive a child, look after her! Turn to him and speak to him! Let him have thy maid, and let her bear his yoke! Let him take his wife and beget sons and daughters for himself! They will be thy servants and thy handmaids; they will always be giving thee offerings, sacrificial loaves, meal and libations.

"See! This man knew thee not. See! Now he has sought after thee. Since then this man has sought after thee. So stand by him, in favor, O god, show thy divine power and set all aright! Let him experience thy divine power, and he will come and worship thee....

"I shall take the materials from upon the rations and we shall go back into the house. In the house in which I make offerings a new table is set up and I shall put the rations upon that table; in front of it I shall put a pitcher.

"The broken sacrificial loaves which are lying on the rations, I shall take a little of them and give it to the male sacrificer. He will put it into his mouth, and he will drink for Uliliyassis three times. When night falls, the sacrificer will lie down in front of the table; they will set up a bed for him in front of the table.

"The headdress or the shirt that is lying upon the rations, he will spread it out at night. I shall do that for three days. But daily I shall entreat three times, once at dawn, once at midday, and once at nightfall. While doing so I shall speak the same words.

"One set of loaves I shall break at dawn, another set at noon, and another set at nightfall. I shall also strew another portion of meal. Then I shall sacrifice one sheep to Uliliyassis, and they will conjure him down in front of the table. They will finally remove the sheep, cut it up and then cook it. From the meet, they will select... Breast and shoulder and place it upon the table [...]. Liver and heart, they will cook on a fire..., two sacrificial loaves they will break and put them on the table for him.

(The following lines 15–20 are badly mutilated. The remnants point to a ceremony similar to that described in the earlier parts of the text, probably belonging to a second ritual. The preserved end of the text contains the incantation that goes with that ritual.)

"Let him have thy maid, and let her bear his yoke! Let him take his wife and beget children for himself! Let him beget sons and daughters for himself. Thou, O god, prove thy divine power! Let him experience thy might! And he will make thee his personal god. He will make thee praised in hymns.

"They will spread out a bed for him in front of the table and they will also spread out the headdress or shirt that had been lying on the rations. The sacrificer will lie down, to see whether he will experience the bodily presence of the deity in his dream, coming to him and sleeping with him. During the three days on which he is entreating the deity he tells all the dreams which he has, whether the deity appears to him and whether the deity sleeps with him.

"He will go and worship the god. Furthermore, if the sacrificial vessels are in order, he will set up sacrificial vessels; if not, he will set up a stone pillar or erect a statue. But the new table, which stood throughout the entreaty, becomes the property of the deity." (**Figures 1–2**)

(After three mutilated lines, the text is completely destroyed, and thus the end of the composition is missing).

TREATMENTS OF ERECTILE DYSFUNCTION ON THE HITTITE CUNEIFORM TABLETS⁶

"If a man's potency comes to an end in the month of Nisannu, you catch a male partridge, you pluck its wings, strangle it and flatten it, scatter salt on it, dry it; you pound it up together with mountain *dadānu*—plant, you give it to him to drink in beer and then that man will gain potency.

"If a man's potency comes to an end in the month of Nisannu, you dry and pound up a male partridge ready to mate, you put it into water which has been set out on the roof and give it to him to drink, and then that man will get potency.

"If a man's potency comes to an end in the month of Nisannu, you catch a male partridge, you put its blood into water, and you swallow its heart and that liquid, you set it overnight; when the sun comes up you give it to him to drink and then he will get potency.

"If a man's potency comes to an end in the month of Nisannu, the penis of a male partridge, the saliva of a bull with an erection, the saliva of a sheep with an erection, [the saliva of a goat with an erection] you give him to drink in water, then wrap it up in ha[ir from the tail] and wool from the perineum of a sheep and put it on his thigh and then he will gain potency.

"If a man's potency comes to an end in the month of Nisannu, you pluck a *dīqdīqqu*—bird, you dress it, rub it with salt and 'mountain–plant', you dry and crush it, you mix it in the flour of roasted grain and you give it to him to drink and then he will get potency.

"If a man's potency comes to an end in the month of Nisannu, you pluck a...—bird, you dress it, you rub it with *amanū*—salt and 'mountain plant', you crush it, you give it to him to drink with barley, flour of roasted grain, and mountain—*dadanū*—plant on an empty stomach and then he will get potency.

"If a man's potency comes to an end in the month of Nisannu, you... dog's-tongue—plant, you give it to him to drink and then he will get potency.

"After one of these is prepared, a harp string is taken and three knots are to be tied in it by reciting '*let the wind blow, let the trees shake, let the clouds gather, let the moisture drop, let my power be a waterfall, let my penis stretch like a harp string, and it will be tied to the left and right hand.*'

"Magnetic iron ore will be pulverized by beating. After it is mixed in the puru oil, it will be rubbed on his stomach by speaking out the following charm seven times:

*'Get excited, get excited, erect, erect,
Get enthusiastic like a deer, erect like a bull,
Erect a lion with yourself.
Erect a snake with yourself.
Make the emotionless feel!'*

THE HITTITE RITUAL OF TUNNAWI⁷

“Such are the words of Tunnavi, the ‘old woman’: ‘If a person, either man or woman, is placed in any uncleanness, or if anyone else has named him/her for uncleanness, or if in a woman’s children keep dying, or if her children are prematurely born, or if a man or a woman, in consequence of a formula of uncleanness, has the sexual parts disabled; if such a person is experiencing uncleanness, then such a person, whether man or woman, performs the ritual of uncleanness as follows (they call it the ritual of the river; and this is just one ritual).

“If it is a man, they take a black ram; but if it is a woman they take a black ewe. One small black pig, one small black dog, if it is a man, the small pig is male, but if it is a woman, it is female. One black shirt. One black head band. One black hooded gown. One pair of black gaiters (?), plain. One pair of black shoes. One girdle. One black *tahapsu* girdle. And the woman stops her ears with black wool.

“If it is a man, one black shirt. One pair of black gaiters (?). And he stops his ears with black wool. Nine small combs of boxwood. A small brush (?) of boxwood. Two black *tiadu*, nine *nindazabmeš* are its [...] . Six small, black utensils of asphalt. Two black braziers. Four small, black pots. [Four] large, black [pots]. Eight black lids. Three black jugs. Two black pitchers. Two black water vessels. One sheep. One lamb. Three hot loaves of (the size of) a handful (?). One cheese. One curd. One large jar of beer. Some tallow cake and porridge (?). One *haniššaš* of wine for pouring libations.

“When she has arranged all this, the ‘old woman’ at night-fall fetches [two] thin loaves, one jug of wine, some tallow cake and porridge (?); and to the river bank, she goes to announce it to the genius of the river bank.

“When she arrives at the river bank, she breaks some thin loaf for the genius of the river bank and places it upon the river bank; she scatters tallow cake and porridge (?) upon it. She pours a libation of wine, and says: ‘Now then, genius of the river bank, I have come back to you. And you, genius of the river bank from which river bank this clay is taken, take it in your hand, and cleanse this sacrificer with it; purify the twelve pars of his body!’

“Then she takes some clay from the river bank. Then she goes to a spring (?). She breaks off some of the thin loaf, and places it upon the mud (about) the spring (?). She scatters tallow cake and porridge (?), pours a libation of wine, and says: ‘As you, spring (?), keep gushing up mud from the dark world, just so from the limbs of this person, the sacrificer, remove evil uncleanness!’

“Then she takes some clay from the spring (?). But while the ‘old woman’ is getting these things, in her absence beside the river a tent of reeds has already been made. Now where do they make it, where there is no cultivation nearby, and the plough does not come, there the tent is made.

“The ‘old woman’ brings there the clay of the river bank and the clay of the spring (?). Two clay figures, twelve clay tongues bent back (?), two clay oxen, two clay *wawarkima* objects. Blue wool, a small quantity; red wool, a small quantity; and a string-red wool is also twisted in. An eagle’s wing. Bone, a small quantity.

"Allin, a small quantity. [...] Seed of... figs, a small quantity. Zinakkīš, a small quantity. Heart, a small quantity. Liver, a small quantity. A small pig of dough. Of breakfast (?) bread, crumbs. One of x-harnanza bread, crumbs. Of cucumber bread, crumbs. One figure (made) of wax, [one] figure (made) of mutton tallow, and these are wrapped with animal fat. And all this she arranges on a reed tray.

"A fertile cow, but if a man is the sacrificer, she provides a bull. When the day dawns, the sacrificer comes to the tent, and when he/she arrives, he/she puts on the black clothes. Then the 'old woman' takes the blue wool and the red wool and disentangles them. She throws it over the body of the sacrificer. Then she takes the black sheep and lifts it over him/her; and the 'old woman' pronounces the charm of lifting.

"Afterwards she lifts the small pig over him/her, and she pronounces the charm of small pig. Afterwards she lifts the small dog over him/her, and she pronounces the charm of the small dog. Afterwards she lifts the clay tongue over him/her, and she pronounces the charm of the tongue. Afterwards she lifts the two figures over him/her. Afterwards she lifts the wawarkimaš over him/her. Afterwards she lifts the clay oxen over him/her. Afterwards the dough, afterwards the string, afterwards she takes the wing, and waves it over him/her; and she pronounces the respective charms, this is already put down on a tablet.

"Afterwards she lifts the two tiiadu over him/her, and speaks as follows: '*Whatever persons were cramming (?) and burdening (?) his/her form, bone (and) flesh (?), with this uncleanliness, now then if the person is bewitched with uncleanliness, I am emptying and unburdening form, bone and flesh.*' And she puts the tiiadu on the tray." **(Figures 3–4)**

KINGSHIP IN HEAVEN⁸

"Let there listen the gods who are in heaven and those who are in the dark earth! Let there listen the mighty [...] ... gods, Naras, Napsaras, Mink, and Ammunikis! Let there listen Ammezadus and the gods of the olden days, the god's fathers and mothers.

"Let there listen Anus, Antus, and Isharas, the fathers and mothers! Let there listen Enlilas, Ninlilas and also those who are mighty and firmly established gods! Once in the olden days Alalus was king in heaven. As long as Alalus was seated on the throne, the mighty Anus, first among the gods, was standing before him. He would sink at his feet and set the drinking cup in his hand.

"Nine in number were the years that Alalus was king in heaven. In the ninth year Anus gave battle to Alalus and he vanquished Alalus. He fled before him and went down to the dark earth. Down he went to the dark earth, but Anus took his seat upon the throne. As long as Anus was seated upon the throne, the mighty Kumarbis would give him his food. He would sink at his feet and set the drinking cup in his hand.

"Nine in number were the years that Anus was king in heaven. In the ninth year Anus gave battle to Kumarbis. And like Alalus, Kumarbis gave battle to Anus. When he could no longer withstand Kumarbis' eyes, (he) Anus, he struggled forth from the hands of Kumarbis. He fled, (he) Anus; like a bird he moved in the sky. After him rushed Kumarbis, seized (him) Anus, by his feet and dragged him down from the sky.

"He (Kumarbis) bit his knees and his manhood went down into his inside. When it lodged there, (and) when Kumarbis had swallowed Anus' manhood, he rejoiced and laughed. Anus turned back to him, to Kumarbis he began to speak: '*Thou rejoicest over thine inside, because thou hast swallowed my manhood. Rejoice not over thine inside! In thine inside I have planted a heavy burden. Firstly I have impregnated thee with the noble 'Storm–god'. Secondly I have impregnated thee with the river Aranzahas, not to be endured. Thirdly I have impregnated thee with the noble Tasmisus. Three dreadful gods have I planted in thy belly as seed. Thou shalt go and end by striking the rocks of thine own mountain with thy head.*'

"When Anus had finished speaking, he went up to heaven and hid himself. Out of his mouth, he spat [Kumarbis], the wise king. Out of his mouth he spat... mixed with... That which Kumarbis spat out, fell on Mouth Kanzuras and awesome god therein. Filled with fury Kumarbis went to Nippur. With lordly air he settled down. Kumarbis did not [...] while he counts the months. The seventh month came.

"Anus addresses the 'Storm–god' who is still unborn inside Kumarbis and advises him of the various parts of Kumarbis' body through which he may come forth. The 'Storm–god' answers from within Kumarbis: '*Long life to thee! Exalted lord of wisdom! The earth will give me its strength, the sky will give me its valor, Anus will give me his manliness, Kumarbis will give me his wisdom, Naras will give me his..., Napsaras will give me his... The giving of the bull Seris, a wagon or chariot and of other object is also mentioned. It seems as though the 'Storm–god' speaks of his future greatness and promises Anus to revenge him.*'

"Anus repeats his advice as to the places from which the 'Storm–god' may come forth, among them Kumarbis' mouth and the 'good place'. The 'Storm–god' replies: '*If I come forth from his..., it will defile me at that spot,... it will defile me at the ear... If I come forth from the 'good place', a woman will... me.*' In the following the 'Storm–god', it seems, is forewarned of what will happen, if he should come forth by rending asunder Kumarbis' *tarnaššaš*.

"As he walked along and took his place before Ayas, Kumarbis became dizzy and collapsed. Kumarbis began to speak to Ayas: '*Give me my son, I want to devour my son!*' Indeed it seems that Kumarbis received something to eat. However, it hurts his mouth and he begins to moan.

"On Kumarbis' complaint Ayas advises him to call in certain experts: '*Let them go and summon the poor! Let the poor work magic on the heroes, the lords, and the bulls for thee! Let the poor bring sacrifices at meal for thee!*' this then is done.

"They began to work magic on him with [...], they kept bringing sacrifices of meal to him, they kept [...]. From the *tarnaššaš* he wanted to come forth, but they made Kumarbis' *tarnaššaš* secure. Thus, from the 'good place' came forth the valiant 'Storm–god'. Then the birth of 'Storm–god' is completed."

(Gap)

"Anus plots to destroy Kumarbis with the help of the 'Storm–god'. The 'Storm–god' prepares for battle."

(The outcome of the battle is not narrated on the preserved part of the tablet. Apparently the two other children that developed from Anus' manhood that Kumarbis' had spat out upon the earth also played a role therein. At any event, we have to assume that the 'Storm-god' defeated Kumarbis and took over the kingship in heaven.)

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

LAWS RELATED TO SEXUAL CRIMES IN THE HITTITES

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We see in the cuneiform writings of the Hittite Empire that the Hittites had legal regulations against many crimes. These crimes are mainly about trade, society, and religion.¹ There are also many regulations against possible sexual crimes. Here are some examples of these:

Law 187: “*If a man has sexual intercourse with an ox, this is an action to be cursed. He would be taken to the court of the king, the king lets him die or live but he should not come in front of the king.*”

Law 188: “*If a man has sexual intercourse with a sheep, this is an action to be cursed, so let him die. He would be taken to the court of the king, the king lets him die or live but he should not come in front of the king.*”

Law 199: “*If anybody commits a sin with a dog or a pig, let him die. They would be taken to the court of the king, the king would let them die or live but they should not come in front of the king. If an ox gets on top of a man, do not kill the man. Let a sheep be sacrificed and killed instead of the man. If a pig gets on top of a man, this is not an action worthy of a punishment. If a man sleeps with an exiled captive or with his mother, this is not an action worthy of a punishment.*”

Law 200A: “*If a man commits a sin with a horse or a mule, this is not an action worthy of a punishment. But he should not present himself to the king or be a religious functionary.*”

Bestiality is observed in many primitive societies and this is reflected in their mythologies. Many examples of this can also be seen in the Hittites. According to these laws, the punishment for bestiality is death penalty, because it is considered to be a disgusting act. The culprit is taken to the court of the king. The king gives the decision of either letting him live or die. However, as the culprit is contaminated, he must not present himself to the king. It is also forbidden for such people to become religious functionaries.

The severity of the punishment changes according to the animal. For instance, sexual intercourse with a horse or a mule is not considered to be worthy of a punishment, whereas the same action with other animals requires severe punishment. This difference in the punishment for the same action is probably related to the animal cults.

Law 189: “*If a man has sexual intercourse with his own mother, this is an action to be cursed. If a man has sexual intercourse with his daughter, this is an action to be cursed.*”

Law 190: “*If a man or a woman comes before a dead person, this would not require punishment. If a man has sexual intercourse with his step-mother, this would not require punishment, but if his father is alive, it is an action to be cursed.*”

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Law 191: “If a free man performs sexual intercourse with widows and their mothers...., when he is in this country and they are in another country, this does not require a punishment. If he knows about the kinship between two women, this is an action to be cursed.”

Law 195: “If a man sleeps with his brother’s wife, this is an action to be cursed only when his brother is alive. If a man has a free woman (as his wife) and also has a sexual relationship with her daughter, this is an action to be cursed. If a man has had sexual intercourse with his wife’s sister or with his wife’s mother and sister, this is an action to be cursed.”

Committing an offense with one’s own kinship, that is with their mother, daughter or son is described as ‘hurkil’ in the Hittites. However, it is significant that in such cases they do not consult the king. And this can be explained by the acceptance of adultery with kinship as a crime requiring death penalty. The same can be said about the laws 190, 191, 195, which prohibit the adulterous sexual relationships even though in these they are not of the same blood.

The description given in law 190 is necrophilia. It is interesting that there is no punishment for this offence. In the second part of law 190, a man who commits sin with his stepmother is mentioned. If the man’s father is deceased, the act does not require a punishment. However, in law 195, if a man has sexual intercourse with his brother’s wife when he is alive, it is described as ‘hurkil’.

If a man is married with a free woman and he has sexual intercourse with the woman’s daughter, mother or sister, this is also considered as ‘Hurkil’. Such relationships are considered to be adulterous.

Law 194: “If a free man... has sexual intercourse with his women slaves and their mothers, this act does not require a punishment. If several brothers sleep with a free woman, this act does not require a punishment. If a father and his son sleep with a woman slave or a prostitute, this act does not require a punishment.”

Law 196.IV: “If his male and female slaves commit a cursed act, then let him take them and settle one in a city, the other one in another city; let a sheep be sacrificed for this one and another for that one.”

In this law, it is stated that the male and the female slaves of the same master would be transported to different cities when they commit disgusting acts and sheep would be sacrificed instead of them.

Law 197–198: “If a man rapes a woman on a mountain, the crime belongs to the man, so have him killed. But if he rapes her at home, the crime belongs to the woman so have the woman killed. If the husband finds them and kills them, his act is not worthy of a punishment. If he takes them to the court of the king and says ‘let my wife live’, then the king lets his wife live and also lets the adulterous man live and covers the head of the adulterous man. If the husband says ‘Let them both killed’, then let them kneel on the wheel (or the king’s throne), either the king kills them or live.”

Both of these laws are concerned about the crime of adultery. In the first part of law 197, it is written that the man would be punished with death when he rapes a woman on a mountain. In this case, only the man is guilty. Because it is thought that the woman does not have anything to protect herself and she cannot get any help as the place is deserted. But if this takes place at home, the woman is considered to be guilty. It is assumed that she has permitted it as she can get help there. For that reason the woman must die.

At the end of this law, when the man and the woman are in an adulterous position, the husband can kill both of them at that moment. However, according to 198, the sequel of the law, if he takes them to the court, he may ask for her life and his wish may be fulfilled. But in this case, the man who committed adultery may also stay alive and his head is covered as a sign of shame, which will be seen by everybody. On the contrary, if the husband wishes both of them to be killed, then they both kneel on the wheel and the king decides whether they will live or not.

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

FEMALE SEXUALITY AND FERTILITY IN ANCIENT ASIA MINOR FROM ARCHEAOLOGICAL AND PALEOANTHROPOLOGICAL PERSPECTIVE

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WOMEN FROM AGRICULTURE TO FERTILITY

In the Paleolithic era men were hunting in the wild and bringing animals to the cave. Women were, as they are today, responsible for looking after children and preparing food. In addition to this, they were collecting the plants found in the vicinity and trying to make meals. Women also initiated agriculture after observing some plants, which were germinating under certain conditions. For the foundation of a settled society there were two important factors: the creation of the new generations by reproduction and producing food by agriculture. These two activities were impossible to realize without the woman. In the Neolithic era, in which the first settlements appeared, the woman was very important since she was accepted as the primary source of childbirth.

The earliest societies were matriarchal in structure. Figurines were produced in order to show the importance of goddesses. An example of this can be seen in the Museum of Anatolian Civilisations in a clay goddess idol, which was found in the excavations in Çatalhöyük, a Neolithic settlement (Çumra-Konya). In this figurine, the goddess was represented between two leopards and while giving birth to a child (**Figure-1**).

Anatolia has been the homeland of goddesses for the last 8 thousand years. The great goddess shows herself on the cuneiform tablets at Kültepe (Kayseri) as Kubaba 2nd thousand B.C., and as Kybele in the Phrygians in a later period (1.200–700 B.C.). In the Ancient Greek world we see her as Artemis.

Regardless of the society or culture, the great mother goddess represents productivity and fertility. Although the representations differ and display variety, the basic theme remains the same. The oversized breasts, which are the source of milk, can represent fertility, or the goddess can be holding her breasts to emphasize their importance. In Çatalhöyük, the breasts of the goddess in childbirth are emphasized by their impressive size, whereas in Hacilar (6.000 B.C.) a standing baked clay goddess holds her breasts from underneath and displays them (**Figure-2**).

In the other periods, although there occurred some differences in the representations, the same characteristics always existed: productivity and fertility...

Archeological findings, mythological stories, or the writings of ancient writers provide information about the lives and ideas of the Ancient Greek and Roman people. Those mythological stories may reflect the daily life, but some of them reach the remotest limits of imagination. They also contain many stories of female sexuality.

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Artemis (Diana in Rome), goddess of fertility in Ancient Greek mythology, has an Anatolian origin as many other goddesses do. Artemis statues, which are found in Ephessos (Selçuk–İzmir), are represented with numerous breasts. Some thought those were dates or the bodies of drones. Artemis is the perfect representation of the “virgin”, “woman”, and “mother” and the mistress of life processes¹ (**Figure–3**).

As mentioned in Cevat Şakir Kabaağaçlı's book, *Anatolian Gods*, there is the need for a partner to fertilize the goddess and to bring her fertility. There must be a marriage and the performance of a sacred copulation. These copulations occurred in spring, when earth exhibited its best fertility.

In the ancient times, Roman encyclopedia writer **Plinius** (23–79 B.C.) suggested that women having their menstruation should walk barefoot by raising their skirts up to their bellies so as to help eradicate pest insects in the agricultural fields. A similar suggestion was made by the Greek Philosopher **Democritos** (460–370 B.C.) much earlier than **Plinius**; “Women should run around the fields 3 times, since women are full of fertility in such periods.”² So can this number “3” be related to the trinity of Artemis, the ‘Virgin’ as the seed, “woman” as maturation, and the “mother” as the harvest?

Artemis is also the goddess of the Moon, and the periods of the moon as seen from the sky are parallel to the woman’s periods. Although these two periods are unrelated in their function, very close timing of the two types of periods (nearly 28 days) led people to consider that there must be a relation between the moon and women. The word for moon is a masculine word in many societies. People believed that women became pregnant at the full moon. However, the impact of the moon can sometimes be hysteria. The idea of the moon’s involvement in fertility has changed the meaning of the moon’s phases in the sky.

Demeter (Ceres in Rome) in Ancient Greek mythology was the goddess of cultivated earth and of the agricultural areas. She represented the earth that fed the humans and all kinds of products from the earth, but especially wheat. Since the Neolithic times, women’s fertility and agricultural productivity have been considered to be interrelated. As mentioned by **Homeros**, Demeter had fair hair and brown eyes, and wheat emerged with its chaff from her soft and sweet breath.³ The color of her hair came from wheat. Demeter was very conservative in family relations. None of her children were conceived from a non-reputable relation. She was just interested in good offspring. A young girl preparing for her wedding was about to enter the realm and responsibility of Demeter. There existed a couple of signs during the wedding ceremony: carrying a frying pan for baking barley or something else.

THE MYSTERY OF THE POMEGRANATE

The pomegranate was a well-known plant in Ancient Greece. Goddess Demeter was sometimes represented with a poppy or a pomegranate or sometimes with both of them. The Greek writer **Pausanias** mentioned pomegranate by saying, “*I will not say anything about pomegranate because its story is a mystery.*” What was this mystery? The pomegranate was related with blood. Since it was used to produce dye, its name was derived from the Greek word *kokkinos*, meaning red, and so the pomegranate seed was called *kokhos*. Was the pomegranate the symbol of blood? The pomegranate was also considered the sign of terrible deaths.

It was believed that the pomegranate germinated from the blood of Dionysos, who was wounded by the Titans. Thus, if someone saw a pomegranate in his dream, this would be a clue that he would be wounded. All these comparisons are of secondary importance when the primary function of the pomegranate is considered. The pomegranate is a plant used in menstruation and childbirth as a healing plant. It was also considered an aphrodisiac. This property has also been researched in modern pharmacy. The pomegranates as well as the poppy heads are used significantly as the symbols of fertility in the hands of Demeter. When the pomegranate fruit is dissected, it is seen very clearly that it is full of fresh garnets, and the new life it brings is explained in the Turkish riddles:

*"It was one in the market,
It became a thousand at home."*

In the Thesmophoria festivals held in Athens women who were fasting were forbidden to eat pomegranates and to have sex. In addition, they were expected to sleep on beds covered with willow leaves, which were believed to repel snakes and to decrease the sexual desire. This suggests that if willows were used to avoid sexuality, the pomegranate was used to avoid any sexual feelings. So, the color of the pomegranate is not the sign of war but the sign of blood during childbirth. Menstruation blood was believed to be the liquid that came after birth. The interesting point is that the pomegranate in the hands of the great goddess Kubaba in the Museum of Anatolian Civilisations belonged to 850–750 B.C. It seems that this was passed over to Ancient Greece in time (**Figure-4**)

There was an ancient city in Turkey which accepted the pomegranate as its symbol, Side (Antalya). Side is a local Anatolian word derived from the pomegranate. In addition to this, there exists a myth about a girl named Side: *"There was a girl named Side. She killed herself to escape from her tyrant father who pursued her near her mother's grave. Gods helped this girl who had chosen to remain a virgin and they created a pomegranate tree from her blood and turned the tyrant father into a harrier bird (milan)."⁴* Such myths must be related with the uses of pomegranate in the ancient times. (**Figures-5 a,b**)

In the Ancient Greek world there was a belief that if a man carried a pomegranate with him, this would increase his sexual power. This was a belief derived from the idea that something affecting women would also work for men. (**Figure-6**)

SEXUAL LIFE IN THE ANCIENT TIMES

We get information about the sexual life of the ancient people from the ancient historians and philosophers, mythological stories and from various erotic figures on the archeological findings such as wall paintings, oil lamps, and vases. (**Figure-7**)

There are a number of sources about sexual life in the ancient period: the book of **Heracles Pontidos**, a well-known philosopher and student of **Plato's**, "Sexual Desire;" the 12th volume of "Sophists' Feast Table," which is about Helen's erotic feelings by **Athenaios**; "Miletas Stories" includes erotic stories from Anatolia, especially the ones from Miletos (Söke-Aydın). Erotic stories by **Rufous** from Ephessos (Selçuk-Izmir) who lived in Emperor **Traian's** time, including "Styriasis and Night Life"; "Travels in Ancient Greece"

by **Pausanias** of Magnesia; “*Miraculous Stories*” written by **Plegon**, who was freed by **Traian**, from Tralleis (Aydin); “*Love Stories of Chaireas and Malliorchoe*”, which is composed of 8 volumes by **Charion** from Aphrodisias (Geyre–Aydin); a 5–volume book by **Xenophon** from Ephesos on the love of **Abrokomes** and **Antheia**, all of which are accepted to be masterpieces on this subject.⁵ (**Figure–8**)

The functions and responsibilities of a woman can best be learned from the writings of the Greek historian **Xenophon** (428–354 B.C.): “*Stay at home and do the house–work. Household management is your duty. Take things brought to the house spend them as required and keep the remaining so that it will be sufficient also for the next year. When wool is brought to the house makes sure that it will be used to produce clothes for the ones in need. Another issue for you is to dry some of the foods and keep them edible. If one of the members of the household gets sick this sick, will also be your responsibility.*”⁶

Kybele and Attis:

Kybele which has roots back to Phrygia was respected as goddess of all living things and goddess of fertility and wild nature. Therefore representations of “woman”, which derived from mother goddess during historical times, were shaped in similarity with Kybele according to the contemporary aesthetic perceptions. Thus, they also depicted reproduction, female characters, continuation of life and fertility which were commonly represented by Kybele.

Story of Kybele and her lover Attis mentioned in many of the ancient sources was enough to describe sanctified fertility and reproduction symbols that were affiliated with mythological characters: One of the most popular one among the ancient sources is referred to Pausanias: Zeus had a dream one night and with the influence of this dream he spread his seeds to the ground. Following that, a hermaphrodite named Agdistis with both female and male organs arise from the ground. This being was named as Agdistis (Kybele, Cybele). However, gods wants to stop Agdistis for its horny behaviours and asked from Dionysos to do this. Dionysos poured some wine into the water and made it drunk. He tied the male organ of Agdistis to a tree. Agdistis woke up and jumped suddenly, thus castrated himself by this way. Agdistis bleed on the earth after losing his male organ and an almond tree and its fruits emerge from this blood. Daughter of River god Sangarios took one of those almonds and put it into her bed and get pregnant. Her father learned this and left his daughter to her death but gods helped her. Girl gave birth to a boy which was so handsome that it cannot be a human. This boy was named as Attis and when he grown up Agdistis fall in love with him⁷. This story of castration was interpreted as Attis loved someone other than Kybele and Kybele made Attis mad, finally Attis castrated himself and died.⁸ Whatever the variations of the story was mentioned they all contained the situation of “love and being castrated” and this story is enough to explain this fertility culture shaped around the Mother Goddess. At the festivals conducted every spring (Hilaria: joy and happiness) under the influence of this cult, followers of this cult shed blood on the ground for the sake of the fertility of ground or maybe for their own personal immortalities.

During Archaic and Classical Periods Greek woman was not equal to man in education—with the exception of Sparta— and a male dominated approach was emphasized by ancient writers such as Xenophon and Platon. Xenophon complained from the ignorance of girls that came to marriage age 9⁹ and Platon

related this situation with the lesser capacity and capability of woman compared to man. In addition, it is known that girls in Western Anatolia had some sort of education. However, again this education also had an inequality among genders and reflecting a perception of woman as a beauty and gender figure: Ionian young girls had an education including beauty contests for the honor of Aphrodite, playing lyre, dancing and singing songs in celebrations, weddings and religious festivals. However, depictions on ceramics from Attika show that such an education was also valid in Athens¹⁰. This situation shows that such an educational approach was not considered seriously among ancient writers.

Women in Ancient Greece did not leave the house except for some festivals. There were special rooms separated for men and for women. Rooms for women were at the rear of the house so that the male visitors would not meet with the women inhabitants. If the house is composed of two storeys, the upper floor would be arranged for women and for the servants. As a result, it is clear that the women in the ancient times were responsible for food, for the housework, for household management, and for taking care of the children. (**Figures–9a/9b**)

Considering the concept of prostitution in Ancient Times in apart from its recent status in modern society is a vital necessity to understand its social importance for its time period. “Prostitution” didn’t have a moral value for Ancient Greek and Ancient Anatolian cultures but on the contrary it was accepted as a complementary of society. Relations of male citizens with prostitutes were not ended up with a moral disreputation for both sides or the fact that prostitutes are in relation with more than one man was not perceived as an immoral act.

Women in the ancient times were the mistresses of the house and were respected persons. Marriage and divorce were under strict control of the families. Wealth was primarily important for deciding marriage. Age for marriage was usually 14 for girls and 20–25 for males. Before accepting the bride, the groom ate fruit, pomegranates or figs, symbolising fertility. Young girls were married at early ages since it was believed that they were lustful. The properties brought along with the bride could be returned back after divorce. However, divorce was not common in the ancient times. Women had some rights only in time.

Hetaerae were the women bringing joy to the life of men with their culture and existence. **Pornai** were females to satisfy men’s sexual desire. They were paid money for this relationship. Whereas, **hetaerae** could accept only presents from men.

Pornai were at the lowest level of the society. They had special houses to perform their activities. They advertised their bodies and abilities in order to attract customers. (They were called “*prosiba*” or “*prosedae*” in the Roman times and these are the origins of the word “prostitute” in English.) Those buildings were located around the baths and ports. There were paintings on the walls of the rooms (Cella) in these buildings and they had pornographic figures. These buildings generally had a sign on them indicating that they were brothels.

This is still visible at the entrance of a Pompeii brothel: "HIC HABITAT FELICITAS", meaning "Lust Rests Here". Brothels did not open before 16:00 in order not to disrupt the daily activities of the young.⁸ (**Figure–10**)

On the other hand, **hetaerae** belonged to a very high class in the society. They had humor and the talent to play musical instruments. They were in good relations with the statesmen, the artists, and the philosophers. Some of them were highly reputed and were remembered all through the ancient period.

For example, "Thais" from Athens was in relation with **Alexander the Great**. After his death she married **Ptolemaios** and became the queen of Egypt. Another famous character was "Phryne", and she modeled for the well-known sculpture, **Praxiteles**, who made 'Aphrodite of Knidos' by using her as his model. Apart from such famous women, there were **hetaerae** such as "Europa", who was willing to be with anybody who gave her a single drachma. (**Figure–11**)

In his book "On Our Women and Hetaerae", the Athenian orator and statesman **Demosthenes** (284–322 B.C.) explained the situation as, "*We so to hetaerea for our physical needs and joy, but we marry our wives in order to have children and to have a respected family life.*"

Anatolian Woman Aspasia

It is known that Aspasia was born and spent her youth in Anatolia and at the end of her youth she went to Athens but few information exists about the period before Athens. For example name Aspasia was even not real which means "the desired one". This name should be her name as a heteira. She was born as an orphan, sold or even born as a heteira. However, it is for sure that she was raised as a heteira and well educated. Since she was not a citizen of Athens she opened a brothel in Athens. It is known that there were a lot of open/public and private brothels in Athens. Those enterprises were highly legal since they paid their taxes. In addition Aspasia was giving education to young girls. This made her brothel famous in a short time and many gentlemen from high socioeconomic status started to visit this place. Aspasia shortly after became the mistress of Pericles who is the most powerful man in Athens. He was married and had children but divorced and started to live with Aspasia and got a male child from her. Pericles asked from the senate to accept his son as a citizen. Statesman of Athens were not familiar with such an offer but accepted it probably because of Pericles' great service. Athenian people were aware of rhetoric capabilities of Aspasia and thought that Pericles got many of his political decisions under her influence⁸ Aspasia continued to her job as a political advisor following Pericles' death and also educated girls to become a heteira. In addition she became a historical figure as a philosopher and politician.

In addition to these relations between men and women there were homosexual relations among men. It was common to have a male lover for a man. Zeus, the head of all the Olympian gods, kidnapped Ganymedes, the son of Toros, the king of Troia. This Greek Myth supports this situation. A representation of this myth from the Roman Period can now be seen at the Hatay Archeological Museum. Zeus disguised himself as a Swan in order to be with Leda. They had twins from this sexual relationship. (**Figure–12**)

Another very common sexual behavior was masturbation, which was common both in men and women. “Lesbian” relations were not common among women that had a family life but masturbating women using artificial phalluses for selfsatisfaction were represented on vases. The Greek playwright **Aristophanes** (450–385 B.C.) mentions this in such interesting sentences:

- *The only thins I use in the lonely nights.*
- *Colonice: It must be thinned if you use it too much.*⁵

Masturbation was symbolised in many ways:

- “*To sing a song of marriage with one’s own hand.*”
- “*Use the hand to fight against Aphrodite.*”
- “*To set married without a woman.*”
- “*To serve Ganymedes.*”

These sentences support the idea that masturbation was very common in those times. It is thought that the Helens were masturbating with their left hand. Young women were doing it by using their hands or with the help of some tools known as “Baubon” or “Olisbos”. Production of such tools was very common in Miletos. It was even exported to the Hellenic world from here. However, exaggerated representations of phalluses and olisbos do not mean that they were as large as they were shown but this might show the imagination of man indicating the sexual desire of women. (**Figure–13**)

Information about Lesbianism in the ancient world is scarce but in the writings of some ancient writers it was mentioned that women were interested in each other erotically. The first ancient source of Lesbianism is the Spartan poet **Alcman’s** poem, dating from the 7th Century B.C. He explained the sexual interest of unmarried virgins in each other. **Sappho** (612–? B.C.), who lived on the island of Lesbos, was the origin of the word “Lesbianism” used in the 19th Century for female homosexuality. She treated subjects related with Lesbianism in her poems, such as “The Bride’s Song” and “On the Loss of Virginity.” ¹¹ (**Figure–14**)

First Voice: *My virginity
Oh my virginity!
Where will you go
When I lose you?*

Second Voice: *I will go to a place
Where there is no return. Sweet Bride!
I will never return back to you!*¹²

Another striking example for the dissimilarity of moral values in Ancient Period and modern period is from the Lydian civilization. This powerful civilization existed between late Bronze Age and 6th century B.C. Lydian population was a feudal society and was ruled by aristocracy formed by the allied royal families. Many ancient writers mentioned about their sexual behavior in the context of their cultural behaviors. For example,

Herodotus frequently mentioned about the Lydian man was different than other Greek cities for their behavior towards mates, daughters, lovers and in general to woman at all¹³. Prostitutes had a great favour in public. This situation is best represented with the greatest monument in Lydia. This monument was built by Lydian king Gyges for the memory of a prostitute. In addition, Herodotus mentioned that all the Lydian girls were saving money for their wedding by the prostitution and this process continued until their marriage¹⁴. Therefore, girls of all fathers are prostitutes and this is the accepted moral norm of the population.

WOMEN ACCORDING TO ANCIENT MEDICAL WRITERS

Most of the ancient gynecological information comes from **Hippocrates** (469–399 B.C.), who was from Cos, and from **Soranus** (98–138 A.D.). These two physicians and medical writers criticized traditional practices and tried to perform rational therapies. In the Hippocratic corpus, diet was essential to protect health against various diseases and it helped to keep one healthy.¹⁵

The ancient writers consider two kinds of women: women of experience, and inexperienced women. Experienced women understand the inner make-up of women and how it functions. For some medical writers prostitutes were experienced women, whereas the others, the women considered experienced, were persons who spoiled young women's moral values by teaching them sex. However, **Hippocrates** and **Soranus** thought in a totally different way and tried to use their knowledge and to involve them in the task of healing women. Traditional knowledge of those women helped them in the formation of mathematical, physiological and pathological knowledge about women.¹⁶

The diseases of women have been seen much differently from those of men since the Hippocratic times. Women physicians were considered to be much more successful than the male ones in gynecological issues. However, a number of female physicians (medica) were very small. According to **Soranus**, “*Woman asked for help from the midwives since the diseases of women are very unlike the diseases of men.*”¹⁷

Medical writers dealt with the female genital issues and spent most of their energies on inexperienced women. These women were young and uninformed about their own bodies, and they believed in the physicians in sexual issues. They needed the guidance of the physicians like they need a father or a guide. According to the medical writers women went to physicians for birth control, for childbirth, for the problems of their children, and for the disorders of their own bodies.

Oral traditional knowledge of female sexual health did not enter the applications of the ancient medical writers but it still survives. Therapy with aromatic plants was a well-known method. However, these physicians tried to formulate rational therapies for the diseases of the uterus and the related diseases.

Women's role in copulation was not mentioned in “gynecology” in the Hippocratic corpus but it was explained in “generation”, where embryological development was dismissed. Sexual satisfaction of the partners was explained by friction and transfer of heat. Medical writers believed that the whole body produced seeds and these were passed to the female via the penis, and the initiation started with friction and the dissipation of heat in the woman's body, which were caused through the seed channels in her body.

Ancient medical writers looked on female sexuality from a man's point of view. Some physicians believed that women were also producing seed and freed it at the peak of their sexual pleasure. The first discharge by man or woman during sexual intercourse and the intensity of their feelings were of interest to the medical writers. The medical writers defined man as fast, experiencing strong feelings in a short time, whereas they defined woman as cool and as having sexual feelings that slowly increased. The Hippocratic physicians did not deal with only woman's desire but also with successful implanting of the seeds. (**Figure-15**)

*"If a woman feels that she has received seeds she must not stand up but lie for a while. If she is also suitable to discharge seeds she will feel wet. If not, she will feel dryness. If she feels this moisture, she must have sexual intercourse with her husband."*¹⁶

According to **Soranus**, a fertile and suitable woman can feel shivers all around her body and the movements of her uterus. The mouth of the uterus will open and close. According to **Hippocrates**, women's seeds also participated in the formation of children. On the other hand, **Soranus** and **Galenos** did not accept this idea, since the woman discharged the seeds outside her uterus.

According to **Soranus** and **Hippocrates**, the pleasure a woman experienced would increase with the discharge of her husband's seeds. If a woman was forced to have sexual intercourse against her will and became pregnant, she would experience some sort of pleasure from this relation. Otherwise, pregnancy could not occur. **Hippocrates** and **Soranus** advised a woman to concentrate on her husband so that the child would look like him.¹⁶

In "On Women's Diseases" Hippocrates wrote as follows: "If a woman completes a menstruation cycle and feels herself ready, she must copulate with her husband. Because at those times the mouth of the uterus will be opened and become ready to receive the seeds. At those times her blood will be ready to accept the sperms. However, before this time the veins of the uterus will be full of blood and the uterus will be closed."¹⁶

The approaches in the ancient times to female sexuality were generally based on reproduction and aimed the production of children. According to **Hippocrates**, sexual intercourse was essential to produce children. He also believed that a woman must have sex with a man and have babies in order to stay healthy. If a woman is an old maid or widow for a long time she would suffer from the drowning of the uterus. Thus, for a woman productivity was a good way to be healthy.

According to the Hippocratic physicians a women's womb was like an agricultural field. She produced more fluids than a man, menstruation blood, milk, etc. So she was full of fluids. Because of these fluids a woman was more fragile than a man and got warm more easily. On the other hand, a man was like a dry cloth. He was tougher and could do more physical work. For this reason, a woman should keep her body full of fluids and her uterus wet. The opposite case could be harmful for her.

According to **Hippocrates**, copulation was good for a woman, because the shape of the penis is suitable for the vagina. Copulation would heal any abnormal structures inside the vagina. Also, the fluid of a man, which was discharged into a woman, would bring health to her. By copulation, the uterus would acquire the essential fluids, so it would not travel inside the body to obtain fluids. Hippocratists did not believe that the uterus was a wild animal but it was an organ to produce children.

Hippocrates built his idea of woman's health on the idea that the woman was producing excessive amounts of fluids.

APPROACHES BY SORANUS (A.D. 98–138)

Soranus' ideas on female sexuality were different from those of **Hippocrates**. According to him, reproduction was not a method of healing; on the contrary, bearing a child could have a very adverse effect on the woman's health. **Soranus** did not believe that physical exercise and some loss of fluid was bad for a woman as **Hippocrates** believed. **Soranus** advised exercise and criticized obesity. Since his knowledge on anatomy was better than that of **Hippocrates**, he knew that the uterus was a bound organ and it could not travel inside the body freely.

Neither **Soranus** nor the Roman physician **Galenos** (A.D. 2nd Century) observed the inside of the uterus. Their knowledge on the subject was based on the book "Midwives" by **Herophilos** (4th Century B.C.) of Khalhedon (Kadıköy-İstanbul). All accepted that the uterus resembled a reverse container.

Soranus criticized very young marriages. He believed that the best time to do it was after the observation of the menstruation blood. Before that time the uterus could not function well. Trying to seed the uterus before that time could create some side effects.

According to the ancient writers, the mouth of the uterus had lips and so it could open and close. Some of the ancient writers considered the womb to be like a jar in which the fluids of the seed mixed with each other. **Soranus** believed that the uterus was covered with blood vessels and these broke apart during defloration, so the blood spilt during the nuptial night.

Defloration without the will of a woman was the subject of many ancient tragedy plays. And it was related to conquering of the cities or to destroying the city walls in many plays. The ending of menstruation, the widening of the breasts and a stronger voice were all signs of defloration.

Soranus thought that female sexuality was not only a matter of a woman's health, but it was a special issue related with women. During the Hellenistic Period, women had more rights and these continued to increase in the Roman society. Such a suitable environment led **Soranus** to improve his approach to female sexuality above reproduction. At the time **Soranus** lived, some women had a choice as to whom to have sex with. He advised them to protect themselves if they wanted to choose such a life.

On the other hand, overindulgence in sex by women was also dealt with. Increased vaginal lubrication and an oversized clitoris were signs of hypersexuality.

Whichever time scale we consider, female sexuality has always been related with being a wife and a mother.

Hysteria, which originates from a Greek word, was related to a sexual disease. The word comes from "womb". The Greco-Roman writers considered it to be a disease related with the womb. **Galenos'** colleague **Arataeus** of Cappadocia considers the womb as follows:

"There lies an organ in the woman's body, which is empty. The movement of this organ resembles an animal. It likes good odors and comes close to them but runs away from bad odors. So that if it moves up for any reason (for example for a good odor) and if it stays there for a long time, it will press on the intestines and cause a shock. This shock will be like the one in epilepsy but without spasms. Liver, diaphragm, lungs, and heart will be pressed into a short area. She cannot speak and breathe. In addition, the veins adjacent to the heart will also contract, so perception will be lost and sleep will be induced. Such diseases which are caused by the womb can be treated with four good-smelling recipes and by aromatic materials for the vagina"

CONTRACEPTION AND LABOR IN THE ANCIENT WORLD

In the ancient world when women conceive and have labor was the subject on which **Soranus** of Ephesos was the most well-known authority. He was educated in Alexandria and worked in Rome in the times of **Traianus** and **Hadrianus**. His work, "*On Woman's Diseases*", was a reference book and it was used in medical education for 15 centuries. He wrote more than 20 books on biology and on medical subjects. His approach to the patients also had a great influence on the other physicians. He did not favor painful, unpleasant methods and tried to keep midwives who worked with him as clean and educated assistants.¹⁷

Although **Herophilos** described the ovaries and the fallopian tubes, neither he nor **Soranus** could understand how they functioned and the processes of menstruation. **Soranus** could distinguish between fertilization and pregnancy but it was still difficult to explain the event of fertilization. There were signs to help understand whether a woman was fertilized or not. **Soranus** tried to make an assessment by combining many signs together. One had to wait until some signs appeared such as the termination of the menstrual cycle. This assessment period could be short or long, depending mainly on the menstruation period itself. "*The most appropriate time for fertilization is the date when menstrual blood stops... Because before this time the body is overloaded and could not respond.... As a result, the best is to do it in the days in which the blood stops.*"¹⁷ **Soranus** was wrong in fact but his approach of watching the calendar of fertilization was correct, and it is parallel to today's scientific findings.

It was generally believed that both the woman and the man produced seeds. Properties of the seeds produced by the woman and the man would determine the gender of the child. If their seeds are both strong, then the child would be male; if weak, then a girl would be produced. If one of them was stronger, then the gender of the baby would be the same as the stronger one's.

The Romans believed that the heat rising during sexual intercourse determined the gender of the baby. According to **Hippocrates**, this heat reached its peak when the transfer of the sperms from male to female occurred, then it gradually diminished. Physician **Galenos** from Pergamon believed that this heat was the factor determining the gender of the baby. He also considered that the seeds from the right ovary produced boys, whereas the seeds from the left produced girls.

The blood in the womb was hot in the right, cold in the left. **Aristoteles** believed that "*a hot womb gives a male, a cold womb gives a female baby.*"

One of the most important reasons for marriage was to have children. **Soranus** thought that the best ages for marriage was between 15–40 and the optimum uterus for a woman should not be too large or too narrow. He also advised to be moderate in sex so that a baby would not be created by a sex-fantasy or by a drunken person. Such unrepentable behavior could be harmful for the child's soul.

Soranus also dealt with the side effects of pregnancy, which could be observed from the 4th day of pregnancy on. He advised pregnant women to eat healthy food and avoid overexercise. The following stage would be the preparation period for birth. Moderate amounts of wine and relaxing warm baths were advised. Bands supporting the enlarged belly should be used from the 7th month on.

Soranus defined the checklist for a midwife during birth: oil for injection, sponge for cleaning, essences of some plants, pillows, a chair for the midwife, hot water for cleaning, wool for cover, bands, a hard towel and a soft towel. In addition to this list, **Soranus** gave them some other advice. Midwives should wash their hands with hot oil and then touch the vagina. Nails should be cut. There could only be three women in the room: two at both sides of the bed and one at the rear of the pregnant woman to hold her tight.

He also advised the people to assist the delivery. A similar view of birth is found in Ostia. It is a relief on terracotta depicting **Scribonia Attica**, who was the wife of a physician, **M. Ulpius Amerimnus**. She was a midwife. In this figure she was shown in the middle of labor. The woman giving birth was depicted in an armchair designed for birth and holding its arms. The assistant of the midwife is holding her from the back of the chair. **Scribonia**, wearing a short tunic, is sitting on a low chair in front of the woman as advised by **Soranus**. Her face is turned towards the opposite direction. The reason for this is the respect of the midwife shown to the pregnant woman's shyness as **Soranus** advised. "*The midwife must not look directly at the genital region of the pregnant woman. This will make her stressful and cause spasms all over her body.*" (**Figure-16**)

Contraception in the ancient times

Avoiding sexual intercourse for contraception was not common. There were other methods used for this purpose. For example, *coitus interruptus* was used commonly. **Soranus** defined a different form of this approach for women. “*At the peak of the intercourse the woman should hold her breath and should withdraw herself from the man's body. By doing so the seeds of the man cannot reach the deepest points of the vagina. Immediately after the intercourse, the woman should stand up and sneeze while crouching. She should clean her vagina and its vicinity and drink something cold.*”¹⁸

Medical or political authorities in the ancient times were not against contraception. There were some herbal drugs, the caesarian section, and some other methods used for this purpose

Contraception with herbal drugs

Some plants were used to prevent pregnancy or for abortion purposes. Some of them were taken orally while the others were applied through the vagina.

According to the Roman pharmacist–physician, **Dioscorides**, if a man drinks the juice of the *periclymenon* plant for 37 days, he would become sterile. He also mentioned some recipes, which caused spermicidal activity when applied at the tip of the penis. **Soranus** mentioned various side effects of the plants which were used for such purposes. Some of them “killed everything alive inside” and should be avoided.¹⁸

The most common contraception method was the use of the *silphium* plant. This plant grew in Cyrene in Northern Africa. It was even shown on the coins of that city. The plant provided the major income of this city. The Roman encyclopedist **Plinius** (A.D. 23–79) and the Greek botanist **Theophrastus** (370–288 B.C.) explained how to use this plant for contraception. The Roman poet **Catullus** also mentioned *silphium* in the erotic poems in his book “Lesbia”. **Soranus** offered four recipes for contraception including the “cyrenaic” seeds to be used with water. **Plinius** explained the “cyrenaic” sap, which was extracted from *silphium*.¹⁹ (**Figure–17**)

Soranus advised some substances to be applied into the mouth of the uterus: aged olive oil, honey, resin balsamum, and myrtillus oil. Although putting some wool inside the mouth of the uterus was advised, no condom or diaphragm application was known in the ancient times.

The most commonly used plants for contraception were pennyroyal, artemisia, myrrh, and rue.

In the comedies “Eirene”, and “Peace” by **Aritophanes**, which were first performed in Athens in 421 B.C., when Trigaius’ girlfriend became pregnant, Hermes reminded him of the precaution: “*If she had taken one cup of pennyroyal she would not become pregnant.*” Recent studies have shown that pennyroyal has a substance called “pulegon”, which has an active agent to prevent pregnancy. **Galenos** advised herbal drugs made from the willow and palm trees.¹⁹

Plato and **Aristoteles** were known to be supporting of contraception for an ideal city and to control the population size. **Polybius**, who lived between 200–118 B.C., advised families to have one or two children at the most.

Abortion and the Caesarian Section in the Ancient World

Abortion was commonly applied for contraception in the Roman Period. One reason for this was the popularity of prostitution, adultery, and forbidden sexual relations although the laws of **Emperor Augustus** prohibited them. Everywhere one could find a person performing abortions. Many ancient medical writers were against abortion but they did not object to using drugs to avoid the formation of the zygote.¹⁷

Soranus did not accept abortion either and said “*a midwife should be so modest as not to carry out abortion for money.*”

Emperor **Julius Caesar** was born by a caesarian section. However, the term of “caesarian section” did not originate from him. This method took its name after Caesar’s law or Roman law, which banned to take the baby out from inside a woman unless she was dead or if pregnancy did not end with birth in the 10th month. The Caesarian section was a mortal application for the mother, as in most of the sections it was not possible to save her life.

If it was decided that the baby would be aborted at a very early stage of pregnancy, **Soranus** advised the mother to take heavy exercise, travel on a vehicle on rough roads or engage in physical activity beyond the normal limits. Some other methods, including harsh massages, very hot spicy foods, diuretics to empty the digestive system, and vaginal injections were also advised. Another method for abortion was a long-lasting bath.

Hippocrates thought, “*If a pregnant woman has bleeding, she will lose the baby.*” **Soranus** chose less irritating methods and recommended using vaginal drugs. To initiate abortion he recommended two methods: “*Use some diuretics which also lead to the menstrual cycle and let the abdomen get empty. Secondly, apply harsh massage around the pubis.*”

Soranus was a very wise physician for his time. He did not favor abortion at the later periods of gestation and chose the least destructive methods. He was against of dangerous drugs. He did not approve methods used to kill the fetus inside the womb. But if the conditions made it unavoidable to have a crippled baby, he preferred to kill it before it died.¹⁷

The second method was that of performing a bath with linen seed oil, mallow flower etc. or injecting some oils into the vagina.

Dioscorides, who was also a famous botanist and lived in Anazarbos (Adana) during the 1st Century A.D., mentioned “abortion wine”. However, probably because he wanted to keep the formula in his control, the preparation of this wine remained a secret.

The science of archeology is trying to throw light on female sexuality in order to combine the historical information with today's knowledge.

Cosmetology And Woman In Ancient Anatolian Populations

Term cosmetic was derived from Greek word *cosmetika*. Basically it refers ornament and ornamentation. Today cosmetology became a study area in science. It encompasses all preparations and methods related with hygiene and beauty. All products providing general body care such as skin, hair, nails and hygiene are grouped under cosmetic substances and tools used during application is named as cosmetic tools.²⁰ Cosmetic approaches were among well known applications in Anatolian populations. Woman beauty is closely related with cosmetic applications. For this reason many cosmetic tools were used as well as perfumes, crèmes and different preparations and drugs.

Woman beauty is an important issue in sexual selection. For this reason women were closely interested with their beauty. Tools used for epilation was another tool used for cosmetic purposes. One of the earliest examples about them is exhibited in Niğde museum. This tool obtained from Köşk Höyük excavations was dated back to 6.500 B.C. and formed of an obsidian stone mounted between two animal ribs. We also see the usage of epilation tools in ancient Greek and Roman Periods. In this period epilation tools made from metals such as bronze and iron were used rather than obsidian.²⁰

Cosmetic considerations in ancient world were also related with medicine as today. Some of the mixtures used for cosmetic purposes were also applied for the medication of illnesses. Among those mixtures some were used for diseases of woman. For example, Paeonia root was used for menstruation and births, dictamnus plant for easing the birth, myrtus plant against premature births, lily for regulating menstruation, galangale (kyperios) for dilating the vagina, pomegranate for menstruation and birth in Ancient Greek.²¹

Woman in Ancient Anatolian Populations from Anthropological Perspective

Many anthropological assessments done today focused on different parameters of populations such as age, gender, lifespan, trauma on bones, metabolic or congenital disturbances, infections, diseases of jaw and teeth. Following the assessment of such conditions it was aimed to clarify life style, nutritional habits and life quality of such populations. Additional new methods such as DNA and trace element analysis bring new approaches to such studies.

Life tables formed for the skeletons belonging to Ancient Anatolian populations present mean lifespan, death rates, mean life expectancy, baby and children death percentages were calculated and integrated into demographical data.²² Lifespan is an important indicator of health for a population. Lifespan in Ancient Anatolian populations are incomparably shorter than values for modern period.²³

Neolithic age brought some improvements in lifestyle both it also introduced some new difficulties for ancient humans. Insufficient hygienic conditions played an important role for spread of diseases among population. Lack of antibiotics lead infections to be the major cause of death.

According to a study by Başbüyük and others it was found that lifespan of man was a little bit longer than woman in many of the Ancient Anatolian populations between Neolithic and late Byzantium Period. One of the reasons for this is complications of birth and later stages. Frequent births and complications occurring during and after the birth played an important role in woman deaths. Another impact of frequent births was diminishing effect of it on the resources of mother. This situation caused a vitamin and mineral deficiency which caused various illnesses. Çatalhöyük which was a Neolithic settlement in Ancient Anatolia lifespan of woman was found to be 29.80 whereas it was 34.30 for man. It was 33.9 among woman and 36.7 among man in Hellenistic Period Klazomenai population.²² According to Human Development Report (2009) lifespan of woman is recorded as 74.2 and of man as 69.4 for today's Turkey. Thus, according to those data lifespan of woman is longer than man²⁴

Paleopathological studies dealing with diseases that remain signs on bones occupy an important area in investigating Ancient Anatolian populations. Osteoporosis is among those diseases and commonly observed on bones. It is defined as the decrease of whole bone mass without a chemical alteration. Deterioration of balance between built up and catabolism in favor of catabolism end up with attenuation of bone mass. Although bone anabolism doesn't change too much with aging, process of catabolism increases.²⁵

This process became more prominent in woman with menopause. Although it is a similar process in man, it is observed 8 times more in woman. Osteoporosis is related with factors such as decrease in estrogen with the menopause process, low calcium and vitamin D intake or attenuation in absorption, decrease in physical activity, altered calcium phosphorus ratio, excessive protein intake, prolonged breast feeding²⁶

In a study comparing bone density in Ancient Anatolian populations 149 male and 106 female between 15–65 years, from 6 different regions (Marmara, Aegean, East Anatolia, Mediterranean (West and East), Central Anatolia and from 6 different periods (Chalcolithic, Bronze, Iron, Hellenistic, Roman, Middle Age) were investigated. With the aid of double X beam density measurement device a decrease in bone mineral density both in males and females. However, this decrease was more prominent in females²⁷

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Figure 1

Mother Goddess Figurine.
(Çatalhöyük/Konya, 6,000 B.C.,
Anatolian Civilisations Museum,
Ankara)



Figure 2
Goddess. (Hacilar/Burdur, 6.000 B.C.,
Anatolian Civilisations Museum,
Ankara)

 **Figure 3**
Artemis Statue.
(Efes/Izmir, 2nd century,
Ephessos Museum)





Figure 4

Kubaba. (Kargamış, 9th century
B.C., Anatolian Civilisations
Museum, Ankara)



 **Figure 5-a**
The obverse side of the coin
with pomegranate.
(Side/Antalya)



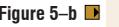
 **Figure 5-b**
The head side of the coin
with pomegranate.
(Side/Antalya)



Figure 6
Tomb Stele with
Kore Figure. (Aydin, 6th Century B.C.,
Milet Museum)

 **Figure 7**
Red Figurine vase by Shuvalov.
(5th Century B.C.)





 **Figure 8**
Arretine Vase.
(1st Century B.C.)

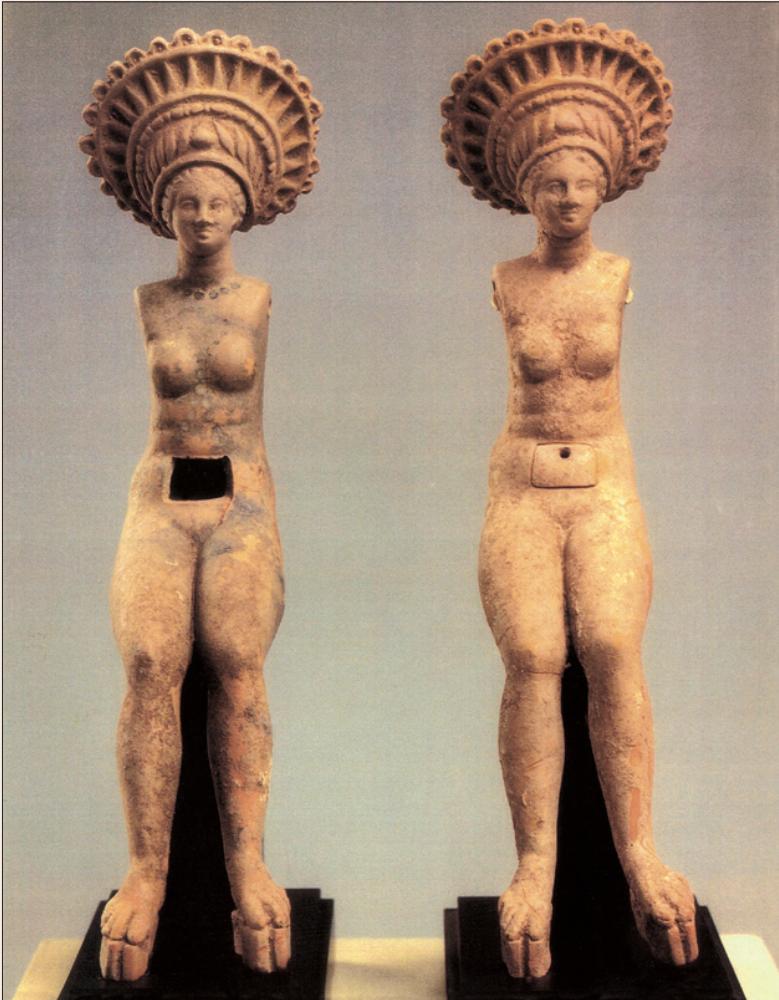


Figure 9a
Baked clay figurines showing pregnant women. (İzmir, 200–100 B.C.)



Figure 9b
Baked clay figures showing the fetus inside mother's womb. (İzmir, 200–100 B.C.)



Figure 10
Zeus and Leda on marble.
(Roman Period)



Figure 11
"Lovers in bed", a wall painting from Pompeii. (1st Century)



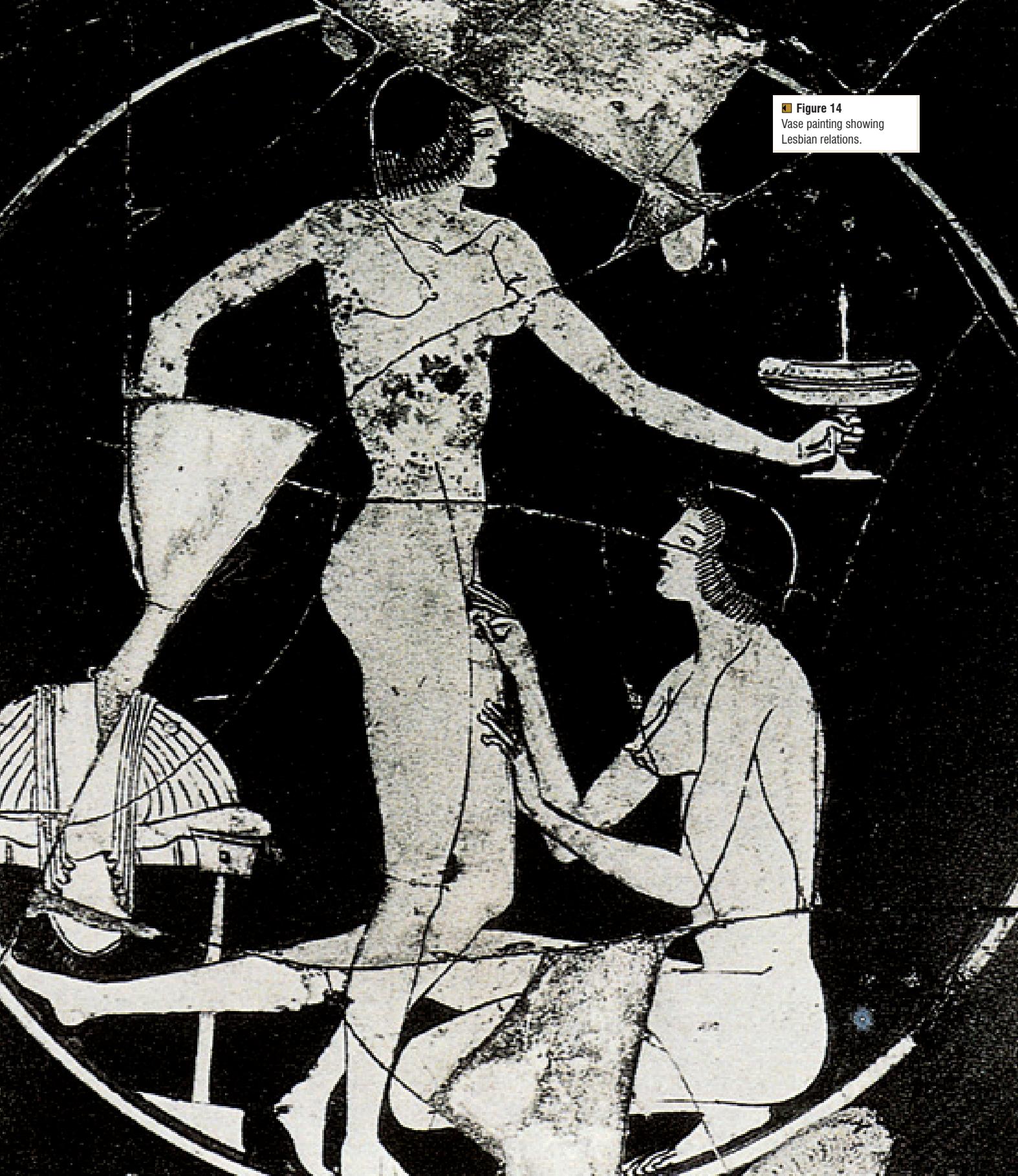
Figure 12
Roman copy of "Knidos Aphrodite"
by Praxiteles. (350–340 B.C.)



■ Figure 13

Vase showing the use
of artificial phallus.

Figure 14
Vase painting showing
Lesbian relations.



 **Figure 15**
Bronze mirror showing a
love scene. (1st Century)



 **Figure 16**
Relief showing—child bearing.





◀ ▶ **Figure 17 a–b**
Cyrenean coin showing a
silphium plant. (5th Century)



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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

ANDROLOGIC SURGERY OF THE 15TH CENTURY IN CERRAHİYYET'ÜL HANIİYE

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Uğur Boylu*

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In Anatolia, Turkish medical books have been written since the 14th Century. These books are the primary sources of information for the historians of medicine and science and for the researchers of Turkish language and literature. One of the most important of these is *Cerrahiyet'ül Haniye*, which reflects both the Ottoman and Turkish languages of its era as well as the surgical practices. This work, written by *Şerefeddin Sabuncuoğlu*, is also very precious regarding the art of miniature painting. The miniatures in the book, the pictures of the medical tools, and the diagrams of the operations complement the text.

Today, there are only three copies of *Cerrahiyet'ül Haniye*, and the author himself wrote the two original copies (one in the Millet Library, Fatih, İstanbul and the other in Bibliothèque National, Paris). He wrote the texts and painted the miniatures himself in these original copies. For this reason, it is both a medical book and a work of art, which shows the author's talents in painting and calligraphy.

Although the languages of science and art in the 15th Century were Arabic and Persian, Sabuncuoğlu wrote his book in the Anatolian Turkish of that century.

AMASYA

Sabuncuoğlu practised as a physician in Amasya and wrote all his books there. In the ancient times Amasya was called *Amaseia*. It was the capital city of the Pontus Kingdom (4th Century B.C.) and a religious and cultural center in the Roman era. The Turks conquered Amasya in 1074. However, the Ottomans dominated the city in 1392 during the reign of Bayezid the Thunderbolt. Bayezid II, the son of Mehmet the Conqueror, was the governor of Amasya when he was a prince.

Amasya remained as a center of trade, culture, and art for a long time in the Ottoman Period. As the princes and heirs apparent to the throne lived in Amasya, public works and housing developed in the city. Amasya had its prime from the end of the 14th Century to the middle of the 15th Century, in which *Şerefeddin Sabuncuoğlu* lived. During that period, many scholars and artists were educated in Amasya, and this continued until the middle of the 19th Century.

THE AMASYA HOSPITAL

In a period when physicians themselves taught medicine to their apprentices and when it was practised in the shops, Sabuncuoğlu worked as a physician in the Amasya Hospital for 14 years, and he wrote in the introduction of his work called *Mücerrebname* that he took pride in this. For in that period, being a physician at a hospital was a very important position, and only the very best physicians could do it.

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The architectural style of the Amasya Hospital conformed to that of the ‘medresseh’ (theological school attached to a mosque) plans in the Seljuks (**Figure–1**). The Hospital remained open until the beginning of the 19th Century, and not only patients were treated there but physicians were also educated. From this date onwards, it was reserved only for the patients suffering from mental diseases.

ŞEREFEDDİN SABUNCUOĞLU

Sabuncuoğlu was born in Amasya in 1385. He wrote *Cerrahiyet’ül Haniye* (Royal Surgery) when he was 83 (1468). There were also other physicians in his family. He began his apprenticeship at the age of 17, as was the custom of his time, and continued being a physician until he was 85 (**Figure–2**). He wrote quite a number of books and educated many physicians during his service. He chose and used the most well-known medical books. He was a serious minded and humble researcher. He was a good clinician and educator. He knew Turkish very well and used it in his books. He was also a good painter and calligrapher. He was a physician who was sincerely attached to his profession, he was tender and towards his patients and obeyed the rules of deontology.

Despite such good qualities, it is true that Şerefeddin Sabuncuoğlu is not well-known in the Ottoman science world, and the copies of his works are quite low in number. The bibliographical sources began mentioning him only at the beginning of the 20th Century.

HIS WORKS

It is known that Şerefeddin Sabuncuoğlu had 3 books and 4 biographies to his name.

1. The Translation of *Akrabadîn* (Pharmacology)

This is the translation of *Zâhire-i Harzemşâhi*, which was written in Persian; it originally had 33 sections and Sabuncuoğlu added two more sections to the book. It contains of all kinds of pharmacological preparations and formulas. The first section added by Sabuncuoğlu is about the durations of the effects and the dosages of the medicines; and the second section is a glossary in Arabic, Persian, and Turkish.

2. *Mücerrebnâme* (The Book of Experiences)

Şerefeddin Sabuncuoğlu wrote this book in 1468, which is better known and widespread than his other books. He explained the usage and preparation of the medicines that he tried on animals, on people, and even on himself. As he explains the application of the medicines, his definitions show similarities with the presentation of the cases in present medical literature. Thus, Şerefeddin Sabuncuoğlu intended to eliminate doubts about the medicines and to guide his professional colleagues by telling them about what he experienced during the treatment. The book consists of 17 sections. The order is from the most commonly used medicines to the less commonly used ones.

3. Cerrahiyet'ül Haniyye (Royal Surgery)

Şerefeddin Sabuncuoğlu wrote this book in 1468. He painted the miniatures and made the pictures himself. After he completed his book, he went to Istanbul to present it to Mehmed the Conqueror, whom he described as "*nothing else than science is respected in his presence.*" At present, there are two biographies and three copies of this book dating from the 18th Century.

a) The Copy in Paris

This is registered under Supplement Turc. No 693 in Paris Bibliotheque Nationale. It was given as a present to Dr. Bergeron by a member of the Parliament in the Tanzimat Period (the years of 1839–1876 in the Ottoman history), Yâsincizâde Mehmed İlmî Efendi, and it entered into Bibliotheque Nationale on 9 July 1871. The book consists of 205 pages and there are 17 lines on each page. At the end of each section, miniatures showing operations, texts with drawings of the tools and explanations for the operations can be found. There are drawings of the 54 operations, 7 tools and 4 incisions in the first section consisting of 57 chapters; drawings of 58 operations, 131 tools and 10 incisions in the second section consisting of 98 chapters; drawings of 24 operations and 11 tools in the third section consisting of 36 chapters. The second section on the treatments and operations related to andrology is completely preserved until today.

b) The Copy in the Millet Library, Fatih

This is registered under Number 79 in the Books of Ali Emiri. Ali Emiri Efendi (1857–1924) found it and later donated it to the library. This book was written before the copy in Paris. There are also some missing chapters in this copy. It contains drawings of 37 operations, 5 tools and 5 incisions in the first section consisting of 57 chapters; drawings of 8 operations, 148 tools and 12 incisions in the second section consisting of 97 chapters; drawings of 2 operations and 11 tools in the third section consisting of 38 chapters. The second section about andrological treatments is also preserved in this copy.

c) The Copy at Istanbul University

Prof. Dr. Besim Ömer Akalın donated this copy to the Library of the Department of the History of Medicine, University of Istanbul. It has more missing parts than the other two copies.

Considering the conditions 531 years ago, Sabuncuoğlu's consistency in his andrological descriptions was as fine as it is today. Below, the andrological diseases cited in *Cerrahiyet'ül Haniyye*, their treatment methods, and the descriptions of the operations are narrated by Şerefeddin Sabuncuoğlu's own language and in the current usage of Turkish as much as possible.

The Treatment Methods for Hermaphroditism:

"O Student, knowest thou that!"

Hermaphroditism has three types. Two of these are seen in men and one of them in women. One of the male types has something like the sexual organ of a woman between his penis and testicles.

And the other type has a similar configuration but the urine is excreted from there. The similar thing in women is mostly on the pubis and consists of three parts, one of them is being like a penis and the others being like testicles.

One of the two types is seen in men, from which urine comes out and, there is no cure for that. On the contrary, the cases of the other male and female types may be treated. First excise them in an operation and then dress the wound until it recovers.” (Figure–3)

Circumcision of the Clitoris:

“O Student, knowest thou that!

“There is an additional thing called ‘tilak’ in some women’s clitorises. This is very big in some women and looks ugly. It looks like a penis in some women and they have sexual intercourse like men do. Physicians call this ‘nazar’. It is excised in Arabian countries.

“The method of excision is this: The aforementioned excess tissue is held with a hand or a tool and lifted upwards. It is not deeply excised so that it will not bleed. After the operation, the wound is dressed until it recovers.

“If the excess tissue is in the vagina, it may affect the whole vagina. It may perhaps dangle from the vagina like the tail of a monster. The ancient physicians called this bodily defect as ‘kuyruk hastalığı’ (tail disease). The treatment is excising it in a similar operation.”

The Treatment of Gynecomastia:

“O Student, knowest thou that!

“As some men’s breasts are fleshy, they swell and become like women’s breasts. This looks ugly and disgusting (Figure–4).

“In order to treat such a breast, it has to be incised in the shape of a crescent. After the breast is incised from line B to line C as seen in the diagram, excessive tissue is removed (like the Arabic letters of ‘be’ and ‘cim’) (Figure–5: Upper drawing). If there still remains some of the excessive tissue, medicines eliminating these tissues are applied on the breasts, the place of incision is sewn, and the wound is dressed until recovery.

“If a man’s breast stretches and hangs down, it is treated like a woman’s breast. Incision of the breast in the crescent shape is again performed in this treatment. The incision process is again from line B to line C, but the ends of these incised parts should coincide with eachother. The incision process is as shown in the picture (Figure–5: Lower drawing). The skin between the incised parts is excised and removed. The incision is sewn and the wound is dressed. It recovers with the help of God.

“If all the fat cumulated in the breasts is not totally removed, or if there is a hardening or bleeding, it is treated like this: An old cotton wool is smeared with ointments and put inside the wound from the incision. The ointment is expected to consume the tissue by devouring it. The patient recovers his health with the help of the right dressing.”

The treatment of Imperforate Urinary Meatus, Meatal Stenosis or Hipospadias:

“O Student, knowest thou that!

“In some boys the urinary meatus can be congenitally imperforated, stenotic or hipospadic. In these situations, such are the treatment methods:

*“If the urinary meatus is imperforated, a hole needs to be made in the penis by quite a fine scalpel (mibza). The picture of this tool is shown (**Figure–6**). After the hole in the penis is made, a slender tin catheter is put in it and tied. The catheter is kept there for three or four days. From time to time, it is removed and the patient can urinate. Then, the catheter is inserted likewise. If a tin catheter can be inserted inside, then there would be no need to take out the catheter, as urination will be done with the help of the catheter; the catheter stays there until the recovery is completed (**Figure–7**).*

“If the urethral mea is stenotic, after inserting catheter in and out, let the patient urinate, then insert it again. This treatment continues until the mea is wide enough to urinate.

“When the urethral opening is on the ventral side of the penis, if the patient cannot urinate without lifting the penis up, or if his semen does not flow normally into the vagina, this is also an awful disorder. In this case, such a treatment should be applied: The patient lies on his back. The glans of his penis is strongly pulled upwards with the left hand. The glans is incised at the end of the urethral mea with a wide knife or a fine scalpel, as if sharpening a pencil. It is secured that the end of the urethral mea comes to its proper place. However, as there would be much bleeding during this procedure, it needs to be done very carefully and the bleeding has to be controlled. After that, the wound is dressed until healing. Hopefully it recovers.”

The Treatment of Penile Pustules Causing Adhesion:

“O Student, knowest thou that!

*“These lesions happen quite often on the penis. The cause of that is bad flesh. Some of these lesions are malignant and some are not. The treatment for that is applying ‘sinnare’ first and then excising the lesion (**Figure–8**). After that, corn ointment is applied on a piece of cotton and put on the wound. This ointment treats the wound. Date fruit ointment dresses the wound for its recovery. Hopefully it will heal.*

“If the small lesions are malignant and their colors are off, they are first incised and scraped, then cauterized with a suitable method. If the small lesion is on the prepuce, there is nothing to be afraid of. When it is under or above the prepuce, and when they are both operated on at the same time, the prepuce may be injured. However, Christians would not consent to this.

“You should also keep in mind that these might be seen in the scrotum. In this case, they turn black and may rot. If so, this treatment is applied: the blackened part is completely incised and removed, and then the pounded skin of a pomegranate and the flour of vetch mixed with honey are applied on the wound. The wound is dressed twelve more times with the remaining medicine. If it bleeds during the procedure, it is cauterized with the crescent shaped cauter.

"If the glans of the penis rots and falls down because of the lesion, a fine catheter is inserted into the urathral mea. It stays there until recovery. The patient urinates through this catheter."

"If the prepicium is adhered to the penis, it is called 'gulfe' (fimosis). The cause of this is festering and it is mostly seen on the men who are not circumcised. To treat that, the end of the adhered part is skinned off with a curved scalpel. The adhered part is separated and the prepicium is freed from the glans. If it is still not seperated, a linen cloth wetted with cold water is placed between the prepicium and the glans; in this way adhesion is prevented. The wound is dressed with Myrtle wine."

The Treatment of Hydrocele:

"O student, knowest thou that!"

"Hydrocele is a collection of fluid in the white fascia beneath the skin and it surrounds the testicles (tunica vaginalis parietalis). The physicians also call this fascia 'sifn'. Another membrane called 'gis'a' is found surrounding the testicles. The fluid is between 'sifn' and 'gis'a', and it reminds one of a natural capsule. This disorder is quite rare. The cause is the weakness of the testicles. This fluid drains into the testicles. Another cause may be rupture after a blow."

"The color of the fluid varies from yellow or crimson to festered darkness. However, in most cases it is white. When the fluid is collected between the two tunical layers, it surrounds the testicles completely and the sensitivity of the testicles is prevented. If the fluid is inside a capsule, it may be conceived as second testicles."

"If you want to see the color of that fluid, a needle called 'midas' is inserted into the capsule. The shape of the 'midas' is as shown. After the insertion procedure, the 'midas' is taken out and the decision is made according to the color of the fluid flowing from the wound."

"After taking the patient's consent to the treatment with the iron, first apply venesection, if his nature is not suitable for blood-taking. Then he lies down on a high place. A very old piece of cloth is spread under him. The physician sits on his right side and his assistant on his left side. When the assistant pulls the patient's penis towards the pubis, the physician incises the skin of the scrotum longitudinally with a flat scalpel. The incising procedure continues until tunica vaginalis is seen. After opening the tunica, the fluid is evacuated. Then, it is seperated from all the surrounding tissues. The seperated tunica is pulled upwards with a 'sinnare' (a kind of hook) and the whole tunica is cut away. If it is not possible to excise the whole tunica from the same point, it is excised part-by-part. If the whole is not excised and a part remains there, the fluid may collect again. If the testicles protrude from the scrotum during the procedure, they have to be replaced. The two edges of the scrotal incision are sutured. A hole is let open under the incision for drainage; the wound is dressed with healing medicines."

"O Student! Another thing to be careful about during this procedure is to control bleeding. In this case, the vessels of the testicles are ligated completely with a thick suture to prevent bleeding. If there is still a chance of bleeding, cauterization is performed. Wheat resin is placed on the opening of the bleeding vessel and cauterization is applied. Thus, the resin covers the opening of the vessel by melting and blood does not flow. The most efficient way of controlling bleeding is this."

“O Student! If the above-mentioned fluid collection is on one side of the scrotum, the physicians call it ‘üdre’ (unilateral). If it is on both sides, it is called ‘üdretan’ (bilateral). In the case of bilateral hydrocele, first one side and then the other side is operated on in the same way.

“Following the operation, wool that soaked in rose water or olive oil, is applied on the wound by wiping the blood away in order to medicate it. Another wool soaked in wine and olive oil covers the testicles, the groins and the abdomen. A piece of folded cloth is put on that. On top of that cloth, a cushion made of two covers and beaten wool is sewn and tied from six places as shown in the figure (Figure–9). The strings should be either of wool or of cotton. Then, a string is bound to the waist of the patient and the lowest string of the pad should be tied to that string on the waist and another string from the pad should be tied to the waist over the hip. Ones of them should be tied over the groins to the string on the waist; two others should be tied below the thigh and from the two sides to the string on the waist. The two other strings are likewise tied over the inner side of the thigh to the string on the waist. After these, the wound is medicated until it recovers.

“O Student! Know that some physicians operate on such a kind of hydrocele by ‘dağlağu’ (cauter). This method is applied as follows: a very sharp knife-edged cautery with a new blade is taken and heated. The skin of the scrotum is separated until tunica vaginalis comes out. After that, as shown in the figure, another cauter resembling what Greeks used is taken (Figure–10). Tunica vaginalis is opened by the cauter. In this way it is ensured that the fluid completely evacuates. The tunica is pulled upwards and incised completely with ‘sikkini’ (hot cauter). During this procedure, it needs careful attention that the cautery does not touch the testicles. This method is quite safe and also secure against bleeding. For this reason, it is better than the previous operation.

“If inflammation happens during these procedures, the treatment is applied with the aforementioned medication until the wound is healed.

“If the patient gets afraid and does not consent to this operation, then this method is used: The patient sits on a stool so that the hydrocele can be incised with a broad scalpel from its lowermost part, and then the fluid is evacuated from the bottom of the sac. A piece of cotton is put inside the sac so that the fluid is totally absorbed, and after that it is medicated. The wound heals if God wills. If the fluid is not easily emptied when the hydrocele sac is split, an infection that obtrudes the opening part of the scrotum is suspected. In this case, the end of a bird feather is inserted into the infected area so that the fluid is easily drained. If there is still no successful result, the tool shown in the figure (Figure–11) is inserted through the wound and the fluid is easily drained. However, six months after such an operation, the hydrocele develops again. Then, it has to be split one more time.” (Figure–12)

The Treatment of the Varicocele:

“O Student, knowest thou that!

“When the veins of the testicles bend like a bunch of grapes, and for this reason the testicles hang down, this is called ‘Devali’ (varicocele). Such a patient is not able to move or do any sports. The treatment of this disorder is not without danger. However, we describe here what kind of treatments the former physicians performed. The operation of this trouble is like this:

"The patient sits on a high stool. The skin of the scrotum is held by hand. After incising the skin and finding the veins, the assistant holds the upper side of the veins with both hands. It is divided into two with fingers. It is incised longitudinally with a wide scalpel or with a sharp razor where the veins are dense. The procedure continues until the veins come out. A big needle is taken and a curved silk thread is put in it; it is stuck into the vein. The vein is ligated completely with the silk suture. The needle may be stuck a couple of times and the silk suture may be tied a couple of times. It is ligated from the lower part one more time and the veins are dissected between these sutures until the filthy blood runs out. The procedure ends by medicating the wound."

"If this disease affects both of the testicles and all the veins, the treatment method is the same."

Castration Procedures:

"O Student, knowest thou that!"

"Castration is banned by religion. However, in order to complete this book, we did not want to miss a chapter on that issue."

"There are some methods for castration. One of them is squeezing, which is performed as follows: In order to crush and reduce in size the testicles, the patient has to be immersed in warm water to allow him to hang down and become loose. Afterwards, the testicles should be clasped and squeezed until the glans become almost imperceptible."

"Another method is as follows: Hold the testicles with your left hand and fasten them at the base before incising each in turn. The incision will allow the gland to come out, whereupon peel off the filmy membrane covering the muscles and proceed with further incision on the testicles. This procedure is better than twisting, since in the latter case a part of the gland may be left undamaged and this will stimulate sexual desire."

"The last methos is as follows: tie up the spermatic cord and the two testicles. Make the incision and do what is necessary to control the bleeding. One should proceed as follows: take out one of the testicle first, and then proceed with the next one after the wound has healed. Wait until this one also has healed before cutting off the spermatic cord. To stop bleeding, cauterize the wound. This is the best way."

"As may well be seen, three steps succeed each other. At the end of each of them, due time is given to let the wound heal." (Figure-13)

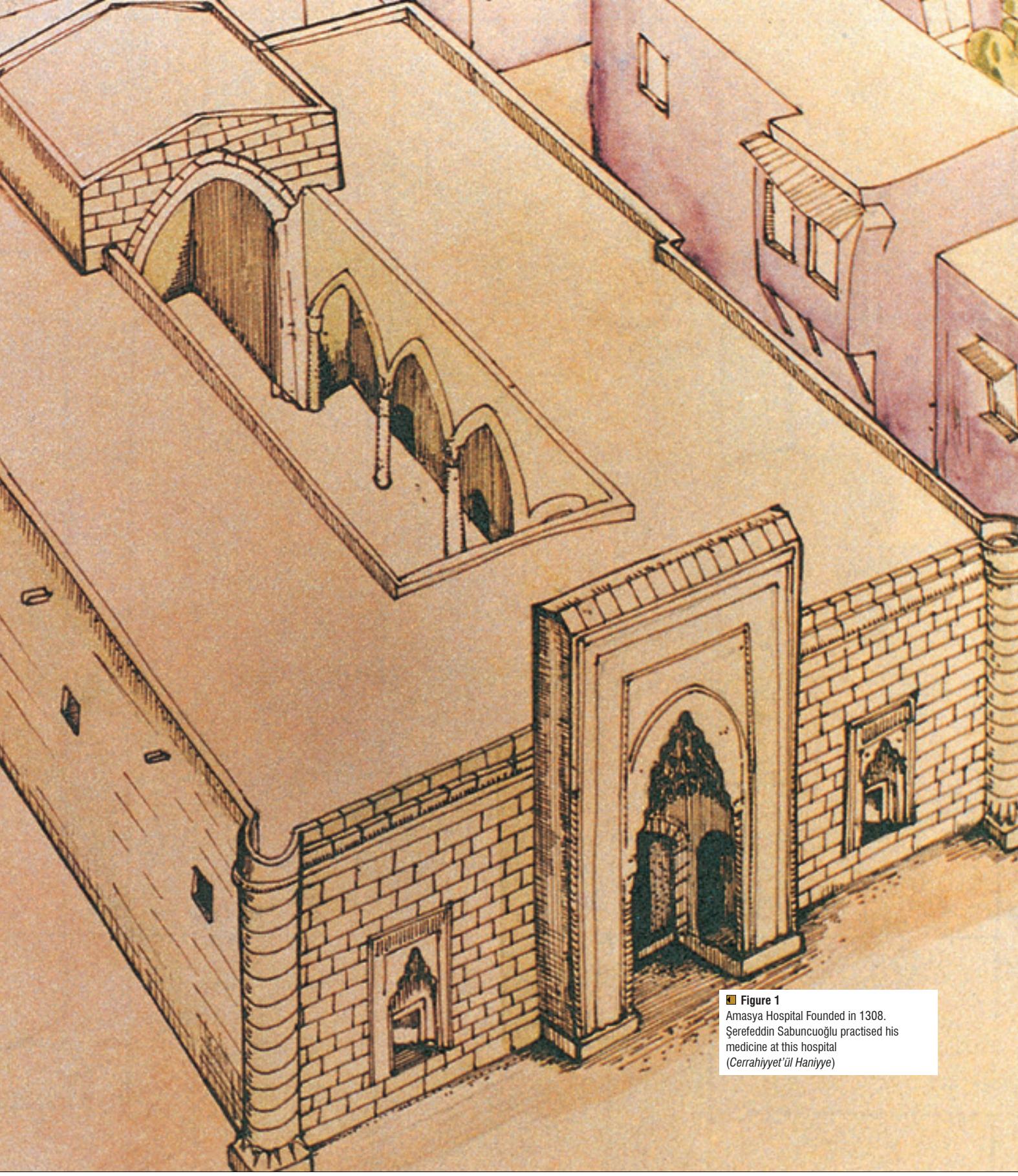


Figure 1

Amasya Hospital Founded in 1308.
Şerefeddin Sabuncuoğlu practised his
medicine at this hospital
(*Cerrahiyet'ül Haniyye*)



Figure 2 □
Serefeddin Sabuncuoğlu (1385–1470).
(Cerrahiyet'ül Haniyye)



Figure 3 □

The operation on a hermaphrodite.
(Cerrahiyet ul Haniye)



 Figure 4

Figure 4
A miniature depicting a gynecomastia operation.
(*Cerrahiyet’ül Haniyye*)

قِرْبَدْجِي فَصَّ

الْحَمْبِابُ

آرِكِشِنْكَامِجِي عَوَّة آمِجِي كِبِيرَه لَسَا آنَك عَلَاجِنْكُطْرِيقَه سِنْ بِلْدُرَز
بِلْكِل اي طَابِكِمَارِبِشِنْكَ بَعْضِسِنْكَامِجِي كِلِيرِي اتَلُوكِي سِيَنِدَن شِرَعَنَ
آمِجِي كِبِيرَه اولُه هَرِمِ كُورُسَه اسِتَكَاه ايدَرِكَرِكِدِيمَ آفِي شَقِه لَاهِي
اينَسِن آمِجِي كِلِيزِدِرِنَدَن اشْبُوشَكَلَه خَظِي دَن
خَظِي جِيَه دِكَن آندَن صِبَكَه دِرِسِن بَرِسِن اجِنَه
كِي شَجَعِي جَهَرَسِن اجِنَه ات بِلْجِيَه وَالَّدْ قِيَاسِر وَجَرِلَخَكِيلِي قِرَكِن بِرِين كَلْبَه
دِكِسِن آندَن صِبَكَه عَلَاجِ ايدَسِن تَاكِمَا اوْپِكَله **آكِر** آمِجِلَادِزِي اشْفَاصِرَه قَرَسَه
عَوَّتَه آمِجِي كِبِيرَه كِرِكِدِرَه كِمَ آفِي هِلَاهِي اكي شَقِي ايدَسِن
باشَلَارِي بُو اكي شَفَلِ بِرِبرَه ايرِشَه خَظِي دَن خَظِي



Figure 5

Drawings of incision for gynecomastia operation. (Cerrahiyet'ül Haniyye)

اُولُوْيَا خُودَ دَلْكُ عِنْرِي مَحَلَّهُ وَاقِعٌ اُولُوْدُوكْ رَايْدَمْرَ عَلَيْكَ
دُذْكِرِ آيَةٍ بِنَزْجَكَ دَلْكَ اَرَادَ بَنْجَه اُولِيْنَ بِراِنْجَه مِنْضَلَه كِيرَ
نَعْ بُودُوكَ كُوْذَرَه
—
نَعْ بِراِنْجَه فَلَعِي مِيلَ صُفَّاِسِنْ بَغْلَيَا سِنْ اَجْكُنْ يَه دَرْتَ كُنْ
مِيلَ جَكِيْسِنْ جَهْرَ سِنْ اَشَبَه اَنْدَنْ صَبَكَعَ مِيلَ يَه صُفَّاِسِنْ

Figure 6

The fine scalpel for imperforated urinary meatus.
(Cerrahiyet'ül Haniye)



Figure 7

A miniature depicting the treatment of
imperforated urinary meatus.
(*Cerrahiyet'ül Haniye*)

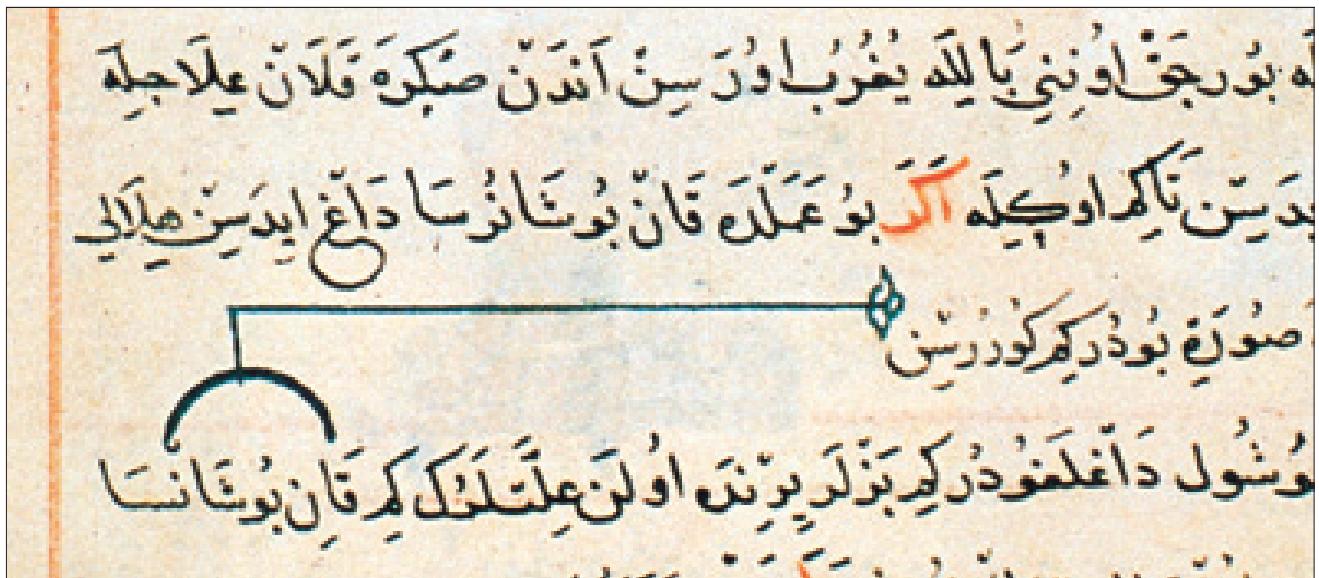


Figure 8

'Sinnare' for the treatment of penile pustula.
(Cerrahiyet'ül Haniye)

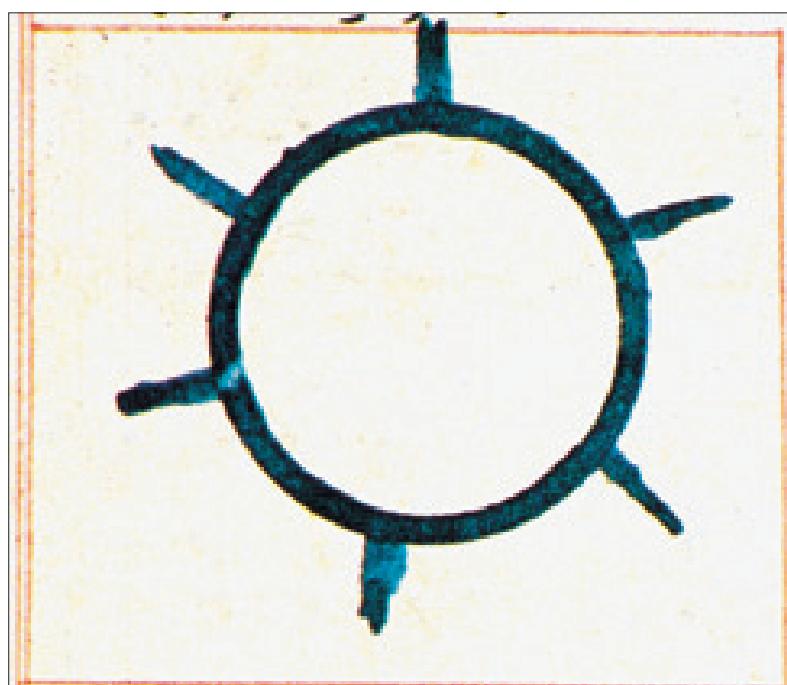


Figure 9

Drawing representing the string for the treatment of hydrocele.
(Cerrahiyet'ül Haniye)

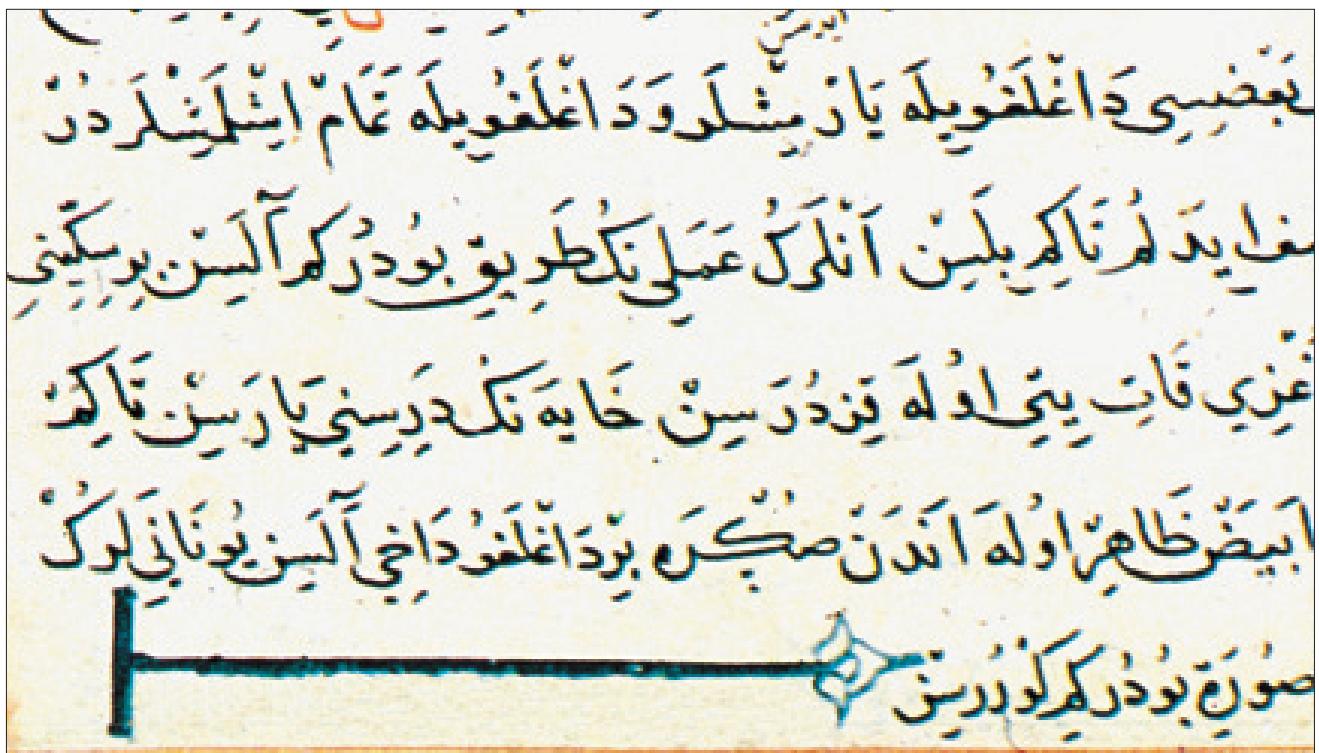


Figure 10

Drawing representing 'dağlağı' (cautery).
(Cerrahiyet ül Haniyye)

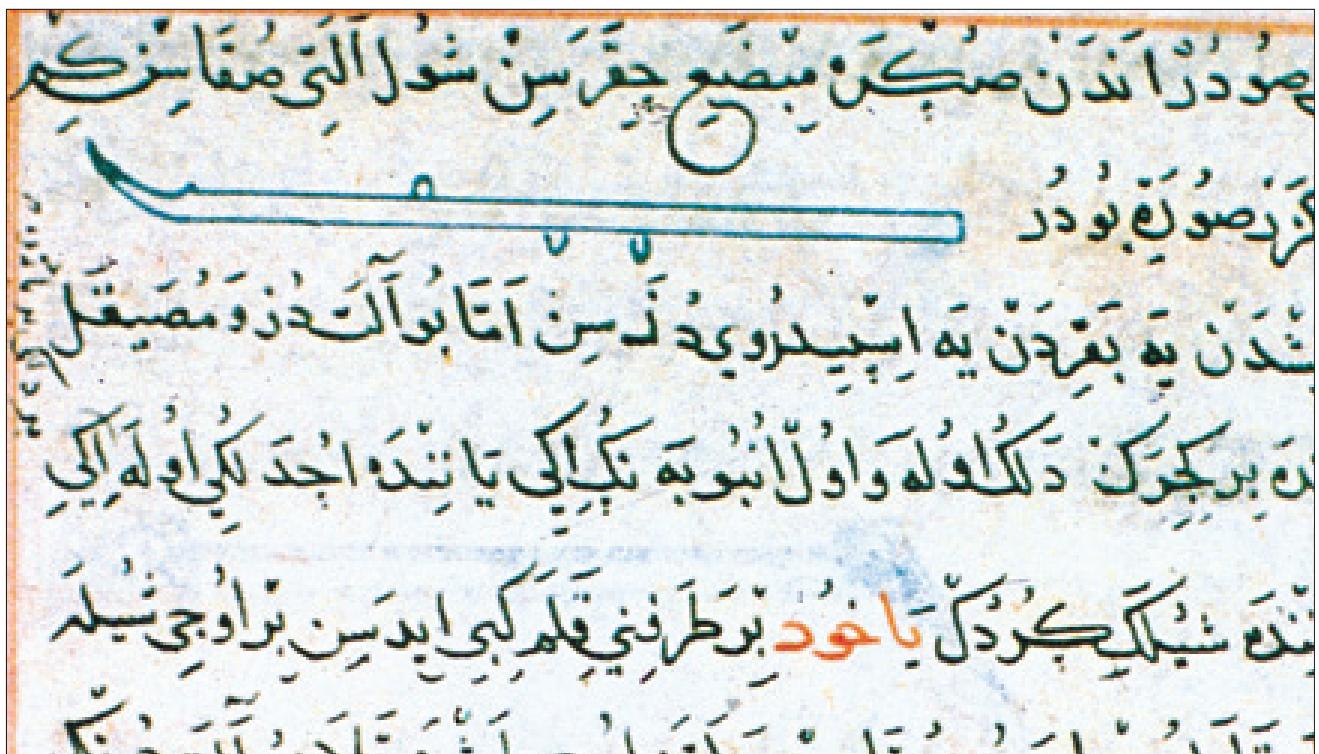


Figure 11

Drawing representing a kind of drain.
(Cerrahiyet'ül Haniyye)

Figure 12

A Miniature representing
the treatment of hydrocele.
(Cerrahiyet'ül Haniyye)





Figure 13

A miniature representing the operation for castration.
(Cerrahiyet'ül Haniyye)

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

HUMAN SEXUALITY IN THE OTTOMAN MINIATURES

Deniz Özden*

The struggle, which has existed between men and women for centuries, is the subject of many tales and myths in the works of antiquity and of the holy books. Some discoveries prove that for a relatively long period of time in the history of mankind, men, and women were equal, and women were considered to be superior to men, and people lived in small communities where women were more respected than men. Women have always been the protagonists of the forgotten and the living legends and tales. Men, who captured the resources and labors of others, were regarded as “great men”, and women became inferior to men with the beginning of wars, which have signified the superiority of men and the increasing male sovereignty based on power since approximately 4.000 B.C. in the Middle East.

Major religions of the world have also been founded either to spread or to strengthen men’s superiority¹. However, in one of the dialogues of Plato’s *Symposium*, a myth explains love, which is personified in the goddess, Aphrodite². (Love) has a double meaning; it helps us feel high emotions and makes us do things what we neither comprehend nor wish³. This is sexuality. For this reason, Adam and Eve were expelled out of paradise. This universal theme was related to an erotic cause in the European art with the beginning of the Renaissance. Even when the nudity of the woman was shown in entirely secular presentations, Eve’s nudity was a symbol of the original sin⁴. The satisfaction of being able to look at the nude image was the satisfaction of the person looking at the personified evil through judging spectacles. In the Ottoman miniatures, the representation of the theme of Adam and Eve is far from any erotic associations.⁵ The miniature, which depicts the expelling of Adam and Eve from the paradise, is one of the 35 miniatures of the work called *Falname* (The Book of Fortune-telling), where mainly religious themes are depicted (**Figure-1**). This book of fortune telling, which was written by the Vizier, Kalender Pasha, dates between 1604–1617, and was presented to Sultan Ahmet I. Many elements in this miniature book are symbolic. The serpent at the gate of the paradise symbolizes evil; the peacock symbolizes the paradise, and the spikes of wheat, which Eve holds in her hand, symbolize the forbidden fruit. The colors of Adam and Eve are depicted differently. Eve’s breasts are shown drooping, which symbolizes the “universality” of motherhood. The differences of style show that it is the work of several artists based upon different iconographies.⁶

In the Ottoman tradition the circumcision of a boy affords an opportunity for a feast. According to the Islamic belief, the wedding ceremony is performed only for the bride. The reason for this ceremony is to put an end to her pains and tears while reaching womanhood, whereas the groom’s ceremony is the circumcision feast when he reaches manhood. Most of the time the festival performed for the wedding ceremony is combined with a circumcision feast.⁷ In these festivals, which last for many days, the symbolic wedding trees called ‘nahil’ are one of the extraordinary sights.⁸ The ‘nahils’ are the symbols of abundance and fertility and can be identified as the successors of the Priapos cult, which has been widespread in Asia Minor since early times (**Figure-2**).

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The miniaturists in the Ottoman Period documented history by depicting themes such as the victories of the Ottoman armies in battles and campaigns and the splendor of the festivals and ceremonies. The miniaturists, observing every instant of life at the palace, followed the rules of the Islamic miniature painting and created works with detailed observations in which the events and people were presented.⁹ According to Ettinghausen, Ottoman miniature dared to be dull and documentary in order to be faithful to the historical reality. This dull and documentary but at the same time pure and simple art is also full of cheerfulness with its entertainment and festival scenes, grotesque figures, and other endless elements of life.¹⁰ The themes of the Ottoman miniature art, which reached its peak in the 16th Century, began to change in the 17th Century as the Ottoman state gradually lost its power. In the Tulip Period, during the first half of the 18th Century, miniature art made a progress.¹¹ During this period, the miniatures depicting the feasts represented the powerful state as well as the desire for the style of entertainment which was fashionable in the European high society.

Zenannâme (The Book of Women/Female Beauty) (İstanbul University Library, Number T5502) is a work by Enderun-î Fazıl, concerning the lives of women. The theme in this work, composed of 44 miniatures, is the beauty of women in the world.¹² In a miniature depicting a woman during delivery, the women surrounding her witness the event and help her deliver the child. As the portraying skill of the miniaturists had not yet fully developed, all women look alike. This event is painted in full detail with a realistic approach and the coming out of the baby's head, the flow of blood, and the mother's painful facial expression are depicted quite well (**Figure-3**).

In a Turkish bath scene in the same work, some women are washing themselves, some are having fun, and some others are caring for their beauty. Some of them are naked whereas some are half naked or dressed and they wear high-heeled clogs¹³ (**Figure-4**). Another miniature in the same work is an entertainment scene in the countryside where a body of water divides women from men. The isolation of women and men from each other indicates the possibility of a hidden life style beyond what is visible in the paintings (**Figure-5**).

Although there are no miniatures about the homosexuality of women, there are many miniatures representing male homosexuality in great detail. Atayî's *Hamse* is an important manuscript with miniatures reflecting the changes in the style of this subject along with the Tulip Period.¹⁴ Although Atayî was a 17th Century poet, his *Mesnevis* were appropriated and re-illustrated in the Tulip Period. This is, without any doubt, due to his narrative style and his subject matters, which are novel and interesting. Actually, what Atayî tried to write in his *mesnevis* were to be created only after a century later by the poets of the Tulip Period. Atayî concentrated on the local subjects. He put great emphasis upon describing humans and environments in which lies, bribery, debauchery, and perversion are narrated in minute detail. As he wrote some stories in the first person, they became more convincing. He used mostly popular proverbs, colloquial phrases, and vulgar language without hesitating and therefore historians of literature criticized him harshly. On the other hand, while he was describing love stories, which are examples of moral corruption, his hostile attitude towards women is apparent. This makes him different from the poets in the Tulip Period, but he was actually criticizing contemporary society with humour. He narrated in his *Mesnevis*, which were admired by many people, nice stories about the love of luxury and entertainment, and romantic and sexual themes in an amusing way. The fact that Atayî's love stories were painted without any hesitation shows the radical

changes in the artistic life of the time. Therefore, the clear and detailed narration of Atayi acquired a different aspect as the miniaturists painted them in a realistic style. The miniatures of this manuscript are now at the Topkapı Palace Museum and were the first examples of these new themes. The miniaturists paid great attention to the descriptions of places while painting battle scenes and advisory subjects like Atayi. There are many miniatures showing drunkenness and love stories. While some stories criticized perverted sexual relationships in every detail, some of them advised tolerance.¹⁵

The Story of the Young Man and the Bandits (Turkish–Islamic Art Museum, Number 1969, 57a)

This is a scene of homosexual intercourse¹⁶, and two half-naked men standing and holding their sexual organs in their hands gaze at the act.¹⁷ A cross-legged man sits at the front and also holds his sexual organ in his hand and masturbates. The wine decanter and the glass show that they are drinking wine. As in all kinds of totems, wine is the basis of rich narrations that do not pay any attention to contradictions. Wine is supposed to be the most powerful substance to take away the thirst, and the most ancient identical fluid of blood, which is a dense and life-giving liquid.

In reality, the fluid form of the body does not have much importance; but it is a transforming substance above all, so it can turn locations and circumstances upside down and makes opposites come out of the objects, for instance the weak become powerful and the silent become chatterers.¹⁸ The passive homosexual is shown to be young. Although the story is called “The Young Man and the Bandits”, the description of the location and the garments of the men are not representative of the lower class (**Figure–6**).

The Man from Bursa and the Janissary Band (Turkish–Islamic Art Museum, Number 1969, 59a)

An old man with a beard and a young man are shown having homosexual intercourse in this miniature (**Figure–7**). It contradicts the rule of homosexuality in which the active one is older and the passive one younger. The musicians with their drums and double reeds are trying to disgrace them.¹⁹ This can be considered as representative of the eagerness to imitate the Western type of life, which was widespread at the palace. This life style, like in the West, might reflect an important transformation, which first began from the palace. It can be evaluated as a differentiation occurring in the minds by presenting homosexuality as refinement, progress, and a different kind of pleasure.

The Womanizer and His Concubine (Turkish–Islamic Art Museum, Number 1969, 55b)

This miniature has two parts. The lower part shows the interrupted sexual intercourse between a man and a woman because of the sudden appearance of a ram, and they have fallen down onto the floor. The upper part shows some women watching this event with wonder and grief. According to the story, one of the women is the wife of the man. The movement of the ram reveals a secret space.

The man looks very pleased and happy. As the woman feels that it is a privilege to be chosen by such a powerful man, she does not try to hide her nakedness and is not bothered by being seen by others (**Figure–8**).

The Story of the Egyptian Shah and the Concubine (Turkish–Islamic Art Museum, Number, 1969, 86a)

In this miniature, an old man is disturbed by the sudden jump of a cat onto a mouse when he wants to make love to a young concubine with whom he had fallen in love, and he cannot continue with his love making. The girl laughs and says that her lover would not be disturbed in love making even by the attack of a lion (**Figure–9**).

The Woman Who Wants Her Right to Have a Proper Husband (Turkish–Islamic Art Museum, Number, 1969, 102a)

A woman complains to the judge saying that her husband cannot fulfill his duty as a husband. The judge, as a solution to the problem, shows her the artificial male organ (“zibik”) (**Figure–10**). In fact, the story in this work is not that simple. Here two different cases have mingled into each other. The ‘zibik’ has been brought to the judge from the previous case, and he takes it out in the second case. Here the judge is painted as a bigger figure than the others. His duty is to judge people, and for this reason he is hierarchically higher than the others.

In this essay, the presentation of sexuality in the Ottoman miniatures has been described except the traditional love stories of the miniatures in the works *Hubannâme*, *Bahnâme*, and *Cerrahiyet’ül Haniyye*. Although there is only one example, the story of Adam and Eve is included because of its universality. “Nahil”, one of the extraordinary objects in the wedding and circumcision ceremonies for the men and women reaching adulthood, is evaluated as an extension of the cult of Priapos. The characteristics of sexual life are emphasized by the miniatures in *Zenannâme*, which presents profiles from women’s lives and in Atayî’s *Hamse*, which presents new subjects fearlessly in the Tulip Period.

The Ottoman state, which was gradually losing its political power, tried to present itself as powerful in the miniatures of Atayî’s *Hamse* by displaying the superior performances of men. The reason why these miniatures are different from the miniatures of the Classical Age, in which gold decoration was abundant, and the usage of thin paint is that it was considered a second rate art work at the palace. The way of depicting sexuality in the miniatures is similar to that in the Indian, Persian, and Far Eastern miniatures. Nudity is not passive that in miniatures. The woman is shown as active as a man in sexuality.



Figure 1 □
Adam and Eve.
(Fâlînâme, Topkapi
Palace Museum, H1703)



■ Figure 2

The 'nahils' are the symbols of abundance and fertility.
(Sünnâme-i Vehbi, Topkapı Palace Museum)



Figure 3 □
The woman giving birth.
(Zenânnâme, İstanbul
University Library-T 5502)



Figure 4
Women's bath. (Zenânnâme,
İstanbul University Library, T 5502)



Figure 5
Women at Kâğıthane.
(Zenânnâme, Istanbul
University Library, T 5502)



■ **Figure 6**
“The Young Man and the Bandits”.
(Hamse-i Atai, Turkish-Islamic
Art Museum, Number 1969, 57a)



Figure 7 ■

An old man and a young man, exposed in public, are shown having homosexual intercourse in this miniature. (Hamse-i Atai, Turkish-Islamic Art Museum, Number 1969, 59a)



Figure 8
The Womanizer and His Concubine.
(Hamse-i Atai, Turkish-Islamic
Art Museum, Number 1969, 55b)



Figure 9 ■
The Story of the Egyptian Shah and the Concubine. (Hamse-i Atai, Turkish-Islamic Art Museum, Number, 1969, 86a)



■ **Figure 10**

The woman who wants her right to have a proper husband. (Hamse-i Atai, Turkish-Islamic Art Museum, Number, 1969, 102a)



Figure 11 ■
The lovers. (Hamse-i Atai,
Turkish-Islamic Art Museum,
Number, 1969)



Figure 12

A miniature by the
Ottoman artist, Buhari.

NOTES & REFERENCES

1. In The Genesis I-II, 4a, in the Holy Bible, even in the very beginning a high, universal and abstract plan takes place: God creates the Universe with his words and fills it with all the other entities, and he is not interested in the individual at all. In the end, God ‘kneads’ the first person, only the man, from clay. Then he ‘kneads’ animals to prevent him from being lonely, but as the animals are not enough to overcome his loneliness and to reproduce, God ‘makes’ ‘the woman’ by taking her out of the man. Therefore, the idea that the origin of women being made from his flesh and bone prepares the basis for the strong domination of men over women. (E. İnanır, “Love and Marriage in the Works of Chekhov”, A. P., unpublished M.A. Thesis, University of Ankara, The Institute of Social Sciences, 1996, p. 27.)
2. All the gods were at a feast on the day Aphrodite was born. Abundance, the son of Intelligence, was also there. After dinner Poverty (Penia) comes to ask for her share of the feast and waits in front of the door. Abundance, drunk with the holy nectar, goes out to the gardens of Zeus and passes out there. Poverty, in desperation, dreams of bearing a child from Abundance and so sleeps with him. She gets pregnant for Love. Aphrodite is very beautiful and Love is naturally fond of beauty (...). So is the fortune of Love, who is born from Abundance and Poverty. In the first place, Love is always poor, is not refined and elegant as some think, and on the contrary it is rude, dirty, homeless and sleeps barefoot in the mountains, in front of the doors and on the roads. It always chases after beauty like its father. Actually, it is neither mortal nor immortal. So love is neither in poverty nor in wealth. (E. İnanır, Platon, *Symposium*, p.58.)
3. İnanır E., “Love and Marriage in the Works of Chekhov”, A.P., unpublished M.A. Thesis, University of Ankara, The Institute of Social Sciences, 1996, p. 38.)
4. Leppert R., *The Image of the Meaning in Art*, Ayrıntı Yayıncılı, İstanbul 2002, p. 281.
5. The word miniature was first used to refer to a small-dimensioned sample of an object in the European languages but it gradually came to be used for the illustration of a book. When the Islamic thought learned about “The Theory of Ideas” of Platon and the pantheist “light” metaphysics of Platinos, a possibility of portraying without opposing the prohibition of images emerged. The general philosophy of life anticipated by the Islamic doctrine formed its own rules in the miniatures. Miniatures reflect a concept of picture-making which prefers a two dimensional description with pure color patches, clear contours without shadows, and surface decoration. The ancient Turkish sources called the miniatures and paintings ‘nakış’ (embroidery) and ‘tasvir’ (description), and the miniature painter as ‘nakkaş’ (embroider) and ‘musavvar’. (M. İpşiroğlu, *Painting in Islam*, İstanbul, 1973, p. 9.)
6. Çağman F. and Tanındı Z., *The Topkapı Palace Museum, Islamic Miniatures*, İstanbul, 1979, p. 69.
7. And M., *The Ottoman Portraying Arts: Miniature*, İstanbul 2002, p. 251.
8. The dictionary definition of ‘nahil’ has been pronounced like ‘nahil’, ‘nakl’, and ‘nahul’. According to Hammer, ‘nahils’ in the wedding and circumcision ceremonies were seven balls made of colored wax rising like a pyramid, its height was 24–36 meters and its diameter was 5–6 meters. They were decorated with birds, animals, fruits, mirrors, flowers, precious stones, gold and silver leaves, and colored and golden papers. (M. And, *Ottoman Şenliklerinde Türk Sanatları*, Ankara 1982, p. 213.)
9. Renda G., *An Active Type of the Book Art: Miniature*, University of Hacettepe; *Proceedings of the Congress of Turkish Art Today and Tomorrow*, Ankara 1985, p. 460.
10. Erol T., “Tendencies of Symbolism and Surrealism in the Late Peirod and the Concepts of New Space and Temporality”, University of Hacettepe, *Proceedings of the Congress of Turkish Art Today and Tomorrow*, Ankara 1985, p. 8.
11. In this century the Ottoman palace contacted Europe for the first time for cultural exchange and lived one of its most intellectual periods. The political and social circumstances in this period were not suitable to harmonize with this progress, and these achievements remained limited with the palace. Therefore, the Ottoman state

- had to pay the cost of trying to adopt the pompous life of the European palaces. However, it was one of the best periods in Ottoman history in terms of protecting the arts. (G. Renda, *New Themes in the Miniatures of 18th Century: Hamse-i Atayi Miniatures at the Topkapı Palace: Gift to Bedrettin Cömert*, Published by the University of Hacettepe, Ankara 1980, pp. 481–496.)
12. And M., *The Ottoman Arts of Portraiture*, İstanbul 2002, p. 374.
 13. And M., *The Ottoman Arts of Portraiture*, İstanbul 2002, p. 460.
 14. The Copy numbered R816 in the Topkapı Palace consists of 43 miniatures and 201 pages, with the dimensions of 25x15 cm. It was first dated to the last quarter of the 17th Century, but on page 119 of the manuscript it is stated clearly that it is written in October 1728. The text of Atayi's *Hamse* consists of three *mesnevîs* by Nevizade Atayi. Today three miniatured copies are known to exist. The oldest was copied in 1691 and is now found in the Turkish-Islamic Art Museum (Number 1969) and has 10 miniatures, but it is clear that the miniatures are added in the middle of the 18th Century except one. A second copy was bought by the British Museum in London (Or. 13882). It has 30 miniatures and dates from 1738. It was written after the Tulip Period. Atayi's *Hamse* in the Topkapı Palace should be the initiator of such works. (G. Renda, *New Themes in the Miniatures of the 18th Century: Hamse-i Atayi Miniatures in the Topkapı Palace: Gift to Bedrettin Cömert*, Published by the University of Hacettepe, Ankara, 1980, pp. 481–496.)
 15. Renda G., *New Themes in the Miniatures of the 18th Century: Hamse-i Atayi Miniatures in the Topkapı Palace: Gift to Bedrettin Cömert*, Published by the University of Hacettepe, Ankara, 1980.)
 16. Sexual intercourse between the persons of the same sex, in the most general terms. This sexual relationship has a variety of types from sexual fantasies and feelings to kissing, masturbating together, and oral and anal contacts. (S. Budak, *Dictionary of Physchology*, Bilim Sanat, Ankara 2000, p. 275.) The homosexual tradition has a long history, which can be traced to Ancient Greece and to Creatan history where it was widespread. Pederasty, which was accepted and encouraged by the society, was only a part of homosexuality practiced in Ancient Greece. Generally, this relationship takes place between a young boy between 12–13 and 17–18 and an adult man of about forty years old, who can still be considered young. Even if it is at later ages it should not be forgotten that the basis of the relationship has such a difference in the ages. In pederasty, the inequality of the couple also determines their role. The adult is active and the young boy is passive. The boy can play his role without any feeling of shame until the day that he will be considered an adult man. On the other hand, when the distribution of the roles is violated in the homosexual relationships between the adults, the relationship is crossed out. (M. Sartre, *Homosexuality in Ancient Greece: Amour et Sexualite en Occident*, İletişim Yayınları, İstanbul 1992, pp. 55–56.) The Old Testament concentrated on some of the prohibitions (listed in Leviticus 15 and 18) on sexuality. These prohibitions were incest, nudity, homosexuality, sodomy, etc. (J. Le Golf, *Rejection of Delight: Amour et Sexualite en Occident*, İletişim Yayınları, İstanbul 1992, pp. 158–159).
 17. Scopophilia: to watch others make love, to look at naked pictures, to watch pornographic movies, etc. in order to have sexual satisfaction. If it is a must for sexual satisfaction, it is considered a sexual obsession. (S. Budak, *Dictionary of Physchology*, Bilim Sanat, Ankara 2000, p. 684.)
 18. Barthes R., *Contemporary Discourses*, translated by T. Yücel, Metis Yayınları, İstanbul 1998, p. 68.
 19. Renda G., "An Illustrated 18th Century Ottoman Hamse in the Walter's Art Gallery", *The Journal of Walter's Art Gallery*, No. 39, 1981, p. 30.

THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

THE BOOK OF BEAUTIFUL MEN: *HÜBÂNNÂME*

Nil Sari*

In the poem called *Hübânnâme* the poet *Fâzîl* of the Palace School *Enderûn* describes beautiful men from a variety of peoples and countries. At the beginning of the work he explains us why he compiled the *Hübânnâme*. *Fâzîl* tells us that he wrote the *Hübânnâme* upon the request of his beloved: "Which nation has the most beauties and which has the most lovers? Which type of beauty has the most courteous behavior? Which people are coquettes and who walks in a coquettish manner? Tell me about the beautiful men, from mountain to mountain, from region to region and think well so as not to make any errors. First tell me about their beauty, then depict them in a drawing." His beloved, well pleased with the *Hübânnâme*, then asked him to describe the women, asking *Fâzîl* to write another book about their characteristics. He desired that *Fâzîl* write a book called *Zenânnâme* in which the beautiful, ugly, good and bad women from a great variety of regions be described and depicted.

Fâzîl described people from India, Persia, Bagdad, Ethiopia, Africa, Egypt, Yemen, Maghreb, Algeria, Tunisia, Hejaz, Damascus, Aleppo, Anatolia, Rumelia, the Mediterranean, Istanbul, as well as Greeks, Armenians, Jews, Gypsies, Tatars, Albanians, Bosnians, Georgians, Circassians, muscovites and from European nations he described the French, Flemish, Spanish, English, Austrian and people from the New World (America). *Fâzîl*, who described men from a number of regions of the world, did not meet all these different people. He must have attained the information from the great variety of people he met in the Palace School (*Enderûn-ı Hûmâyûn*) recording what they told him and their impressions.

What the poet relates about the ideas from a variety of nations of the Western world, a region with which in this era relations were newly being established, cannot be found in any earlier work. Earlier authors talk about the men and women of Ottoman cities. The *Şehrengîz*, a type of poetical work, describes the people of a city, their beauty, the places to be visited and architectural works. This tradition, which began in the 16th century, was continued by the master *diwan* authors. However, in the *Şehrengîz*, the beauty of a city, the people of that city and their praiseworthy aspects would be described. *Fâzîl*, while describing the physical and sexual aspects of men and women according to their nation and country, gave as much space to ugliness as to beauty according to the society and era. *Hübânnâme* and *Zenânnâme* are original from this aspect.

Fâzîl describes the physical and the psychological characteristics of people from a number of countries. In addition to the physical characteristics and behavior of the beautiful people, from time to time he provides information about different aspects, for example beliefs and traditions. He describes the bravery of the beauties and describes them in a realistic manner. He has an open and positive style. When it comes to the beauties of some nations he is very prejudiced. While in the beauties section he uses words full of praise and a courteous style, that of which he does not approve is described with disparaging words, and in a manner that is rude, sarcastic, at times even vulgar. In the work, in addition to descriptions

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which verge on slang, there are expressions from the language of the court. The quips, sayings, idioms and colloquialisms of the day are included in the book. The work also has a comic aspect. There is no uniformity or repetitiveness. Literary scholars focus rather on the great content rather than the literary value of the work, recording that a unique perspective is provided in this work.

In this article the description of men from nine nations is given. The copy of *Hübânnâme*, and that of with the *Zenânnâme*, in which miniatures are included can be found in the Istanbul University Rare Works Library. This copy, which was brought from the Yıldız Palace library, was copied by *Seyyid Yahya* in 1793. This work, which describes beautiful men from a number of countries, functions as a clothing album. The dress-codes and styles of the era are reflected in detail in the drawings. It is thought that the illustrator was *Halimzâde Ahmed Fethi Efendi*. There are manuscript copies of the work without the miniatures and written in the Arabic script in Turkish.

THE POET ENDERÜNLÜ FÂZIL

Fâzil was a *diwan* poet who lived between 1756/7 and 1810. He was born in the town of Safad in Acre. He was the grandson of *Tâhir Ömer Bey*, the guardian of Acre, who was assassinated as a result of his rebellion that took place during the time of *Abdülhâmid I*. When his father, *Ali Tahir*, went into action to take Acre, the rebellion was quashed. *Gazi Hasan Pasha* gave protection to *Fâzil*, his brother and uncles, and had them brought to Istanbul. With an edict from the sultan, the two brothers were taken into the *Enderûn-i Hümâyûn*, the Palace School. As he had been raised in the Palace School, *Fâzil* was referred to as *Fâzil-i Enderûnî* (*Fâzil* of the *Enderûn*).

Fâzil led a life full of love adventures. He was very open in his sexual preferences and in a brave language described this in his poem called *Defter-i Aşk* (notebook of love). As far as we ascertain, he had three love affairs in the *Enderûn*, with the last leading to his expulsion from the palace (1783/84). In the work called *Defter-i Aşk*, while openly speaking of and praising boy lovers, we learn that *Fâzil-i Enderûnî*'s first lover was a young man, whose name is not given; his second lover was *Süleyman Bey*, the third was *Şehlevendim Abdullah Agha* of the Ottoman dynasty and his fourth was a dancing boy (*köçek*), called *İsmail*.

Fâzil, who was known for his extreme fondness of entertainment, profligacy and sexual passion, lived a miserable life as a homeless vagrant after being expelled from the *Enderûn*. He described his situation in the touching odes (*kaside*) that he presented to Sultan Selim III. Finally, he was given the duty of taking care of the Rhodes foundations. He worked in the Aleppo revenue office (*defterdarlık*) for some time. He was sent as an inspector to Eastern provinces at one point. When he was in Istanbul he lived first in *Eyüp* and then in *Beşiktaş*. In response to criticisms and complaints written by some people, *Fâzil* was exiled to Rhodes. When he fell ill he was pardoned and permission was given for him to return to Istanbul. He spent his final years invalided in bed and died in 1810.

The poet, who won fame during the reign of Sultan Selim III, wrote a *Diwan* and four long poems, called: *Defter-i Aşk*, *Hübânnâme*, *Zenânnâme* and *Çengi-nâme* (*Rakkâs-nâme*). *Fâzîl* is a poet of the transition period that was experienced in Turkish literature. The inclusion of examples from the people's lives of the era and the use of colloquialisms places his work in the trend to localize literature. The transmission of daily life, the traditions and customs, the use of colloquial expressions and sayings of the era in which he lived add value to the poems. The daily experience from real life is described in his poems in a realistic style. The different and free formation of the studied subjects, as well as the poet's personal thoughts, are remarkable. In his poems, in a departure from *Diwan* poetry, the individual comes to the fore; this is quite an innovation for the time. The strong comic element in *Fâzîl*'s style is also remarkable.

Fâzîl and his works, which are outside the classical definition, were criticized by *literati* and historians both in his own era and in later times. His fondness for entertainment, his unconventional attitudes and sexual inclinations are reflected both in his poetry and style. *Fâzîl* expresses what he thinks about marriage and sexuality in a frank manner. From time to time in his works, explicit expressions that border on the pornographic and which lack esthetic elegance and delicacy are used. In addition to normal simple expressions, the vulgarized expressions destroy the depth of his work from the aspect of feeling and thought. Although his work was criticized from an artistic aspect, he is an important representative of the localization trend of *mesnevi* works in the second half of the 18th century.

The litho print of the *Zenânnâme* has the characteristic of being the first obscene book to be collected up and destroyed in the Ottoman Period. No book with contents that were thought to be undesirable had ever been collected before. The Naval Minister *Mustafa Reşid Pasha*, who ordered that the book be collected, found the sections in which the poet recorded his feelings on marriage objectionable.

THE MINIATURES



Figure 1
The Indian Beauty.

THE DESCRIPTION AND DEPICTION OF INDIAN BEAUTIES

The Indian beauty holds his head high. As the Indian country is hot, the beauties here are never white. As they are cold inside, their passion is disturbed. They cannot talk or flirt well. The dark-dry beauty is not elegant, but despite their weak and lifeless appearance they think they are as stately as a cypress tree. Those with a good stature are coquettish and mince and sway when they walk. If the Indian beauties could find someone to give their heart to, they would not walk in this way.

The illustrator depicts the Indian beauty as described in the text, with a dark complexion, sure of himself, standing straight, but without a great stature. The Indian beauty, who is depicted in front of a natural landscape, is standing on the left, and in his left hand is breaking off a coconut, while the other hand is on his waist. He is wearing an Indian turban on his head. He is wearing a yellow shirt with green strips and red dots, with no collar. His white trousers have a flowered design and there is a dark red sash at his waist. The flowered red upper garment reaches down to his knees. A flowered blue shawl is thrown over his shoulders, towards the back. He is wearing sandals that have straps over the top and around the ankles.



Figure 2
The African Beauty.

THE DESCRIPTION AND DEPICTION OF THE BLACK AFRICAN BEAUTY

The beauty of the black African youth is disguised. He has a black complexion, like the night. The universe refers to the black youth the “diamond”, but the human eye is not blind to this error. Even if the black youth smiles, as long as the eye of love is not blind, it will not perceive him as being worthy to kiss. I accept that his name is “coral”, but who would want to unite with him? However, their loyalty is renowned, they are all strong, lovely and dignified. They are pure like a mirror. There are many who have experienced an infatuation. There are those who present the dark concubine to those with shining complexions. Is the eye of comprehension blind, I wonder, that the night and day of the glowing ones are the same?

The black African beauty is depicted in front of a tree, mountain and clouds. He has a round face, thick eyebrows, a wide nose and red lips. He has a turban, the edges of which are white, with the middle being red. The mole at the edge of his lips is darker than the color of his skin. His naked body is covered by a shawl over his shoulders, while his chest and one arm from the elbow down are uncovered. His open hand is holding his closed hand. The cloth that is wrapped around his body reaches from his waist to below his knees. His feet are bare.



Figure 3
The Ethiopian Beauty.

THE DESCRIPTION AND DEPICTION OF THE ETHIOPIAN BEAUTY

The Ethiopian beauties are attractive, passionate and have strength. They are long-limbed, polite and kind-speaking, with smiling and gentle faces. Their eyes and eyebrows are meaningful. Their cheeks, like the cheek of Leyla, are of amber. They are neither yellow nor pale. Their soft complexion is moderate in color. People never weary of them as most of the women's experience demonstrate.

The Ethiopian beauty is depicted with a dark complexion, round face, thin arched eyebrows, plum cheeks, with a slight smile on his lips. He has a white turban on his head. His shoulders are covered with something like a shawl and his gown, crossed in front, leaves his chest bare. His white gown stretches down to his knees. His hands, which are bare from the elbow, are brought together. His feet are bare.



Figure 4
The Aleppo Beauty.

THE DESCRIPTION AND DEPICTION OF THE ALEPPO BEAUTY

The Aleppo beauty is the most beautiful of all and is a cause of incitement. The coquette, with his pleasant walk, is clean and pure. As all the children have Aleppo boil, the people all have scarred faces. He does not respond to the desire of those who wish to possess him, but like water flows inside a person. The beauties of Urfa are heroine. The young of Maraş leave the hearts of the lovers parched. The one who desires him could not converge. The Turkoman have beauties that trouble the heart and those who are in love will even abandon their faith. They have magnificent eyes and crooked brows, but they are stubborn and bad-tempered.

The Aleppo beauty is mounted on a black horse that is rearing. His left hand is around the neck of the horse, while he holds a spear in his right hand. He has arched brows and almond shaped eyes; on his head is a pointed turban, with the end hanging down the back. His gown, which is red and without a collar, hangs to his knees; it is fastened with a yellow sash at his waist. He is wearing yellow boots. There is an intensity and puffiness on his cheek, giving the impression of the Aleppo boil.



■ Figure 5
The Anatolian Beauty.

THE DESCRIPTION AND DEPICTION OF THE ANATOLIAN BEAUTY

The Anatolian beauty, with a sapling height, cannot be encompassed by two arms. The Anatolian beauty is committed to custom and always protects their creation; that is, they are not coquettish in their walk and do not know any bad words. There is evidence on their faces that they are all pure creation. Many are heaven-bound. Their stature is crude. Their faces shine like the moon, but what good is a lifeless face? The beauties had found fame when the capital was Kayseri. Sometimes elegant belle and scholarly men are found. Although the peasants are shy, the polite city-dwellers embrace them. For the wise-man a whiff from the bud is enough. For those with a keen eye, one strand of hair is enough.

In the picture, the Anatolian beauty is holding a sheaf of wheat in his left hand, with a scythe in his right; that is, he is depicted as a farmer. Behind the beauty, yellow wheat is depicted stretching to the horizon. His face, round like the moon, has red cheeks, arched brows, almond-shaped eyes; on the head of the beauty is a light-colored turban, with a raised brown center. His crossed shirt with baggy sleeves has the same color of the shalwars. The brown sash is the same color as the vest, which reaches below the sash. He is wearing dark colored flat-heeled shoes.



Figure 6
The Spanish Beauty.

THE DESCRIPTION AND DEPICTION OF THE SPANISH BEAUTY

The Spanish beauty has a clever look. The dimple raises suspicion. There are many coquettes of the world in Spain. They are the inventor of coquetry and the trouble of the world. The face, which gives passion and pleasure, is white. They are tall. They are exceptional in every aspect of their beauty. Their hair and eyebrows are the color of the night. The nature of this nation is like that of the Jews. They are actually Christians but they talk like Jews.

There are architectural structures behind the Spanish beauty. The round and white-faced Spanish beauty has a black hat, the edge of which is gold in color. His black hair shows under the golden, ringlet wig which covers his ears. He is wearing a shirt inside a pink-striped, blue-spotted, buttoned vest; the shirt is white, with ruffles at the collar and sleeves. He is wearing yellow trousers that are tight on the leg, and reach under the knee; these are topped by a gilded red sash. The front edge of the navy-blue outer garment has a golden edge and there are buttons to the level of the pockets. The sleeves and pockets have gold bands and are buttoned. He is wearing white gaiters and buckled black shoes.



Figure 7
The Muscovite Beauty.

THE DESCRIPTION AND DEPICTION OF THE MUSCOVITE BEAUTY

The Muscovite beauty is a strong youth with passionate glances. The lover is inflamed by his call. The feelings of passion are strong because they are fevered inside. As their country is cold their faces cannot be beautiful. In those places no beloved can grow; perhaps only grain grows, not beloveds. Of the seven climates, this nation is the third. Whatever was said about the Indians, the opposite is true for the Muscovite beauty. The Russians are as white as the Indians are dark. Their eyes and brows are never black. Their eyes are all coppery-green. Their beauties are not attractive; they have pale faces. They are without harmony; their movements are not in keeping with one another.

The Muscovite beauty in the picture is of a pale complexion with blue eyes. Under the black fedora-style hat a blond wig can be seen. There is a light-colored bow-tie on his neck. He is wearing a yellow short vest with green stripes over a white shirt. The vest is buttoned and has pockets. He has trousers that are light brown with white stripes. The green outer garment that reaches down to the knee-caps has gilded epaulettes on the shoulders. The red lining is turned back on the collar and the sleeves. The buckled shoes are black. He is pictured with the sword behind him.



Figure 8
The French Beauty.

THE DESCRIPTION AND DEPICTION OF THE FRENCH BEAUTY

The brows of the French beauty are the altar of the world, masjid of the ascetic and the monastery of the pastor. The French is a bewitching beauty, but unskilled in getting pleasure. The heart of the lover desires a beautiful face, but he denies the heat of that love. If one turns into the heaven of the beloved they immediately throw them into the fire. The spring days pass, and no one has any hope of being reunited. When they see the beloved looking them in the face, they immediately lower their eyes.

The background to the French beauty, shown in profile, is greenery, hills and distant buildings. The black hat, made up of four parts, has white fur along the edges, and has a gold button and braid in the front, Napoleonic style. The grey wig is tied at the nape of his neck with a bow. The light pink vest has red edges and buttons. The collar of the inner white, ruffed shirt can be seen. The dark colored trousers are tight on the body, with a golden band under the knees and buttons on the side. The purple outer coat, which reaches below the knees, has gold braid along the edges, neck and cuffs. The arms and front have golden buttons. The lining is red. The French beauty's gaiters are white, his shoes black with buckles. He is holding a long tree branch, like a staff, with small grooves in it in his right hand.



Figure 9
The English Beauty.

THE DESCRIPTION AND DEPICTION OF THE ENGLISH BEAUTY

The English beauty has red lips. He is the favorite of the Christian church. The English beauty confuses the heart. They all have good manners. They are quiet and are the passion of the beloved. They live on a temperate island in the sea. Nowhere in the world resembles that island for beauty. For this reason they are all sailors. The beauty is like the moon, while also bringing to mind a fish. Their chests glow in the same way. Their complexion is like crystal. They are of reasonable height. They are born shaved. There are good ones, but in union they turn out to be rotten. They are captivated by the ring of their stone heart. This beauty does not seek revenge.

The English beauty has been depicted with a pinkish-white complexion, as an elegant male. He is wearing a white hat with a wide navy-blue ribbon. He has long light brown hair. He is wearing a white shirt and a vest of a light color with a pink flowered design. His yellow trousers are fastened below the knee. His coat is pink and has a navy-blue lining. The edges, pockets and cuffs have buttons. The gaiters are white; the shoes are black and buckled. He is holding a cane in one hand, and the other has been placed in the jacket at chest height. The beauty's sword is hanging from his waist. This depiction brings to mind the English aristocrat.

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

CIRCUMCISION IN THE OTTOMAN PERIOD

Nil Sari*

Introduction

In Anatolia, the procedure in which the foreskin is removed from the male penis is referred to as *sünnet*. In the Ottoman era, the term used for this procedure in medical books was the Arabic word *hitan*. This was a common practice, usually carried out for religious reasons, mostly among Muslim and Jewish communities. Although not compulsory but sunnah in Islam, there is a strong tradition supporting this practice, and it has become accepted as indicating the transition to manhood for a Muslim youth. In Torah sources and according to Islamic belief, it is claimed that circumcision was first practiced by Prophet Abraham as a symbol of submission to God. However, the Arabs see the circumcision as a means of cleansing—purification and beautification. In some Muslim societies meat cut by those who have not been circumcised without a justifiable reason is not eaten and such people cannot act as witnesses; however, they are permitted to marry.

There is no unified point of view about at what age the *sünnet* should be done in Muslim societies. It is the father's responsibility to have the circumcision performed before the boy reaches puberty. According to country and geography, the age of circumcision ranges between 7 days and 13 years of age, but in general this procedure is carried out between the ages of 7 and 10. Christians, Jews and Zoroastrians who converted to Islam in the Antolian Seljuq and Ottoman eras were circumcised, no matter their age.

THE CIRCUMCISION PROCEDURE AND THE INSTRUMENTS USED

In addition to surgeons, in Anatolia travelling circumcisers and barbers would carry out the circumcision procedure. In the Ottoman era, there were a large number of circumcisers (*sünnetçi*) working in Turkey. We learn from *Evlîya Çelebi* that there were 300 *sünnetçi* offices in Istanbul alone, with 400 people working in them. It can be assumed that there was a greater number of travelling circumcisers. In Anatolia, the person who carried out circumcisions among the Muslim people was the circumciser barbers, while rabbis would carry out the procedure for the Jewish population. In the junior health officials' school that was opened in Istanbul in 1911, instruction in the circumcision procedure was provided. The graduates started to carry out the circumcision procedure in better health conditions than the barbers or circumcisers.

The method used to carry out the circumcision in Islamic countries is basically the same. In the circumcision, at least more than half of the foreskin is removed. Although there was a general perception that if less than half the foreskin was removed the circumcision would have to be repeated, the Ottoman sheikh-ul-Islam *Ebusuud Efendi* issued a fatwa stating that if less than half the foreskin had been removed there was no need to repeat the procedure.

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Figure 1

Circumcision of a child with scissors while the child is lying down.

(Şerefeddin Sabuncuoğlu: *Cerrahiyet'ül Haniye*)

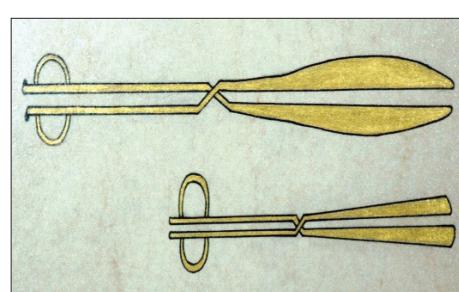


Figure 2

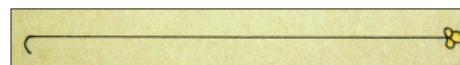
Circumcision scissors

(Sabuncuoğlu: *Cerrahiyet'ül Haniye*)

Figure 3

Retractor (*Sinnare*).

(Sabuncuoğlu: *Cerrahiyet'ül Haniye*)



In the Turkish work on surgery entitled *Cerrahiyet’ül Haniyye* (1465), by Şerefeddin Sabuncuoğlu (1385–1468), the chief physician of the Amasya Hospital (*Darüşşifa*), the circumcision procedure is explained in detail. Moreover, there is a miniature showing a surgeon with a pair of scissors in his hand, about to perform the circumcision. In addition, the position in which the child is to be laid out during the procedure is shown. *Sabuncuoğlu* recommends performing the circumcision with a pair of scissors. The scissors that he describes are sharp, with slightly curved tips, and the length from the pin to the tips should be the same as the length from the pin to the handle. While performing the procedure, the sharp edges of the scissors should meet. *Sabuncuoğlu* mentions a cutting instrument, which he refers to as “*mibza* with a curved end”, which was used to cut and separate the foreskin if it was stuck to the tip of the penis, but he does not provide an illustration. He introduces and draws a picture of the retractor, which he calls a *sinnare*, which was used during the procedure. This was a long, thin instrument with a hooked end. It had a blunt or sharp end, depending on where it was to be used. This was used in procedures when the skin was adhered to the tip of the penis.

In the work that is called *Şehinşahnâme* (1582), which describes the era of *Sultan Murat III*, there is a miniature that depicts the celebration for the common children who had been circumcised. In what was then the Hippodrome, today known as Sultan Ahmet Square, three children are standing or sitting in someone’s lap and they are being circumcised with a razor. In Dr. Rıza Nur’s Turkish book *Fenn-i Hitâr* on circumcision published in 1905, similar positions for circumcising children are described and photographs are provided. According to Dr. Rıza Nur, the first posture is the position of standing. One of the three assistants puts his right knee on the child’s tail bone; he crosses the child’s arms, pressing him to his chest. The other two helpers hold the child’s legs on their knees, pressing down on them. The second posture is the “lap” position. The child is on the lap of the helper, who holds the child’s hands under his knees. A chair is used for the third posture. The child, sitting on a chair, has a pillow placed behind him. The child’s arms are wrapped around him, and held by someone from behind, while a person on the right and another on the left keep his legs still.

The circumcision surgeon in Anatolia would, for the most part, use three instruments. In order to avoid cutting the tip of the penis, a clamp (*kışkaç*) would be used to identify the foreskin that needed to be removed. Initially forked boughs, sticks or a plate with a hole in the middle which would go over the foreskin was used as a clamp. In the 19th and 20th centuries a variety of metal clamp examples were developed and were referred to by the name of the person who had developed them. Photographs of the clamps known as the *İsa Abdi Pasha*, *Nuri Latif Bey*, *Emin Efendi*, *Tevfik Vahid Bey*, *Sami Efendi*, *Hüseyin Efendi* and the *Cemal Pasha* clamps were published in the book *Hitâr*, by Dr. Rıza Nur. His collection of circumcision instruments are kept at the Medical History Department of Istanbul Medical School.

The instrument known as the probe (*mil*) was used to determine the starting point for cutting the foreskin, for showing the way to be cut when using the clamp, to open the adhesion between the foreskin and the tip of the penis and to stretch the foreskin during the operation. The probe was made of bone, ivory or wood. The ivory probe could bend over time; although those made out of bone were more popular, Dr. Rıza Nur stated that ivory and bone probe is unfavorable because of asepsis and antisepsis. As a result, these were not to be preferred and metal probe should be used. Dr. Rıza Nur states that he had produced

probe in a cylindrical form, measuring *fifteen* centimeters, with a two millimeter radius. There were two types of probes, one with a rounded head (*kelleli*) and the other pointed (*sivri*). The *kelleli*, which had a round tip was preferred, as it was painless. The instruments known as the cannula probe (*sonda kanül*), and spindle (*miğzel / iğι*) were also instruments that were used for the same purpose.

The barbers who carried out circumcision in Anatolia used the razor (*ustura*) with which they shaved beards. The travelling Turkmen circumcisers who were called *Abdal* and the Jews used a penknife (*caklı*) to cut the foreskin. Dr. Rıza Nur writes that the large and heavy razor was an acceptable instrument. He emphasizes that the handle should be smooth, as the decorative grooves could house bacteria.



■ Figure 4

Orphan children being circumcised while being held on lap in the Hippodrome, on the occasion of the circumcision of Sultan Murad III's son, Prince Mehmed in 1582 (Detail from *Şehinşahnâme*: Reproduced by Gaye Özén)

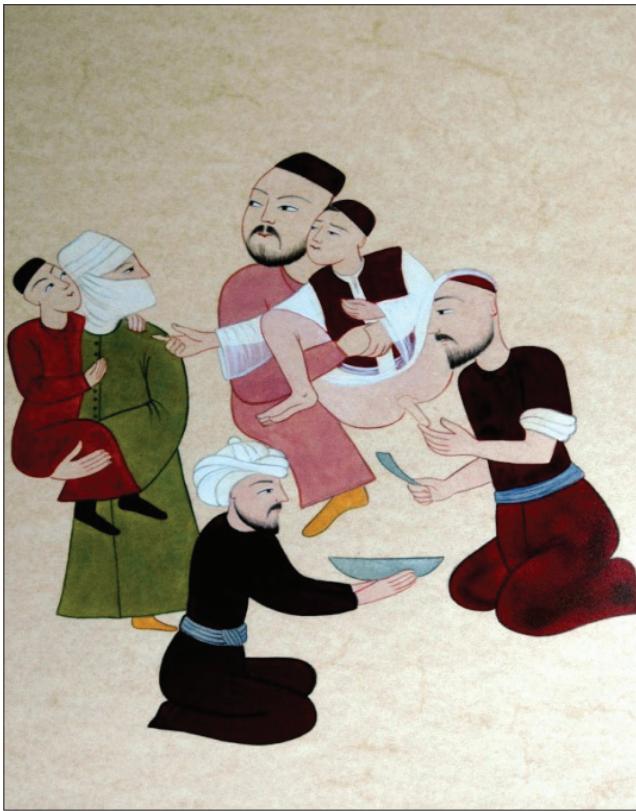
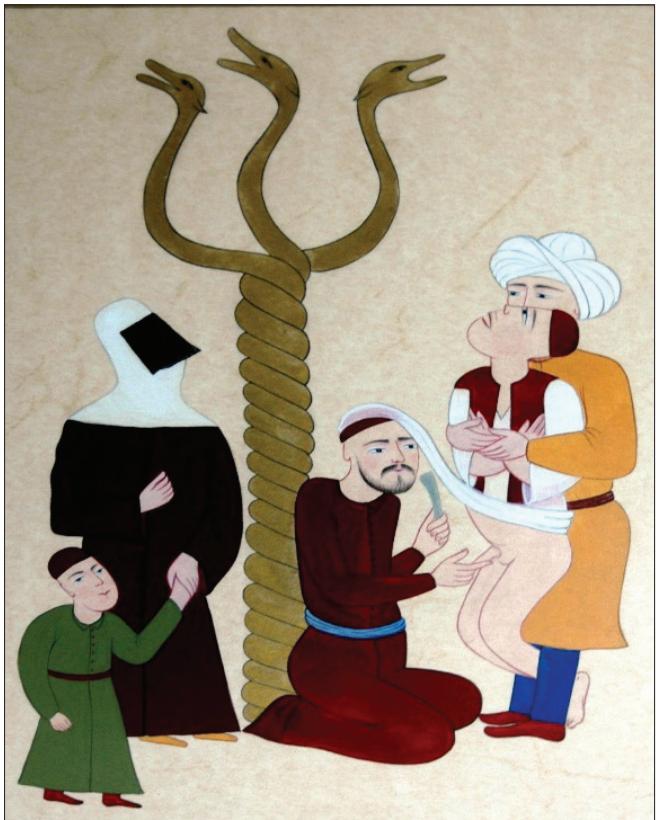


Figure 5 and 6  

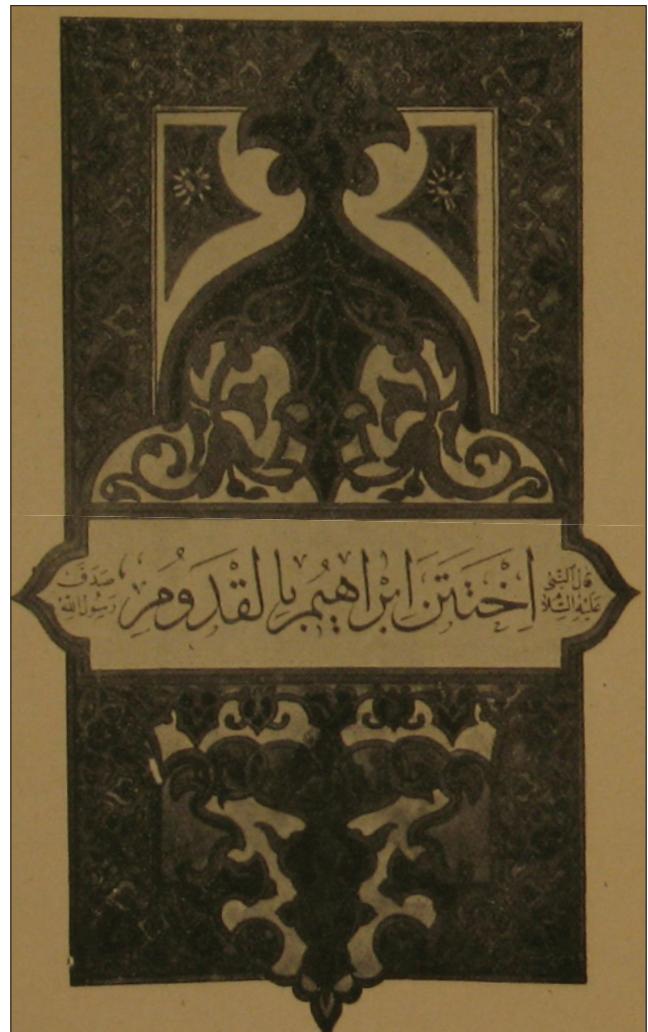
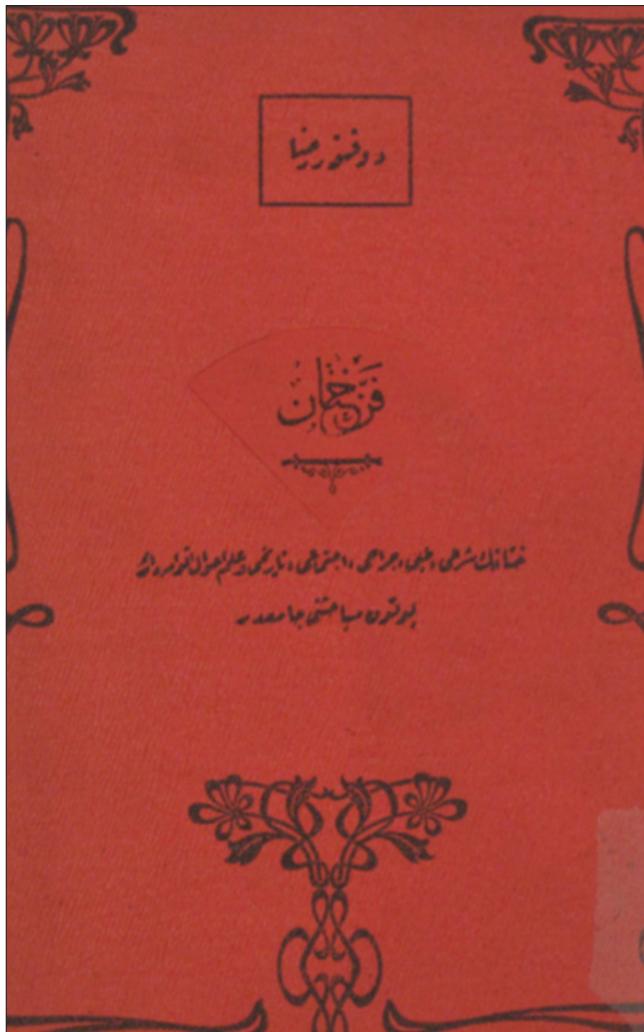
Orphan children being circumcised while being held on lap in the Hippodrome, on the occasion of the circumcision of Sultan Murad III's son, Prince Mehmed in 1582 (Detail from *Şehinşahnâme*: Reproduced by Gaye Özen)



■ **Figure 7**

A miniature from the 17th century of one child being circumcised while standing and one lying down. (Taeschner Album)





■ Figure 8

Cover and cover page of *Dr. Riza Nur's book on circumcision, Fenn-i Hitam*.

■ Figure 9

The first posture: Standing position.
(Dr. Riza Nur: *Fenn-i Hitam*)



شكل - ٥٧

آیاقدہ ویریان وضعیت

برنجی اصول .

Figure 10
The second posture: The lap position.
(Dr. Riza Nur: *Fenn-i Hitam*)



شکل - ۱۸
دیز او قرآنده و بربان وضعیت
ایکنجه اصول .

Figure 11

The third posture: Position sitting on the chair.
(Dr. Riza Nur: *Fenn-i Hitam*)



شكل - ٥٩

صندالية ويريلن وضعية

ادجيجي اصول .



Figure 12

Dr. Riza Nur's collection of circumcision instruments.

(Istanbul University Medical Faculty, Medical History Department Collection)



Figure 13

Examples of primitive clamps (*kiskeç*) used in circumcision (Dr. Riza Nur: *Fenn-i Hitam*)

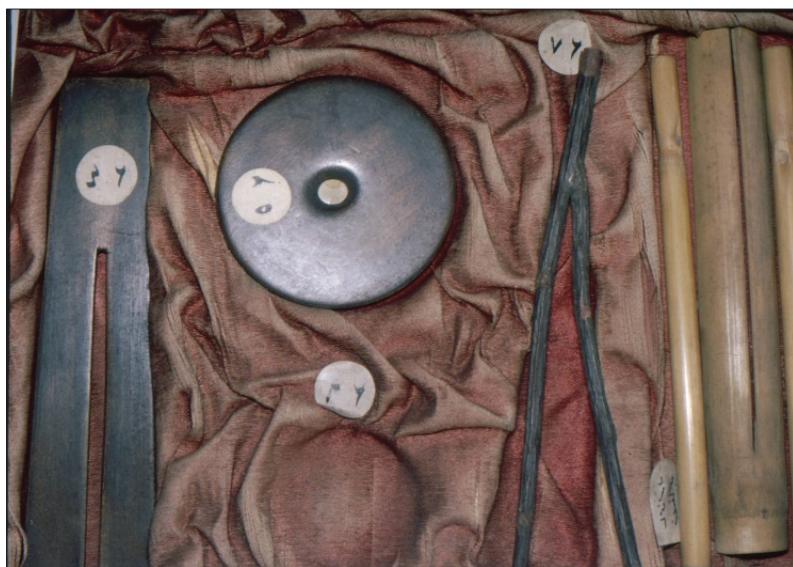


Figure 14

Clamps. Dr. Riza Nur's collection of circumcision instruments. (Istanbul University, Medical Faculty, Medical History Department Collection)

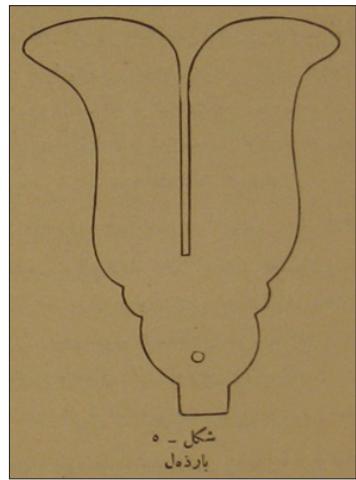


Figure 15

Simple clamp (*kiskac*) used by all circumcisers.
Rear view.

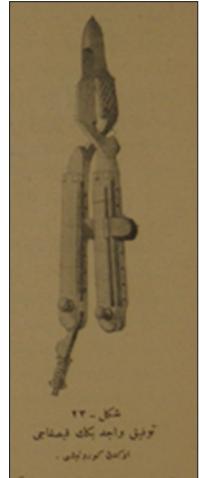
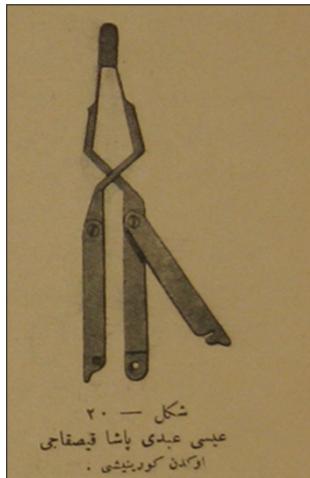


Figure 16

The clamp designed by *Isa Abdi Pasha*.
Front view.

Figure 17

The clamp designed by *Tevfik Vahid Bey*.
Front view.



Figure 18
The clamp designed by *Nuri Latif Bey*.
Front view.

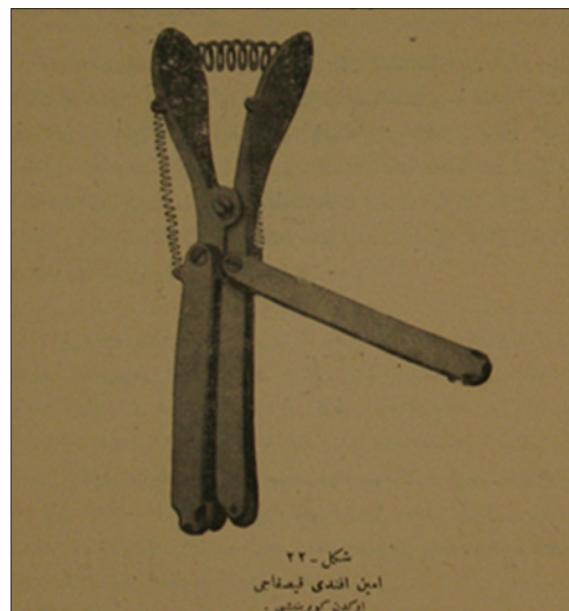


Figure 19
The clamp designed by
Emin Efendi. Front view.

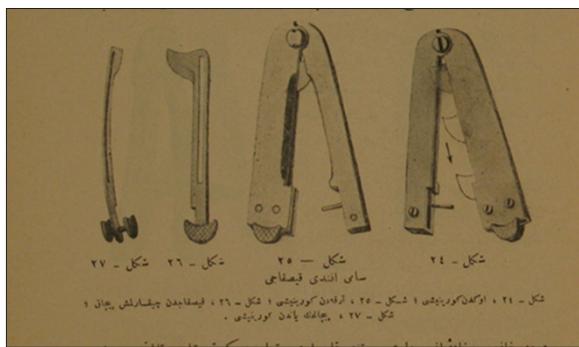


Figure 20

The clamp designed by *Sami Efendi*.

From right to left: view from front and back;

The knife that comes out of the clamp and
the side view of the knife.

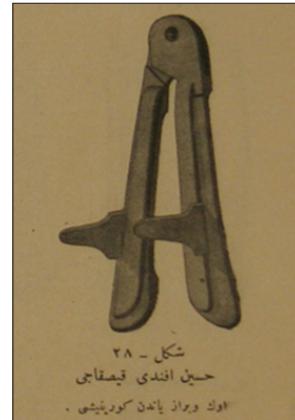


Figure 21

The clamp designed by *Hüseyin Efendi*.

Front view, and partial side view.

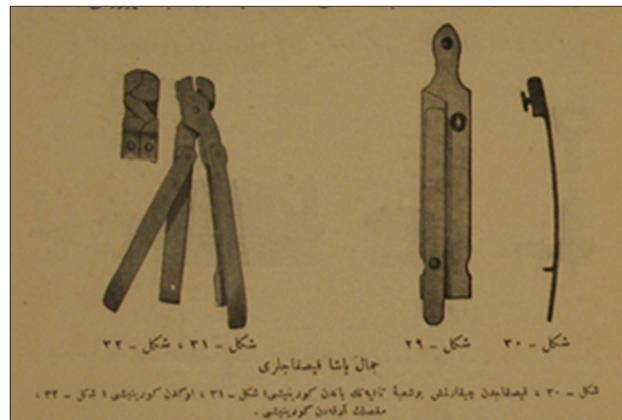


Figure 22

Clamps designed by *Cemal Pasha*.

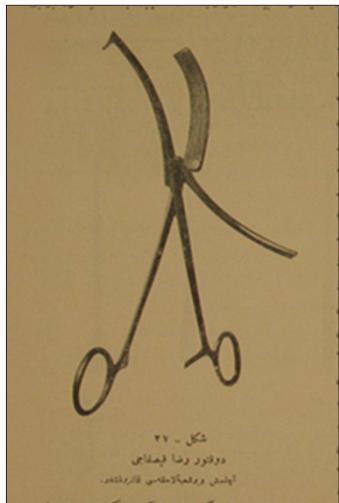


Figure 23
The clamp designed by *Dr. Riza Nur*.
Open, with the supplementary
blade showing.

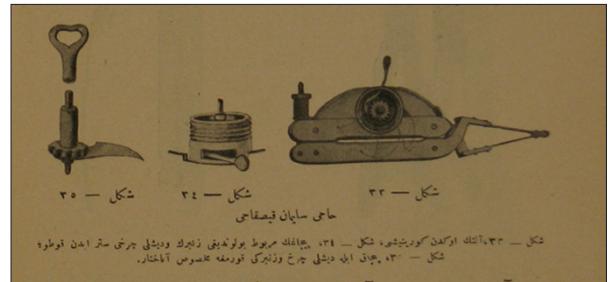


Figure 24
The clamp designed by *Haci Süleyman*.
From right to left, the front view of the instrument;
the spring located at the joint of the knife and the
cogged wheeled box; the knife, the cog and the
key to wind the spring.

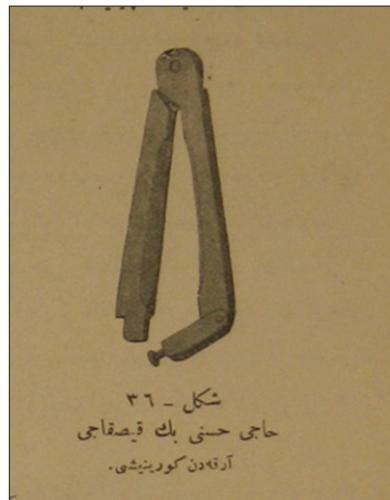
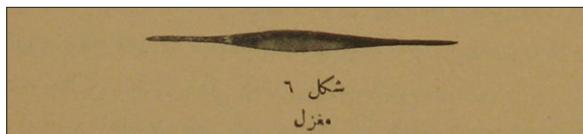
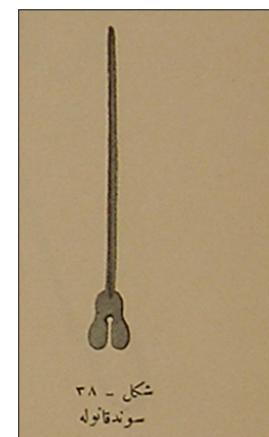


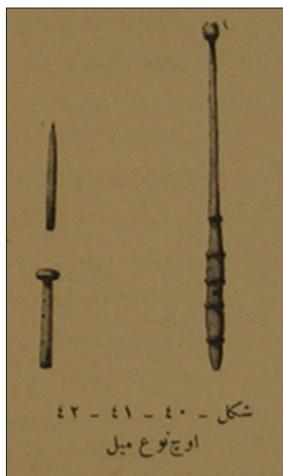
Figure 25
The clamp designed by *Haci Hüsnü Bey*.
Rear view.



■ Figure 26
Spindle (*Miğzel* / *iğil*).



■ Figure 27
The cannula probe
(*sonda kanül*).



■ Figure 28
Probe (*Mil*).



■ **Figure 29**
Primitive razor (*ustura*) made from flint.
Dr. Riza Nur's collection.



■ **Figure 30** ■
Razor (*ustura*) Dr. Riza Nur's collection.

THE CIRCUMCISION CELEBRATIONS OF THE OTTOMAN PRINCES

The palace circumcision and wedding celebrations were known as *Sûr-i Hümâyün*. The circumcisions of the princes were carried out in the capitals of the Ottoman State, *Bursa*, *Edirne* and *Istanbul*. The first circumcision celebration known in Ottoman history was arranged in *Bursa* for the sons of *Sultan Murad I* in 1366. *Sultan Yıldırım Bayezid* held the circumcision celebration for the princes in 1388 in *Bursa*. In 1439 the sons of *Sultan Murad II* and in 1457 the sons of *Fatih Sultan Mehmet* (the Conqueror), were circumcised in the *Edirne* Palace – this palace is no longer standing today. This celebration organized by *Fatih* set the pattern for future palace celebrations. In 1472 *Sultan Mehmed*'s son *Cem* and his grandson *Abdullah* and in 1480 *Sultan Bayezid*'s and *Sultan Cem*'s sons were circumcised in the Old Palace (*Saray-i Atik*) in *Istanbul*, another palace that is no longer standing today. These events were accompanied by celebrations. *Sultan Süleyman the Magnificent* had circumcision celebrations held for his sons in 1530 and 1539; and *Sultan Murad III* sons' circumcision celebration in 1582 was held in *Istanbul* in the Hippodrome. The celebration in 1582 lasted for 21 days, and there were 148 guild members in the parade. The 1604 and 1649 celebrations were organized for two princes who took to the throne as children. *Ahmet I*, who was a sultan at the age of 14 and *Mehmet IV*, who came to the throne at the age of 7 were not circumcised when they came to the throne; after they became sultan they were circumcised in *Topkapı* Palace. The two sons of *Mehmet IV* were circumcised in 1675 in *Edirne*. The circumcision ceremony in 1675 was one of the largest celebrations. 37,000 chickens, 6,000 ducks, 5,000 geese, 4,000 sheep and cattle were purchased; 150 palace and 300 provincial chefs were employed. *Ahmet III*, the sultan famed for the Tulip Era, held a celebration to mark the circumcision of four princes and the marriage of two daughters in 1720. Ten thousand wooden trays were ordered for the feast to be given to the people. In order to illuminate the entertainment 15,000 lanterns were prepared. The *Surnâme-i Vehbi* (1720), which describes the celebration, is decorated with miniatures by the famous illustrator *Levni*. The princes of *Sultan Mahmud III* had a circumcision celebration in 1836 in the *Beşiktaş* Palace – which is no longer standing today. This started in *Dolmabahçe Square* and continued to *Kâğıthane*. Four years after the circumcision celebration that was held on the flat area between *Kadıköy* and *Haydarpaşa* in *Istanbul* in 1853 for *Sultan Abdülmecid*'s two sons, a magnificent celebration was held on the hills of *Dolmabahçe* for his younger sons. The festival area was covered by thousands of antique carpets. 1,200 chefs and assistants prepared food for more than half a million people over 12 days. The last grand circumcision celebration for the Ottoman palace was held in *Yıldız* Palace in *Istanbul* for the sons of *Sultan Abdülhamid II* in 1899.

In the works which describe the palace circumcision and wedding celebrations, known as *Sûrnâme*, there is a great deal of information about the circumcision festivities. Three to four months before the princes' circumcisions the celebrations were announced throughout the Ottoman State. Leading Ottoman statesmen and foreign representatives were invited to the celebration. The high-ranking statesmen and the regular people who joined in the celebration participated in the palace feast. The feasts that were given every day of the celebration, which lasted for days, were magnificent. A variety of sectors from society came to these feasts. A great deal of money from the treasury was spent on the celebrations, which stretched from 15 days to 50 or 55 days, and which continued day and night. In return, the magnificent presents brought by the guests, known as *pışkeş*, cost a great deal. For example, in 1530, at

the circumcision celebration for *Sultan Süleyman the Magnificent*'s sons the grand vizier alone brought presents worth fifty thousand gold coins.

The *nahil*, a tree-shaped decoration, would be carried in front of the parade, which passed in front of the sultan's pavilion, the guests and the people. The *Mehter* (marching Ottoman band) would start the show and they would follow behind the parade. The artisans would exhibit their professional skills in this parade. For example, architects would carry model houses, pools and gardens. Sweets in the shape of fruit and animals would be distributed to the crowds after the parade. People with skills would put on plays, magic shows and acrobatic demonstrations, or make animals dance. Strongmen would destroy large stones with their chests or stick knives in their bodies. Masked and capped jesters, known as *curcunabaz*, would dance, banging on pots and pans. The *tulumbacı*, who were members of the fire brigade, in their greased overalls would keep the people in place, without hurting anyone. Contests in riding, archery, wrestling, jereed and comedy shows would be put on. Singers and musicians would play. It is said that two hundred different fireworks were used in the night shows and in the entertainment that included dragons and puppets.

In the last days of the celebration, the palace surgeon would circumcise the princes. For example, the vizier surgeon *Mehmet Pasha* carried out this procedure in 1582 and in 1720 the head surgeon *Süleyman Efendi* circumcised the princes. In 1899, during the era of *Sultan Abdülhamid II*, the famous surgeon of the Royal Medical School (*Mekteb-i Tibbiye*), *Cemil Pasha* and *Rıza Nur* were some of the surgeons who carried out circumcisions. It was a tradition that during the circumcision the grand vizier would hold the prince. The foreskin would be taken to the prince's mother in a golden tray and valuable presents would be given in return. A separate apartment would be given to the circumcised prince in the palace. Other than the mother and the prince's sisters, no woman could enter this apartment.



Figure 31

Princes to be circumcised are accompanied by high-ranking officials in the Topkapi Palace, where they are marching from the third courtyard toward the royal ward (*Surnâme-i Vehbi*, f. 173^b).



Figure 32

After the circumcision, the princes lay on beds on the marble terrace between the porches of the *Bağdad Pavilion*. In the foreground are the personnel of the royal ward rushing to snatch for the gold scattered by the Sultan (*Surnâme-i Vehbi*, f. 174^b).

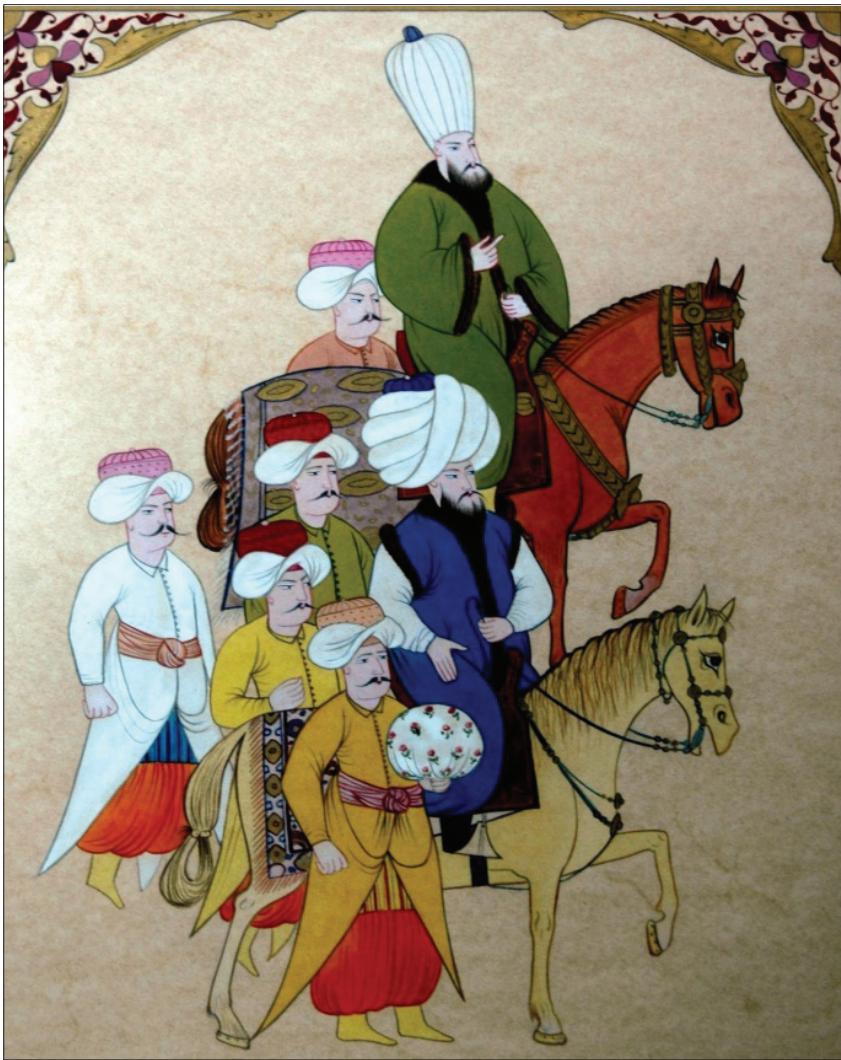


Figure 37

In the circumcision celebration parade for Sultan Ahmet III's sons, at the top chief physician Ömer Efendi and at the bottom chief surgeon Nuh Efendizade Süleyman Efendi taking part in the parade (1720) (Reproduced by Gaye Özén).

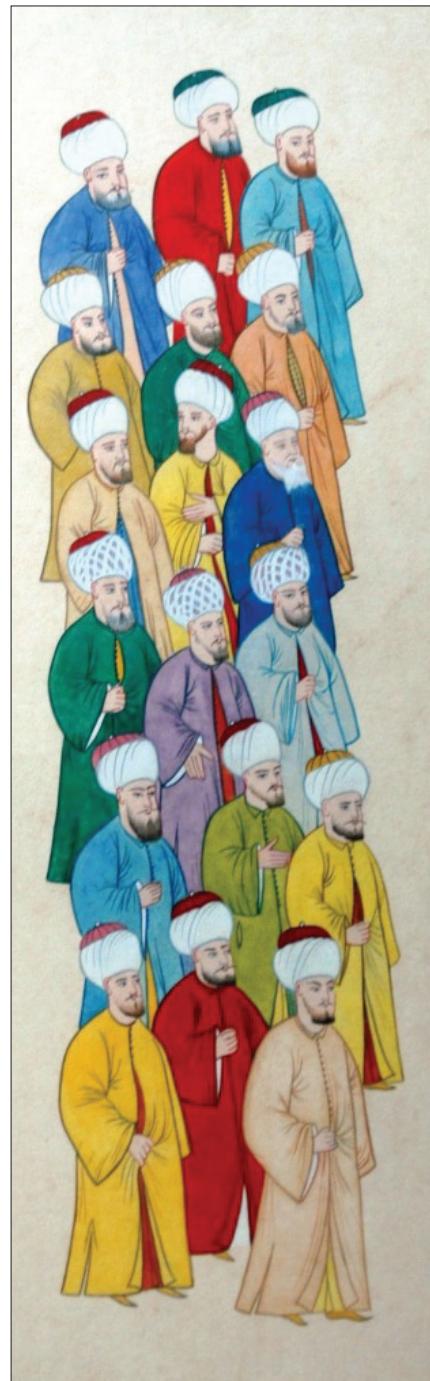


Figure 38

The parade of surgeons who were to circumcise 5000 poor children (1720)

THE CIRCUMCISION ROOMS IN THE OTTOMAN PALACE

The apartment in which the circumcision was carried out was known as the *Sünnet Odası* (Circumcision Room). This apartment would be used for other purposes at different times. Sometimes the princes' circumcision could be carried out in different locations, such as the *İbrahim Pasha Palace* or the *Revan Pavilion*.

The *Kum Pavilion* in the *Edirne Palace*, in which official meetings were held and which was used as the school room for the princes, contained a circumcision room, known as the *Hitan Odası* or the *Ocaklı Oda*. This room was completely tiled. The room had a good heating system. On a hexagonal base stood a dome (*kümbet*), measuring two and a half meters high and shaped like a half-cone. This was covered in hexagonal turquoise tiles and crystal globes, which were known as *billur*. When the fire in the domed room which was adjacent to the circumcision room was burning, the conical shaped dome that was decorated with crystal globes would heat up and warm the circumcision room and the fire reflecting from the crystal globes would create a pleasant light. In the 1877–78 Ottoman–Russian War, the Russians started to approach the *Edirne Palace*, which was used as an arsenal, the palace was set on fire and destroyed.

Although the circumcision celebrations in Topkapı Palace were held in different places, the residence that overlooked the pool in the fourth courtyard is known as the sunnah room (*Sünnet Odası*), famed for its tiles. *Sultan Ahmed III* (1703–1730) used this room during the circumcision of his sons. Besides being used as the circumcision room, it was the place where sultans prayed the sunnah before joining the people; thus, this room was known as the sunnah room. It is said that the sound of the water flowing from the fountains in the windows would come into the room, and mask the sounds of the circumcised princes. The sound of the flowing water from fountains in the windows, unique to Turkish architecture, must have had a soothing effect. There a hearth (*tombak ocak*) along the wall of the circumcision room, which was elegantly decorated and its magnificent appearance is immediately noticeable.

In *Dolmabahçe Palace*, on the path that turns to the Harem apartments, in a room that opens onto the hallway to the Sultan's wife's apartments (*Kadın Efendi Daireleri Sofası*) a circumcision room was arranged. Here the sturdy wooden chair attracts one's attention. The small pavilion that is in the garden is said to have been where the princes were circumcised.

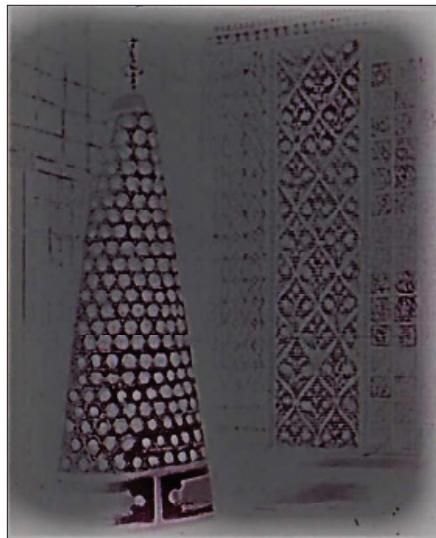
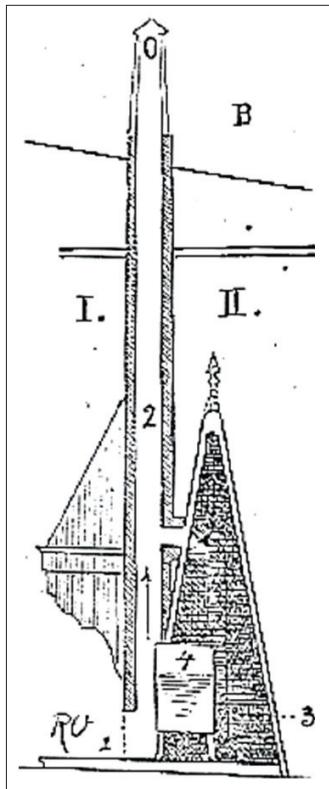


Figure 33

The fire place of the large hall (*divanhâne*) in the *Kum Pavilion* in the *Edirne Palace* (left) and the conical shaped crystal dome behind it in the circumcision room (right).



Figure 34

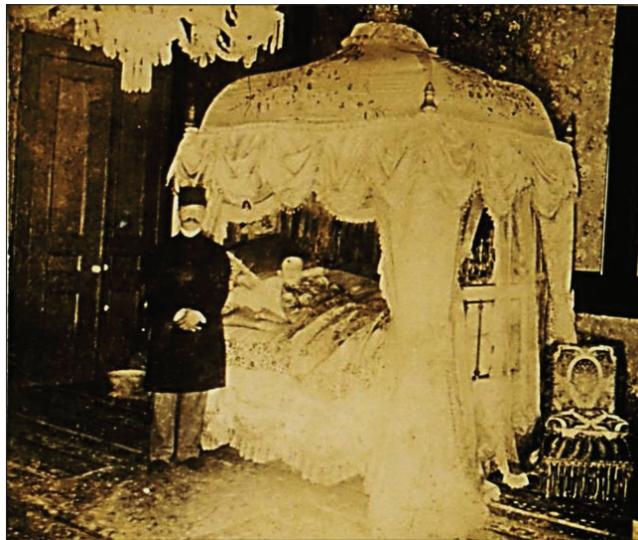
The internal fountain in the window of Topkapi Palace's sunnah room, where princes were circumcised.



■ **Figure 35**

A room that opened from the hall of the Sultan's Wife's Department (*Kadin Efendi Daireleri Sofası*) in *Dolmabahçe Palace*, in the Harem. It was used as a circumcision room.

A decorated bed and sturdy chair are in the room.



■ **Figure 36**

The pavilion in the garden of *Dolmabahçe Palace*, where princes were said to be circumcised.

CIRCUMCISION OF CHILDREN FROM THE POPULACE

During the celebrations for the circumcisions of the Ottoman princes, thousands of children would be dressed, circumcised and given presents and money. These children would be found in the celebration area. The *Mehter* team would bring the children from the populace who were to be circumcised in front of the sultan, the grand vizier and the viziers, and then take them to the circumcision tent. Throughout the celebration some of the children would be circumcised. The *Şehinşahnâme*, which describes the important events in the era of Sultan Murat III, contains a miniature by *Seyyid Lokman*, of the 1582 celebration. The children from the populace being circumcised in the Hippodrome are depicted here.

3,000 children from Edirne, Istanbul and surrounding provinces were registered to be circumcised in the circumcision celebration held in 1675. As many as 300 surgeons were brought from *Istanbul*, *Edirne* and *Bursa* for these children. On average between 250–300 children were circumcised each day in the three-poled pavilion which was erected in the square. In addition, 200 people who had converted to Islam were circumcised along with these children. Throughout the 1720 celebration, which lasted 15 days, the circumcised children from poor families was celebrated along with that of the princes. All stages of the celebration can be witnessed in the *Surname-i Vehbi*, depicted by the famous artist *Levni*. The boys, wearing red hoods and belted kaftans, passed through the parade ground accompanied by Janissaries and surgeons, and were taken to the celebration pavilions to be circumcised. 5,000 poor children were circumcised in this celebration. On the final day, after the celebration pavilion had been taken down, 500 children who had not yet been circumcised were taken to Topkapı Palace, where they were entertained by the *Mehter* team and the dancers in the pavilions that were set up in the palace courtyard before being circumcised. In 1836 children from 8,000 families were circumcised along with the princes. In 1853 Sultan Abdülmecid wanted all the boys who were born in the same year as his sons to be circumcised. In this celebration an average of 1,500 children were circumcised every day. In the 1857 circumcision celebration 10,000 boys, brought from every region of the country, were circumcised, dressed up and everyone was given five gold lira. In the celebration held in 1899, in the era of Sultan Abdülhamid II, between 8,000 and 10,000 boys were circumcised, given clothing and presents. Sultan Abdülhamid II had poor and orphaned boys circumcised in leading hospitals, such as *Hamidiye Etfal* and *Haydarpaşa*, as well as at schools such as *Darüşşafaka*. Afterwards, the responsible officials had the children entertained by the palace celebrations committee.

In the Republican era some institutions continued the tradition of arranging for the group circumcision of poor children. In Turkey, although the circumcision celebration for boys has maintained its importance, there have been some changes to the traditions. For example, children in Anatolia used to wear blue hoods and shirts before the celebration. They would wear a blue *entari*-style nightdress on the day of the circumcision. The celebration, typically, would be held in the father's home. Recently the boy who was going to be circumcised would wear white and the celebration would then go to a reception hall.

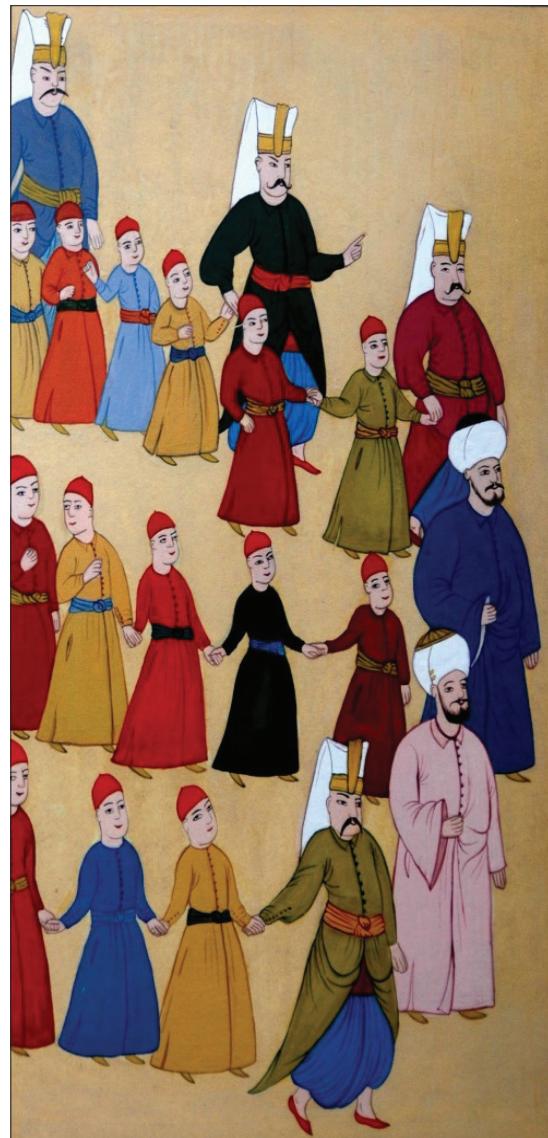


Figure 39

These miniatures depict the groups of boys, dressed in red caps and belted kaftans, who would go every day, accompanied by Janissaries and surgeons to the parade ground, being taken to special tents to be circumcised (1720)



Figure 40

A group of boys going with the
surgeons to be circumcised (1720)

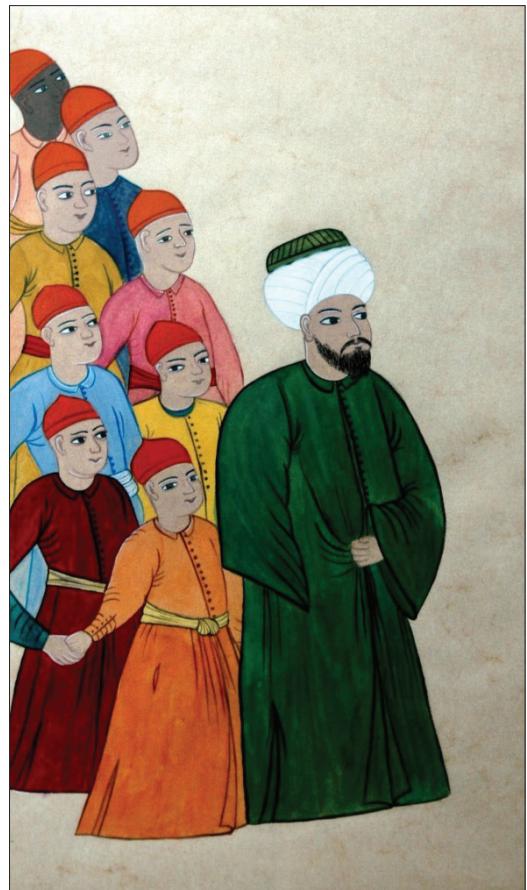




Figure 41
The boys at Hamidiye Childrens Hospital, before their circumcision.

Figure 42

A photograph of the children to be circumcised in commemoration of the Sultan's 27th coronation anniversary, on September 1, 1902 at the Hamidiye Childrens Hospital, along with their families.





Figure 43
Boys before circumcision at the
Haydarpaşa Hospital arranged by
the palace celebration department.



Figure 44
The wards as arranged for the circumcision
celebration at *Haydarpaşa Hospital*.



Figure 45
The orphan boys at *Darüşşafaka* School before their circumcision.



Figure 46
The wonderful sight of the hall during the circumcisions in the *Darüşşafaka* School decorated by the palace celebration department, thanks to the contribution of the Sultan.



Figure 47
The musicians of the palace
celebration department performing
at the *Darüşşafaka School* on the
occasion of childrens' circumcision.



Figure 48
The outfit of a boy before his circumcision. The cap is decorated
with jewels and he has a Qur'an bag. (Dr. Riza Nur: *Fenn-i Hitam*)



Figure 49
The outfit for a circumcised boy. (*Haluk Perk Collection*)

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

BÂHNÂME: SEX COMPENDIA OF THE OTTOMAN TIMES

Muammer Kendirci*

Eyüp Gümüş**

Bâhnâmes, which consist of all kinds of encyclopedic information about sexuality, have a long tradition in the Eastern societies. The Indian ‘Kama–Sutra’, the Arabic ‘The Perfumed Garden’, which are read or at least heard of by many people, are examples of such works. The Ottomans, being an Eastern society, were also interested in such works about sexuality.

Bâhnâme is an Ottoman word composed of the Arabic word *bâh*, meaning ‘sexual desire; lust’ and the Persian word *nâme*, meaning ‘book’. The subjects, which andrologic studies under the title of ‘sexual function and dysfunction’, were branches of the surgical practices called ‘*mevzuatü'l ulûm*’ (Scientific Subjects) in the old works. As it is a wide-ranging subject and interests many people, it came to be regarded as a special topic called ‘*ilmü'l bâh*’ or ‘*ilm-i bâh*’ (The Science of Sexuality). The books written about such matters are generally called ‘*bâhnâme*’ or ‘*kitabü'l bâh*’ (The Book of Sexuality).

These books were mainly about sexuality and written in Arabic, in Persian, or in Ottoman Turkish according to the period. They explain sexual intercourse in terms of marriage, religion, and science; and all kinds of sexual dysfunctions and treatments are in them. Sexually transmitted diseases, pregnancy, contraceptive methods, slight sicknesses during pregnancy or after giving birth, their causes and treatments, various medical information about the new-born children, and bringing up and educating children are also covered in different chapters.

These books, which teach ways of taking more pleasure in sexual intercourse to the partners and even inform them about the methods for sexual intercourse, state that the obscene stories and tales are told for the purpose of treating psychogenic sexual dysfunctions.

Not only several medicine and formulas for nourishments are recommended for the treatments, but also some methods pleasing to the eyes and the ears are added to these *bâhnâmes*. From time to time, some obscene stories and visual materials that go to extremes took place in the *bâhnâmes*.

In *Bâhnâmes* suggestions were made about the treatment methods of some diseases, which were believed to cause sexual dysfunctions, and about various medicines, nourishments, and formulas. Some aphrodisiacs and stimulatives were recommended and the formulas of such pastes and syrups were included in these books.

The first *bâhnâmes* were written in Arabic and in Persian in warm countries, where adolescence is reached prematurely (between 8–10) because of the hot climate, and for this reason, it was thought that sexual dysfunctions occurred at an early age and this necessitated the *bâhnâmes* in these regions. Therefore, *bâhnâmes* occupy a very important place in Eastern literature.

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As the Ottoman-Turkish culture was in close contact with the scientific languages of the Middle Ages, such works gradually expanded into Anatolia. *Bâhnâmes* entered the lives of the Ottomans beginning from the 15th Century and their contents changed according to the target readers. The *bâhnâmes*, which were presented to the palace, were illustrated with artistic miniature paintings; (**Figure-1**) whereas the ones written for the public either had less gorgeous pictures or they were without any pictures. Naturally, the price of the book increased and it was more difficult to get it, as the contents got richer.

The oldest Turkish *bâhnâme* was the translation of Persian *Bâhnâme-i Padişahi*, which was ordered by Saruhanoğlu Yakub bin Devlet to Nasireddin Tûsî during the Seljuk Empire (14th Century). The first *bâhnâme* during the Ottoman Empire was again a translation from the same book by Mûsa bin Mesud (Istanbul University Library, TY Number 3956). It was translated and dedicated to Murad II. This book gave information about the human temperaments, the necessary food for health, aphrodisiac syrups, pastes, healing medicines, and methods of sexual intercourse. The chapters in this book are titled as follows:

Prescriptions to get an erection when applied on the penis
Pills that help to keep on the erection when applied sublingually
Girdles that increase sexual power and hold the semen in place
Prescriptions applied under the soles to increase sexual power
Herbs that increase orgasm
Wicks increasing sexual power
Enema increasing sexual power
Which kind of sexual intercourse is better?
Prescriptions ensuring a high-quality erection
Herbs that keep the vagina warm and spasmic
Herbs preventing pregnancy in women

Currently, there are 16 copies of *Bâhnâme-i Padişahi* in the Turkish libraries (one in Konya, 15 in İstanbul).

‘*Risale-i Bâhnâme-i Padişahi*’, hand-written by Zâif-i Nâif, is presently in the Konya Koyunoğlu Museum registered under number 12067 and it gives detailed information about sexual health and the treatments of sexual diseases. (**Figure-2**) The book consists of 18 chapters and was written approximately 450–500 years ago. The titles of the chapters are as follows:

1. *Commands and the human temperaments.*
2. *Simple food necessary for the humans and body health.*
3. *Simple food increasing the quantity of the semen and sexual power.*
4. *Combined food and halvahs: These are the food removing the defects of the human temperament, preventing paralysis, curing the weaknesses of the body and strengthening sexual intercourse.*
5. *Wine cleaning the blood, removing the deficiencies of the temperament and strengthening sexual intercourse.*
6. *Prescriptions curing the humidity in the penis and gonorrhea, strengthening sexual intercourse.*

7. *Injected medicines strengthening sexual intercourse.*
8. *Girdles that should be worn each season according to human temperaments in order to prevent the formations of the diseases.*
9. *The necessary conditions during sexual intercourse not to harm the human body and also to prevent weakness and premature aging.*
10. *Prescriptions that lengthen the penis and sustain intension and maintenance so that the penis gets intense and strong, as it should be.*
11. *Prescriptions that enable erection and the maintenance of complete erection so that the penis would get hard and strong.*
12. *Prescriptions that help to get an erection.*
13. *Prescriptions that are applied between the fingers and the toes in order to strengthen sexual intercourse and the penis. So the man would not feel any weakness no matter how many intercourses he has.*
14. *Pills that are applied under the tongue to give pleasure to men during sexual intercourse.*
15. *Prescriptions giving pleasure to both men and women during sexual intercourse.*
16. *Prescriptions that make the woman like a young girl and she is no different from a virgin and she will be envied.*
17. *Prescriptions preventing the woman from getting pregnant and making her like a virgin.*
18. *Prescriptions enabling an infertile woman to get pregnant.*

In the introduction of the book, after it says, '*There is nothing as delicious as sexual intercourse among the things the flesh delights in*', information is given about the methods of sexual intercourse, more suitable times for it, the dangers of too much sexual intercourse, and the ways of beginning sexual intercourse. Zâifi says that the most enjoyable season for sexual intercourse is spring, during which the erectile dysfunction is seldom seen and the carnal desires are at their highest.

'*Elfiyye ve Şelfiyye*', written by Ebû Bekir bin İsmail el Ezraki and dedicated to Togan Şah of Nişabur, is also widely known. Deli Birader Gazali Mehmed translated it to Turkish with some additional chapters and called it '*Dafiu'l-gumum ve Rafiu'l-hümum*' (The Book Diminishing the Grief and Sorrow) in 1535.

In 1519, under the command of Yavuz Sultan Selim, the famous Sheikh ul-Islam of the 16th Century (the chief religious official in the Ottoman Empire), İbni Kemal translated the *Bâhnâme* of Ahmet bin Yusuf-al Tifaşî, written in 1253, and added some more chapters to it. The title of the translation was '*Rüçûu'ş Şeyh ilâ Sibâhi fi'l Kuvvet-i ale'l Bâh*' (The Repossession of Sexual Power in Old Age) and was presented to the Sultan (Süleymaniye Library, Hamidiye, Number 1012). As with various additions this book drew quite a lot of attention, Mustafa Ali of Gelibolu rewrote it in 1600 under the title of '*Râhât el Nüfus*' (The Comfort of the Body). It was presented to Murad III when he was living as the crown prince in Manisa (Süleymaniye Library, Esat Efendi, Number 2474 and Şehit Ali Paşa, Number 2014). This book was published in English in 1888, in Egypt, and in French in 1898, in France.

Cemaleddin Revnaki's miniatured *bâhnâme*, called '*Kitabü's safâ ve's sürur'u*' (The Book of Delight and Joy), is also very famous. Besides these books, the Ottoman-Turkish physicians wrote many essays on this subject. The Headsurgeon and Calligrapher of the Ottoman Empire, Kâtipzâde Mehmet Refî (1682–1769), wrote '*Risâle fi Bâh*' (The Book of Lust). The book was written, because Ahmed III, the Sultan at that time, was fond of sex, and it explains the diseases of the sexual organs, the causes and the treatments of the decreased libido, and also narrated stories to increase the libido (İstanbul University Library, TY Number 2706 and Süleymaniye Library, Esat Efendi, Number 2470).



Figure 1

A scene from a *Bâhnâme*.

لازم

دَرْكَمْ وَصَفَقَهُ كُلُّ مُجْمِعٍ صَلَكَهُ حَارُّ مُجْمِعٍ فِي الْأَنْجَوْنَيْهِ دَرْكَمْ
 فَالْأَنْجَوْنَيْهِ مُجْمِعَهُ مُهَمَّهُ اسْتُورَهُ لِكَنْ دَانِجِيَهُ وَصَلَكَهُ
 بَشَرَهُمْ نَجِيلَهُ اتِّيَهُ زَهَمَ دَارِطُلَهُ لِكَيْدَرَهُمْ هَنْدَوْسَانَ فَوْزِيَهُ
 إِبِكَهُ زَهَمَ بَزَدَهُ كَعْلَهُنَهُ زَغِيلَهُ لِكَيْدَرَهُمْ أَلْخَودَهُ دَكَنْ بَكِيَهُ دَرِعَهُ بَحْنَهُ
 إِيدَهُ وَأَلْجَنَدَهُ عَيْنِيَهُ لَكِيَهُ دَوَلَهُ وَأَنْجَيَهُ بَزَدَهُ كَوَرَهُ
 هَبَهُ صَانِيَهُ قَوَامَالَهُ بَجِونَهُ بَيْنَهُ مُصَفَّكَهُ وَدَنَنَهُ بَكِيَهُ بَقَنَهُ
 بَيْهُ وَأَلْجَنَدَهُ كَوَنَهُ زَيَادَهُ سَلَكَهُ فَارَهُ لَكَمَهُ هَبَهُ ضَعَفَهُ
 كُورَبَهُ ذَكِيَهُ يَائِيَهُ مُوقَهُ مُولَيَهُ بَعِيشَهُ بَجِونَهُ وَرَبِيَهُ خَفَانَهُ
 وَرَهَهُ غَاهَهُ وَاسْتِقَامَهُ قَلَوَنَهُ آخِرَعِيَهُ وَلَعِيَهُ وَصَرَادِيَهُ وَسَوَادِيَهُ
 دَعَمَ بَلَرَهُ يَحَادَهُ كَيَشَانَهُ وَمَقِيَهُ دَرَكَبَيَهُ دَرِبَنَادَهُ صَمِيَهُ
 وَرَوْنَجَهُ فَانِيَهُ زَرَهُمْ دَلَنَدَهُ لَجَوَهُ سَكَنَهُ وَخَامِرِيَهُ بَرَزَهُ كَمَهُ
 سَبِيلَهُ فَاقَلَهُ وَقَرَقَشَهُ بَوْجَعَهُ زَهَمَ بَعِيشَهُ لَذَانِقَلَهُ لَيَسَدَهُ
 كَنَنَهُ بَهُبَهُ كَيَسَنَهُ بَيْنَهُ وَأَرِنَهُ مَنَدَهُ لَيَلَيَهُ دَوَلَيَهُ وَأَنَلَهُ فَانَهُ
 كَوَدَلَهُ شَقَلَهُ لَخَبَهُ بَزَدَهُ كَلَهُ دَيَخِيَهُ مَعَايِنَهُ قَوَمَالَهُ بَجِونَهُ
 إِيدَهُ وَصَنِيجَهُ دَمَنَهُ بَزَرَهُمْ بَيْهُ وَهَاطِرِيَهُ جَانَهُ وَلَكَهُ

بَرِكَيَهُ فَتَحَهُ أَوْلَى شَرَبَهُ مَشَكَنَهُ لَيَجَهُ أَوْلَى عَوْرَبَهُ دَجَتَهُ
 وَالْأَيَّهُ هُبَهُ فَرَادَهُ اسْتَدَدَهُ بَرِجَهُ أَطِيلَهُ مَقْدَهُ مَنَزَهُ
 رَوَاتَهُ رَجَبَهُ وَاسْتِهِمَالَهُ بَرُوبَهُ دَوَرَهُ كَمَحْمُوَهُ قَلَعَهُ لَيَجَنَهُ
 كَمَهُ وَصَفَقَهُ كَلَنَهُ أَوْلَى أَوْلَى بَهُمْ دَرَدَهُ دَمَرَهُ دَكَنَهُ بَرِدَهُمْ وَبَرِدَهُ
 أَوْلَى كَمَهُ أَكَهُهُ اسْبَقَهُ دَرِلَأَبِي دَهَمَهُ سَبِيلَهُ هَنَدَهُ وَسَنَهُ
 فَرِزِيَهُ بَرِزَهُ دَرَهُمَهُ دَرِجِيَهُ زَفَتَهُ دَرَهُمَهُ بَوْشَقَهُ شَعَنَهُ إِيدَهُ
 كَدَهُ وَيَاهِيَهُ اسْتِشَقَهُ قَنَبَالَهُ بَوَامَهُ كَوَرَوَبَهُ بَجِونَهُ زَيَادَهُ دَمَبَدَهُ
 بَرَدَهُمَهُ دَوَدَهُ جَيَهُهُ بَرِبَهُ مَيِّونَهُ دَوَهَهُ بَوَدَهُ دَدَدَهُ دَكَدَهُ بَرَدَهُ
 بَيَهُ شَوَافَدَهُ فَنَادَهُ كَلَمَهُ بَرِكَيَهُ يَانِيَهُ مَكْرَكَهُ
 صَوَقَهُ شَوَالَكَبُورَهُ دَوَعَكَمَلَهُ اسْنَادَهُ كَمَاهَهُ دَنَرَهُ وَلَطِيَهُ اَرَاسَدَهُ
 حَجِيَهُ دَرَجَهُ سَرِسَهُ فَنِدَهُ دَيَادَمَهُ مَنَادَهُ فَرَزَهُ كَفِنَشَقَهُ لَيَجِيَهُ
 وَحَوْكَنَهُ اَتِيَ سَوَسَهُ وَجَوِيَهُنَدَهُ يَسَنَفَلَهُ اَنِيَشَهُ زَهَنَهُ فَسَانَهُ
 وَزَوِيَهُ زَرَهُمَهُ اَنِجَلَنَهُ عَبِرِيَهُ لَهَسَنَهُ لَيَوَبَهُ لَيَزَنَهُ كَجَوَهُهُ
 دَلَلَبِرِيَهُ دَوَكَهُ بَرِجَيَهُ كَيَأَلَجَهُ وَجَيَشَكَنَيَهُ بَالَّهُ بَجِونَهُ بَيَهُ
 مَكَدَهُ دَوَسَنَهُ اَجَجَهُ مَنَفَالَهُ بَيَعِيَهُ فَلَيَنَهُ لَوَنَهُ زَيَادَهُ جَيَاعَهُ لَقَدَهُ

دَرِجَهُ

Figure 2

A copy from
 "Risâle-i Bâhnâme-i Padişahi",
 Konya Koyunoğlu Museum,
 Number 12067.

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

THE SECRETS OF HUMAN SEXUALITY IN MARİFETNÂME

Muammer Kendirci*

Bülent Altay*

Ibrahim Hakkı Erzurumlu was born in 1703 in Hasankale, Erzurum. He is recognized as one of the most famous scientists and Sufis of the Ottoman times. He authored several works and died in 1780 in Tillo (present-day Siirt). Five of his books form a collection entitled “Usûl-i Hamse”, meaning the essential five books, and the other ten, “Furû-i Aşere”, the subordinate ones. He wrote his *dîvan* (collected poems) in 1754. One of the manuscripts of the *dîvan*, written two years after his death, is registered among the Manuscripts in the Konya Mevlânâ Museum with the number 2445.

Ibrahim Hakkı's most important book is *Mârifetnâme*. This encyclopedic book was completed in 1756 and combines the latest information with previous knowledge. It spans a range of disciplines encompassing literature, sociology, mathematics, astrology, geography, psychology, and human sexuality. Despite his knowledge of Arabic and Persian, Ibrahim Hakkı's books were written in Turkish, in the Erzurum dialect and translated into other languages, mainly French. Since 1835, many copies of *Mârifetnâme* have been published.

Mârifetnâme, written by İbrahim Hakkı, is composed of three sections forming the Mukaddime (Introduction), the Fen (Science/Art), and the Hatime (Conclusion). These chapters have some sub-sections, such as Bab, Fasil, and Nevi.

The Fen section, which is about andrology, is made up of 3 chapters: *El-Fennü'l Evvel* (The Science of Older Periods), *Fenn-i Sâni* (Recent Science), and *Fenn-i Sâlis* (The Third Science Section). The subject of human sexuality is scattered throughout the conclusion section.

Fen II/Section 1/Chapter 3/Third Caption:

In this part, the formation of the organs of the fetus is described.

“The basic organs form the center of the primary powers in the body. They are necessary for the existence of the human being. These primary powers are the heart, the center of life; the brain, the center of sensation and action; and the liver, the center of nutrition. The sexual organs are another center for the continuation of human existence. They are necessary to transfer sperm, which maintains the species. Moreover, they represent the outer appearances of the male and female temperament.”

Fen II/ Section 3/ Chapter 3/Third Caption:

The structure and function of the testicles, the muscles that have a role in the functions of the testicles and the penis, and also their roles during the ejaculation are described here.

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"There are 4 muscles in the male genitalia. These muscles are for the protection and elevating of the testicles. In that way, the testicles do not hang down and are protected from trauma. There is a pair of muscles for each of the testicles. As testicles are solid and their element is heat, out of the vapour grows the beard. Because, those without testicles or without heat do not have a beard. If the testicles are removed, a man's beard sheds."

"Two pairs of muscles enable ejaculation. One of them, starting from the pubic bone, passes through the penis. When they relax, the urethra opens up and expands so that semen can flow easily. The other pair again begins from the pubic bone and reaches the penis radix. If both of these muscles contract at the same time, the penis gets an erection in a straight way."

"If the wind of lust comes from the heart and flows into the arteries of the penis, it reaches the erect penis. If the blood rushes into the penis intensely, it gets enlarged and hard and leans towards the groin. If only one of the muscles gets longer, the penis moves towards the other side."

Fen II/Section 4/Chapter 5/Third Caption:

In this section, İbrahim Hakkı of Erzurum describes the reason for the structure of the organs in the human body. He mentions the anatomical traits of the penis and of the testicles and the physiological importance of their being formed this way. Similarly, he describes the function and the anatomies of the vagina, uterus, cervix, and ovaries.

"The reason for the penis being round and cylinder-shaped is to protect it from squeezing between the thighbones and getting harmed while men are walking or sitting down. The purpose for its being formed not of bone but of vessels and nerves is to get an erection when the wind of lust comes from the heart through the arteries; and the penis returns to its former position by cloaking itself to find comfort after providing the ejaculation and relief by giving out the sperm to the vagina when it comes to its mouth. Its troublesome head (glans) is of flesh, and when it meets the vagina, it serves sexual satisfaction, making certain that it feels the touch and the penetration."

"One pair of muscles is enough for the ovaries because they are not outside the body as the testicles of men. They are adjacent inside. That is why a muscle is in charge of each of the ovaries."

"A muscle with wide fibers, located at the entrance of the uterus, completely covers the uterus and the cervix. One of the benefits of this muscle is to keep the cervix closed until the beginning of menstruation and hold the menstruation blood in the uterus as well as to open the cervix during menstruation. Thus, the collected dirty and foul blood flows out. Another benefit is to relax the muscle during intercourse. At that time it makes the cervix open up and take in the semen. Then, it thoroughly closes the cervix. It protects the fetus. It does not open up until the time of birth. It completely opens up during birth."

"The purpose of the vagina being between a woman's legs is to protect her from being raped without her consent. Getting wet inside is for the penis to move easily. Its warmth and fieriness is for joining soul to soul. Forward and backward motion is for reunion and penetration. The reason for the vagina to be lengthwise is to thin the semen of the men in a secure way."

"The vessels and the nerves of the vagina reach over to the adjacency of the anus and come back from there. Each of them sticks to itself by folding back into the vagina. The place of folding back is like the shape of a date fruit and is to transport the sperm to the uterus without causing any harm."

"The purpose of the cervix of the uterus, which is between the two ways (uterus and vagen), is to make one humble by making one think where one came from."

"The reason for the testicles to be outside the body is for being big and hard. Their bigness is for being courageous and brave. Their hardness is to change the sperm from red to white by hardening it."

In this section, İbrahim Hakkı also makes interesting connections between the shapes of the genital organs and their possessors in a highly poetical language:

*"The one with a small organ,
Gets mature and wise.*

*A long organ he has,
Stupidity is the proof.*

*When his organ is big,
He possesses badness.*

*With a small sexual organ,
He possesses cowardice.*

*With huge testicles,
He is a gallant man."*

Fen II/Section 5/Chapter 3/Seventh Caption:

In this section, the foods which increase or reduces sexual power and desire and which affect the quality and the amount of the semen are described under various titles.

The foods increasing the semen: Anis seeds, rice pudding, eggs, chicken, flax, mint leaves.

The food reducing semen: Coriander.

The foods increasing libido and sexual power: Onions, hazelnuts, saffron, ginger, flax, mint leaves, fresh grapes, celery root.

The food preventing potency: Camphor.

Conclusion/Chapter 3/Sixth Caption:

In this section, it is described how a man should make love and have sexual intercourse with his spouse:

"O Holy Person! People with manners have stated that the conditions of sexual intercourse are twenty.

1. *He should take off all his clothes except his shirt.*
2. *He should undress his spouse in the same manner.*
3. *He should take two pieces of cloth for wiping.*
4. *They should delight themselves by kissing and playing with one another before the sexual intercourse. These cause lightness in the body, chastity in the soul and also peace of mind.*
5. *He should pronounce the name of God (Bismillahirrahmanirrahim) before the sexual intercourse.*
6. *He should abandon kissing and talking during the sexual intercourse. Because these cause the child to be deaf and dumb.*
7. *He should stay on the stomach of the spouse after the ejaculation until hers is also finished. Thus, his spouse will not be lazy and lax until the next sexual intercourse. At last the news has also come: When he wishes to have sexual union with his spouse, he shouldn't be quarrelsome like a rooster. He shouldn't get over her until she also experiences the delight in him that he gets from her.*
8. *He should not have sexual intercourse next to children and animals.*
9. *He should not approach his spouse from her behind.*
10. *He should not boast of his too many relationships.*
11. *He should not mention the beauty and pleasantness of his spouse to anybody. Because these talks lead to mischief.*
12. *He should not leave off the sexual intercourse in the middle. Because, if the breast is not milked, it gets hard and swollen.*
13. *Even if it is only a few drops, he should urinate after the orgasm. So the remains of the semen do not stay in the bladder and cause no illnesses.*
14. *He should dose a bit on the right side for the comfort of the body after the intercourse.*
15. *He should wash his penis, if he wants to have sexual intercourse again.*
16. *He should approach the spouse between her legs by laying her on her back. Because, this is the most comfortable way of all among the twenty ways of intercourse. Likewise, the worst of all is when his spouse is on top of him and let her vaginal fluid (secretion) flow down to the penis.*
17. *He should dress his spouse in her worn-out clothes during her menstruation period in order not to feel attracted to her sexually.*
18. *He should not rub his naked penis under her clothes until her menstruation finishes. However, he sleeps, eats and drinks with her.*
19. *He should not have sexual intercourse by dreaming the love of his mother, his sister, his aunt, his daughter, or his daughter-in-law.*
20. *He should keep away from a foreign woman and not stay with her without any other company. Because staying together with a foreign woman is forbidden by religion. To look at her and to speak to her is unlawful."*

Conclusion/Third Chapter/Seventh Caption:

This is perhaps the most interesting part of all in İbrahim Hakkı of Erzurum's work, where he describes when one should have sexual intercourse and where he refers to the characteristics of the child-to-be-born according to the time of the intercourse.

*"O Holy Person! The master of manners has stated that, the proper way for a man is to have sexual intercourse with his spouse with her permission. He should observe the time of the intercourse. He should not approach her at the forbidden times. Whoever has sexual intercourse with the permission and consent of his spouse has an intelligent child. If he has intercourse on the first day of the month (of the Hegira), then he has a beautiful child. If he has sexual intercourse before midday, his child would be wise and generous. If the intercourse takes place on a Monday night, the child would be **hafiz** (one who has memorized the Koran). If he has sexual intercourse on a Tuesday night, the child would be generous and compassionate. If it is on a Thursday night, the child would be wise and hardworking. If it is on a Friday night, the child would be wise and famous. If it is before the **namaz** (the ritual of worship centered in prayer), the child would be happy and a Muslim who has died for Islam when he dies. Whoever has sexual intercourse with his spouse without her consent, his child would be stupid. The child would get harmed if he has sexual intercourse with his spouse in childbed. If it is on the first or the fifteenth or the last night of the month, his child would be foolish. If it is on a Sunday night, his child would be a bandit, he would stage a holdup. On a Wednesday night, his child would be a quarrelsome and murderer. If it is in the afternoon, his child would be cross-eyed. On the night of Ramadan festival, he would have four or six fingers. If he has sexual intercourse when he is standing, his child would urinate on his bed. If he has sexual intercourse with his spouse when he thinks of his sister-in-law, his child would have double-sex. If he talks during the intercourse, his child would be dumb. If he looks at the sexual organ of his spouse, his child would be blind. If he kisses his spouse during intercourse, his child would be deaf. If he has sexual intercourse under a fruit tree, his child would be cruel. If he does it when he is dirty, his child would be mean. If he does it under the stars when he is naked, his child would be irreligious. If he does it when there is somebody next to him, his child would be a thief. If the child is conceived on a **Berat** night (a sacred night), it would spend extravagantly. Whatever his thoughts are during the orgasm, and the color he looks at, the child would be close to that color. If the man has an early ejaculation and his semen is a lot, the child would primarily be a boy and take after his uncle; if the woman's fluid is a lot, it would be a girl and generally take after its aunt."*

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

APHRODISIAC PRESCRIPTIONS AND CASTRATION DURING THE OTTOMAN EMPIRE

Ayten Altıntaş*

Aphrodisiac Prescriptions

Prescriptions of aphrodisiacs have a special place in the manuals on medicine and pharmacology compiled with a view to contributing to the advancement of therapeutics under the Ottoman Empire and edited in a style also accessible to the general public. These preparations are referred to in chapters on *Energizers and Nutriments*. Most of these boosters were prepared with medicinal herbs and sometimes with substances derived from animals. They were produced either in the form of pastes or potions to be chewed or swallowed. Our intention here is to give you an idea of such prescriptions which we have gleaned from the manuscripts dating from the 17th and 18th centuries.

1. Drugs applied to the interstices of fingers and toes

The following prescription is given (1): “Smearing the interstices of fingers and toes with this salve arouses sexual desire and makes the penis as rigid as a rod. Its effects are beyond description. They form part of the lore of the medicine men.”

Preparation: “Chicks of sparrows procured before they have grown feathers are hung on the door of bee-hives in order to expose them to the stings of bees. Once the objective has been achieved they are slaughtered and placed in a saucepan making sure that their blood is not wasted. Sweet basil (*oleum basilici*) in olive oil is added until the sparrows are covered. The saucepan is covered with a lid and put on moderate heat. The sparrows are thus stewed. One *dirham* of Gamboge tree powder is added to the juice filtered through a piece of muslin, and the whole is stirred and poured into a bottle which is sealed and exposed to the sunlight for 3 consecutive days in the month of August before it is ready for use.”

Usage: “To use, soak a piece of cotton-wool in the preparation and apply it on the interstices between fingers and toes, as well as on the heels and the wrists. The potency during the sexual intercourse is enhanced to an incredible degree. To remove its effects the penis must be washed more than a couple of times with water” (2).

2. Another aphrodisiac applied on the interstices of fingers and toes:

“Here is another potion with effects unheard of from the lore of the learned men of medical science, which was kept secret in their *vademecum*. The manly vigor it gave was of such a potency that a man who used it could satisfy ten women without himself losing anything from his virility and lust.”

Preparation:

“Hunt for 100 large red ants. Put them into a bottle and pour sesame oil on it. Seal the bottle and leave it exposed to the sun’s rays for twenty days. At the end of the twentieth day, take the contents out and

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pound them in a mortar till they become a uniform mass. Separately, lukewarm water will be added to 0.80 grains of lignum aloes to be pounded in a different mortar and the whole will be stirred.”

Usage: “Before applying this salve, the hands, the feet, and the armpits must be thoroughly washed. The lignum aloes mixed in lukewarm water will be applied first to be followed by the application of the previous preparation on the fingers, toes, and armpits” (3).

3. Aphrodisiac chewed like mastic

The effect is described as follows (4): “This mastic which increased the potency of men and enhanced his sexual desire to a degree unimaginable was jealously kept secret by the physicians. Chewing it gave a man such an erection that the penis remained stiff as long the process of chewing continued.”

Preparation: “The outer shells of 12 *dirhams* of marking nuts (*semi-carpus anacardium*) must be shorn to tiny bits by a pair of scissors. The particles must be small enough to give it the impression of powder processed in mortar. Placed in a container, the essence of the *pistacia lentiscus* is extracted and added to it, together with 20 *dirhams* of pounded *gummi olibaum*, before letting the concoction boil on coal fire without flame till the proper consistency is obtained. This process is followed by the addition of 3 grains of scamonium. When the proper consistency has been achieved, it is once more taken off the fire, the contents poured into a porcelain receptacle, and the mouth sealed.”

Usage: “Chew one *dirham* at the propitious moment.”

4. Aphrodisiac applicable to the sole of the feet

The author describes the effects of this as follows (5): “It is one of the formulas kept secret in the medical literature which increases a man’s potency and the pleasure he will get in his sexual intercourse.”

Preparation: Five *dirhams* of *bulbus scillae* will be cooked in 20 *dirhams* of lily oil until it reaches the consistency of mastic. Then it is filtered and the essence kept at a special place.”

Usage: “At the opportune moment and before going to sleep, this essence is applied to the soles of the feet, making sure not to walk on them before going to bed. This practice must be carried on for a week. It will stimulate the sexual excitement and render the penis stiff, and enhance the pleasure taken.”

5. Aphrodisiac prepared with sparrow brains

The author speaks of the effects of this preparation as follows (6): “A person eating 4.80 grains of this medicinal product must wait one hour and a half before it begins to show its effects; it will enable him to repeat sexual intercourse over and over again. Persons of an ardent nature must not use it frequently.”

Preparation: "Five *dirhams* each of rough parsnip, lizard orchis, *fructus urticae piluliferae*, *fructus fraximุs excelsior*, *fructus tribuli*, *rhizoma galangae*, *semen raphani* are to be pounded in a mortar. On the other hand, four *dirhams* each of ginger root, nutmeg, cinnamon, cloves, safran, summittates cannabis will be processed in the same way, and the concoction filtered through a silk piece. Thereafter, the brains of 15 boiled sparrows are mixed with 40 *dirhams* of vegetable sugar and added to 6 *dirhams* of skink *scincus officinalis* boiling in 50 *dirhams* of cow milk. 1/2 *dirham* of musk and 3/4 *dirham* of cortex *cos corillae* are pounded and added to the milk, as well as 350 dirhams of heated quality honey. This is then taken off the fire and let cool before the medicinal products previously pounded in a mortar are added to it."

Usage: "When needed, 14 dirham of this paste is taken orally. The effect will be felt in one and a half hours."



Konyada, Mevlânâmız muasiri, Selçuklu Başhekimi
Tabib, Ekmelüddin, sıryak hazırlarken.
Manakîbü'l-Ârifîn C1, s.371!

Dr. A. Süheyl Ünver 3.1.1988

Figure 1



Figure 2



Figure 3

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CASTRATION

Castration practised on animals and human beings has a long history. Castration of animals dates back to prehistoric times (3, 7). The male animals domesticated in antiquity and used in tillage had to be castrated as they were unruly and wild. Castration thus had a very wide application. However, methods have undergone changes in the course of time. A method, said to be one of the oldest known to the Turkish tribes, was “castration by teeth”. It was quite simple and effective (1). This method was transmitted from master to apprentice. The male animal which had attained the proper age was laid down by the castrator and the veins leading to the testicles were squeezed between his clenched teeth. This method was preferred to other methods of castration, as bleeding did not cause a problem, nor did the operation cause much pain to the animal.

Castration practised on human beings also dates back to prehistoric times. When two tribes clashed with each other, the winning side cut off the testicles of the young boys of the hostile tribe, thus obliterating their future procreative capacity. In 2000 B.C. in Mesopotamia, the weaklings were ordered to be castrated to rule out their procreation (2). Thus the surviving weaklings remained castrates. It is reported that the employment of the castrated at the harem was initiated by Semiramis, wife of Ninus, the Assyrian king. To protect herself and the palace against the untoward outcome of possible assaults to her chastity, the Queen had engaged them to serve in the harem (2, 8, 9). The idea found support and, during Antiquity and the Middle Ages, these operations were performed mainly for the purpose of having the castrates employed in the palace. One should also mention the instances of self-castrating monks in the west, though this was done on a far lesser scale. *Castrati*, on the other hand, were the male singers who had their sexual organs “modified” to have their voices stay in the soprano or contralto range after puberty.

Castration was prohibited in the Islamic civilization and the shariah. This was made clear in a tradition of the Prophet Muhammad (13, 14). The employment of eunuchs in the service of the palace started under Muaviye (660–680). Thereafter they came to be employed by the Abbasids, the Samanids, the Gazneans, the Selçuks, the Ilhanids, the Fatimis and the Islamized Mongol states (5, 8, 9).

The employment of eunuchs in the Ottoman palace started under Sultan Murat II (1421–1444). The black eunuchs were in charge of the maintenance and protection of the harem. These people were presented as gifts by the Ottoman governors of Egypt. They were recruited by slave traders from Northern and Middle Africa, Sudan and Egypt.

It was a lucrative business and a clandestine affair (4, 6). The castrates entering the service of the harem started with the rank of *en aşağı* (the lowest), and rose in steps, five in all, before attaining the rank of *yeni saray baş gidamı* (chief male slave of the new palace). Taking due consideration of his past records and capacity, he was promoted to the rank of *kızlar ağası* or *Darüssaâde ağası* (chief black eunuch of the Sultan's palace). His major task was to supervise the harem, which housed the women of the palace. This was the highest rank to be attained. In hierarchy, he came next to the Grand Vizier and the Sheikhulislam (dignitary responsible for all matters connected with the religious law) (12). Their influence on the state affairs increased considerably in the 17th and 18th centuries. To get rid of them, the Grand Vizier Damat Ali Paşa, in 1715, ordained the Governor of Egypt and the Kadi under Ahmet III to put an

end to them. To achieve this he banned castration (10). However, as he was killed soon afterwards, the practice continued, though at a lower pace, until the abolition of the sultanate (8, 9, 12).

Books on surgery comprising *inter alia* a chapter on castration is rare in the Ottoman medicine. In nearly every veterinary book, however, the advantages of castration practised on animals are discussed (13). A surgery book written in the 15th century contains a chapter on castration. The author of this manuscript was Serefeddin Sabuncuoglu, physician at the Amasya Hospital. Paragraph 69 of Chapter 2 has the following subtitle: "O student of medicine, know that castration is prohibited by religion. However, in order that the present book may be complete, we did not want to miss a chapter on that subject" (11).

The author speaks of two different methods of castration. One of these involves the squeezing of the testes, which is done as follows: "In order to crush and reduce in size the testes, they must be immersed in warm water to allow them to hang down and become loose. Afterwards, they must be clasped and squeezed until the glands become almost imperceptible. Another method is the following: hold the testis with your left hand and fasten them at the base before incising each in turn. The incision will allow the glands to come out, whereupon peel off the filmy membrane covering the muscles and proceed with further incision on the testis. This method is better than twisting, since in the latter case a part of the gland may be left undamaged and this will stimulate sexual desire."

The author adds another method to these. "The following is to purify men: tie up the spermatic cord and the two testes. Make the incision and do what is necessary to stop the bleeding. One should proceed as follows: take out one of the testes first, then proceed with the next one after the scar has healed. Wait until this one also has healed before cutting off the spermatic cord. To stop bleeding, cauterize the wound. This is the best way."

Sabuncuoglu attaches prime importance to the life of the individual: "As may well be seen, three steps succeed each other.

At the end of each of them, due time is given to let the wound heal". These operations continued despite the prohibition, although on a minor scale. The concern of Sabuncuoglu, however, was the preservation of the health of the individual.

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THE HISTORY OF MALE–FEMALE SEXUALITY AND FERTILITY IN TURKEY (2nd Press)

ANDROLOGY IN ANATOLIAN KILIM MOTIVES

Hakan Hakkı Taşkapu*
Ateş Kadioğlu**

Hosting many cultures all along the history, Anatolia has also been a center with respect to handicrafts having various and very rich features.

The Anatolian people, who presented rich works of arts to the World Cultural Inheritance in many fields; from tiles to ceramics, from stone processing to glass processing, wood carving to copper works, have quite developed in weaving, too.

One of the most outstanding examples of weaving art, which is the mirror image of the cultural background of hundreds of years, are the carpets and kilims.

The people of Anatolia have expressed their emotions bringing their troubles, sorrows, joys and desires into symbolic motives on the kilims which are the cradle in their birth, trousseau in their wedding and the coffin cover in their death.

Kilim in Anatolia is a continuation of a rooted tradition which goes back to hundreds of years. The Anatolian kilim is considered to be the direct continuation of the Neolithic kilim tradition which was once existed in Çatalhöyük near Konya.

The Anatolian kilim is the summit that the weaving tradition which has uninterruptedly been continued for 8000 years has reached . The Anatolian kilims have brought some of their pattern features from central Asia; developed them in the Seljuk's era in the 13th century and cased to gain an identity with respect to the regions as the time elapsed.

The motives on the kilims vary according to the culture, traditions and custom and the expectations and hopes of the person who weave them beside the nature of the period in which they have lived.

The motives which have been used are almost the same with the motives generally used with the wall-paintings, tile making, carving and pottery in the Neolithic age.

Classification of the Kilim Motives:

- Animal motives,
- Vegetable motives,
- Geometric motives,
- Mixed motives,

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Symbolic motives: They are the motives symbolizing the emotions of the viewers and the power of the nature. This group consists of eli belinde (hands on belly), koç boynuzu (ram's horn), saç bağı (hair band), küpe (ear-rings), bukağı (animal fetter or hobble), etc. motives.

Hands on belly: it symbolizes female sex.

Ram's horn: it is the symbol of masculinity, bravery, power.

Hair band: it symbolizes the desire of getting married and fertility.

Ear-rings: it is the symbol of sexuality, especially for women.

Animal fetter or hobble: it symbolizes love, affection and marriage.

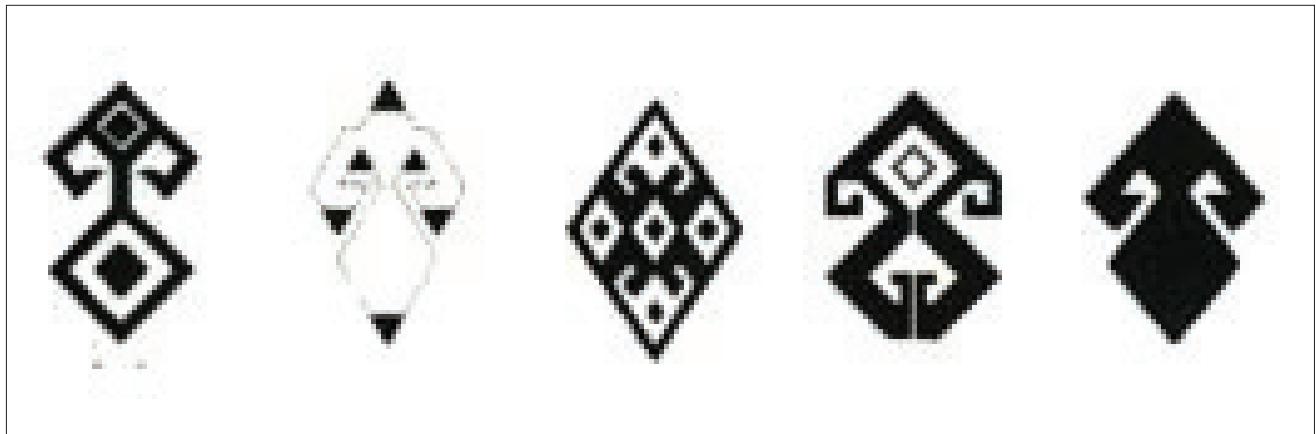


Figure 1

Hands on belly motive. It is the symbol of female sex. It does not only symbolize maternity and the fertility but also the good luck, blessing, fortune, happiness and joys. Its root dates back up to Çatalhöyük.



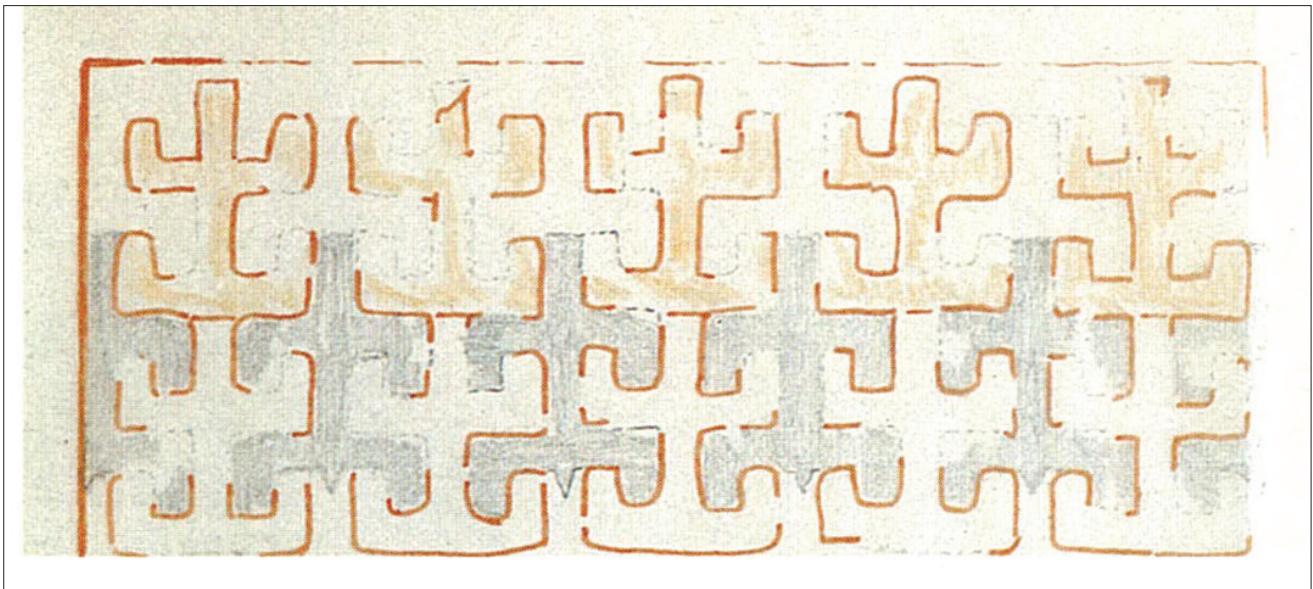


Figure 2
Sketched re-construction of a wall-painting from
Çatalhöyük (Mother Goddess giving birth)



Figure 3
Kilim from Isparta region, row of Goddess giving birth. See also the little
“birth symbol” in the womb of the Goddess. (Private Collection).



Figure 4
Kilim from Sivas region, row of Goddess giving birth in the mirror image
(Private collection).

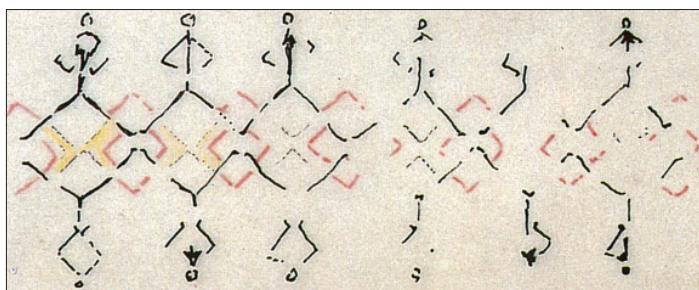


Figure 5

The hands on breast figures of the mother Goddess which were sketched from the Neolithic wall-paintings and clay figurines from Çatalhöyük have been changed to the hands on belly motive due to the cultural change with the civilizations in the Anatolia.

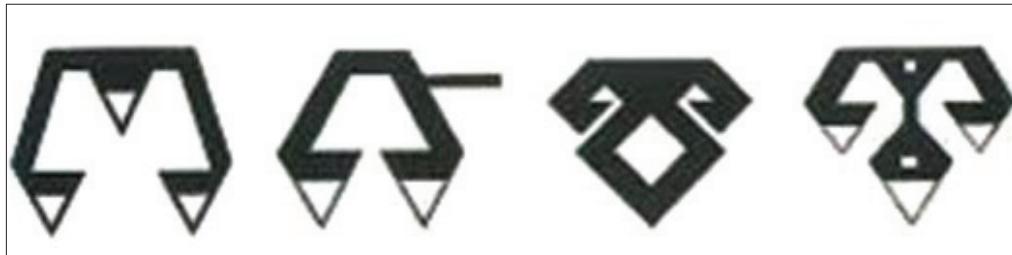




■ **Figure 6**
Mother Goddess with hands on belly,
east Anatolia (Private Collection)



■ **Figure 7** ■
Kilim from Karaman (Mut/Ermenek)
area with hands on belly motive.



■ ■ Figure 8

Ram's horn.

The Ram's horn motive, which is the symbol of fertility, bravery, power, masculinity, is such a motive used after the mother Goddess or together with her.

The horn symbol has been equated with males who have always been the symbol of the power in the history of the human being.

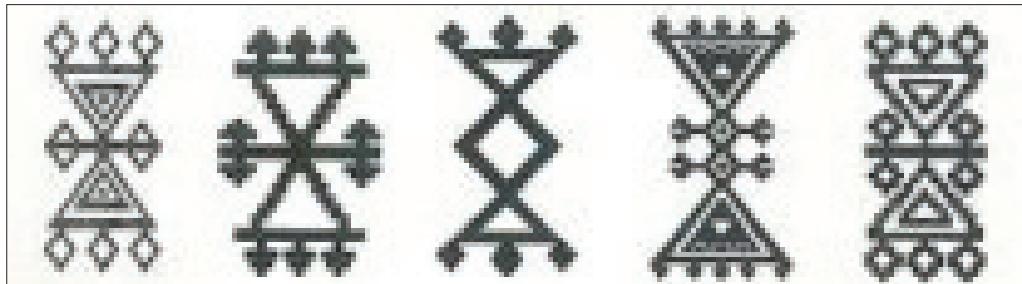


■ ■ Figure 9

A kilim from Fethiye area with Ram's horn motive.



Figure 10
A kilim from Ankara region with Ram's horn motive.



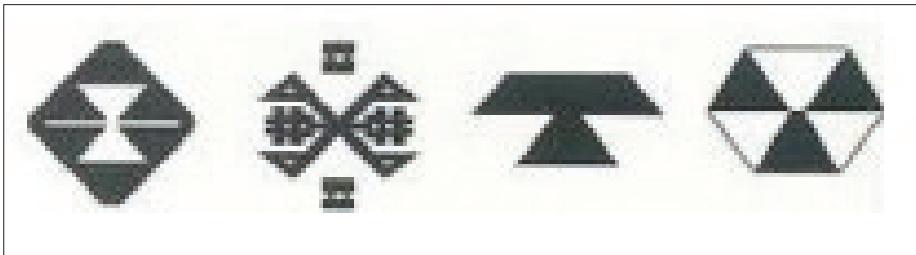
■ Figure 11

Hair band. It is the indication of the desire of getting married. It symbolizes the birth and fertility. The young girls who desire to get married cut side-locks and braid their hair in one. The newly married young women braid their hair double. They tie color yarns up on their ends as an ornament.



Figure 12 ■

A nomadic kilim from Konya region with hair band motive and niche (Private collection).



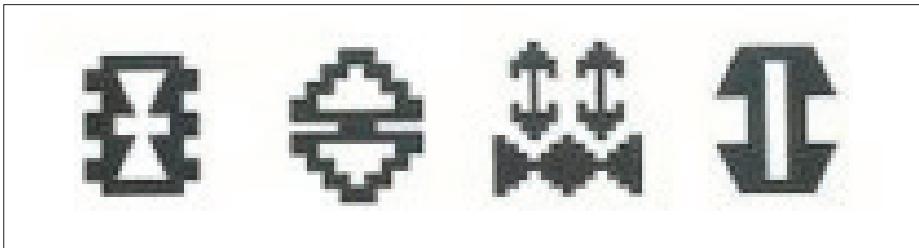
■ Figure 13

Ear-Rings. It symbolizes sexuality. It is determined to have been worn to indicate the desire of a young girl to marry from the examples found in Çatalhöyük. The men also wore ear-rings.



Figure 14 ■

A kilim from Eskişehir region with ear-ring motive.



■ **Figure 15** Animal Fetter Or Hobble.

It is the name of the chain tied to the two front ankles of the horses not letting them go away from the pastures.

It symbolizes the continuation of the family, love and marriage. Tying the engagement rings with a red ribbon is also one of the symbols.



■ **Figure 16**

A Konya Turkmen kilim with
Animal fetter or hobble motive.

Sociological Interpretation!...

The optical beauties of these kilims, which are considered to be the unique sample of the weaving art of the hands who weaved them, are the expressions of the symbolic language that those hands had added to the traditional composition peculiar to them.

This language which is expressed in these kilims leads the people who are reading them to think about the people who lived in the past and woven them, their traditions and the cultural environments where these immortal weavings were born and even visualize those periods. Of course for the ones who can look and read...

Andrological Interpretation!...

- ***Hands on Belly:*** Female fertility and secondary sex characters,
- ***Ram's Horn:*** Phallus cult and erection,
- ***Hair Band and ear-rings:*** It is the indicator of libido in women,
- ***Animal Fetter or Hobble:*** Expression of copulation and monogamy.

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