

SELEVCIA

AD CALYCADNVM

Sayı IV - 2014



OLBA KAZISI YAYINLARI

SELEVCIA AD CALYCADNVM IV

Olba Kazısı Serisi IV

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SELEVCIA AD CALYCADNVM IV

Seleucia ad Calycadnum, uluslararası hakemli dergidir ve her yıl Nisan ayında bir sayı olarak basılır. Yollanan alıřmalar, giriř sayfalarında belirtilen yazım kurallarına uygunsa yayınlanır, alıřması yayınlanan her yazar, alıřmanın baskı olarak yayınlanmasını kabul etmiř ve telif haklarını *Seleucia ad Calycadnum* yayınına devretmiř sayılır. *Seleucia ad Calycadnum* kopya edilemez ancak dipnot referans gsterilerek yayınlarda kullanılabilir.

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PRAEFATIO

Olba Kazıları Serisi'nin süreli yayını *Seleucia ad Calycadnum* dergisinin dördüncü sayısını 2014 yılında okurlarımıza sunmaktan mutluluk duymaktayız. Dergimiz öncelikli olarak Mersin Silifke Olba'da sürdürdüğümüz arkeolojik kazılar sırasında elde edilen sonuçların bilim dünyasına duyurulmasını amaçlamaktadır. Ancak, bunun yanında arkeoloji, eskiçağ dilleri ve kültürleri, eskiçağ tarihi, sanat tarihi konularında yapılan özgün çalışmalara da yer vermektedir. Emeklerini bizimle paylaşan yazarlarımıza, bilgileri ve uzmanlıklarıyla bizleri aydınlatan hakemlerimize şükran borçluyuz. Homer Kitabevi sahibi, dostumuz Aşşen Boylu'ya, derginin yayına hazırlanma sürecinin tüm detaylı çalışmalarını gerçekleştiren Sinan Turan'a teşekkürlerimizi sunarız.

Meslektaşlarımızın katılımlarıyla 2011 yılından başlayarak kesintisiz olarak yayınlanan dergimizin gelecekte de yaşamını sürdürebilmesini sağlayacak katkı ve desteklerinizi beklemekte olduğumuzu duyururuz.

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PREFACE

We are glad to present the fourth issue of the journal *Seleucia ad Calycadnum* of Olba Excavations Series to our followers in 2014. The main aim of the journal is to publish the results of ongoing archaeological excavations at Mersin Silifke Olba to the scientific world. Nevertheless, the journal also includes original studies on archaeology, ancient languages and cultures, ancient history and history of art. We would like to express our gratitude to our authors for their contributions and, to our reviewers for enlightening us with their knowledge and expertise. We thank our friend Ayşen Boylu, owner of Homer Books and Sinan Turan, who managed all the detailed work related to the actual publication of the journal.

We would like to announce that we expect our colleagues' assistance and support in maintaining the publication of our journal, which has been continuously published since 2011.

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Olba Kazısı Serisi IV
SELEVCIA AD CALYCADNVM

Makale Başvuru Kuralları

Seleucia ad Calycadnum, Olba Kazısı yayını olarak yılda bir sayı yayınlanır. Yayınlanması istenen makalelerin en geç Şubat ayında gönderilmiş olması gerekmektedir. *Seleucia ad Calycadnum*, arkeoloji, eskiçağ dilleri ve kültürleri, eskiçağ tarihi, sanat tarihi konularında yazılan, daha önce yayınlanmayan yalnızca Türkçe, İngilizce çalışmaları ve kitap tanıtımlarını yayımlar.

Yazım Kuralları

Makaleler, Times New Roman yazı karakterinde, word dosyasında, başlık 12 punto, baş harfleri büyük harf, metin 10 punto, dipnot ve kaynakça 9 punto ile yazılmalıdır. Çalışmada ara başlık varsa, bold ve küçük harflerle yazılmalıdır. Türkçe ve İngilizce özetler, makale adının altında 9 punto olarak ve en az iki yüz sözcük ile yazılmalıdır. Özetlerin altında İngilizce ve Türkçe beşer anahtar sözcük, 9 punto olarak “anahtar sözcükler” ve “keywords” başlığının yanında verilmelidir.

- Dipnotlar, her sayfanın altında verilmelidir. Dipnotta yazar soyadı, yayın yılı ve sayfa numarası sıralaması aşağıdaki gibi olmalıdır.
Demiriş 2006, 59.
- Kaynakça, çalışmanın sonunda yer almalı ve dipnottaki kısaltmayı açıklamalıdır.

Kitap için:

Demiriş 2006 Demiriş, B., Roma Yazınında Tarih Yazıcılığı, Ege Yay., İstanbul.

Makale için:

Kaçar 2009 Kaçar, T., “Arius: Bir ‘Sapkın’ın Kısa Hikayesi”, Lucerna Klasik Filoloji Yazıları, İstanbul.

- Makalede kullanılan fotoğraf, resim, harita, çizim, şekil vs. metin içinde yalnızca (Lev. 1), (Lev. 2) kısaltmaları biçiminde “Levha” olarak yazılmalı, makale sonunda “Levhalar” başlığı altında sıralı olarak yazılmalıdır. Bütün levhalar, jpeg ya da tift formatında 300 dpi olmalıdır. Alıntı yapılan levha varsa sorumluluğu yazara aittir ve mutlaka alıntı yeri belirtilmelidir.

Olba Excavations Series
SELEVCIA AD CALYCADNVM

Scope

Seleucia ad Calycadnum is annually published by the Olba Excavations Series. Deadline for sending papers is February of each year. Seleucia ad Calycadnum features previously unpublished studies and book reviews on archaeology, ancient languages and cultures, ancient history and history of art written only in Turkish or English.

Publishing Principles

Articles should be submitted as word documents, with font type Times New Roman, font sizes 12 points for headings (first letters should be capitalized), 10 points for text, and 9 points for footnotes and references. Abstracts written in both Turkish and English should appear below the name of the article, should be of size 9 points and the minimum word count is 200 words. Below the abstracts, a minimum of 5 keywords for both languages should be included (of size 9 points) below the headings “anahtar sözcükler” and “keywords”.

- Footnotes should be given under each page. The ordering of author surname, year of publication and page number should be as follows:
Demiriş 2006, 59.
- The reference list should appear at the end of the study and should explain the abbreviation given in the footnote.

Book format:

Demiriş 2006 Demiriş, B., Roma Yazınında Tarih Yazıcılığı, Ege Yay., İstanbul.

Article format:

Kaçar 2009 Kaçar, T., “Arius: Bir ‘Sapkın’ın Kısa Hikayesi”, Lucerna Klasik Filoloji Yazıları, İstanbul.

- Photographs, pictures, maps, drawings, figures etc. used in the article should be referred to in the text as **(Fig. 1)**, **(Fig. 2)** as abbreviations, and an ordered list of these items should appear at the end of the article under the heading “Figures”. All figures should be in JPEG or TIFF format with 300 dpi. If there are figures cited, the responsibility lies with the author and citation should be explicitly given.

Direkli Cave: The Significance of Fire and Female Figurines in the Paleo-Landscape during the Epi-paleolithic Period

Cevdet Merih Ereĸ*

Özet

Doĸa ve insan arasındaki mücadelenin başlangıcından bu yana, taş, odun ve kil, insan yaşamının sürekliliğini devam ettirmede önemli rol oynamıştır. Biz prehistorik dönemler süresince en eski insanların kesintisiz varlığı hakkında arkeolojik kazılardan ele geçen gerçek kanıtlara sahibiz. Bu kanıtlar insan tarafından üretilmiş buluntuları içermektedir. İnsan yaşamının erken dönemlerinden itibaren “alet çantası” olarak adlandırılmış olan tüm unsurlar, taş ve odun parçalarının dikkatli bir biçimde yontulmasıyla, yeni aletlerin üretilmesinde kullanılmıştır. Bir başka deyişle, her alet bir diğere aletin doğmasına yol açmıştır. Ancak bu maddi bulguların yanında var olduğunu anladığımız doğaüstü güçler hakkındaki fikirlerin insanın düşünceleri içinde yer almasına sebep olan şey nedir? Tanrı ya da tanrıça hakkında ilk fikirleri kimler düşünmüştür? Doğaüstü güç kavramı nereden ortaya çıkmıştır? Bilindiği gibi tarihin başlangıcından itibaren taş, kaya ve kemikten bazı ana tanrıça heykel/heykelcikleri üretilmiştir. Doğaüstü güçler bu heykelciklere dayandırılmıştır. Doğaüstü özellikler ne zaman kilden yapılmış heykelcikler üzerinde vurgulandı? Ve kilden yapılmış heykelciklerin geliştirilmesinde ilk defa ne zaman kontrollü ateş kullanılmıştır? Direkli Mağarası'ndaki yeni kazılar, prehistorya içindeki bu önemli sorunlara ışık tutacaktır.

Anahtar Kelimeler: Ana tanrıça, kadın heykelcik, Direkli Mağarası, Epi-paleolitik, Anadolu, Levant, Türkiye.

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Abstract

Since the beginning of the struggle between man and nature, stone, wood and clay have played an important role in maintaining the continuity of human life. We have real evidence from archaeological excavations about the uninterrupted existence of early humans during the prehistoric periods. This evidence includes the artifacts manufactured by humans. Since the early stages of human life, all artifacts, which have been called “tools kit”, were used in the manufacture of new artifacts by careful reduction of pieces of stone and wood. In other words, each tool has led to the birth of another tool. But, what is the origin of human conceptions about the supernatural within the human life process? Who was the first to think about a mother goddess or god? Where did this notion of a supernatural force first come from? As we know, some mother goddess figurines were manufactured from stone, rock and bone by human kind since the beginning of history. Supernatural forces were attributed to these figurines. When were supernatural attributes applied to the creation of figures out of clay? And when was the controlled firing of clay figurines first developed? New excavations at Direkli Cave shed light on these important issues in prehistory.

Keywords: Mother goddess, woman figurine, Direkli Cave, Epi-paleolithic, Anatolia, Levant, Turkey.

Introduction

In prehistory, human figurines are strongly related to the theme of reproduction. The meaning of “reproduction” was especially important and highly emphasized amongst early hunter-gatherer groups. Woman was a natural symbol for reproduction¹. Reproduction is also related to the concepts of fertility and fecundity. Women were the source of the most inexplicable event in early human societies—the conception and birth of a child. Prehistoric man had no knowledge of the series of events that constitute the birth of a child. That a person from within their group could produce another like themselves must have been seen as one of the most incredible and powerful events in the prehistoric world. How did they understand this process? Certainly there are physical changes to the female body associated with pregnancy, includ-

1 Lesure 2011, 13.

ing the increase in body fat, enlarged breasts and widening hips, and a bulging abdomen. All the features on the sculptures is identified to be goddess by researchers, but women described onto them is only mother or expectant mother. This general condition represents a central part of the importance of woman in social life in prehistoric times. When questions about the pregnancy process were deciphered by others, it has been suggested that the social prominence of women declined and the role of men became dominant.

Pregnant women were major objects of focus in prehistoric periods. Female figurines often do not clearly exhibit sexual characteristics as, apparently, they were not always deemed necessary from the perspective of ancient practitioners. While on some figurines sexual organs are clearly depicted, others are less detailed and only schematically represent the female body. This intentional vagueness of form is a common element of figurines in different periods including the Upper Paleolithic and the Neolithic. Frequently figurines share other common elements including features associated with pregnancy, or as if pregnant (large stomach and breasts), and in many cases, the face is not clearly depicted, an example is the Willendorf figurine. The so-called Venus of Willendorf, is an 11 cm figure made of limestone, depicting a woman with diminutive arms resting on large breasts, and wearing a woven cap, but lacking a clear face². This famous figure dates to the Upper Paleolithic (c. 22,000 B.C.). Another important figurine from Upper Paleolithic Europe is made of fired clay (probably, at low temperatures) from the site of Dolni Vestonice [25,000 B.C.]³. The Dolni Vestonice Venus is similar to the Willendorf example with a combination of schematic features and to those that are depicted with a high degree of realism, with the inclusion of hips, buttocks, breasts and legs. The eyes of the Dolni Vestonice Venus have been incised. One view is that these are not depicted as naturalistic features. “The most widespread such pattern for the Gravettian era is a distinction between naturalistic and schematic”⁴.

Few other Venus figurines are known from early European prehistory. Although Paleolithic and Epi-paleolithic artistic endeavors in Anatolia and Levant are extremely rare, some examples have been obtained

2 Grand, P.M. 1967, 150-152.

3 Kozłowsky 1992, Plate 12.

4 Summer 2003, 15.

from Mediterranean zone. Particularly, artistic endeavors seem to have been rendered by more sedentary communities which emerged between 12.500-10.000 BP (uncalibrated)⁵. Bar-Yosef and Belfer-Cohen⁶ have argued that artistic expression was a feature of more sedentary foraging communities reflecting attempts to alleviate the social stresses involved in the shift to increased population density and territoriality. The Natufian culture (12.500-10.000 uncalibrated) exhibited changes in mobility in response to deteriorating environmental conditions associated with the Younger Dryas⁷.

In general, Natufian art objects can be subdivided into several categories including jewelry and decorated artifacts, incised and engraved slabs, and rare three-dimensional figurines⁸. Although decorative and jewelry elements are found abundantly at Natufian sites, animal and human figurines are rare.

Natufian images are rather poorer than those of the later Neolithic period particularly in regards to human images which are rare in the former period. Most of the figurative depictions, both naturalistic and schematic, are of animals and humans, making use of bone and stone⁹, but even so Natufian people seem not to have produced three dimensional figurines by firing clay.

The Role of Fire in the Epi-paleolithic Paleo-landscape

Epi-paleolithic habitation of the Near East must have been shaped by fire because of the difficulties due to Late Pleistocene and Early Holocene climatic changes. Fire was likely used to alter local vegetation providing improved foraging for wild herbivores. Human activities were also affected by the use of fire. Together with the impact of postglacial climate changes, both natural and human agencies transformed the environment gradually from a natural into sub-natural and semi-natural landscapes, and in the Holocene, part of these were finally converted into agro-pastoral, agricultural, and rural cultural landscapes¹⁰.

5 See, Goring-Morris 1998, 81-88.

6 See, Bar-Yosef and Belfer-Cohen 1989.

7 See, Baruch 1994, 103-119; Goring-Morris and Belfer-Cohen 1997, 71-93; Moore and Hillman 1992, 482-494.

8 Bar-Yosef and Belfer-Cohen 1998, 251.

9 Bar-Yosef and Belfer-Cohen 1998, 256.

10 Navch 2005, 192.

Fire is one of the most important natural forces used by humans. Humans have used fire and fire in turn has changed mankind. When fire occurs in nature it has changed the order of ecological balances. Man and nature were mutually interacting as one of the results of this process.

In contrast to Blondel and Aranson¹¹, Naveh¹² claims that humans started to modify the pristine landscape much earlier in mutual interactions. Many wide-ranging wildfires caused by volcanic eruptions and by lightning have presumably raged throughout the Pleistocene. Therefore, in addition to other, more or less catastrophic natural perturbations and to increasing drought, fires caused by volcanic events and by lightning most probably acted as a strong selection force. Woody and herbaceous genotypes that developed the most efficient physiological and morphological evolutionary strategies for active and passive vegetative and reproductive regeneration mechanisms had the best chances to overcome any fire stresses. The frequency of such volcanic outcrops can serve as a good indication of the occurrence of many hot wildfires during volcanic outbreaks in the Pleistocene, in addition to those wildfires caused most probably by lightning¹³. Fires most probably destroyed the woody above-ground vegetation from time to time.

During the last Pluvial, 10.000-15.000 years ago, a second major bifurcation occurred in the human-fire relationship, in which fire-induced landscape modification transformed the landscape from natural and sub-natural into semi-natural landscapes. In this perspective, Epi-paleolithic economies and cultures, with their complex cultural and spiritual lives, developed in the context of complex and rich human modified ecologies created through an increase in burning activities¹⁴. Lewis¹⁵ emphasized rightly that habitat burning was but one component in the total system of foraging adaptation. Lewis' findings provide new perspectives and ideas for other cultural evolutionists and ecologists, showing how high levels of cultural integration and adaptation could have been reached by hunting, fishing, and food gathering communities in intensive proto- and semi-agricultural utilization of their natural resources. This may be true also for the advanced Epi-paleolithic Natufians¹⁶.

11 Blondel and Aranson 1999, 197-233.

12 Naveh 2005, 192.

13 Naveh 2005, 193.

14 Naveh 2005, 198.

15 Lewis 1985, 75-80.

16 Naveh 2005, 200.

The Mediterranean “core” area had more sedentary groups than other regions in the Epi-paleolithic. Sedentary groups require continuous access to predictable sources of calories. Although there was pressure caused by the need for caloric sources, ecological conditions were not highly productive in the Mediterranean “core” region. For this reason, with support of different orientations could have been needed by the Natufian foragers because of gradually increasing and developing problems of social life of them. At this point, there began an increased emphasis on the supernatural and/or supernatural things and events. The fertility of women has likely been seen as a supernatural force and took on increased social and spiritual importance.

Early references to this supernatural force in the Epi-paleolithic period were found from the site of El-Wad and Ain Mallaha (Eynan) in Israel. The El-Wad sample is a naturalistic figurine shaped in limestone with a face and head depicted. The figurine from Ain Mallaha (Eynan) is more of a schematic human form¹⁷, but its gender is uncertain.

According to most recent studies of the Epi-paleolithic Period in Anatolia we have obtained new evidence about hunter forager cultures contemporary with the Natufian. Direkli Cave is one such site. The site is located in the central Taurus range on the slope of Deli Höbek Mountain approximately 70 km northwest of Kahramanmaraş in southern Turkey (Figure 1¹⁸). The first exploration of Direkli Cave was carried out by Kökten in 1959¹⁹. Direkli cave had been defined to represent the Upper Paleolithic Aurignacian culture by Kökten describing an assemblage consisting of significant micro-lithic components. But our new excavations at the cave have allowed us to revise this conclusion. The dominance of microlithic elements, especially lunates and backed bladelets in the lithic assemblage is similar to that seen in the Late Natufian tradition of the southern Levant, further supporting the dating of the upper Epi-paleolithic layers. Radiocarbon dates obtained from charcoal date the upper part of this occupation (layers 3-5) to 10,500-9000 cal BC²⁰ and lower occupation (layer 7) to 10,730 cal BC.

Interestingly, the rarity of trapezes and triangular microliths clearly distinguishes the lithic assemblage at Direkli from that of the late

17 Bar-Yosef and Belfer-Cohen 1998, 256.

18 Arbuckle and Erek 2010.

19 Kökten 1960, 40-44.

20 Arbuckle and Erek 2010.

Epi-paleolithic of the Turkish Mediterranean coast as seen at Öküzini phase 5 and also the Zarzian tradition of the Zagros region²¹.

In the 2009 excavation season, a unique find for the Epi-paleolithic period was recovered from deposits from plan square (B5/7) at Direkli Cave (Figure 2). In this locus the stratigraphy consists of two geological layers; the first sits directly on top of archaeological layer 7 which was covered by a rock-hard calcite deposit, while the other is much softer than the upper layer. In area B5/7 a baked clay figurine was recovered from under the calcite level. The location of this figurine under the calcite deposit which seals the Epi-paleolithic layers is significant because it indicates that the clay figurine is *insitu* and not intrusive.

The female figurine from Direkli Cave is schematic, but its gender is certain. It is clearly a female and seems to show an early phase of pregnancy. The breasts of the figure are relatively small but the hips are shown as widened. This situation presents a contrast and suggests that fertility and pregnancy were very important and probably supernatural issues (see figure 3 and 4).

Of great significance is the fact that the figure is made of carefully baked clay and this controlled use of fire represents a major technological innovation. If it had been baked by uncontrolled firing, the figurine would have become cracked or crumbled. After baking the figurine was polished, a condition most visible on the back of the figurine (Figure 4). Archaeological layer 7, from which the figurine derived, was dated to 10.730 cal. BC by radiocarbon dating. Natufian cultural process was divided into time-stratigraphic units based on cultural entities from the Mediterranean (northern) and steppe and desert (southern) provinces of Cisjordan by uncalibrated radiocarbon dates, technological and typological and stylistic criteria²². According to this framework, Direkli Cave layer 7 falls at the border between the Late Natufian and Final Natufian. However, there is a difference in terms of the chipped stone industry. The Epi-paleolithic period of Direkli Cave is characterized by a dominance of lunates and geometric microliths, a feature paralleled in the Early rather than Late Natufian period. Based on this lithic parallel, if we accept an Early Natufian date for Direkli Cave, the above mentioned figurine should be the oldest baked clay figurine in Anatolia and the Near East.

21 Kuhn 2002, 198-210; Kartal 2009, 120-154; Olszewski and Dibble (ed.) 1993.

22 Goring-Morris and Belfer-Cohen 1997, 75.

Conclusion

I have attempted to briefly describe the significance of fire and figurines in the late Epi-paleolithic. Environmental change and the transformation of ecological niches in the Late Pleistocene and Early Holocene was greater than in previous periods. Although some have subdivided southwestern Asia into different ecological zones, in reality populations inhabiting these zones interacted and moved across ecological boundaries. This interaction is represented in both industrial and cultural developments and human adaptations in every ecological zone. Some cultural and industrial changes were affected by climatic fluctuations and resulting environmental changes. We can detect differences in the chipped stone materials in the Epi-paleolithic period. For example, we can identify differences between the Mediterranean zone and steppe and desert zones for the Epi-paleolithic. In other words, changes in chipped stone technologies reflect technical developments levels of different human groups. Although we have obtained a great amount of information concerning the production and typologies of chipped stone industries, evidence relating to social mechanisms and mental developments of the last hunter-gatherers in the Epi-paleolithic are extremely rare. In this point, materials other than lithics have critical importance for reconstructing social mechanisms and mental developments.

Materials such as engravings, paintings or drawings of animal or human figurines provide an important window into the creative and symbolic lives of some Epi-paleolithic populations since these activities reflect the imagination of their practitioners. From these symbolic elements it is clear that “reproduction” was an important theme to humans in the Epi-paleolithic period.

The female figurine from Direkli Cave is important both for its reference to “reproduction” and the fact that it represents the controlled use of fire to transform the soft clay of the object into a hard, durable figurine. It has long been accepted that the technological capacity to use fire for producing figurines in southwestern Asia originated in the Neolithic period, but here we have evidence for the development of this skill before the Neolithic Periods.

Only small samples of archaeological evidence have survived and come down to us from the Epi-paleolithic period. By a combination of luck and the application of careful and systematic excavation strategies the “Direkli Female Figurine” was recovered in the 2009 excavation

season. This small figurine is of great importance to the prehistory of the Near East and Anatolia and shows us that Epi-paleolithic foragers had discovered the technology of controlled firing and also show that women and their fertility were of special significance in this early and important period just prior to the origins of farming.

Levhalar

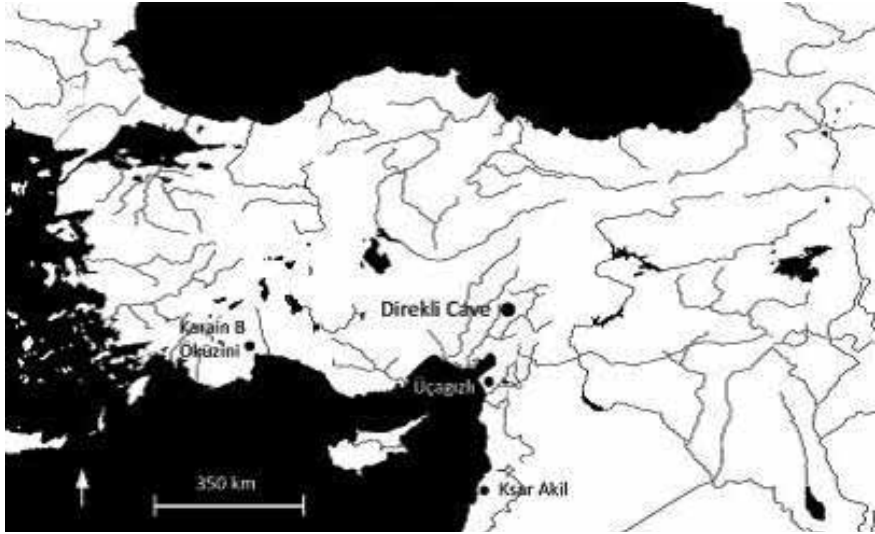


Figure 1: Map showing the location of site mentioned in the text.

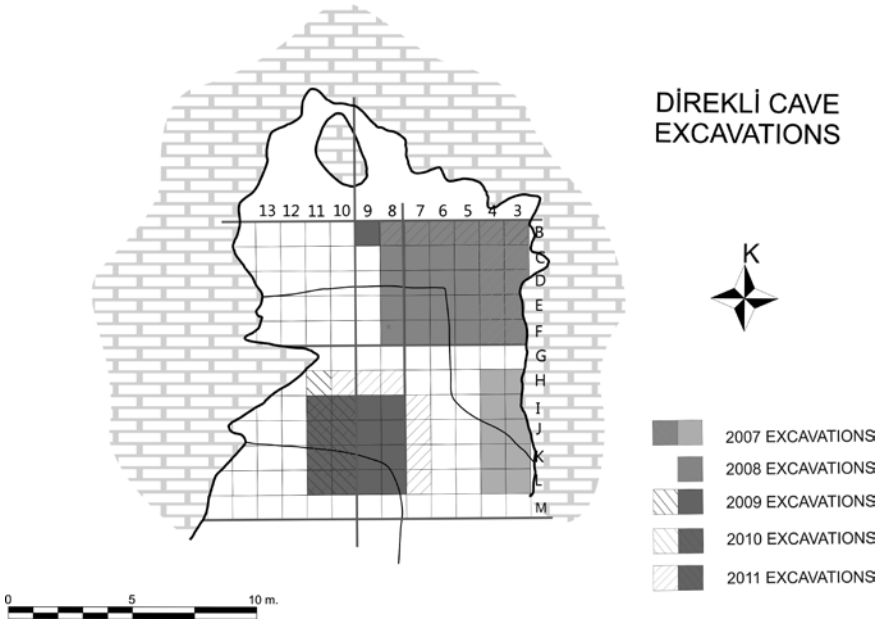


Figure 2: Plan Square of Direkli Cave.

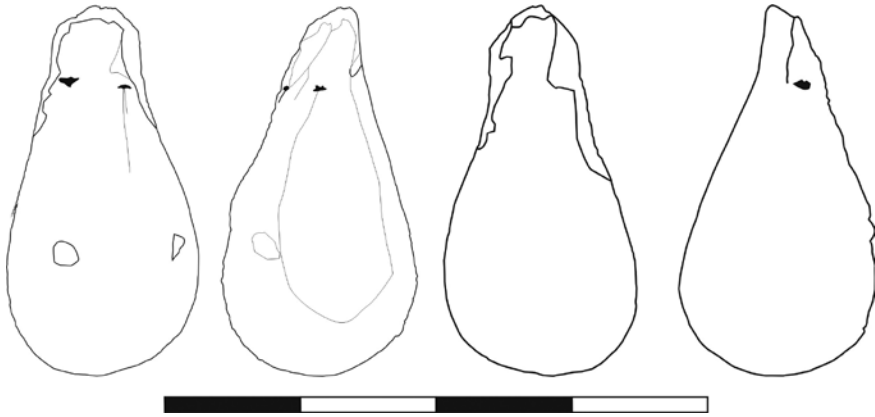


Figure 3: Woman figurine was shaped from burned clay in Direkli Cave (scale with cm.).



Figure 4: Burnished clay woman of Direkli Cave.

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