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Contents

F. Gülden Ekmen <i>A Vaulted Figurine from İnönü Cave: A New Link between the Balkans and Northwestern Türkiye</i>	1
Duygu Akar Tanriver – Serhat Foça <i>Archaic and Early Classical Trade Amphorae from Old Smyrna</i>	17
Utku Arınç – Fatma Bağdatlı Çam <i>The Heracles-Melqart Head from The Hatay Museum</i>	49
Candemir Zoroğlu – Ertekin M. Doksanaltı – D. Ozan Tozluca <i>The “Winged Woman of Burgaz”: A New Archaic Sculpture from the Territory of Knidos</i>	65
Uğurcan Orhan <i>A Group of Phaselis Type 3 Amphorae by the Base of the Phaselis Central Tower: A New Pottery Dumpster (Bothros) and Amphora Production Area</i>	85
Özlem Vapur – Abdulkadir Baran <i>An Underground Chamber Tomb with Serpent Relief in Ula, Muğla</i>	117
Gonca Cankardeş-Şenol – Oğuzhan İleri – A. Kaan Şenol <i>Stamped Amphora Handles from Kedreai</i>	145
Pınar Özlem Aytaçlar <i>New Funerary Monuments from Aizanoi</i>	169
Fatma Avcu – Hüseyin Uzunoğlu <i>New Inscriptions from Rough Cilicia</i>	193
Noah Kaye <i>In Search of Ancient Antalya (Attaleia): A First Approach</i>	211
Şevket Aktaş – Mustafa Koçak – Andrew Lepke – Feyzullah Şahin <i>Localizing and Reconstructing the Gymnasion of Patara. An Interdisciplinary Approach</i>	247
Nevzat Çevik <i>Kelbessos: A Military Settlement as Termessos' Peripolion</i>	293
Hüseyin Köker – Esra Tütüncü <i>Coin Finds from the Surveys of Northern Pisidia and the Excavations at Timbriada and Zindan Monastery</i>	313

Güray Ünver	
<i>A New Thiasos from Mylasa: Thiasitai Heroistai of Ouliades, Son of Euthydemos</i>	335
Hava Keskin – Serdar Hakan Öztaner	
<i>Some Thoughts on the Julio-Claudian Period of Nysa ad Maeandrum in the Light of a Private Portrait from the City</i>	347
Zeki Mete Aksan	
<i>A House Type Tomb in Sinope: A Neglected Burial from Paphlagonia</i>	363
Günder Varinlioğlu	
<i>Quarry Industry in Rough Cilicia: The Cases of Dana Island and Kesiktaş</i>	383
Mustafa Yıldızlı	
<i>Bricks and Roof Tiles of Alanya Castle: Evaluation of Animal Footprints from an Ichnoarchaeological Perspective</i>	409
Fatma Şimşek – Damla Ayoğlu-Duman	
<i>The French Consulate and Trade in Antalya in the 17th Century</i>	429

A Vaulted Figurine from İnönü Cave: A New Link between the Balkans and Northwestern Türkiye

F. GÜLDEN EKMEN*

Abstract

Bone figurines depicted with vaulted heads are the common types since the middle of the fifth millennium BC in the Eastern and partly Central Balkans, primarily in the Varna Cemetery. Excavations carried out in Anatolia and Turkish Thrace have not yet encountered these figurines that are typical of Balkan prehistory.

At level V of İnönü Cave on the Black Sea coast in northwest Türkiye, archaeologists unearthed a figurine during the 2022 excavation season. The protruding bone formed the head of the figurine. The aforesaid figurine, similar to the samples unearthed in the Balkans, represents the first example unearthed in Anatolia to date. In the present study, we will discuss the technological and typological characteristics, production method, function, and the representation and context of this bone figurine. This figurine establishes a new connection between Anatolian and Balkan cultures.

Keywords: vaulted figurine, bone industry, Chalcolithic Age, İnönü Cave, Kodjadermen-Gumelnita-Karonovo VI culture

Öz

Baş kısmı kemerli ya da tonozlu olarak tasvir edilen kemik figürinler, başta Varna Mezarlığı olmak üzere Doğu ve kısmen Orta Balkanlar'da MÖ beşinci binyılın ortalarından itibaren yaygın görülen tiplerdir. Balkan prehistoryası için tipik kabul edilen bu figürinlere, Anadolu ve Türkiye Trakyası'nda yürütülen kazılarda henüz rastlanmamıştır.

Türkiye'nin kuzeybatısında, Karadeniz kıyısında bulunan İnönü Mağarası'nın beşinci tabakasında, 2022 kazı sezonunda, baş kısmı çıkıntılı kemikten yapılmış bir figürin bulunmuştur. Balkanlar'da ele geçen örnekler ile benzerlik gösteren söz konusu figürin, şimdilik Anadolu'da ele geçen ilk örneği temsil etmektedir. Bu çalışmada, Anadolu Balkan kültürleri arasındaki yeni bir bağlantıyı işaret eden bu kemik figürinin teknolojik ve tipolojik özellikleri, üretim yöntemi, işlevi, neyi temsil ettiği ve bağlamı tartışılacaktır.

Anahtar Kelimeler: kemerli / kubbeli / tonozlu figürin, kemik endüstrisi, Kalkolitik Çağ, İnönü Mağarası, Kodjadermen-Gumelnita-Karonovo VI kültürü

Introduction

Concave figurines unearthed in eastern Bulgaria and the Danube Valley were defined as “ang-esprochen” by Filov, Velkov, and Mikov because of the vaulted structure in their head parts.¹ Lichardus used the expression “T-shaped” for these figurines;² Comşa and Voinea called them “violin-shaped.”³

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¹ Filov et al. 1934, 195.

² Lichardus 1991, 172.

³ Comşa 1995, 63; Voinea 2008, 8.

Todorova and Vajsov made a detailed typology by introducing an example made of marble apart from bone.⁴ According to this typology, Todorova and Vajsov created four groups, including those with schematic forms (Type A), those with square heads (Type B), those with pointed extensions hanging from both sides or just protrusions (Type C), and those with a pointed head (Type D). Adreescu divided what Todorova classified as Type C into two variants: those with pointed extensions and those without them.⁵ In the typology based on the production method, there are only two groups: the first comprises stylized vaulted figurines while the second comprises flat figurines depicted with their feet and arms.⁶

In all these typological classifications, vaulted figurines, which are distinguished from others by their concave body forms, comprise the head and body connected by a neck. Sometimes the head parts depict pointed and hanging protrusions, while other times, they only have square-shaped protrusions. The body usually takes on a rectangular shape. Some have various numbers of holes in them.⁷ All others, except for a single marble example, are made of bone.

In 2017, during the excavation of İnönü Cave in the Western Black Sea Region of Türkiye, archaeologists discovered a vaulted figurine made of bone at level V, which was inhabited during the Chalcolithic Age. Here we will define the figurine and explain its technological, analogical, and functional analysis, as well as what it represents.

The Vaulted Figurine of İnönü Cave

İnönü Cave is within the borders of the village of Alacabük in the district of Karadeniz Ereğli in the province of Zonguldak and approximately 235 meters above sea level (figs. 1, 4). The entrance of the cave is wide measuring 25 x 10 meters and faces west (fig. 2). Researchers named the three recesses inside the cave A, B, and C. The excavations conducted in chamber C provided important information about the archaeology of the region.⁸ The researchers obtained the first clues about the cultural characteristics of the region between 4500 and 1000 BC through the excavations carried out in the cave since 2017 (table 1).

Level V sits on bedrock, which was reached in trenches G/7, H/7, İ/7, and J/8. The excavations revealed that the bedrock slopes from east to west from the bottom of the cave towards its mouth. Based on the investigations in this sector, researchers found that the first inhabitants reduced the slope by plastering the bedrock floor with gray clay soil to form a level surface. The cultural deposits immediately above this clay contain material culture and features dated to the fifth millennium BC.

The archaeological team uncovered limited architectural remains in Level V, which included floors found in patches in trench J/8. The absence of wall remains may suggest that walls did not divide living spaces within the cave. However, future excavations at the site may provide more information for understanding the structure and layout of the Level V settlement, only poorly understood at the current time.

The pottery of level V provides significant data for dating this level. Researchers have divided it into two paste groups. The first comprises a few sherds representing handmade

⁴ Todorova and Vajsov 2001, 92.

⁵ Adreescu 2002, 65.

⁶ Averbough and Zidarov 2014, 183.

⁷ Todorova and Vajsov 2001, 93-94.

⁸ Ekmen 2020a, 2020b; Ekmen and Ekmen 2021; Ekmen et al. 2020, 2021; Yağın et al. 2021.

vessels with cream, beige, or buff surfaces. This ware was tempered with straw and grit. The second group, represented by more pieces, is dark-colored, handmade, and burnished. Sand, limestone, and mica was used to temper it. The surfaces are in varying shades of grayish-black, dark gray, and brownish-black. Among the shapes of the pottery from Level V, the long-necked vessels with flattened biconical body and carinated shapes of different sizes are remarkable. Besides very few samples with handles, the number of horizontally and vertically pierced lugs is high. Beige or buff-colored vessels do not have any incisions, but dark-colored pottery is adorned with knobs, white paint, incisions, and pattern burnishing, although they are scarce.⁹

Near the eastern section of the trench, under the mud-brick fragments of the Early Bronze Age, the researchers unearthed a bone-vaulted figurine (fig. 3). Measuring 11.4 cm in length, the figurine's width and thickness along the body vary between 2.9-4.6 cm and 0.2-0.4 cm, respectively. The researchers carefully processed the concave-shaped bone into a stylized human form. The head part has a "T-shaped" appearance, protruding at both ends. A thick neck connects the head and the rectangular body. There are four holes on the figurine, two on the protrusions on the head and two on the lower body.

Analyses of the Figurine

Analogical

Vaulted figurines are a group of artifacts found in both settlements and cemeteries in the Kodjadermen-Gumelnita-Karonovo (KGK VI) culture area.¹⁰ This also includes the Varna Cemetery and the Krivodol-Salcuta-Bubani area in the Balkans and are innovative for the Chalcolithic Age (fig. 4).¹¹

The cemeteries of Varna I (fig. 11), Provadia Solnitsata, and Kozareva Mogila¹² yielded vaulted figurines.¹³ Varna I Cemetery is about 400 meters north of modern Lake Varna, a bay connecting to the Black Sea west of the Bulgarian coastal city of Varna. The cemetery belongs to a society known nowadays as the Varna culture, which produced and used many weapons, ornaments, stone tools, bone figurines, quality pottery, and metal objects, particularly gold objects.¹⁴ The 25 vaulted figurines unearthed in Varna I Cemetery, one made of marble and the remaining part made of bone, have different dimensions varying between 21 and 10 cm. Averbouh and Zidarov classified these figurines according to their dimensions as small, large, and very large.¹⁵ Researchers unearthed 16 of the 25 figurines in Varna in graves without skeletons, known as cenotaphs, while they found nine in graves with skeletons. Due to a destroyed skeleton in one of these nine graves, no anthropological information could be gathered. However, five of the other eight graves belong to males, one of whom was a teenage boy.

⁹ Ekmen 2020a, 51-57.

¹⁰ The Copper Age cultures in the eastern Balkan Peninsula and north of the Lower Danube are referred to as KGK VI. Although this term suggests there has been a homogeneous culture, Müller states that there is no homogeneity in other artifact groups, especially pottery; see Müller 2015.

¹¹ Hansen 2013, 551; Stavreva 2020, 8.

¹² Georgieva 2014, 227.

¹³ Stavreva 2020, 9-11.

¹⁴ Slavchev 2010, 193.

¹⁵ Averbouh and Zidarov 2014, 186.

Of the remaining three graves, two belong to females and one belongs to an infant.¹⁶ Provadia-Solnitsata is near the modern city of Provadia in northeast Bulgaria. In the settlement, known as the oldest salt production center in Europe,¹⁷ archaeologists discovered production areas, a castle, and a cemetery. Archaeologists unearthed a vaulted figurine in female grave number 28 of the Late Chalcolithic Age cemetery.¹⁸ In Kozareva Mogila archaeologists discovered a more schematized figurine without a hole. They found it together with stone tools inside a jar within a grave. Another broken piece was found in Kozareva Mogila as well.¹⁹

Vaulted bone figurines were found in numerous settlements except the cemeteries of Varna, Provadia, and Kozareva Mogila and in the Kodjadermen-Gumelnita-Karanovo VI culture area, the region producing the highest number of vaulted figurines (fig. 4). Among the sites are Karanovo, Pietrele, Ruse, Durankulak, Sava, Smiadova, Zagorci, Goljamo Delcevo, Zavet, Navodari, Seinoiu, Gumelnita, Oltenita, Cascioarele, Vidra, Jilava, Vitanesti, and Hotnitsa.²⁰ Currently, we only know of the Ginlyane Okol-glava settlement in the Krivodol-Salcuta-Bubani culture area.²¹ Apart from these, it is noteworthy that the ornaments on the graphite-painted pottery pieces found in both the settlement and the cemetery in Kozareva Mogila resemble the head parts of pointy-eared samples.²²

Productional

Many researchers have discussed the raw material of vaulted figurines. Todorova stated that thin bones, such as the forehead, jaw, or shoulder blade bones of the Bovidae, might have been preferred as raw material for the vaulted figurines unearthed in graves. However, the samples found in settlements were produced from long cattle bones.²³ Subsequent research has provided information that people mostly used long bone diaphyses of large-sized animals for the production of vaulted figurines, while they less commonly used the shoulder blade of the large-sized Bovidae.²⁴ Hansen stated that the animal species of the Pietrele samples was unclear and drew attention to the possibility that they might have used bones of wild horses.²⁵

Averbouh has written various studies on the bone industry and production method. Regarding the production process of these figurines, he indicates that a plate was created by making grooves on the raw material bone (*Façonnage d'approche*) at the first stage, and later the details were processed (*Façonnage d'entame*).²⁶ At the first stage, the artisan opens a channel on the rectangular bone using a flint tool to create the initial grooves. The grooves on the outer edges of the unearthed figures represent the evidence of this stage.²⁷ Afterward, they

¹⁶ Ivanov 1982, 21-24; Stavreva 2020, 19.

¹⁷ Nikolov 2022, 134-36.

¹⁸ Nikolov et al. 2015, 90.

¹⁹ Georgieva 2014, 227-29.

²⁰ Stavreva 2022, 165; Averbouh and Zidarov 2014, 196; Hansen 2013, fig. 14; Stavreva 2020, 18-19.

²¹ Stavreva 2020, 8.

²² Georgieva et al. 2021, 57.

²³ Todorova and Vajsov 2001, 92.

²⁴ Averbouh and Zidarov 2014, 189; Stavreva 2020, 15.

²⁵ Hansen 2013, 544.

²⁶ Averbouh 2000, 167.

²⁷ Averbouh and Zidarov 2014, 189.

create the neck cavity and extensions on the sides of the head. Finally, they finish the production by drilling holes and rasping.²⁸

The method described by Averbouh was used to produce the vaulted figurine found in İnönü Cave from the long bone of *Bos Primigenius*. At the cave's level V belonging to the Chalcolithic Age, archaeologists found a radial bone of *Bos Primigenius* that was first cut and then broken. This belongs to the first stage of the production process (fig. 5).²⁹ The artisans created the neck cavity and head protrusions by scraping. They used a chipped stone-tipped bow drill to open the holes, mostly from the posterior surface and less from the anterior surface. The wider holes on the posterior surface and narrower holes on the anterior surface explain this (fig. 6). While the rasp procedure to make the figurine's surface smooth was performed only vertically on the posterior surface, they applied it horizontally and diagonally on the anterior surface (fig. 7).

Functional

The function of vaulted figurines has been the subject of many studies in recent years. Todorova reported that the use of the figurines found in the settlements caused their remarkable shine. By drawing attention to the shine in the holes of a sample unearthed in Karanovo, Todorova concluded that the areas around the holes shone because they were fixed to a place with skin and could move easily.³⁰ Based on the wear and tear on the posterior surfaces of the figures unearthed in the settlements, she concluded that they might have served as arm protection. Their use explained the lack of shine on the figurines found in the graves, as she explained. They were not used in real life and were produced only as grave gifts.³¹ In Voinea's evaluation of the Varna samples, this researcher showed that graves rich in finds contained large-sized vaulted figurines, which she described as violin-shaped, whereas graves with few grave gifts yielded smaller samples. She interpreted flint knives and pottery in the southern sections of the graves as evidence of a ritual. However, she concluded that there was no evidence to support the idea that they were used as clothing accessories or amulets.³² According to Hansen, the possibility exists that the holes on the figurines indicate they were sewn onto something organic. Taking into consideration that the figurines unearthed in Varna were discovered in graves or cenotaphs with abundant artifacts, the researcher interpreted these figurines as prestige objects owned by high social status groups. He regarded the artifacts unearthed in the settlements as the belongings of people with the same high social status.³³ To support Todorova's view, Averbouh and Zidarov think they are a bracelet or an object worn on the arm, or an accessory attached to clothing. However, they underlined that the context determined the function of each figurine unearthed and stated that the large-sized figurines found in cenotaphs in Varna, for example, did not show any traces of use or shine. This indicates that they were not sewn on any place.³⁴ Georgieva suggested that the sample without a hole, unearthed in Kozareva Mogila and found in a vessel along with stone tools, might also

²⁸ Averbouh and Zidarov 2014, 189.

²⁹ I express my gratitude to Prof. Dr. Benjamin Stanley Arbutckle for this information.

³⁰ Todorova and Vajsov 2001, 92.

³¹ Todorova and Vajsov 2001, 92.

³² Voinea 2008, 13.

³³ Hansen 2013, 553.

³⁴ Averbouh and Zidarov 2014, 191.

serve as a tool.³⁵ Kotsov showed that these were amulets worn mostly by men and sometimes by women, and showed social status. He interpreted the figurines unearthed in the settlements as having an apotropaic function.³⁶ Stavreva stated that these figurines were objects worn as personal pendants, applied to clothes, or hung somewhere.³⁷

The shine resulting from use attracts more attention to the anterior surface of the vaulted figurine found in İnönü Cave, as well as its posterior surface and hole edges. This gives the impression that someone sewed it in place, as mentioned earlier.

Representational

Scholars have differing opinions about the representation of vaulted figurines for the culture or society where they were found. Gimbutas likened these figurines to ugly old people with messy hair protruding from the sides and said that they might be copies of dolls made of straw.³⁸ Ivanov stated that these figurines depicted the god or individuals to whom the grave goods were dedicated.³⁹ Lichardus thought that they represented a horned animal.⁴⁰ Biehl and Marciniak stated that bone figurines might be a marker showing people, families, or groups who believed in a certain abstract idea.⁴¹ Based on the positions of the skeleton and grave gifts in graves 1 and 43 in Varna I Cemetery, Todorova reported that the headdresses worn by high-ranking men were probably covering the ears. Such figurines were male anthropomorphs, referring to the gold jewelry hanging from both sides of these headdresses.⁴² Hansen considered this interpretation of the analogy to the headdress as suspicious since we do not have any information about clothing in the Chalcolithic Age. While Hansen, on the one hand, agreed with Todorova's interpretation that these figurines represented males, he was skeptical of this interpretation because they found them next to a female skeleton in Varna I-grave 66. He regarded these figurines as prestige objects representing the male organ and showing high status.⁴³ Avramova associated them with objects or symbols of specific gods or natural forces that members of prehistoric society revered.⁴⁴ Voinea stated that a stylized human scheme represented them and that they were part of a religious ritual, along with the schematic and prismatic bone figurines with which they were mostly found. Moreover, she explained that bucrania and animal figurines were found together with them in Varna I-grave 36. They were related to male divinity, as evidenced by their association with the scepter in the cenotaphs unearthed in Varna I. She also likened the droopy ear tips to the diadem worn by men. This researcher interpreted this schematized human as a sky god or part of a shamanic practice.⁴⁵ Kotsov deemed it incorrect to explain these figurines with only one gender group or that they represented religious or mythological persons. He stressed that these figurines could be considered markers showing social status in these two cemeteries. He referred to the fact that one

³⁵ Georgieva 2014, 229.

³⁶ Kotsov 2017, 15.

³⁷ Stavreva 2020, 14.

³⁸ Gimbutas 1996, 206.

³⁹ Ivanov 1982, 21-24.

⁴⁰ Lichardus 1991, 172.

⁴¹ Biehl and Marciniak 2000, 197.

⁴² Todorova and Vajsov 2001, 92.

⁴³ Hansen 2013, 552-53.

⁴⁴ Avramova 2002, 153.

⁴⁵ Voinea 2008, 13.

region in which Varna and Provadia are located is a metal production area while the other is a salt production area.⁴⁶ Finally, Stavreva considered vaulted figurines as objects of prestige, listing reasons such as their association with wealthy items like spondylus and gold, the imitation of stone samples, and their rare presence in settlements.⁴⁷

Considering that the T-shaped depictions in the reliefs and sculptures of Göbeklitepe⁴⁸ or the rock paintings of Latmos,⁴⁹ which symbolize masculine power, date much earlier than the age when vaulted figurines were used, there is a strong possibility that these figurines represent the male anthropomorph.

Conclusion

The most recent research in the Balkans divides the Chalcolithic Age that took place between 5000 and 3700 BC into four sub-periods: Early, Middle, Late, and Last.⁵⁰ These periods are characterized by the Vinca D and Tiszapolgar cultures, respectively, in the Central Balkans, the Krivodol- Salcuta-Bubanj culture in Western Bulgaria, the Karanovo VI culture in Southern Bulgaria, the Kodjadermen-Gumelnita-Karanovo VI culture in Muntenia and Northeastern Bulgaria, and the Hamangia IV, Varna II, and Varna I cultures, respectively, on the Black Sea coast.⁵¹ Concerning the period to which the vaulted figurines detailed here belong, various researchers have suggested the end of the Eneolithic Period,⁵² KGK VI / Cernavoda I culture,⁵³ and the period between 4600 and 4250 BC.⁵⁴ All these dating suggestions belong to a period within the Chalcolithic Age mentioned above. These figurines represent an important group of finds discovered from the Chalcolithic Age in the Balkans and distinguished from all other figurines for their region and age.

Level V, in which the vaulted figurine was unearthed in İnönü Cave, represents the oldest cultural level within the cave. The two sigma calibrations of seven radiocarbon analyses conducted on the horn, teeth (*cervus elephus*), and charcoal taken from level V yielded results between 4260 and 3976 cal BC (fig. 8). The pattern burnished potsherds provide significant information for the dating of this level. The cultures of the Early and Middle Chalcolithic Ages in Western Anatolia and the Late Neolithic / Chalcolithic Age in the Aegean are known for this tradition. In the Balkans, pattern burnishing is also one of the general cultural characteristics that appears contemporaneous with cemeteries such as Varna I and Durankulak showing the Kodjadermen-Gumelnita-Karanovo VI (KGK VI) complex in Northeast Bulgaria and the Muntenia region.⁵⁵

An axe made of copper or bronze, a long blade / superblade, and beads made of gold, steatite, and agate (figs. 9-10),⁵⁶ unearthed in a pot near the water source in the cave, can be

⁴⁶ Kotsov 2017, 15.

⁴⁷ Stavreva 2020, 18-19.

⁴⁸ Schmidt 2007.

⁴⁹ Peschlow-Bindokat 2003.

⁵⁰ Radivojevic and Roberts 2021, 199.

⁵¹ Radivojevic and Roberts 2021, table 1.

⁵² Voinea 2008, 14.

⁵³ Todorova and Vajsov 2001, 92.

⁵⁴ Hansen 2013, 547.

⁵⁵ Ekmen 2020a, 51-57.

⁵⁶ Ekmen et al. 2020; Ekmen 2021; Yalçın et al. 2021.

listed among the small finds unearthed at this level to date. The long and extra-long blades (also known as superblades), found among the sensational grave goods of the Varna cemetery, are several finds from the Chalcolithic Age in Bulgaria.⁵⁷ The gold beads of the İnönü Cave have their closest exemplars in terms of analogy, chronology and production with those unearthed in the Balkans, in Varna, Durankulak, Hotnitsa and Yunatsite. We know that these beads, which are among the oldest human-made gold items, belong to the Chalcolithic Age.⁵⁸ All these data show that the Western Black Sea coastal culture interacted intensely with the Varna culture in the Eastern Balkans during the Chalcolithic Age.

It is still difficult to comment on the lifestyle or settlement model at level V of İnönü Cave. The primary reason for this is that researchers have studied narrow areas in level V of İnönü Cave. No architectural remains have been identified in these areas yet. However, one can debate whether a cave settlement is expected to have architectural equipment. In other words, there is insufficient data on whether this was a settlement used by one or a few groups or families. Based on the fact that there is a natural water source inside the cave and gold, steatite, and agate beads were found in a vessel close to the water source, we can assume that people used this cave for some rituals and religious practices during the Chalcolithic Age. Finally, considering that many of the rich finds unearthed in the Varna graves have also been discovered in this cave albeit with no remains of human bones yet, we can speculate that there may be one or more cenotaphs here. The excavations to be carried out in the coming years will reveal which one of these three suggestions is correct.

The representation of the vaulted figurine found in İnönü Cave is completely related to the character of the settlement. Interpretations made solely based on grave finds, as Stavreva did, may cause other details to be overlooked. We did not assess the example of İnönü Cave in this regard because it is not very certain that the samples unearthed in graves are of larger dimensions than those unearthed in settlements. The most accurate interpretation of this subject will occur when we explain the figurine in its own context, and when the excavations in İnönü Cave reveal the character of level V settlement in the cave in the following years.

Currently, İnönü Cave on Türkiye's Western Black Sea coast is the only center in Anatolia where vaulted figurines have been found. It is the only cave settlement where vaulted figurines were unearthed, including the Balkan region where such figurines have mainly been discovered. Considering its details, the İnönü vaulted figurine differs from other similar ones found in the Balkans by the connection of the neck to the head and the form of the protrusion on the sides. This variation, not been found in the Balkans yet, can be referred to as the Anatolian variant of vaulted figurines.

This figurine demonstrates the connection of Anatolia with Balkan cultures. When evaluated in light of Ivanova's study emphasizing the maritime trade in the Black Sea in the fifth millennium BC, it reveals the similarity in lifestyle and traditions of the prehistoric inhabitants living in both regions.⁵⁹

⁵⁷ Gurova et al. 2016, 165.

⁵⁸ Yalçın et al. 2021.

⁵⁹ Ivanova 2012, 357-61.

TABLE 1 Stratigraphy of İnönü Cave.

Levels	Ages	Calibrated Dates
I	Medieval Age	-
II	Early Iron Age	1231-979 Cal. BC.
III	Late Bronze Age	1436-1123 Cal. BC.
IV	Early Bronze Age	3126-2133 Cal. BC.
V	Chalcolithic Age	4260-3976 Cal. BC.

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FIG. 1 Southwestern view of the cave (© Archive of Inönü Cave Project).

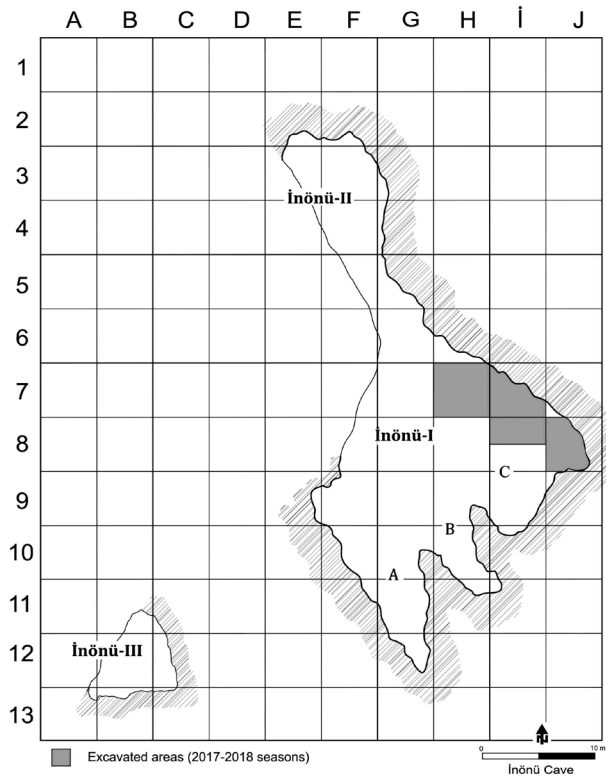


FIG. 2
Plan of the cave
(© Archive of Inönü
Cave Project).

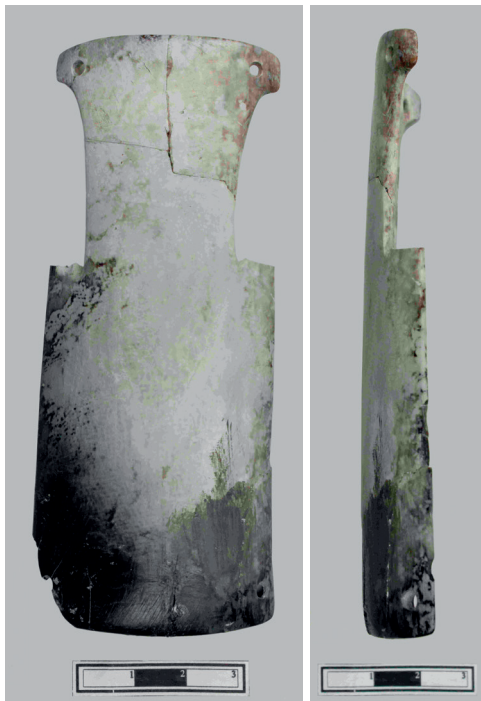


FIG. 3 Vaulted figurine found in the cave
 (© Archive of İnönü Cave Project.
 Photographed by Burak Kader).



FIG. 5 Radial bone, first cut and then broken,
 from *bos primigenus* found in level V
 (© Archive of İnönü Cave Project).

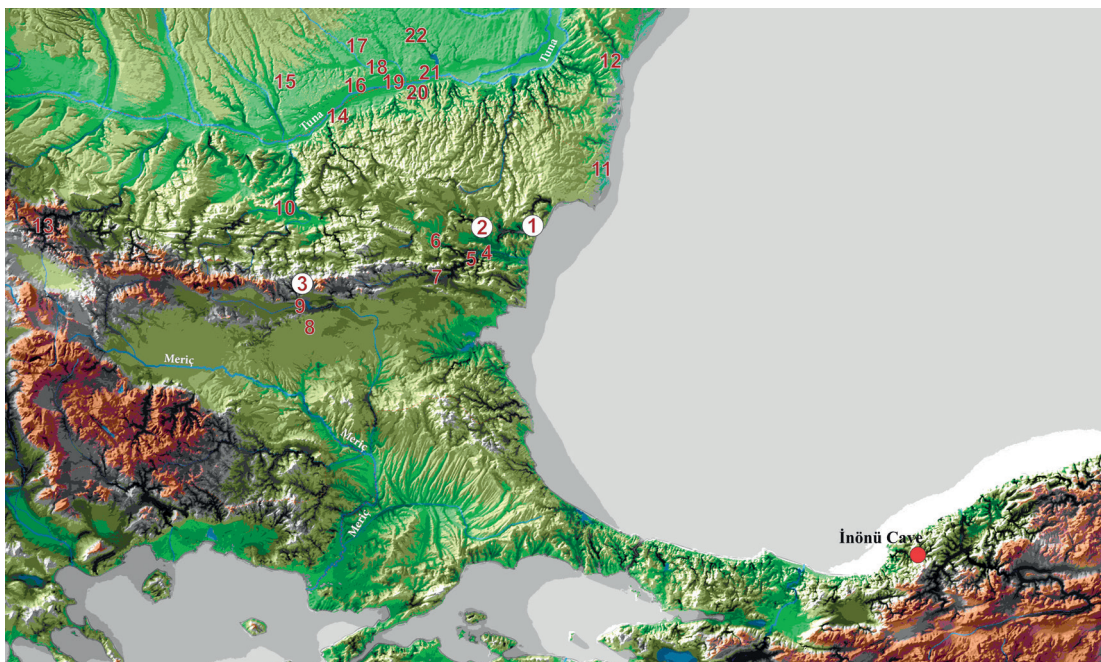


FIG. 4 Distribution map of settlements and cemeteries with vaulted figurines.
 Cemeteries: 1. Varna, 2. Provadia Solnitsata, 3. Kozareva Mogila. Settlements: 4. Goljamo Delcevo,
 5. Sava, 6. Smiadova, 7. Zavet, 8. Zagorci, 9. Karanovo, 10. Hotnitsa, 11. Durankulak, 12. Navodari,
 13. Gnilyane Okol Glava, 14. Ruse, 15. Vitanești, 16. Pietrele, 17. Jilava, 18. Vidra, 19. Cascioarele,
 20. Oltenita, 21. Gumelnita, 22. Seinoiu (Produced by Cartographer Volkan Topaloğlu).

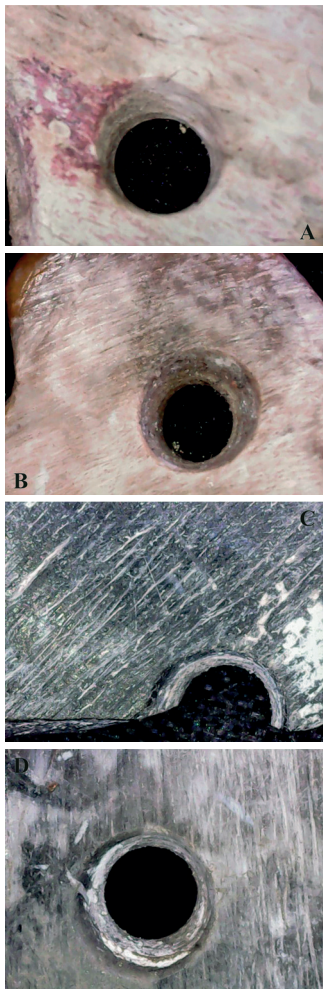


FIG. 6 Posterior surfaces of the holes on the figurine: A Upper left hole, B Upper right hole, C Lower left hole, D Lower right hole (© Archive of İnönü Cave Project).

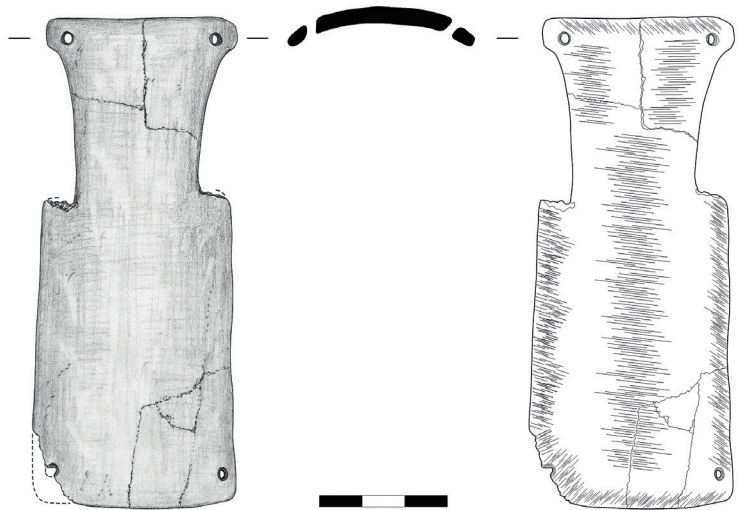


FIG. 7 Drawing of the figurine and directions of rasping on it (© Archive of İnönü Cave Project. Drawn by Burak Kader).

OxCal v4 3.2 Bronk Ramsey (2017); r5 IntCal 13 atmospheric curve (Reimer et. al. 2013)

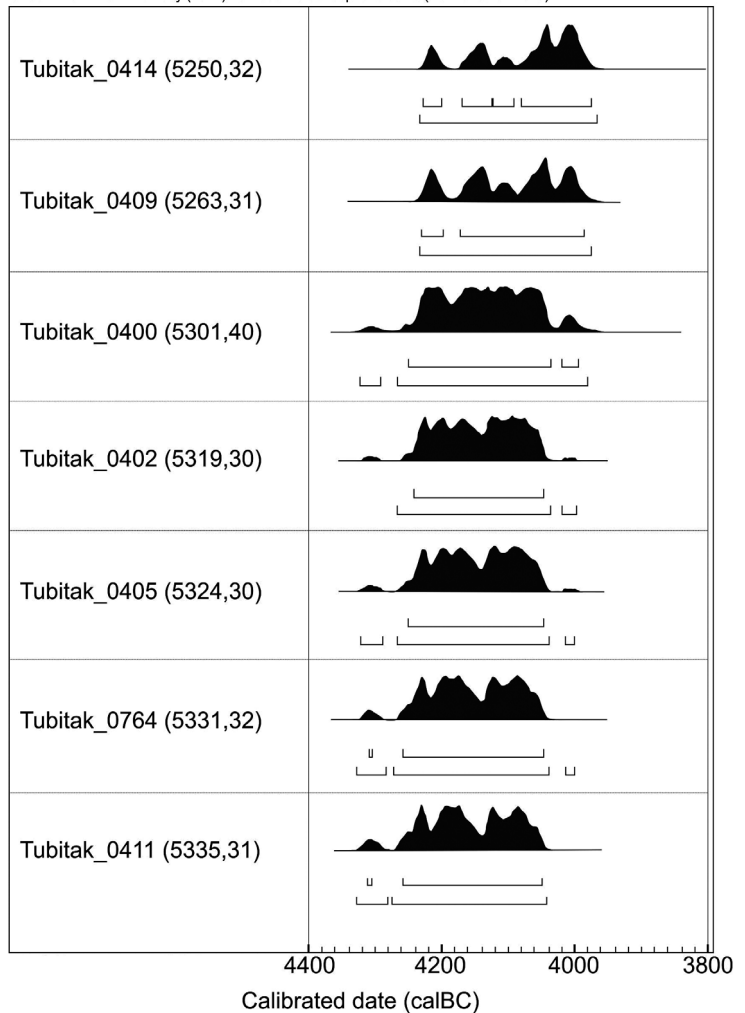


FIG. 8 C-14 analysis of the samples collected from level V contexts (© Archive of İnönü Cave Project).



FIG. 9
Restrung gold,
carnelian, and steatite
beads from level V
(© Archive of İnönü
Cave Project).



FIG. 10 Gold beads from
level V (© Archive of İnönü
Cave Project).



FIG. 11
Vaulted figurines found in
Varna (Stavreva 2020, fig. 6).

