




Human-Shaped Vessels from the Neolithic to the end of the EBA in Anatolia

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ABSTRACT

Humankind shaped the earth both physically and culturally during the 2.5 million years from the day they appeared to today. This million-year-old heritage accumulation found by the archaeological excavations makes us understand the cultural development of humankind. Human-shaped vessels are one part of this heritage, and a part of religious belief that developed alongside cultural growth. This work studies the human-shaped vessels of Anatolia from the beginning of its creation to the end of the Early Bronze Age.

Keywords: Human-Shaped Vessels, Neolithic, Chalcolithic, Early Bronze Age, Anatolia



Introduction

Humankind differs from other living beings in many ways, such as biological, sociological, anthropological, and evolutionary. However, the most relevant difference according to archaeology is tool making. The first tool maker is approximately 2.5 million years old (Arsebük, 1999, pp. 36-37). From the first tool-making homo genus to homo sapiens, cultural development is slow, and with the new homo species, homo sapiens, the tool-making process accelerates. After approximately 2,5 million years of hunting and gathering the way of life of homo species, nearly 12,000 years ago, homo sapiens started to settle and farm plants and animals. Childe called this agricultural transformation the “Neolithic Revolution” and it is the beginning of the Neolithic Period (Childe, 1951; Duru, 2016, p. 3). One of the important inventions of the Neolithic Period was pottery production. Before the invention of pottery, people probably used baskets made from plant fibres, tree branches, and/or animal skin. However, these organic materials are too perishable and did not survive; their existence is also known through pottery decorations. Around 7000 BC, people used clay for utensil manufacturing. Clay is a material that can be shaped easily while being damp and hard as stone after the baking process, yet it can break easily. The common and easily shaped raw material and the fragile feature of pottery make it the most abundant remnant for archaeologists (Duru, 2016, p. 102).

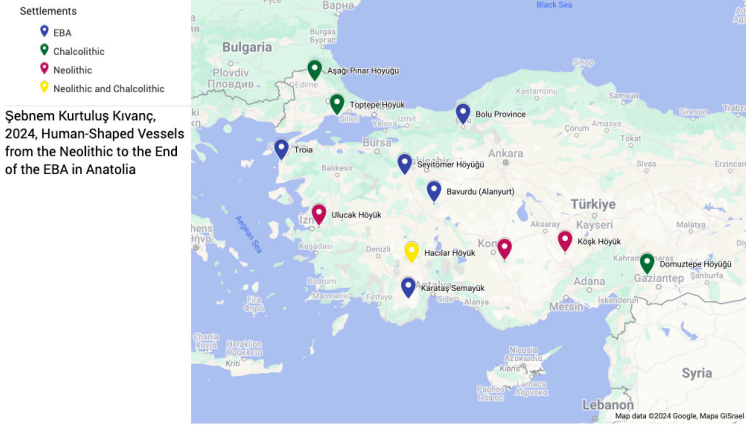
Humankind reflects herself in the drawings since the start of cave art. From the beginning of pottery production onwards, along with symbolic drawings, anthropomorphic vessels emerged. These are usually found on the ritual areas of a settlement, such as a burial gift or in a temple building, and they should have been produced for use as ritual vessels, such as libations. Therefore, they must have been produced separately from the utensils used daily.

In this study it is aimed to make a collection of Anatolian anthropomorphic vessels that are in the shape of humans from the beginning of the Neolithic to the end of the Early Bronze Age and review the chosen material from a complete perspective. The included publications had been chosen whether a human-shaped container was found from a settlement. The vessels discussed here are unique in terms of both their shape and purpose of usage. Therefore, a literature search was conducted by scanning published works of excavated settlements in Anatolia. After the selection of the vessels that are subject to this publication among other anthropomorphic vessels, they were sorted from old to new. This order is important to observe the development of human-shaped vessels. If there was no certainty about the stratum and age of the vessel, they were included in the order by examining similar vessels from neighbouring settlements. However, in the case of special-purpose vessels, the comparison method may be insufficient. In these cases, alphabetical order is used.

Neolithic Period (from 8000/7200 to 6000/5900 B.C.)

Neolithic human-shaped ritual vessels have elaborative craftsmanship. In Anatolia, special vessels belonging to the Neolithic Period were found in the Burdur and Antalya regions at first. Hacılar is one of the first settlements excavated in the area, and one of the earliest examples of human-shaped vessels is found at Level VI of Hacılar Höyük. In addition, Ulucak Höyük, Çatal Höyük, Köşk Höyük and Aşağı Pınar Höyük are other settlements where vessels of this type were found. There are five woman-shaped ritual vessels dating to the Neolithic Period.

Human-Shaped Vessels



Map 1: Settlements mentioned on the article.

One of the earliest examples (Fig. 1) was found at Köşk Höyük, Niğde, Level III, dated to the Early Neolithic Period. The paste of the vessel is red/light brown, fine sand tempered, burnished, and red brown coated. The woman portrayed has exaggerated body parts. The mouth and the bottom of the vessel are flat. On the conical neck of the vessel, the face of the woman is pictured. The body of the vessel is in the exaggerated shape of a woman, and she is in a sitting position. The woman has a long cylindrical hat. Eyes are large and almond shaped. Sclera painted white on pink; light brown pottery shards were applied to the pupils. She has a necklace. She holds her breasts, and her huge hips indicate she is overweight (Silistreli, 1989, pp. 371-372; Umurtak, 1996, pp. 488-489). In Köşk Höyük, dancing female figures are imprinted on vases as reliefs. All figures have similar attributes that indicate the local artists' work. The female figures depicted have exaggerated breasts with an exaggerated and protruding belly and large hips. In Anatolian art, these attributes show fertility. Because these dancing figures are also similar to the figure on the female-shaped vase, U. Silistreli considered these figures and the figure on the female-shaped vase as the mother-goddess (Silistreli, 1989, pp. 362-363).



Figure 1: Female – Köşk Höyük, the Early Neolithic Period (Kulakoğlu, Yıldırım, Sipahi, Şahoğlu, & Keskin, 2019)

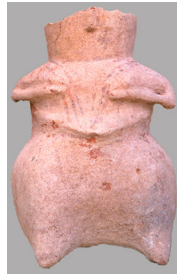


Figure 2: Standing Female – Ulucak Höyük, Late Neolithic Period (Çevik & Çilingiroğlu, 2013)



Figure 3: Facepot – Çatalhöyük, Late Neolithic Period (Yalman et al., 2013, pp. 156, Fig. 9/27)



Figure 4: Female-head Shaped Cup – Hacilar, Late Neolithic Period (Çaylı, 2013)

Two unique examples come from Ulucak Höyük, İzmir, Level IVb dated to the Late Neolithic Period. Both anthropomorphic pots are in the shape of a woman. One of the women is sitting, and the other one is standing and holding her breasts. Both vessels are red on white. Standing woman's (Fig. 2) eyes are lost. The nose is pictured as a relief, and no mouth was presented. Both vessels were worn off by the fire. The sitting woman's upper body is lost (Çilingiroğlu, 2012, pp. 30-35, 58). In Ulucak Höyük Level IVb, anthropomorphic figurines are also intensely discovered. Both vessels and the figurines found in the Höyük have a religious basis. There are typological similarities like women hold their breasts and having big hips, but these characteristics are not enough to compare vessels to figurines (Abay, 2003).

“The Facepot” (Fig. 3) were found in Çatalhöyük, Konya, dated to the Late Neolithic Period. This completed vessel is small and oval in shape. It has a basket-handle. Its paste is light brown. There are two human faces on narrow sides and two bucrania on wide sides. Eyes on the faces are not elaborately described, but the nose and mouth are portrayed in detail. One of the faces is finished completely and the other is incomplete. The incomplete face has deep downward lines on both sides of the mouth, which indicates that s/he is an old person. Bucrania reach out to the foreheads of the faces. Yalman et al. mentioned that both bulls have eyes and ears described (Yalman, Tarkan, & Gültekin, 2013, p. 182).

The anthropomorphic vessel found in Hacılar Höyük, Burdur, is unique because vessels of this type of normally belongs to Level I, the Early Chalcolithic Period. However, this one belongs to Level VI, which is the Late Neolithic Period. When the vessel (Fig. 4) is placed upside down, the head of the woman is in the upright position. Thus, the mouth of the vessel is on the neck of the woman. The vessel has four small handles on the neck of the woman. The eyes and eyebrows were incised. The nose protrudes in the shape of a triangle, no mouth described. J. Mellaart mentions that she has a bun on the back of her head, which is known from other female figurines of Level VI (Mellaart, 1970, pp. 107-108).

Chalcolithic Period (from 6000/5900 B.C. to 3400/3300 B.C.)

Similar to the Neolithic Period, the Chalcolithic Period anthropomorphic vessels are also used for rituals and/or libation purposes, and all of them show elaborate craftsmanship. This type of vessels was found at Domuztepe Höyüğü, Hacılar Höyük, Aşağı Pınar Höyüğü, Toptepe Höyük and in the Bolu Region. There are six human-shaped vessels dated to the Chalcolithic Period.

The earliest Chalcolithic vessel came from Domuztepe, Kahramanmaraş. It is found from the late deposition of “Death Pit”, where approximately 35 or 40 people were buried, dated to the Late Neolithic to Early Chalcolithic. The vessel (Fig. 5) itself is dated to the Early Chalcolithic Period. A substantial part of the vessel's mouth is missing, but one eye of the

patient is saved. The decoration on the neck is also missing except for a diagonal line. The breasts and hands of the figure are represented as small lumps. Her fingers are marked with lines. The woman figure has brown decorations on her hips, two lines of net designs around her knees, and three lines on her wrists. These motifs can be her dressing or tattoos on her body. Her loins are shown as a triangle. Her legs were produced separately and attached to the body afterwards (Carter & Campbell, 2006, pp. 315-316).



Figure 5: Standing Female – Domuztepe, the Early Chalcolithic Period (Carter & Campbell, 2006, p. 322, Fig. 10)



Figure 6: Female holding a pot – Hacilar, the Early Chalcolithic Period (Sadberk Hanım Müzesi, 2021)

Human-shaped vessels from the Hacilar Höyüğü, typical of Levels I and II. Three vessels¹ dated to the Early Chalcolithic Period were found in Hacilar Höyük; all of them are

1 Many anthropomorphic vessels date to the Early Chalcolithic in Hacilar, but there are debates about whether some of them were real or fake, or even found in Hacilar or other peripheral settlements. The artefacts found in the excavations done by J. Mellaart are known as the real ones (Mellaart, 1970). Duru mentions that after the scientific excavations ended, both illegal excavations and fake artefact production continued (Duru, 2010 p. 34). Aitken et al. (1971) studied the authenticity of Hacilar style vessels and figurines. They used the thermoluminescence dating method on the vessels and shards of the Ashmolean Museum to determine whether the vases were fired in antiquity or in recent times (Aitken et.al.,1971, p. 89). In this article, we concentrated on three of the 66 vessels that are dated back to the Early Chalcolithic Age by thermoluminescence dating based on the above-mentioned studies. The other two vessels mentioned here can be seen in Aitken et al. (1971).

red painted on a beige surface. The one (Fig. 6), which is in the Sadberk Hanım Museum in Istanbul today, is nearly complete except at the bottom. The paste has sand and plants in it, and the vessel had been fired relatively poorly. The mouth of the vessel is the woman's head, and the neck is also the woman's neck. The zigzag motif on the mouth of the vessel could be the hair of the woman. The eyebrows and pointed nose are in relief and painted red. Obsidian pieces indicate the eyes. Ears are in the shape of half circles; her chin is a low relief. The body of the vessel shows an exaggerated body of a woman with large hips. Her breasts were represented as small circular lumps. She holds a zigzag designed deep pot in her hands (Mellaart, 1970, p. 181; Umurtak, 1996, pp. 489-490).

The two-headed vessel of Hacılar Höyüğü is also red painted on a beige pot. The shared body shows an exaggerated human body, similar to other Hacilar vessels of the Early Chalcolithic. The two separated necks of the vessel have two different faces. The eyes of the women were made clear with obsidian pieces and the ears with painted lines. There are no mouths, but the noses are specified in relief; the chins are in low relief. Arms are separated as outgrowth from shoulders and merge into the body under the small circular pointed breasts (Aitken, Moorey, & Ucko, 1971, p. 89).

The third vessel of Hacilar Höyüğü is another red-painted beige vessel, dated to the Early Chalcolithic. Similar to other Hacilar pottery, this pot also shows an exaggerated body of a human. The neck of the vessel is the figure's head, and the eyes and mouth are marked with incised lines. The nose and ears are in relief. The figure has relatively short arms, elbows are pointed to the back, hands are positioned on the sides of the chest, and fingers are marked as lines with paint (Aitken et al., 1971, pp. 89-93).

It was reported that there was a large central building with two rooms in Level 2 of Aşağıpınar Höyüğü; which had been subjected to a major fire; and a quadrangular hearth with a raised platform on both sides near the south wall of the northern room of this building. Just behind the small hearth in the south room of the building; a female-shaped vessel with a double body (Fig. 7) was found. The woman's arms joining at the abdomen, triangular face, and breasts are depicted in relief. Apart from the female figure that gives the vessel its original shape, human figures are also depicted in relief. No detailed information is given about the function and dimensions of this vessel. However, since another male-shaped vessel was found in the same structure, it is thought that the building had a special purpose that could not be understood. Because anthropomorphic vessels were used for ritual purposes, it is possible that this vessel was also used in rituals (Özdoğan, Parzinger, & Karul, 1998, p. 144).

Although the female-shaped vessel recovered from the Middle Chalcolithic Level 5 of Toptepe is stylistically divergent, it is interesting because the room in which it was found was not a temple or a shrine. The vessel (Fig. 8) has a cylindrical neck, a rectangular body, and four

cylindrical feet. The vessel is made of coarse, sandy, and straw-tempered unbaked clay. Based on the weight of the vessel, M. Özdoğan states that it was dried in the sun, then moved to the room it was in and never removed again (Özdoğan & Dede, 1998, p. 148). The vessel is 84 cm high in total, with a 15 cm neck and 11 cm feet. The body measures 34x38x58 cm. Matte red paint decoration is visible on all surfaces of the vessel, except the back. The neck of this jar is the head of a woman. The eyes, ears, and nose are carved in relief. The holes in the ears may indicate that the figure wore earrings. The rectangular body of the vessel is the body of the woman. The long-dressed figure's arms and hands, carved in low relief, are illustrated as joined under her breasts, which are depicted as tiny protrusions. The wavy decorations on the shoulders are interpreted as the woman's hair. The long dress, depicted in the same red paint, continues to the feet of the vessel. It had horizontal bands and was decorated with spirals and zigzags. There are fringes on the skirt (Özdoğan & Dede, 1998, p. 149; Umurtak, 1996, p. 494).

One of the human-shaped vessels (Fig. 9) comes from an unknown settlement in the Bolu region. This is made from brick-red clay, light brown slipped and polished. On the neck of the vessel there is a face of a woman. Her hands are on her belly, and her breasts are small lumps. Her eyes are incised as lines, and her ears also serve as grips with holes. There is no mouth described (Renda, 1993, p. 69 Fig. A 75).



Figure 7: Two bodied female – Aşağıpınar, the Middle Chalcolithic Period (Özdoğan, 1998, p. 92, Res. 18)



Figure 8: Standing Female with rectangular body– Toptepe, Chalcolithic Period (Özkaya & San, 2007, p. 202)



Figure 9: Female-shaped vessel – Bolu Province, the Chalcolithic Period
(Renda, 1993, p. 69, Fig. A 75)

Early Bronze Age (from 3400/3300 B.C. to 2000 B.C.)

Six vessels² are dated to the Early Bronze Age (EBA) of Anatolia. They mostly date to EBA II and EBA III. Most of the Early Bronze Age vessels come from the Troia/Hisarlık Tepe. One of the vessels originates from Eastern Anatolia, and the other two vessels originate from Western Anatolia. These types of vessels have been found in Bavurdu, Troia, Karataş-Semayük and Seyitömer Höyüğü.

One of the female-shaped vessels comes from Middle/West Anatolia, from the Bavurdu Afyonkarahisar region. It is shaped as a woman carrying a pitcher on her back (Fig. 10), dated back to the EBA II period. The vessel has red-coloured, uncoated paste, tempered with fine sand and a small amount of mica. The body is shaped as a swollen round. A disc-shaped face is attached at the end of the neck of the vessel. The eyes are round holes, and the mouth is a line. The eyebrows and nose are carved in relief, and the nostrils are emphasised. A beak-mouthed pitcher is placed right next to the neck as the mouth of the vessel. The handle of the small pitcher is attached to the neck of the vessel, which is also the neck of the figure. The two small protrusions on the swollen body of the vessel could be the woman's breasts. The woman's hair forms a bun at the back of her head. The bulging ears have holes. On the left side of the vessel, there are two smaller lumps that indicate the presence of a handle. As with similar vessels of the period, it should be assumed to be a ritual vessel (Duru, 1974, pp. 683-685).

Troia yielded the richest finds in terms of human-shaped vessels among the EBA settlements. The common features of Troia's woman-shaped vessels are the carving of the face, breasts, belly button, and arms. There are two types of human-shaped vessels found in Troia. In one type, the lid is flat and fits over the mouth of the vessel, and the face is shaped

2 There are many human-shaped vessels, and vessel parts are dated to the Early Bronze Age of Anatolia, especially Troia. In this study, female-shaped vessels from Troia and Seyitömer Höyüğü are examined by choosing one example of similar woman-shaped vessel groups as representative, while single vessels from other settlements are examined.

on the neck of the vase. In the second type, the lid is deep, covering the entire neck of the vessel. In this type of vase, the face is placed on the lid (Dörpfeld, 1902, p. 256).

An example of the first group of Troia vessels is called the small face vase (Fig. 11). The neck of this vessel is the face of a human figure. The ears are not depicted on the face. The seven vertical lines on the back of the head must be the hair of the portrayal (Schmidt, 1902, p. 14). The eyes are carved as spherical protrusions with a hole in the centre. The raised eyebrows cover the top of both eyes, meet in the centre, and descend downwards to form the nose. The mouth is shown as a thin line just below the nose. The arms are small buds emerging from the body; the hands are not depicted in these unrealistic formations. Three small punctate lumps on the spherical body of the vessel emphasise the breasts and navel of the human figure.

The representative of the second group of Troia is a double-handled jar (Fig. 12). It measures 26.4 cm in length, 7.3 cm in rim diameter, 22.2 cm in body diameter, and 7 cm in base diameter. There are breaks on the rim, side of the body, and base. The paste is grey and lumpy. A lid in the shape of a human face must have been placed on it (Blegen, Caskey, & Rawson, 1951a, p. 45).

One example of Troia's human-faced lids is completed with seventeen fragments joined together. The handle that should be on the top of the head, the left ear, more than half of the bottom and side, and the back are missing. The paste is coarse, mica tempered, and burnished. The exterior surface is black slipped and glossy. The slightly mushroom-shaped lid has a conical top. The edges of the top of the mushroom shape are decorated with fine lines. The human face on the lid depicts arched eyebrows meeting between the eyes and descending to form a relief nose. The mouth is indicated as a straight line, and the upper lip is slightly protruding. The eyes are small round lumps, and the ears are semicircular. The current height of the lid is 12.1 cm, the diameter of the mushroom-shaped projection on the head is 12.5 cm, the diameter of the upper part of the ears is 10.7 cm, the diameter of the lower part of the lid is 11.2 cm, and the wall thickness is 0.6 cm (Blegen et al., 1951a, p. 50).

The vessel found at Karataş-Semayük (Fig. 13) was made of local paste. It resembles the human-shaped vessels of Troia and is thought to have been dated to a slightly earlier period than the vessels from Troia IIg. The human face on the vessel is carved in relief. The eyebrows, nose, eyes, and mouth of the figure are carved in relief. The mouth is round and small, whereas the eyes are large and oval. The relief nose is formed by combining the eyebrows and extending them downward. The lower ends of the handles of the double-handled vessel are depicted as the hands of the figure. Therefore, it can be assumed that the handles of the vessel form the arms of the figure. The bottom of the vessel is broken but completed (Mellink & Angel, 1968).



Figure 10: Disc-faced female – Bavurdu, the Early Bronze Age
(Şahoğlu & Sotirakopoulou, 2011, p. 311, Fig. 298)



Figure 11: Facepot with winged handles – Troia, the Early Bronze Age
(Schmidt, 1902, p. 14, No. 306)



Figure 12: Female-shaped, two handled vessel – Troia, the Early Bronze Age
(Blegen, Caskey, & Rawson, 1951b, Fig. 74/33.214, 33.218)

The example of the woman-shaped vessels found at Seyitömer Höyüğü (Fig. 14) is a woman carrying a baby on her back and a bowl in front of her. There is a crescent-shaped crown with teeth carved in relief on her head. It is thought that the straight lines coming down from this crown may be the hair of the image. The ears are carved in crescent-shaped

relief with horizontal holes. There are round reliefs around the eye sockets. The tip of the nose points upwards, the nostrils are prominent, and the mouth is open in a shouting position. Her arms extend straightforward from the shoulder level. She holds a double-handled vessel, which is connected to the body by a spout, in front of her chest. The baby, which she carries on her back, is not described on the face except for its gaping mouth and ears. On the unusually long arms of the baby, the wrists and fingers are outlined, and the baby is positioned hugging the mother's neck. Two lines are running down on the baby's back (Z. Bilgen, 2021).

A vessel from Suluca-Karahöyük also has a human face depiction. Although one half of the vessel is missing, the human face can be clearly seen. Two small lumps indicate the eyes. The relief nose is extraordinarily long for a human face. The vessel's clay is sand and small stone mixed, light brick red. It is coated in reddish brown slip (Çizikçi, 2018, pp. 25-26). The depiction on a cult vessel found at Pulur/Sakyol was identified as a bird by H. Z. Koşay. However, this depiction is similar to the human face figures found on the vessels of Troy, with joined eyebrows and noses. Therefore, the depiction on the Pulur/Sakyol vessel should also be considered a human figure (Koşay, 1976, p. 308).



Figure 13: Facepot – Karataş-Semayük, the Early Bronze Age (Mellink & Angel, 1968, Pl.82/Fig. 15)



Figure 14: Woman with a baby on her back – Seyitömer Höyüğü, the Early Bronze Age (A. N. Bilgen, Bilgen, & Çırakoğlu, 2015, pp. 128, Fig. 145)

Conclusions

The study of human-shaped vessels offers a different view about the cultural and religious life of prehistoric civilisations from Neolithic to the end of EBA Anatolia. It is possible to trace the development both in numbers, decorations, and symbolism of anthropomorphic vessels, which are not suitable for daily use, from the Neolithic Period onwards. The vessels dating to the Early Chalcolithic have similar typological characteristics with the Neolithic vessels and are mostly used for ritual purposes. The most significant common characteristic of the female-shaped pots found in Anatolia is the description of wide hips of a woman on the lower part of the vessels, probably emphasising the fertility and/or maternity. There is no foot depiction in the early examples. In time, advanced decorations began to appear on these vessels, deepening the symbolism. Most of the vessels, which have geometric decorations, have some symbolic meaning such as parallel lines as the neck of the dressing (Fig. 2) or zigzags as the hair of the figure (Fig. 6) on the female-shaped body of the vessel. All vessels of the Neolithic and Chalcolithic Periods are made of clay and have fine artisanship.

The human-shaped vessels found in Western Anatolia and dated to the Early Bronze Age are strongly associated with Troia and show typological similarities with their predecessors. The feet are also not depicted on the vessels of this period, and the bodies of the vessels expanding towards the lower part are interpreted as the hips of the woman. This depiction of the female body probably continued to symbolise fertility. In addition, the protruding breast depiction, which was rare in the Neolithic and Chalcolithic Periods, is common for this period, especially in Troia. Moreover, the elaborately crafted depiction of a woman carrying an infant on her back, as seen in Seyitömer Höyük, shows the development of a differentiated approach in the symbolic meaning of vessels compared to earlier periods.

When considering the human-shaped figurines, it can be said that both the figurines and the vessels were likely used for ritualistic purposes and symbolised females with exaggerated body parts. Because both female-shaped vessels and figurines are recognised as indicators of prehistoric belief systems and are often found in areas special for worship. However, it is important to note that especially during the Neolithic, both religious and daily activities occurred within the houses. Thus, it is impossible to say the difference between ritual and daily objects. Even in this condition, human-shaped vessels should have had a particular purpose other than daily activities. Both female-shaped figurines and vessels in Anatolia represent a diverse cultural and ceremonial tradition that played vital roles in the Neolithic, Chalcolithic, and EBA societies.

In summary, human-shaped vessels have been discovered in Anatolia from the Neolithic Period to the end of the EBA, presenting different typological characteristics compared with everyday vessels. Anthropomorphic vessels increased in number and evolved over time. It

is not fully understood their exact purpose and usage. However, they were found mostly in shrines, graves, and/or other sacred places, suggesting that they were produced to be used in special rituals related to fertility, both childbirth and agriculture, as female figures are mostly associated with fertility.

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Neolithic Period Tables

Table 1: Köşk Höyük – Female


Type	Female-Shaped Vessel	
Settlement	Köşk Höyük – Niğde	
Level	III. Level – Early Neolithic	
Material	Baked Clay	
Color	Dark red/Rusty Brown	
Condition	Restored	
Measures	Mouth D. 15.6 cm, Body D. 31.3cm, Height 41.7 cm	
Museum	Niğde Museum, Inv. No: 1.2.91	

Table 2: Ulucak Höyük – Standing Female


Type	Female on a standing position	
Settlement	Ulucak Höyük – İzmir	
Level	Level IVb – Late Neolithic	
Material	Baked Clay	
Color	White, decorated with red lines	
Condition	A part of the mouth is missing	
Measures	-	
Museum	İzmir Archaeology Museum	

Table 3: Çatalhöyük – Facepot



Type	Facepot with bucrania and ears of a bull	
Settlement	Çatalhöyük - Konya	
Level	Area 4040 – Late Neolithic	
Material	Baked Clay	
Color	Yellowish light brown	
Condition	Restored	
Measures	-	
Museum	-	

Table 4: Hacılar Höyük – Woman head

Type	Woman head	
Settlement	Hacılar - Burdur	
Level	Hacılar VI – Late Neolithic	
Material	Baked Clay	
Color	Red, burnished	
Condition	Restored	
Measures	Height 12 cm	
Museum	Ankara, Anatolian Civilizations Museum	

Chalcolithic Age Tables

Table 5: Domuztepe – Standing Female


Type	Standing woman	
Settlement	Domuztepe - Kahramanmaraş	
Level	Death Pit (South) – Early Chalcolithic	
Material	Baked Clay	
Color	Dark Brown decorated	
Condition	Broken, missing some parts, restored	
Measures	Height 20 cm	
Museum	-	

Table 6: Hacılar – Female


Type	Pot holding woman	
Settlement	Hacılar - Burdur	
Level	Hacılar I – Early Chalcolithic	
Material	Baked Clay	
Color	Red on cream with brown painted decorations	
Condition	Restored, bottom is missing	
Measures	Height 28.7 cm	
Museum	Sadberk Hanım Museum	

Table 7: Aşağıpınar Höyüğü – Two Bodied Female


Type	Two bodied female-shaped vessel	
Settlement	Aşağı Pınar – Kırklareli	
Level	2 nd Level – Middle Chalcolithic	
Material	Baked Clay	
Color	-	
Condition	Restored	
Measures	-	
Museum	Kırklareli Museum	

Table 8: Toptepe Höyüğü – Female with a Rectangular Body



Type	Female with a rectangular body	
Settlement	Toptepe - Tekirdağ	
Level	5 th Level – Middle Chalcolithic	
Material	Sundried Clay	
Color	Decorated with red paint	
Condition	Restored	
Measures	Neck H. 15 cm, Body 34x38x58 cm, Leg H. 11 cm	
Museum	Tekirdağ Museum	

Table 9: Bolu Province – Female-shaped Vessel

Type	Female-shaped vessel	
Settlement	Bolu Province	
Level	Chalcolithic	
Material	Baked Clay	
Color	Brick-red clay, light brown slipped and polished	
Condition	Restored	
Measures	Height 26.5 cm, Belly Diameter 20 cm	
Museum	Ankara Anatolian Civilizations Museum	

Early Bronze Age Tables

Table 10: Bavurdu – Disc-faced Female


Type	Disc-faced female holding a jug	
Settlement	Bavurdu - Afyonkarahisar	
Level	EBA II	
Material	Baked Clay	
Color	Red, not coated	
Condition	Good	
Measures	Height 17.9 cm, Max. Width 11 cm	
Museum	Afyonkarahisar Archaeology Museum, Inv. No.: E 747	

Table 11: Troia/Hisarlık Tepe – Face-pot


Type	Face-pot with winged handles	
Settlement	Troia/Hisarlık Tepe - Çanakkale	
Level	Troia II (?) – EBA II	
Material	Baked Clay	
Color	-	
Condition	Good	
Measures	Height 11 cm, Mouth D. 6 cm, Body D. 30 cm	
Museum	-	

Table 12: Troia/Hisarlık Tepe – Female


Type	Female-shaped two handled pot	
Settlement	Troia/Hisarlık Tepe - Çanakkale	
Level	Troia III – EBA III	
Material	Baked Clay	
Color	Gray, grainy	
Condition	Good	
Measures	Length 26.4 cm, Mouth D. 7.3 cm, Body D. 22.2 cm	
Museum	-	

Table 13: Karataş-Semayük – Face-jar



Type	Face-jar	
Settlement	Karataş-Semayük - Antalya	
Level	37 th Opening – EBA II	
Material	Baked Clay	
Color	-	
Condition	Bottom part is missing, restored	
Measures	-	
Museum	Antalya, Elmalı Museum	

Table 14: Seyitömer Höyüğü – Female with a baby attached

Type	Female with a baby on her back	
Settlement	Seyitömer Höyüğü - Kütahya	
Level	V. Level B stage – EBA III	
Material	Baked Clay	
Color	Light brick-red	
Condition	Restored	
Measures	-	
Museum	Kütahya Archaeological Museum	

