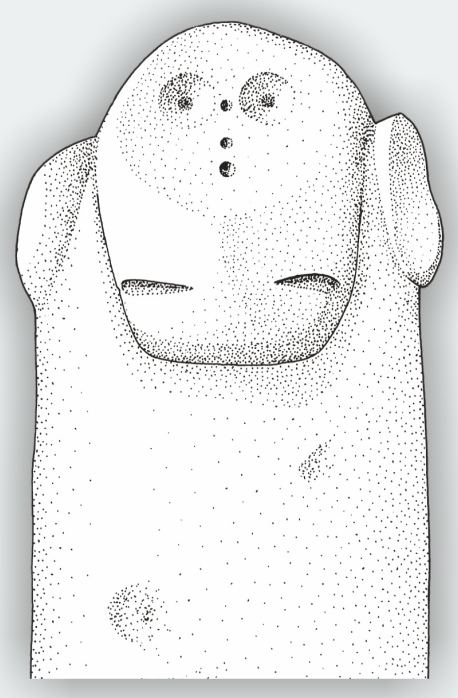
HAYAT: ARKEOLOJİYE ADANMIŞ BİR YAŞAM

HAYAT ERKANAL ANISINA
AKDENİZ ARKEOLOJİSİ ÜZERİNE ÇALIŞMALAR

HAYAT: A LIFE DEDICATED TO ARCHAEOLOGY

STUDIES IN MEDITERRANEAN ARCHAEOLOGY
IN MEMORY OF HAYAT ERKANAL



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Armağan ERKANAL ÖKTÜ

Ankara 2023

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Sevgi, saygı ve özlemle anıyoruz...

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PAINTED POTTERY FROM EARLY AND MIDDLE CHALCOLITHIC GÜLPINAR

Turan Takaoğlu

Özet

Bu çalışma kuzeybatı Anadolu'da Gülpınar yerleşiminde Erken ve Orta Kalkolitik kültür katmanlarında gün ışığına çıkarılan boya bezeme dekorlu çanak çömlekleri üslup, kronoloji ve kültürel etkileşimler bağlamında değerlendirmeyi amaçlar. Gülpınar'da Erken Kalkolitik dönemde daha çok koyu renkli iyi perdahlı zemin üzerine kırmızı ve beyaz renkte boya ile yapılmış geometrik motifler hakimken, izleyen Orta Kalkolitik dönemde koyu renkli perdahlı yüzeyler üzerine bu kez sadece beyaz boya dekorlu çeşitli geometrik bezemeler tercih edilmiştir. Özellikle beyaz boya bezeme motifleri ve üslupları üzerinden MÖ 5. bin yılın başlarından itibaren kıyı Batı Anadolu ve Ege adalarında yaşayan toplumların kullandığı seramikler arasında bazı bağlantılar ortaya koymak mümkündür. Beyaz boya bezeme ve onların görüldüğü çanak çömlek formları açısından konu ele alındığında kültürel etkileşim ağının Orta Anadolu kuzeyi ve Orta Karadeniz bölgesini de içine aldığı söylenebilir.

Painted Pottery From Early And Middle Chalcolithic Gülpınar

The prehistoric settlement of Gülpınar, discovered incidentally beneath the remains of the Greek-Roman Sanctuary of Apollo Smintheus (Smintheion) on the southwestern coast of the Troad, has been one of the key sites for the Chalcolithic of western Anatolian littoral with a nearly unbroken sequence of occupation dating between 5300 and 4300 BC (Fig. 1). The phase II settlement representing Early Chalcolithic 2 at the site dates roughly between 5300 and 4900/4800 cal. BC, while the following phase III settlement belonging to the Middle Chalcolithic is dated from 4900/4800 to 4450/4300 cal. BC (Table 1). Faint traces of Neolithic occupation (phase I) were also recorded at the excavated parts of the settlement. Because Gülpınar is essentially a flat extended settlement displaying horizontal stratification covering most parts of the sanctuary, it was not always possible to encounter periods preceding and succeeding the Early and Neolithic phases of occupation. This is one of the reasons why phase IV representing the Late Chalcolithic period has not yet been fully excavated as it was located in so far unexcavated parts of the settlement. The Early and Middle Chalcolithic periods in the coastal western Anatolian chronology can be synchronized with the Late Neolithic I and II periods respectively in the chronology of Greece.

In western Anatolia, the Middle Chalcolithic period (Table 2) was a very dynamic period in its own right, witnessing serious changes and transformations in most aspects of socio-economic and cultural life. These included an increase in population and number of

Table 1. Radiocarbon dates from Gülpınar.

Phase	Laboratory Reference	Nature of Sample	Date (BP) Uncalib.	Calibrated Date at 1σ
Phase II	Wk-26815	Charcoal	6304±31 BP	5320-5225 BC
Phase II	Wk-26816	Charcoal	6307±34 BP	5320-5225 BC
Phase II	Wk-26818	Animal Bone	6092±40 BP	5190-4940 BC
Phase II	Wk-35604	Marine shell	6636±25 BP	5270-5197 BC
Phase II	Wk-37958	Animal Bone	6138±23 BP	5205-5008 BC
Phase IIIa	Wk-26819	Marine shell	6438±33 BP	4930-4760 BC
Phase IIIa	Beta-371001	Animal Bone	5960±40 BP	4900-4790 BC
Phase IIIa	Beta-405656	Charcoal	5830±30 BP	4720-4685 BC
Phase IIIa	Beta-405655	Human Bone	5750±30 BP	4675-4545 BC
Phase IIIb	Beta-405653	Human Bone	5650±30 BP	4500-4455 BC
Phase IIIb	Beta-405654	Human Bone	5370±30 BP	4315-4180 BC

Table 2. A tentative chronological chart of western Anatolian littoral during the Early and Middle Chalcolithic periods based on C-14 dates from the excavated sites.

Period	Sub-Period	Cal. BC	Gülpınar	Kumtepe A	Beşik Sivritepe	Uğurlu	Ulucak	Yeşilova	Yassıhöyük	Liman Tepe	Kulaksızlar
Early Chalcolithic	1	5600					III				
		5500				III					
		5400									
	2	5300	II						III		
		5200									
		5100									
		5000									
		4900									
Middle Chalcolithic	1	4800	IIIa			II				VIIb	
		4700									
		4600									
	2	4500	IIIb					III			
		4400									
		4300									
		4200									

settlements, the appearance of new settlements in places other than alluvial plains (e.g., caves, high altitude locations), developments in technology (copper and marble working), the emergence of new pottery forms and styles, and a rise in the degree of long-distance exchange (marble, obsidian, jade, and copper artifacts).

During the last two decades, our archaeological knowledge of the Early and Middle Chalcolithic periods in the western Anatolian littoral reached a new level following discoveries made at the sites such as Liman Tepe (phase VIIb), Çine-Tepecik (phase IV), Ulucak (phase III), Yeşilova (phase III), Yassıhöyük (phase III), Ege Gübre (phase II), Kulaksızlar, Malkayası Cave, Karain Cave, Tlos, and Tavabaşı Lower Cave. The material



Figure 1. Map locating Gülpınar and major Aegean sites mentioned in the text.

remains from these western Anatolian excavated sites help to better conceptualize the nature of links with the sites of the Aegean islands, including Emporio (phases X-VII) on Chios, Tigani (phases) I-IV on Samos, Kalythies on Rhodes, Vathy Cave on Kalymnos, Saliagos near Antiparos, the Cave of Antiparos, the Zas Cave and Grotta on Naxos, Ftelia on Mykonos, the Cave of Cyclops on Youra, Akrotiri on Thera, the Agia Triada Cave of Karystos and Skoteini Cave at Tharrounia on Euboea, and Uğurlu (phases III-II) on Gökçeada (Imbros).

Pottery represents an important category of archaeological evidence helping us to establish the degree of similarities and differences between the material worlds of the communities of coastal western Anatolia and the Aegean islands. Pattern-burnish decorated pottery is unquestionably one category to scrutinize this issue. The category of pottery with either red or white painted decorations over a dark surface represents another avenue of research to determine what kinds of traits the pottery assemblages of the sites in western Anatolia and on the Aegean islands shared during this period.

This study, in this context, aims to assess a comparatively small assemblage of paint-decorated pottery representing phases II and III at Gülpınar. Painted pottery was part of the pottery tradition at Gülpınar from the beginning of the phase II settlement in contexts dating to 5300 cal. BC. Phase II pottery is mainly dominated by thin-walled fine wares with heavily burnished glossy surfaces. The pottery is usually dark-faced with shades of reddish/orangey-brown and brownish-black. Burnished patterns and incision decoration applied mainly on bowls and necked-jars before firing are the distinctive decorative features of phase II pottery, along with paint decoration.

In the technique of paint decoration, geometric motifs were applied mainly with either mat red or white paint over the finely burnished surface of vessels before firing. The motifs selected usually consist of simple and thin rectilinear lines, although broad lines occasionally appear on both sides of large vessels. Rectilinear lines were used to form motifs such as quadruple or quintuple vertical or oblique lines, a row of triple or quadruple chevrons, a row of triangles formed of the "ladder" pattern, vertically running cross-hatched lozenges, multiple parallel zigzags, as well as cross-hatched or empty triangles. Curvilinear lines are rare and confined only to the shoulders of necked jars at Gülpınar. The paint is usually well-preserved on the surfaces of several examples. Because the paint applied on pottery often flaked off from the shiny burnished surfaces during use, its traces could only be discerned through a dull surface that was left on the burnished surface. The dull surface can easily be differentiated from the rest of the burnished surface. The white paint was occasionally applied so thickly that it creates a crusty appearance.

In the phase II settlement, red-painted decorations appear on the exterior of several horn-handled deep bowls with inward leaning rims (Figs. 2.1-2 and 3.1-2). Red paint appears in rows of triangles formed of the "ladder" pattern just below the rim on the exterior of finely burnished bowls. Red paint occasionally also appears on the interiors of semi-coarse large bowls in the form of diagonal or vertical thick bands. Overall, red paint is attested only in nearly a dozen examples at Gülpınar. White paint, similarly appears in just a dozen examples of phase II, decorates mainly the interiors of bowls with curved sides and internally-thickened rims (Figs. 2.3-5 and 3.3-5). The motifs appearing on such bowls include the ram's horn motif and superimposed V-shaped motifs, which may also imply a ram's horn. The ram's horn motif in the Anatolian and Persian ethnographic record of traditional rugs with geometric patterns symbolizes fertility, heroism, and power. It also

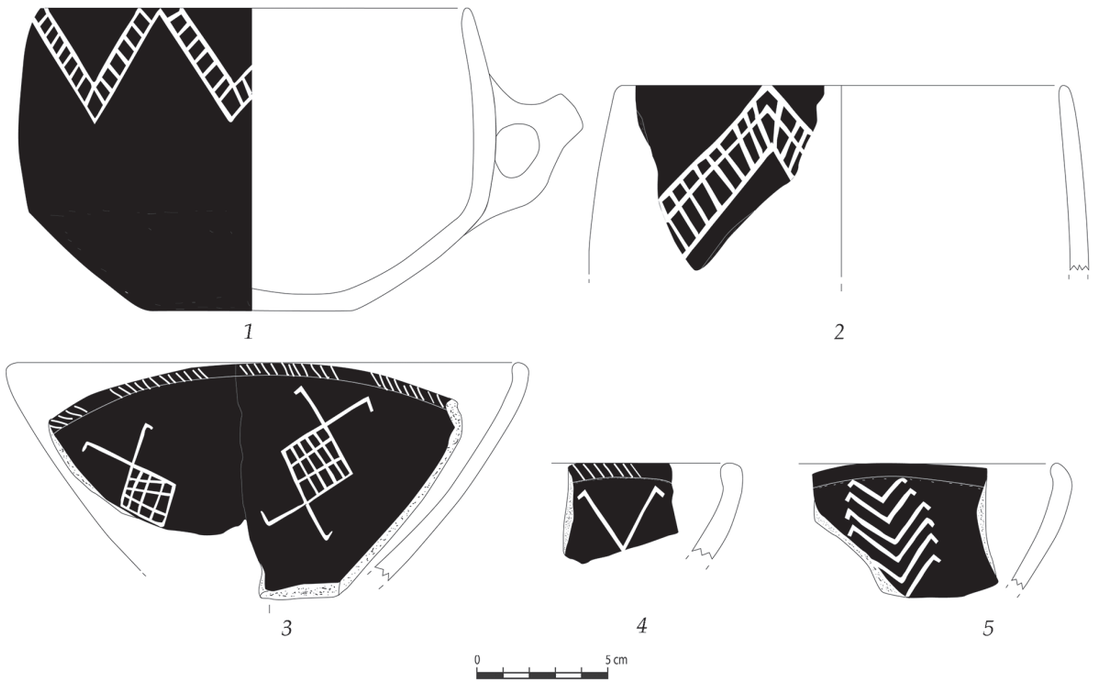


Figure 2. Horn-handled bowls with red painted decorations on the exterior (1-2) and bowls with incurved rims with white painted decorations on their interior (3-5), phase II.



Figure 3. Horn-handled bowls with red painted decorations on the exterior (1-2) and bowls with incurved rims with white paint decorated interior (3-5), phase II.

sometimes signifies the consort of a female weaver, meaning that it may represent a male individual. Handles in the shape of rams or a ram's head are also a characteristic feature of figural vessels from phase II at the site.

Among the fragments of bowls with paint decorations, the tops of two rims (Fig. 3.3-4) were decorated with diagonal parallel incisions, a common feature attested on numerous bowl rims at Gülpınar. A similar incised pattern has been identified in significant numbers at Sitagroi I in eastern Macedonia and Karanovo III-IV in Bulgaria[1].

Paint decoration, which constitutes only 9% of the decorated pottery at Gülpınar, was seemingly not as common as incision and pattern-burnish decoration during phase II. In phase IIIa, however, the painted pottery appears nearly twice as much as the preceding phase II. No evidence attesting to the use of paint decoration has so far been recognized among the pottery assemblage of phase IIIb. White painted decorations appear mainly on the interior of plain-rimmed bowls with straight-sides, on the shoulders of necked jars, as well as on both sides of four-footed small jars and small deep bowls. The white-painted decoration appears on both the interior and exterior in the latter two vessel types. Red paint was not encountered among the pottery assemblage representing phase III at the so far excavated parts of the site.

On plain rimmed bowls with straight sides, the most common geometric motifs appearing on the interiors are triple vertical lines and a row of triple or quadruple chevrons (Figs. 4-5). These white-painted geometric motifs create a contrasting effect on the brownish-black burnished shiny surfaces. Besides these bowls, it is on the necked jars that we frequently notice the use of white-painted decorative geometric patterns, including rows of triangles formed of the "ladder" pattern (Fig. 6.1, 9-11), a row of triple chevrons (Fig. 6.2, 7-8), hatched triangles (Fig. 6.3-4), multiple parallel zig zags (Fig. 6.5), and vertically running cross-hatched lozenges (Fig. 6.6). Certain examples employing triangles formed of the ladder "pattern" were accompanied by thick dots.

Another distinctive type of pottery with white-painted decorations represented by nearly a dozen examples is the four-footed small necked jars with a single horn-handle (Fig. 8.1-5). These examples came from contexts representing phase IIIa at the site. These jars, small enough to fit in the palm, often have knob-like relief decorations and an impressed row of triangles on their exterior. Motifs formed from intercepting vertical and oblique quintuple lines, quadruple vertical lines, and quadruple chevrons are frequently encountered on their surfaces. A single example of a rim belonging to a deep bowl with inward leaning rim, a pottery type characteristic of this period at Gülpınar, presents traces of white-painted oblique quintuple lines on both sides (Fig. 8.6).

1 Keighley 1986, 347, fig. 11:4; Nikolov 1997, 129, pl. 6:3; 2002, Pls. II.2:19; IV.7.

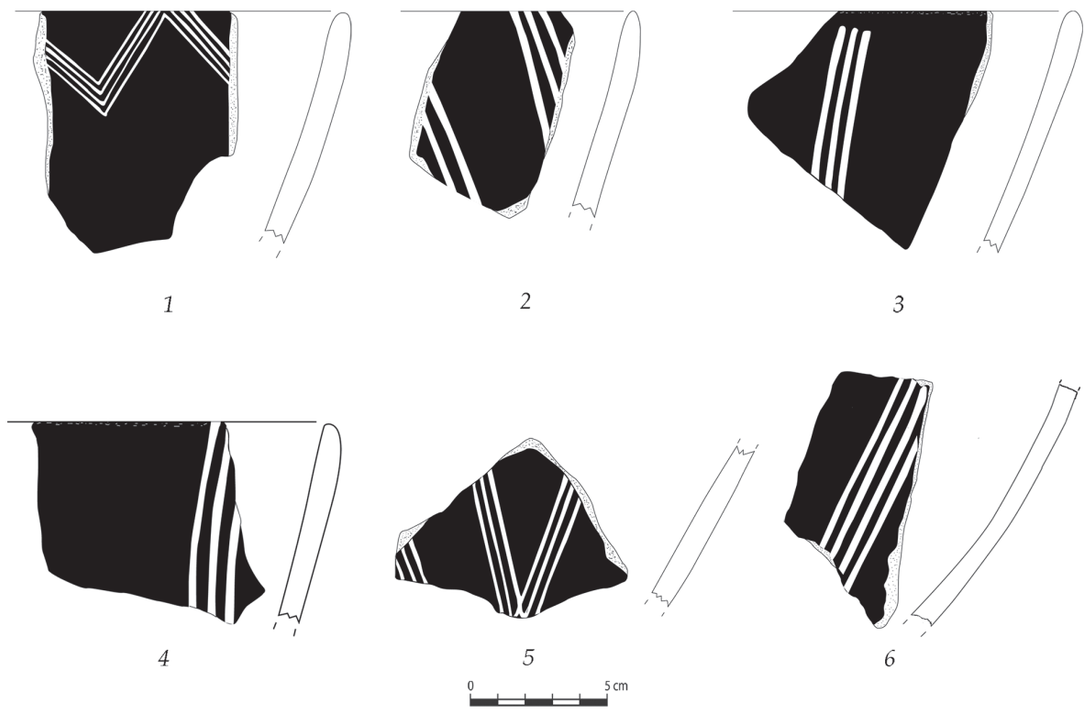


Figure 4. Rim (1-4) and body (5-6) fragments of bowls with straights sides and plain rims having white-painted decorations on the interior, phase IIIa.

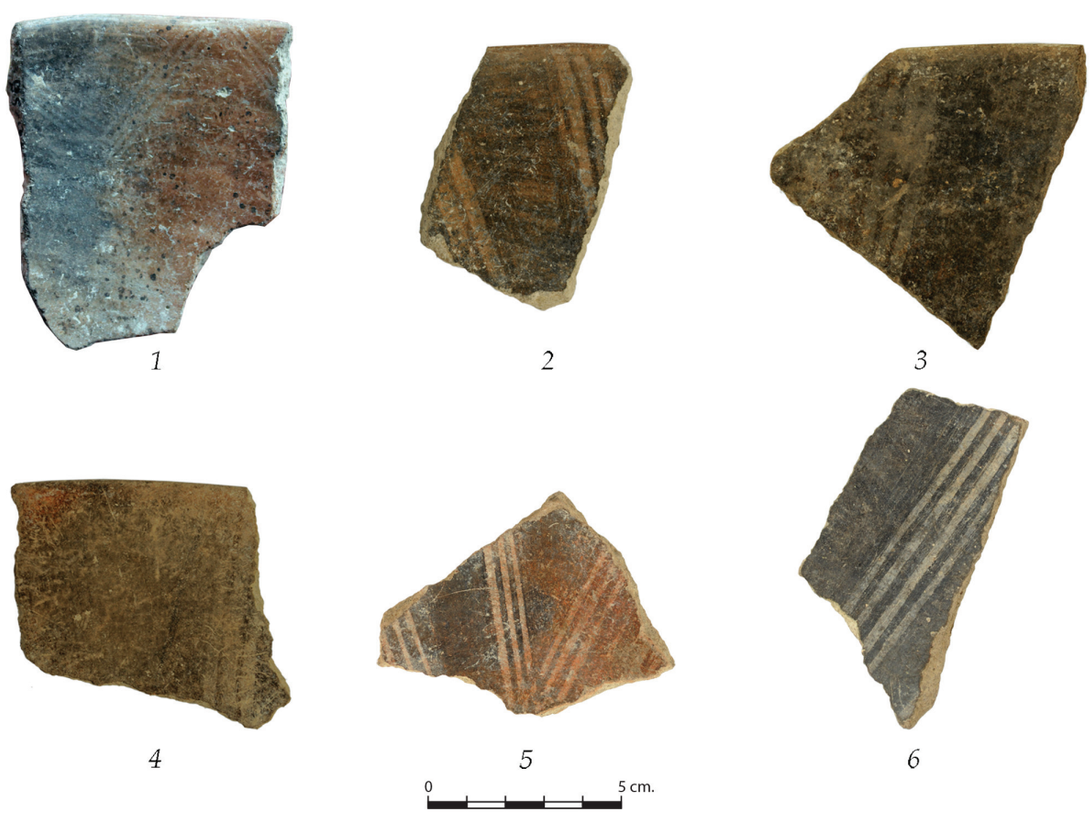


Figure 5. Rim (1-4) and body (5-6) fragments of bowls with straights sides and plain rims having white-painted decorations on the interior, phase IIIa.



Figure 6. Fragments of necked-jars with shoulders painted in white-painted decorations, phase IIIa.

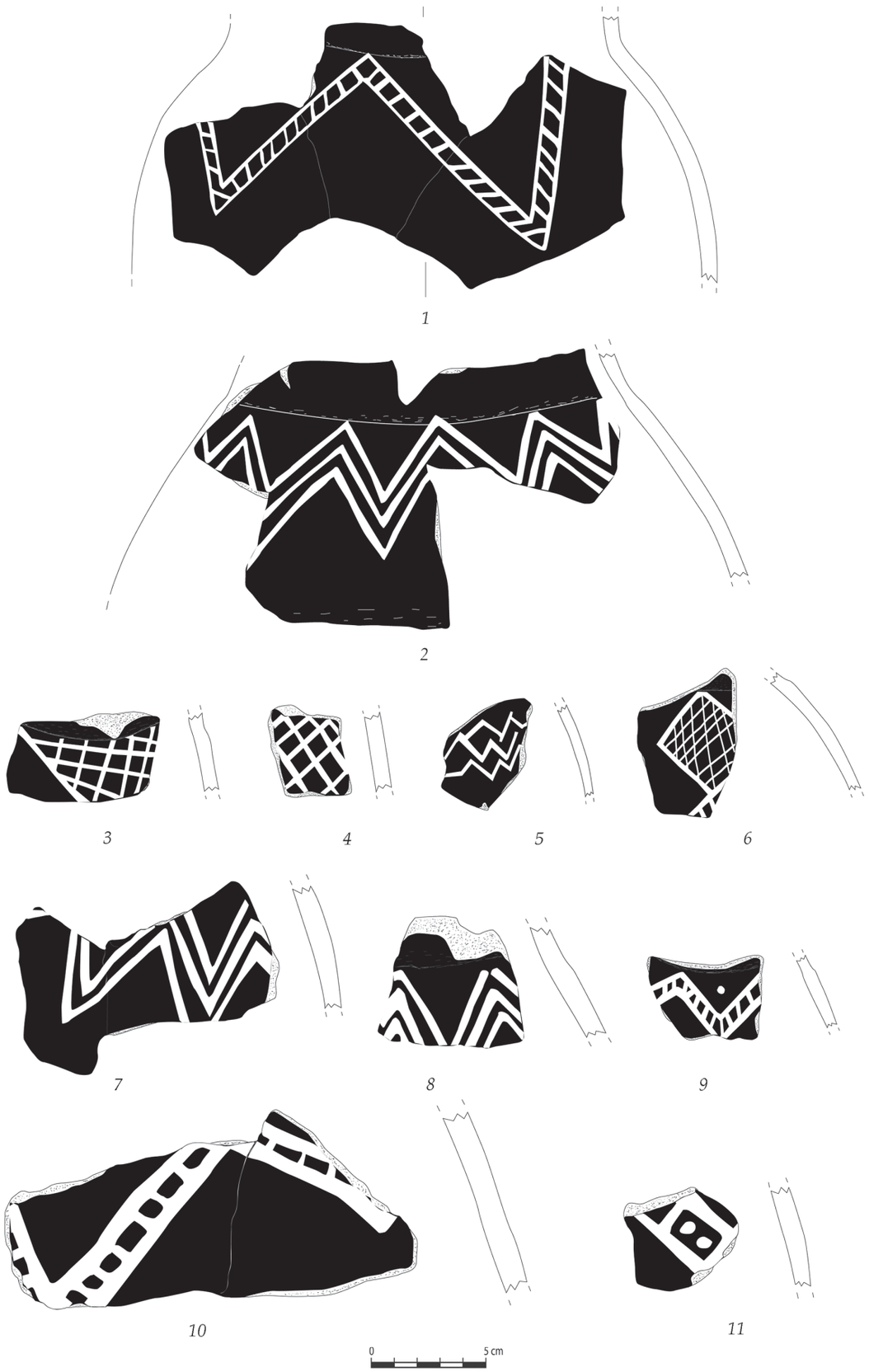


Figure 7. Fragments of necked-jars with shoulders painted in white-painted decorations, phase IIIa.

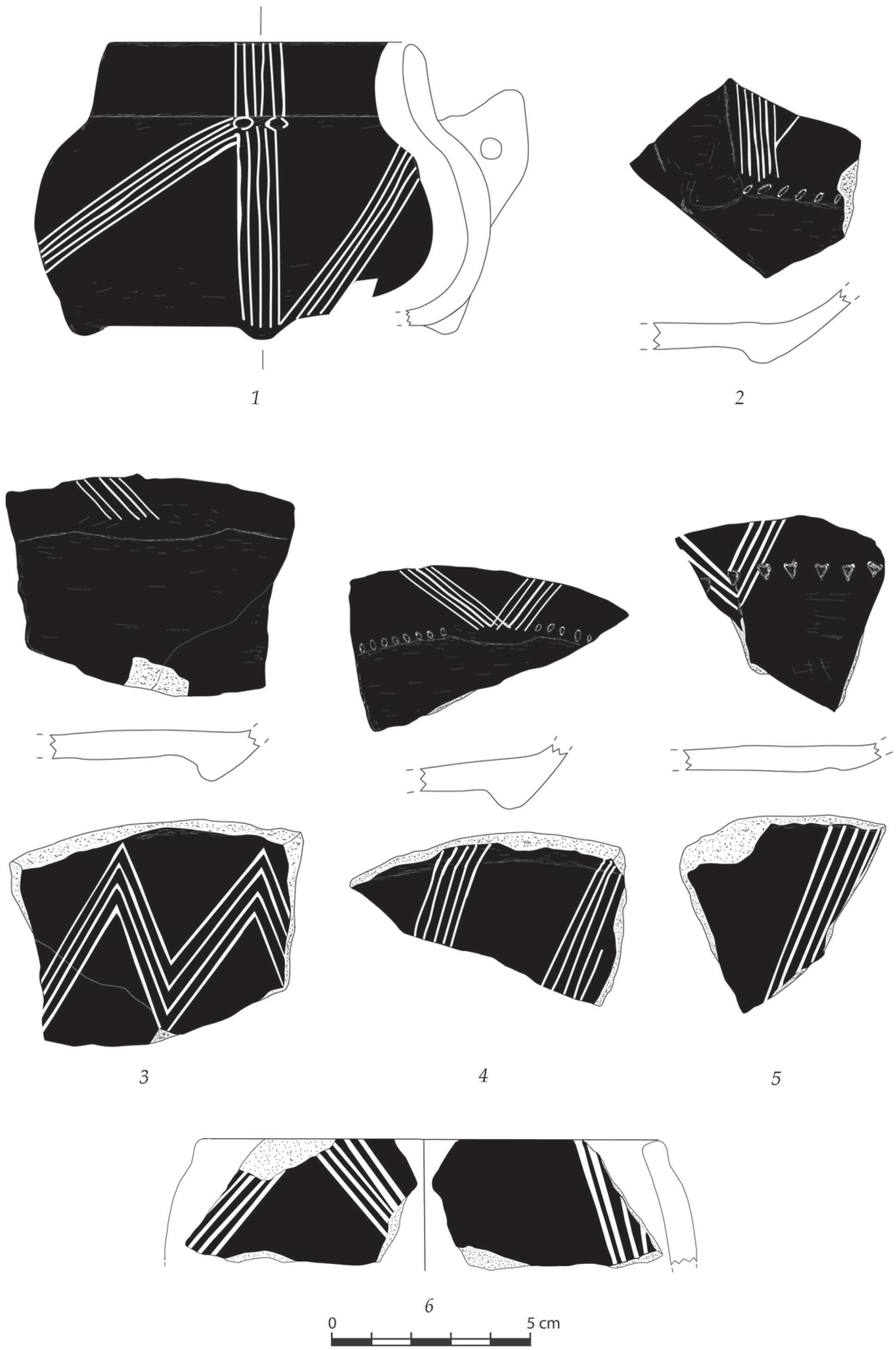


Figure 8. Small necked-jar fragments with white painted decorations, phase IIIa.



Figure 9. Small necked-jar fragments with white painted decorations, phase IIIa.

In the Troad, two sherds with traces of linear lines formed of white paint were previously reported from Kumtepe A2 and another example is a rim fragment of a necked jar from Alacalıgöl[2]. It is striking that no example of potsherds bearing white-painted decoration has been reported at the nearby sites of Beşik-Sivritepe, which has a pottery assemblage closely paralleling that of Gülpınar. White painted sherds were also reported from Early Chalcolithic phase III at Uğurlu, albeit in small numbers[3]. Two white painted sherds were also recognized by the present author in the Middle Chalcolithic pottery assemblage from the Lower Cave at Tavabaşı in southwestern Anatolia, proving that this trait was also in existence in this part of western Anatolia. One of them is a rim from a bowl decorated with a row of cross-hatched triangles on the interior just below the rim, the other being a wall fragment from a bowl with a quadruple vertical line on the exterior. The Middle Chalcolithic pottery assemblage from Lower Cave at Tavabaşı overall display striking similarities with those of Gülpınar III, Liman Tepe VIIb, Kulaksızlar, and Yeşilova III to confirm it chronological setting.

It must also be emphasized here that, following a nearly six or seven centuries-long hiatus, the tradition of white paint decoration re-appears in western Anatolia during the late fourth millennium BC and continues into the third millennium BC. Because the centuries between the end of the Middle Chalcolithic around 4300 BC and the rise of settlements starting around the middle of the fourth millennium BC is quite shadowy in coastal western Anatolia, it is difficult to define explicitly the similarities between these two main cultural stages. The Chalcolithic period has so far identified at several exceptional sites such sites as Liman Tepe VII, Bakla Tepe V, Çukuriçi Vb-VI-VII, and Kumtepe B. White painted pottery has been reported from the Late Chalcolithic layer at Liman Tepe, dating to the second half of the fourth millennium BC[4].

Dark burnished pottery with white painted rectilinear patterns has previously been attested at numerous sites on the Aegean islands, including Saliagos near Antiparos, the Cave of Antiparos, the Zas Cave and Grotta on Naxos, Ftelia and Mavri Spilia on Mykonos, the Cave of Cyclops on Youra, and Akrotiri on Thera in the Cyclades[5]. White painted pottery has been recorded in great numbers at the two major sites of this period on the island of Euboea, namely the Agia Triada Cave of Karystos and Skoteini Cave at Tharrounia[6]. Pottery with white-painted patterns applied on dark burnished surfaces has also been attested in

2 Kumtepe: Sperling 1976, 324, footnote 12; Alacalıgöl: Blüm 2014, 135, Pl. 7.10; Blüm 2014, 135

3 Burçin Erdoğu, pers. Comm. For painted pottery from Neolithic phases V-VI, see Derici & Erdoğu 2019.

4 Tuncel & Şahoğlu 2018, 520, fig. 53.13.

5 Saliagos: Evans & Renfrew 1968, 36, 40-42, pl. 20-21; Cave of Antiparos: Mavridis 2010, 14-16, fig. 6; The Cave of Cyclops: Mavridis 2008, 112-115; Grotta: Hadjianastasiou 1988, 17, fig. 3; Zas Cave: Zachos 1987, 696, figs. 3 & 5; 1990, 30; Ftelia: Sampson 2002, 102-104, fig. 114, pl. 17: 2-3; Mavri Spilia: Belmont & Renfrew 1964, 395, fig. 1.1; Akrotiri: Sotirakopoulou 1996, 582, fig. 3, 5-10, 17; 2008, 122, fig. 14.2 & 14.3.

6 Ayia Triada Cave: Sampson 1984, fig. 5; Mavridis 2017; Mavridis & Tankosić 2016 and 2017; Skoteini Cave: Sampson 1993, pls. 25-26.

the islands of the Dodecanese, including Kalythies (phases I-II) on Rhodes and Vathy on Kalymnos (phase I)[7].

The sites of the eastern Aegean islands such as Emporio on Chios and Tigani on Samos also yielded examples of white-painted pottery tradition. At Tigani, it is common on both small and large vessels in phases I and IV, although they are surprisingly not attested during phases II and III for some reason[8]. White painted geometric motifs formed of rectilinear lines appear to be the most preferred decoration method for the fine wares there. At Emporio, on the other hand, white painted pottery is very common during phases IX and VIII[9]. Besides white paint, decorations made by using red paint were also noted on several fragments during phases IX and VIII at Emporio, although there are cases in which red paint was occasionally used in combination with incised decorations[10]. The red paint was sporadically detected among the pottery assemblage of phase I at Tigani[11].

Based upon the laboratory analysis of white-painted pottery from different island sites in the Aegean, Mavridis demonstrates that they were locally produced at each particular site[12]. If a western Anatolian impact existed on the use of white-painted decoration on the pottery of the eastern Aegean islands, such islands as Chios, Samos, Rhodes, Kos, and Kalymnos may have been responsible for the dispersal of ideas related to it following ca. 5300 BC. Minimal evidence from Lesbos regarding this period in this sense is particularly striking. Direct correlations are not easy to establish, since there are as many similarities as differences between the pottery shape and decoration style of the pottery repertoires at sites in western Anatolian littoral and the Aegean islands. Each site also displays idiosyncratic features in terms of the geometric decorative patterns selected and the pot shapes on which they are applied.

In addition to the Aegean islands, white painted pottery also has its counterparts in the northeastern part of central Anatolia during the fifth millennium BC. The Middle Chalcolithic site of Büyük Güllücek is one of the earliest sites where examples of white-painted pottery can be encountered[13]. The pottery assemblages of Büyük Güllücek, and perhaps Yazır Höyük, dominated by horn-handled and carinated vessels often with incised decorations, could be correlated with the pottery of western Anatolian Middle Chalcolithic to a certain extent. Gülpınar emerges as one of those sites where we not the earliest use of paint decoration on pots in the Early Chalcolithic-Middle Chalcolithic sequence of coastal

7 Kalythies: Sampson 1984, figs. 2-3; 1987, 23, 36-37; 1994, figs. 1-3; Vathy on Kalimnos: Furness 1956; Benzi 2008: 89, figs. 2-3, 31-32; 2020, 17.

8 Felsch 1988, 46, 67, 69, taf. 11.4, 12.1-4, 39.1-8, 41, 7-8.

9 Hood 1981, 225, 275, 290-292.

10 Hood 1981, 226, 292, 294.

11 Felsch 1988, 46.

12 avridis 2009, 252-261.

13 Büyük Güllücek: Koşay & Akok 1957, pls. 11-13, 20.1.

western Anatolian chronology, meaning that the region of Troad was well-positioned within the network of contacts that began to rise around ca. 5300 BC.

It is noteworthy that white-painted decoration, dominated by rectilinear motifs, continued to be preferred by the Late Chalcolithic potters not only in central and north Anatolia but also in various subregions of western Anatolia, including Alishar, Yazır Höyük, and Çadır Höyük in the northeastern part of central Anatolia; Dündartepe, Tekkeköy, and İkiztepe in the Pontic littoral; Beycesultan and Aphrodisias in southwestern Anatolia; and Orman Fidanlığı (phase VII) and Demircihöyük (Ware F) in the northwestern Anatolian hinterland[14].

It seems that the interaction sphere that prevailed during the second half of the fifth millennium BC was greater than the one observed during the preceding centuries. The similarities in pot shapes, and decoration techniques between the Balkans and the central and northern Anatolia may have derived from a contact that was far more complicated than a simple form of exchange[15]. The varieties of carinated bowls employing horn handle along with the idea of decorating pots with white-painted geometric motifs also tie western Anatolia with this interaction zone. There is surely a need to synchronize the new chronological scheme established for the Chalcolithic period of western Anatolia based on new excavated data[16] with that of central and northern Anatolia, as well as Turkish Thrace. This is important because the date of the end of the Middle Chalcolithic in western Anatolia around 4300 BC overlaps with the early stages of the Late Chalcolithic in central and northern Anatolia, which is traditionally considered to begin around 4500 BC.

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14 Tekkeköy and Dündartepe: Thissen 1993, fig. 4-5; İkiztepe: Alkım et al. 1988, 174; Alishar: Osten 1937, 57, fig. 63.3-4 Level 14M; Yazır Höyük: Temizer 1960, 159, fig. 7; Steadman et al. 2008: 64, figs. 13q and 17f-g; Beycesultan, Lloyd & Mellaart 1960, 71; Joukowsky 1985, 310, fig. 179; Efe 2001, 49, pl. 17; Demircihöyük (Ware F): Seeher 1987, pls. 28-29.

15 Steadman

16 Erdoğu & Çevik 2020, 53-59.

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