

Late Neolithic/Early Chalcolithic period: white on red paint decorated pottery tradition at the Burdur–Antalya Region (Turkey)

Aslıhan Yurtsever Beyazıt^a

^a *Istanbul University, Faculty of Letters, Protohistory and Near Eastern Archaeology 34134 Laleli, Istanbul, Turkey; aslihanbeyazit@gmail.com*

ABSTRACT

Red on cream painted pottery from the Early Neolithic Period is a regular find at excavations of settlements like Hacılar, Kuruçay, Höyücek, and Bademağacı located at the Burdur–Antalya region of Turkey. In terms of Anatolian prehistory, the area is known to be one of the best explored provinces. Except Hacılar, white on red painted pottery that appeared in the Late Neolithic/Early Chalcolithic Period (LN/ECh) (ca. 5800 BC) was uncovered at Höyücek and Bademağacı in mixed contexts without possible links to particular architectural levels. The phenomenon of later appearance of white on red painted pottery at the Burdur–Antalya region, as compared to the red painted on cream decoration style, along with its fewer examples indicate that this tradition must have been imported to the region.

KEYWORDS

Burdur-Antalya Region, White on Red Painted Pottery, Neolithic, Early Chalcolithic

Introduction

In this article, I examine paste, production, decoration, and forms of white on red painted pottery uncovered at Burdur–Antalya region, and discuss its place in a wider network of western Anatolia, Thrace, Balkans, and the Aegean.

Burdur-Antalya region is located in the southwestern part of Turkey. The first exploration of the area was conducted by James Mellaart in 1957–1960 at the settlement of Hacılar (Mellaart 1970). Being one of the best explored areas for Anatolian prehistory to date, research continues under the leadership of Professor Refik Duru and Professor Gülsün Umurtak. These excavations include; Kuruçay (1978-1988; Duru 1994), Hacılar Mezarlık Arama Çalışmaları (1986-1987; Duru 1987; 1988, 109), Höyücek (1989-1992; Duru-Umurtak 2005b), Bademağacı (1993-2010; Duru 1995; 1996; 1997a; 1997b; 1997c; 1998; 1999; 2000; 2001; 2003; 2005; 2008; Duru-Umurtak 2005a; 2006; 2007; 2008; 2009; 2010; 2011) and Hacılar Büyüyük Höyük (Umurtak-Duru 2012a; 2012b; 2013a; 2013b; 2014; 2015; 2016; 2017; 2018).

The material assemblages uncovered at Hacılar, Kuruçay, Höyücek, and Bademağacı are significantly high in numbers. The pottery found at those sites is divided into two main categories as: red on cream painted pottery and white on red painted pottery (Yurtsever 2011). Typological examinations suggest that red on cream painted pottery tradition had appeared in the region during the Early Neolithic Period; and steadily continued until the end of the Early Chalcolithic Period. The earliest examples of these types of wares were uncovered at Hacılar IX-VI (Mellaart 1970), Kuruçay 13 (Duru 1994), Höyücek SP (Duru-

TARİH	HACILAR	KURUÇAY	HÖYÜCEK	BADEMAĞACI
5000 BC	I	7	↑	
5500 BC	II	8	Mixed Accumulation	
	↑	10-9	↑	
6000 BC		11	Sanctuaries Phase	LN ECh
	VI	12	↑	EN II/1
6500 BC	IX		Shrine Phase	EN II/3
		13	Early Settlements Phase	EN II/4
7000 BC				5
				EN I/9
8000 BC	Aceramic (?)			

 White on Red Paint Decorated Pottery

Table 1. Comparative chronology of the sites (by B. Gülkan)
Таблица 1. Сравнительна хронология на обектите (от B. Gülkan)

Umurtak 2005), and Bademağacı EN II/4 (Duru 1995; 1997a) levels. They have started to increase in numbers at Hacilar VI and Kuruçay 12 levels.

White painted pottery, on the other hand, was uncovered in Hacilar level I, Bademağacı Upper Accumulation level and the Sanctuaries Phase, and the so-called Mixed Accumulation level of Höyücek (Table 1). It is possible to state here that the red on cream painted pottery tradition demonstrates a better quality than the white on red painted pottery tradition if compositions in decorations and the technical qualities of clay (additives, coating, polish, paint) are compared.

Paste and Production Characteristics

The white painted wares at Hacilar is demonstrated by only few examples. Mellaart indicated that this group constitutes about 1% of all painted ware (Mellaart 1970, figs. 131-132, Pl. CXI.4, 6; figs. 151.2-3, 6-8; figs. 152.1-2, 4, 7). The “White on Red Painted Pottery” group found at Hacilar level VI and level I, are decorated with matt white, cream pink or light orange toned paint on reddish-brown surface. Mellaart suggested that the white painted fragments found at Hacilar are imports based on the pottery assemblages of con-

temporary sites (i.e. höyüks) yielding Hacilar I material. He noted that except Hacilar, a co-occurrence of white painted ceramics with Hacilar I type of pottery was not encountered (*ibid.* 142).

This group, without any representative examples from Kuruçay, was found in the levels of the so-called Sanctuaries Phase (SP) and Mixed Accumulation (MA) at Höyücek. SP and MA levels of the site were dated to the Late Neolithic/Early Chalcolithic Period (LN/ECh). Umurtak defined the group as 'Ware 6' (Duru-Umurtak 2005, 30). Ware 6 of Höyücek is mineral-tempered; and the paste has good consistency. Shiny mica particles are visible on some sherds. The paste colours are light brown and greyish (Munsell 10 YR 7.3, 7.4, 8.4 "very pale Brown"; 6.2 "light brownish grey"; 6.3 "pale brown"). The interior and exterior surface slips are in dark orange and red tones. (Surface Colours; Munsell 10 R 4.6, 4.8 "red"; 2.5 YR 4.4 "reddish Brown"; 5 YR 5.6 "yellowish red"; 7.5 YR 5.6 "strong brown"). The decorations is mostly on the exterior of the vessels; some exceptions with both inside and outside decoration are also documented. The paint colour is matt cream or dirty white (Munsell 5 YR 8.1 "white", 7.5 YR 8.2 "pinkish white", N8 "white", 10 YR 8.1, 8.2 "white"; 7.2 "light grey").

Bademağacı settlement yielded this group at the so-called 'Upper Accumulation' level (Umurtak 1999) dated to the LN/ECh (Table 1). The Bademağacı white painted examples do not differ from the Höyücek examples in regard to their paste and surface treatments. It has been observed that this group in Bademağacı is coarser tempered; and the incisions are thicker than the white painted ones at Höyücek. The paste is generally tempered with mica and grit. Mica has been added in extensive amounts in some of these fragments. The paste colours are beige and light brown (Munsell 10 YR 7/3, 7/4, 8/4). Slip colours vary from orange and red to brown (Munsell 2.5 YR 4/4, 5 YR 5/6, 10 R 4/8). Some of the examples have slip applied on both interior and exterior surface. The burnishing process has not been practiced well within this group. It is visible that at some spots the slip and burnish have disappeared. The firing temperature is moderate. Sometimes thin and sometimes quite a thick grey core is observed in the cross-sections. Paint decoration is generally applied on the outer surface. However, some examples show surface decoration both on the outer and inner surface. The paint colour is cream and dirty white (Munsell 5 YR 8/3, 7/3, 10 YR 7/2, 7/4). Some sherds show paint and slip colours as mixed. The surface colours of this group in Höyücek are redder and brighter and the paint is sharp.

Decoration

Painted bands dominate the decoration range of the group, except for one geometric pattern example. Vertical bands, chevrons, curves, concentric semicircles, spirals, zigzags, wave decorations are the most preferred designs of the band decorations (fig. 1). This group at Höyücek and Bademağacı show great similarities in both technical characteristics and decoration. White paint on one example at Hacilar level VI is seen in oblique, vertical bands shape, however in level I, it is seen as vertical bands, concentric semicircles, and curvy bands.

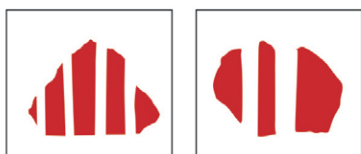
Forms

Vessel forms within the white on red painted pottery group are quite limited. They are mostly presented by bowls and jars.

A. Bowls

1. Inverted Mouth: With flat and slightly thickened rim and oval body (figs. 2.1-2; 8.2).
2. "S" Profiled: With everted rim and wide body (figs. 2.3-4; 8.1-2).
3. Everted Mouth, Carinated Body: With everted rim, carinated body and flat base.

VERTICAL LINES



CHEVRONS



CURVY LINES



INTERSECTING LINES



CONCENTRIC SEMICIRCLES



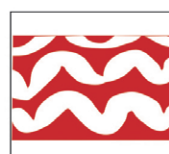
SPIRALS



ZIGZAGS



WAVES



GEOMETRIC



Fig. 1. Decorations observed on white on red painted pottery (drawings by B. Gülkan)
Обр. 1. Декоративни мотиви на бялорисуваната върху червен фон керамика (рисунки B. Gülkan)

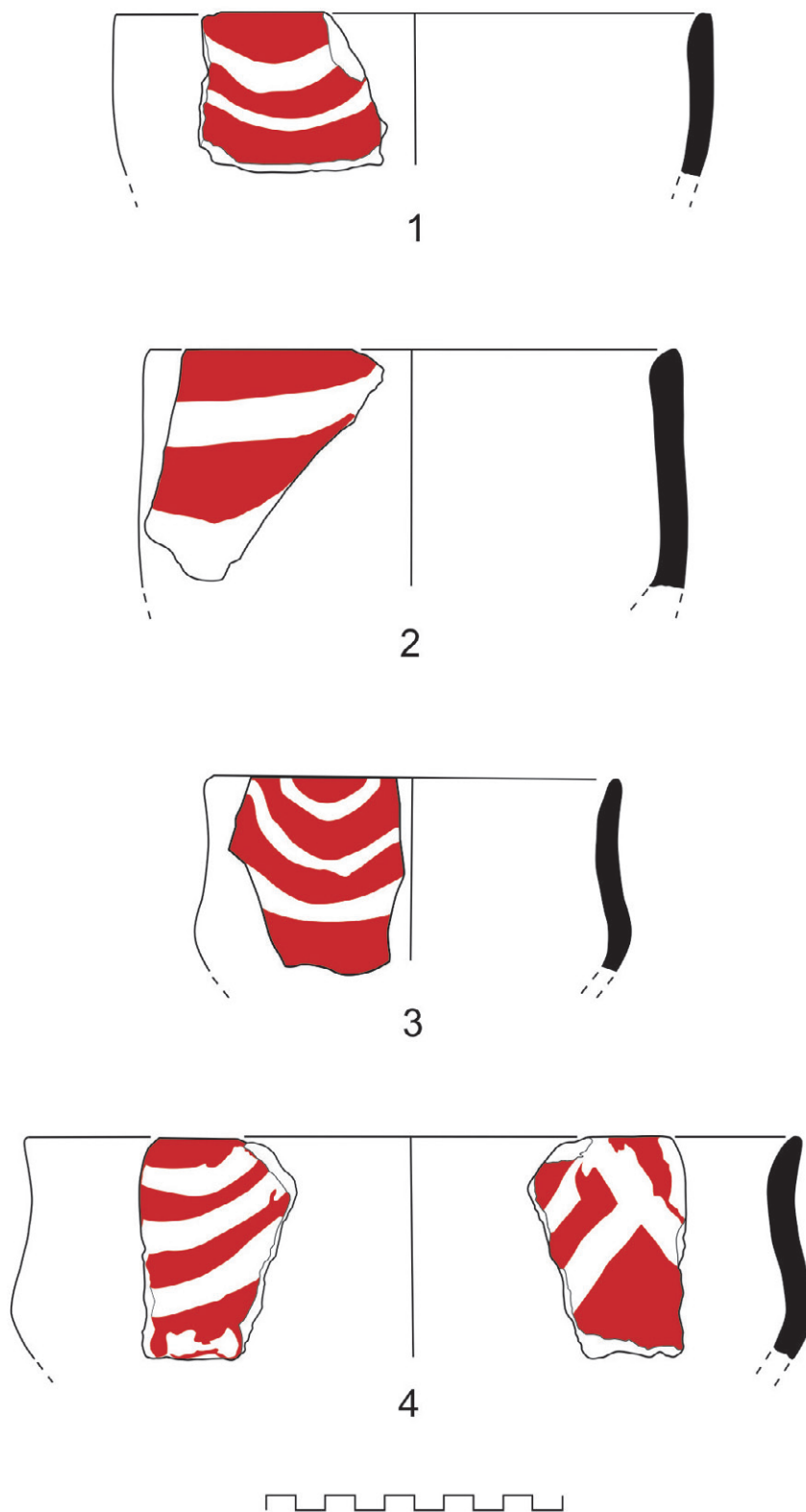


Fig. 2. 1-2. Bademağacı settlement, bowls with inverted mouth (drawings by B. Gülkan); 3. Höyücek settlement, bowls with "S" profile (after Duru, Umurtak 2005, Pl. 86/4) 4. Bademağacı settlement, bowls with "S" profile (drawings by B. Gülkan)

Обр. 2. 1-2. Бадемаджъ, купи с извит навътре ръб на устието (рисушки В. Gülkan); 3. Хуючек, купи с S-виден профил (по Duru, Umurtak 2005, Pl. 86/4) 4. Бадемаджъ, купи с S-виден профил (рисушки В. Gülkan)

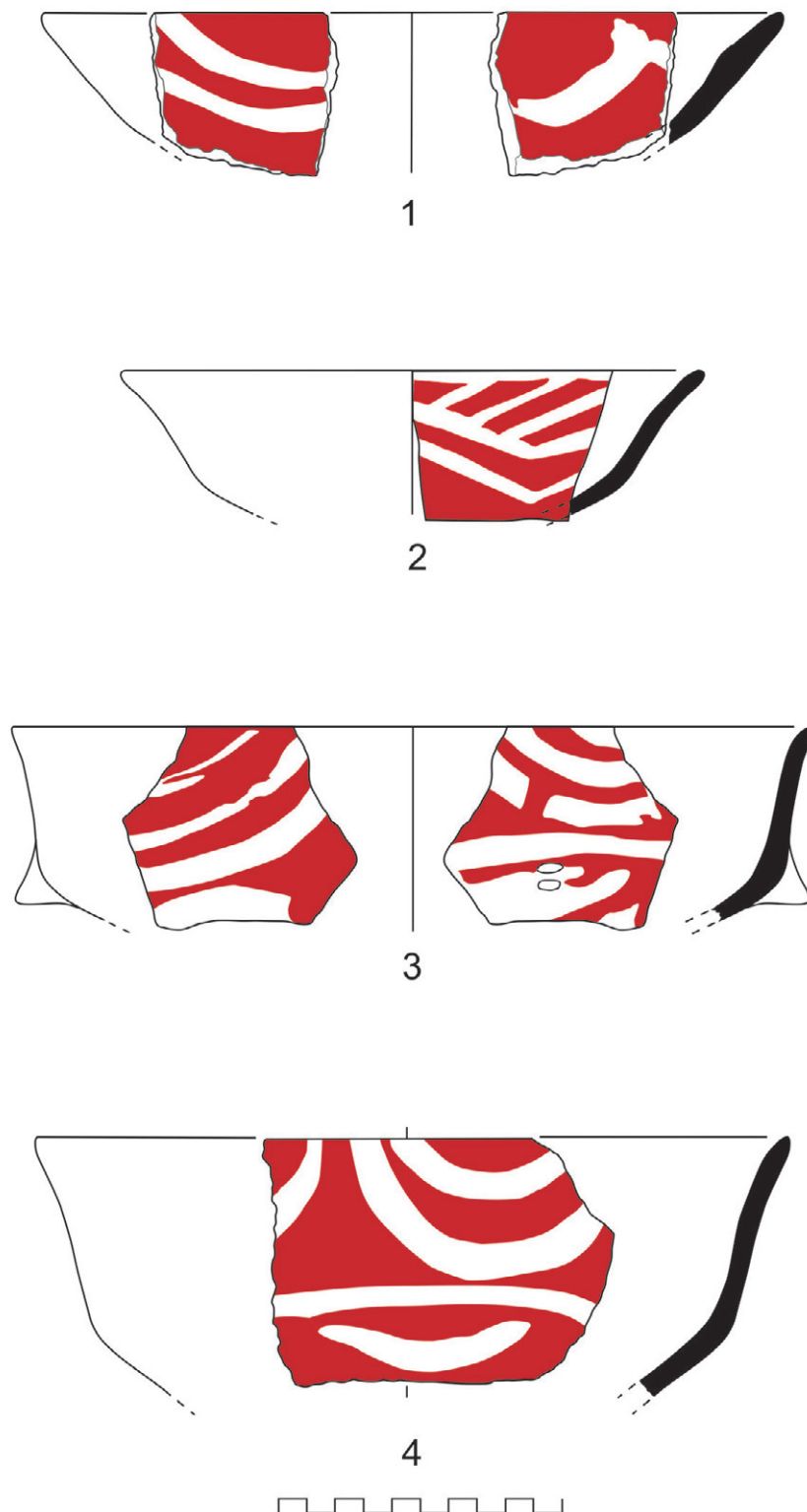


Fig. 3. 1, 3-4. *Bademağacı* settlement, bowls with everted mouth and carinated body (drawings by B. Gülkan); 2. *Höyücek* settlement, bowls with everted mouth and carinated body (after Duru, Umurtak 2005, Pl. 86/3)

Обр. 3. 1, 3-4. Бадемаджъ, купи с прелом и извит навън ръб на устието (рисулки B. Gülkan); 2. Хуючек, купи с прелом и извит навън ръб на устието (по Duru, Umurtak 2005, Pl. 86/3)

On one example, a lug in the shape of double protrusion is seen on the body (fig. 3.1-4).

B. Jars

1. Short Neck, Spherical Body: With plain rim, straight, short and wide neck, spherical body and flat base (fig. 4.1)

2. Narrowing Neck, Pear Shape: With closed mouth and narrowing neck. The neck flares towards the body (fig. 4.2-3)

3. Cylindrical Neck: With plain rim. The body section for these examples is missing (fig. 4.4-6)

4. Convex Profiled Neck: With outward opening mouth and narrow neck (fig. 5.1-6)

5. Inverted mouth: With plain rim, wide inverted mouth and narrow neck (fig. 6.1-4)

Amorphous Sherds

Vertical and horizontal handles and flat base fragment has been found in this ware group (fig. 7.1-4)

Evaluation and Conclusions

White on red painted pottery tradition at the Burdur–Antalya region was identified in all of the settlements except Kuruçay. Höyücek and Bademağacı examples resemble each other very closely. The distinction lies in the fact that the paint and slip colours are more bright at Höyücek, whereas pale colours dominate Bademağacı assemblage. The carinated bowls are the most conspicuous form. In this pottery group, the relationship between decoration and vessel forms is notable. It appears that the decoration was not randomly applied, but certain decoration types were selected specifically/intentionally for certain forms. Spirals, concentric semicircles, curvy bands, zigzags, and intersecting bands are among the decoration types. Curvy band decorations are apparent on various bowl types (figs. 2.1, 3; 3.1, 3-4), but they are mostly used to decorate the neck part of jars (figs. 4.2, 5-6; 5.2-4, 6).

White paint decoration tradition appeared at the Burdur–Antalya Region towards the end of the Late Neolithic/Early Chalcolithic Period. It had been used together with red on cream painted pottery group that had appeared approximately around 6400 BC. As for Hacilar, the appearance of this tradition is slightly different. At Hacilar, white paint tradition is seen for the first time at level VI, represented by only one example. The identification of this LN/ECh tradition in a such early phase at Hacilar rises a challenge. A possible explanation could be the erroneous mixing of this single fragment into level VI. The absence of similar pottery in the levels between VI and I support this idea. Mellaart (1970) indicated that white on red painted pottery” was represented with approximately 50–60 examples at level I. Here, except one example, the decoration characteristics are parallel to the ones found at Höyücek and Bademağacı. One jar in the Hacilar region attracts our attention by being different than the other white painted examples. It has triangular motifs filled in with dots, which is not observed on the white painted tradition on jars of the Burdur-Antalya region (fig. 4.1). The neck and shoulders of the jar are decorated with rows of reversed triangles. I suggest this decoration pattern to be more indigenous to Southeast Europe than Anatolia. It is curious not to observe this tradition in the Antalya–Burdur region’s Hacilar though, which is contemporary to and has a similar material culture with Kuruçay. The reason for such an absence is so-far unknown and requires further research. While Hacilar I ceramic traditions and architecture have been transformed, Kuruçay seems irresponsive to such changes. Even though these two settlements were parts of a common culture, Kuruçay must have preserved its own tradition.

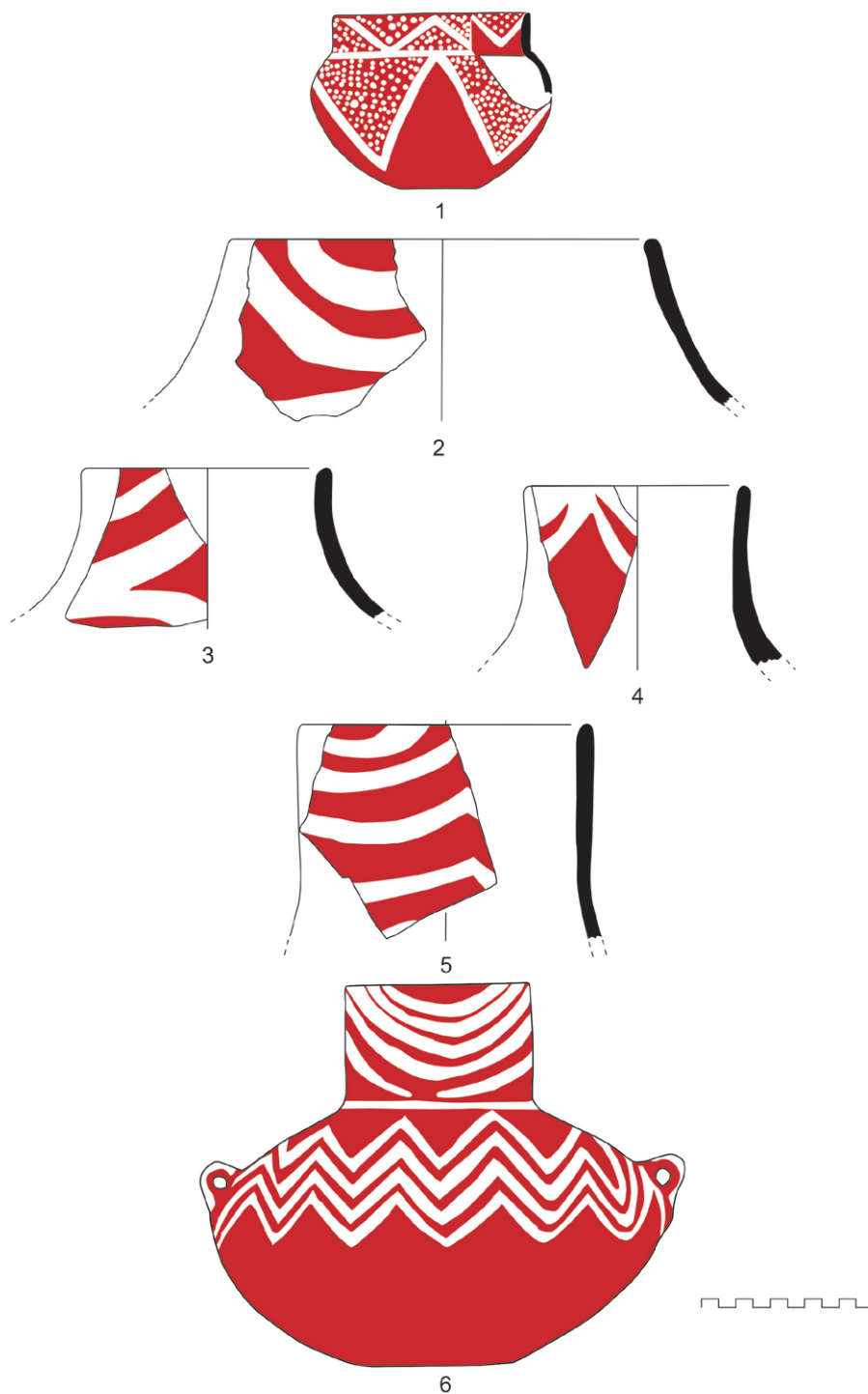


Fig. 4. 1. Hacilar settlement, jars with short neck, spherical body (after Mellaart 1970, 431/4); 2. Bademağacı settlement, jars with narrowing neck, pear shape (drawings by B. Gülkan); 3. Höyücek settlement, jars with narrowing neck, pear shape; 4. Höyücek settlement, jars with cylindrical neck (after Duru, Umurtak 2005, Pl. 86/7); 5. Bademağacı Settlement, jars with cylindrical neck (drawings by B. Gülkan); 6. Hacilar settlement, Jars with cylindrical neck (after Mellaart 1970, 433/7)

Обр. 4. 1. Хаджилар, сферични гърнета с къса шия (по Mellaart 1970, 431/4); 2. Бадемаджъ, крушовидни гърнета със стесняваща се шия (рисушки В. Gülkan); 3. Хуючек, крушовидни гърнета със стесняваща се шия; 4. Хуючек, гърнета с цилиндрична шия (по Duru, Umurtak 2005, Pl. 86/7); 5. Бадемаджъ, гърнета с цилиндрична шия (рисушки В. Gülkan); 6. Хаджилар, гърнета с цилиндрична шия (по Mellaart 1970, 433/7)

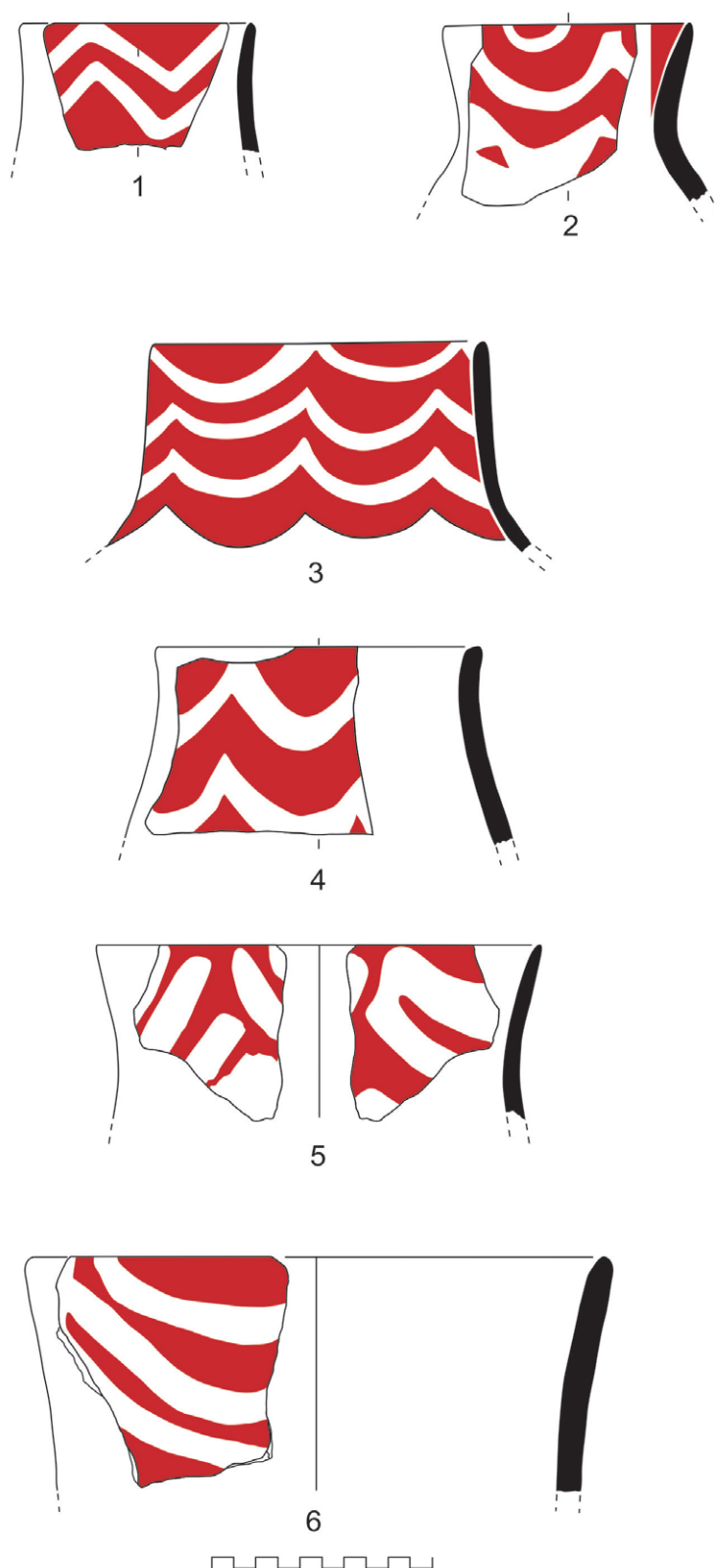


Fig. 5. 1, 4-6. Bademağacı settlement, jars with convex profiled neck (drawings by B. Gülkan); 2. Höyücek settlement, jars with convex profiled neck (after Duru, Umurtak 2005, Pl. 88/1); 3. Hacilar settlement, jars with convex profiled neck (after Mellaart 1970, Pl. 33/2)

Обр. 5. 1, 4-6. Бадемаджъ, гърнета с изпъкнала профилирана шия (рисунки B. Gülkan); 2. Хуючек, гърнета с изпъкнала профилирана шия (по Duru, Umurtak 2005, Pl. 88/1); 3. Хаджилар, гърнета с изпъкнала профилирана шия (по Mellaart 1970, Pl. 33/2)

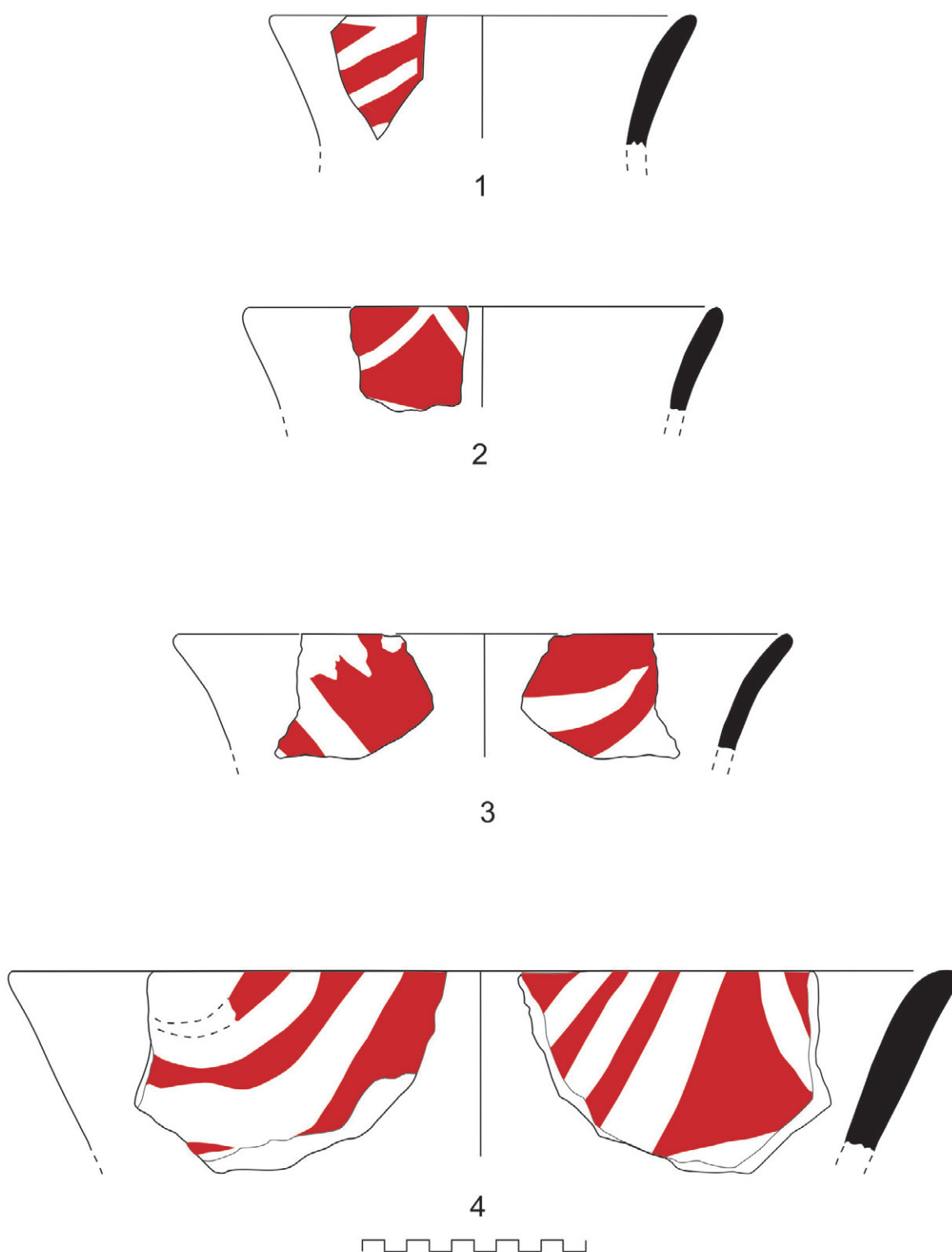


Fig. 6. 1. Höyücek settlement, jars with inverted mouth (after Duru, Umurtak 2005, Pl. 88/3); 2-4.

Bademağacı settlement, jars with inverted mouth (drawings by B. Gülkan)

Обр. 6. 1. Хуючек, гърнета с извит навътре ръб на устието (по Duru, Umurtak 2005, Pl. 88/3); 2-4.

Бадемаджъ, гърнета с извит навътре ръб на устието (рисунки B. Gülkan)

Apart from the Burdur–Antalya Region, white on red painted pottery tradition extends particularly to Thrace, and outside of Anatolia to Aegean Islands and Greece on the West, and the Balkans on the North (fig. 9).

White on red painted potsherds were uncovered at the Girmeler Cave, which is situated to the west of the Burdur–Antalya Region and near the Tlos settlement (Köktürk 2000; Becks, Polat Becks 2013). Umurtak stated that these examples, which were decorated with parallel bands as well as oblique, vertical, and horizontal bands, bear unmistakably obvious similarities with the white painted pottery found at Höyücek's Mixed Accumulation level and Bademağacı's Upper Accumulation level (Duru-Umurtak 2005, 87).

Sherds decorated with white on dark red paint have also been uncovered at Aktopraklık Höyük¹, a Neolithic site located to the south of the Marmara Region. The decoration on a spherical jar has triangle sequences around the neck area and lattice work and concentric reversed "V" motifs on the body part (Karul 2017, 95). White paint decoration tradition has also been identified in Inner – West Anatolia. White on purplish red painted examples have been uncovered at Orman Fidanlığı, a settlement located near Eskişehir (Efe 2001). Turan Efe correlated the paint decorated ware of Orman Fidanlığı with the Balkan cultures; however, his argument does not apply to the Burdur–Antalya region with the existing evidence presented here.

White painted tradition is also documented at Eastern Thrace². Hocaçeşme and Aşağıpınar, two significant prehistoric settlements located in Thrace, yielded examples of this pottery (Özdoğan 2007). Painted wares appeared at Hocaçeşme in Phase II (Karul, Bertram 2005, 124 vd.). The decorated examples, either white on red or white on black have horizontal, vertical, and diagonal lines, as well as zigzags and checkers board patterns (Karul 1994, Pl. 15). However, the painted examples at Aşağıpınar had appeared initially in the 7th level and degenerated in form by the next 6th level (Özdoğan 2009, 537, Pl. 144). These wares at Aşağıpınar are made with matt white paint on red background. Decoration elements generally show vertical, horizontal, oblique bands, spirals, plant motifs and dots as well as triangles filled in with dots³ (Özdoğan, Parzinger 2009, 233-248). The forms are commonly "S" profiled vessels. It is noteworthy that the oblique bands, spirals, and intersecting bands documented in Thrace show similarities to Burdur–Antalya region, by examples uncovered at Höyücek and particularly at Bademağacı. A close parallel to Aşağıpınar's geometric example filled in with dots has been encountered on a jar at Hacılar I. The aforementioned similarities, point towards a more coincidental circumstance rather than relationship between these two regions, which are geographically set apart. The white on red painted pottery in Anatolian Thrace (i.e. Eastern Thrace) and South Marmara displays correlations with the white painted examples from South-East Europe rather than the Anatolian examples.

The white painted ceramics tradition is also encountered at the neighbouring Ae-

1 Necmi Karul has compared this settlement with Karanovo I and in our personal correspondence he had expressed the opinion that it is contemporary with its neighbouring settlements of Hocaçeşme and Aşağıpınar.

2 Thrace is located within the borders of modern day Bulgaria, Greece and Turkey. The part that is in the Bulgarian and Greek borders is called Western Thrace; the part that is within Turkey is called Eastern Thrace.

3 M. Özdoğan states that the white painted pottery on red background is contemporary with Karanovo I and this region, called Eastern Thrace, is in interaction with the Balkan Cultures where white painted wares are commonly seen.

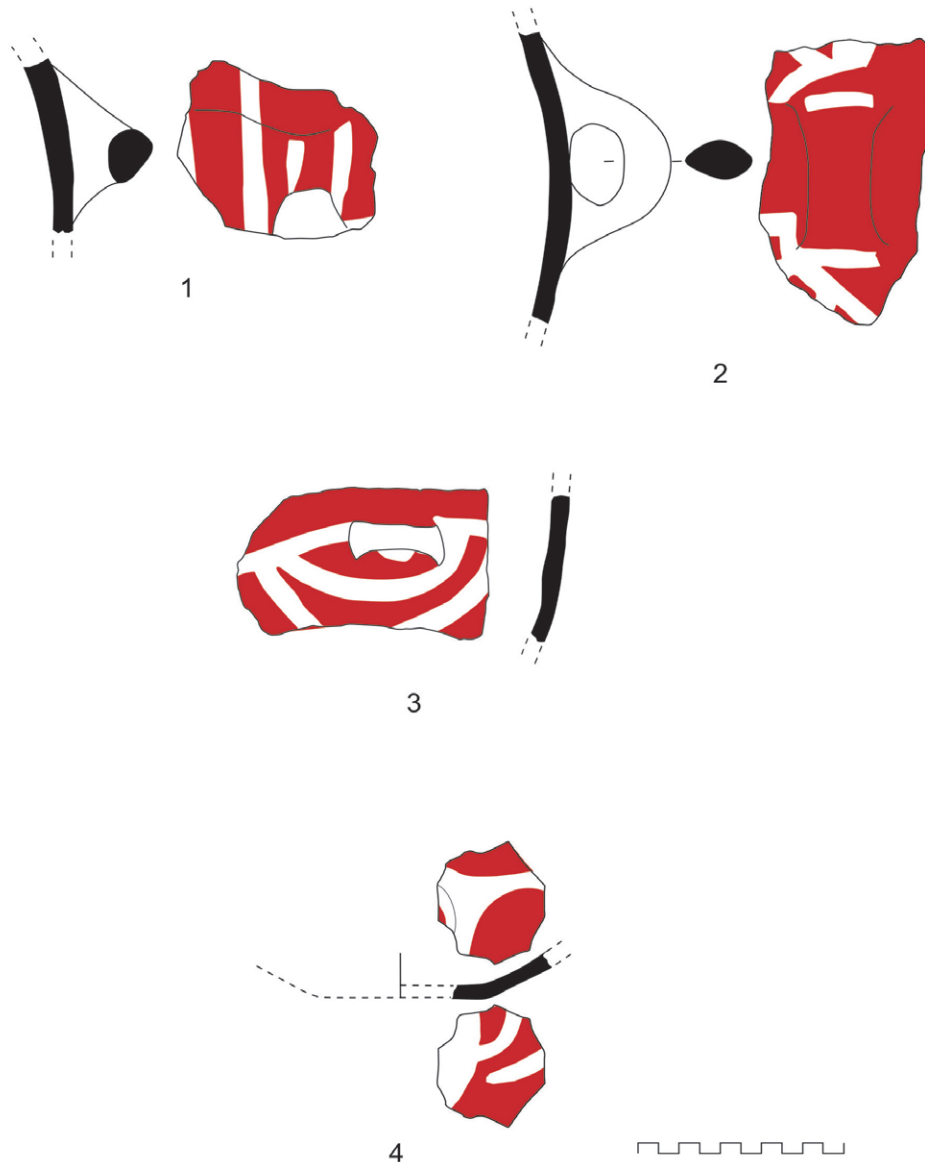


Fig. 7. 1, 4. Höyücek settlement, a horizontal handle and a flat base fragment (after Duru, Umurtak 2005, Pl. 89/4, 11); 2-3. Bademağacı settlement, vertical and horizontal handles (drawings by B. Gülkan)
 Обр. 7. 1, 4. Хуючек, хоризонтална дръжка и фрагмент от плоско дъно (по Duru, Umurtak 2005, Pl. 89/4, 11); 2-3. Бадемаджъ, вертикални и хоризонтални дръжки (рисунки B. Gülkan)

gean Islands and continental Greece (Özdoğan 1998, 69). The chronological terminology of these regions is different from the one used for Anatolia. The Neolithic Period was named after certain cultures based on differences in distinct ware groups. As a result, the Neolithic is generally referred to as Sesklo in Greece, Starčevo–Vinča in the Central Balkans, and Karanovo in the Eastern Balkans. A chronological discrepancy between the Balkans and Anatolia is obvious⁴. Gordon Childe (1939) has asserted that the first village habitation had diffused from Asia Minor towards Southeast Europe. Colin Renfrew (1969, 12-47) has emphasised the independent emergences of cultures in the Balkans and Europe and has rejected the diffusion of cultures from Anatolia to Europe through the Balkans. He demonstrated the critical differences in the absolute dates (obtained from calibrated C14

⁴ Todorova, 1978.

examples) from various sites at the Balkans and the South Mediterranean to support his argument. Researchers with Balkan descent had alleged that the very first village habitation in the Balkans had started before it did in Anatolia. This has changed the pattern of the invasive view from *Ex Oriente Lux* to *Ex Balcanae Lux* (Todorova 1978). Compared to Anatolia, the Neolithic Period of the Balkans starts later.

<u>Balkans</u>	<u>Anatolia</u>
Karanovo I–II EN	LN/ECh
Karanovo II–III MN	
Karanovo III MN	MCh
Karanovo III–IV LN	

Wares decorated with white paint have been found at the Ayio Gala settlement located at Chios, one of the Aegean Islands (Hood 1981). Ayio Gala's pottery includes examples decorated with diagonal lines, lattice work, and band designs. In Sesklo⁵ culture located in the Thessalian plain of continental Greece (Milojčić 1959), the painted wares appear right after the Monochrome period (Wijnen 1982). In this region, white on red painted ceramics are the first examples of paint decorated wares. Aside from Sesklo, settlements in the same region such as Otzaki, Prodromos, Zerelia, Elateia, and Achillion show examples of painted ware tradition⁶. The application of white paint on dark background had started around 6400 BC, namely in the Proto–Sesklo period of the Sesklo culture. In the Burdur–Antalya region, however, white paint appears slightly later (approximately 5800 BC), in the Late Neolithic/Early Chalcolithic Period.

Apart from Greece, a strong tradition of paint decoration is known in the Balkans. Local culture names were chosen for period differentiation at both the Central and Eastern parts of the Balkans⁷. There was white on red painted pottery tradition during the Karanovo Period I–II across the Balkans (Hiller, Nikolov 2000, 7–10). In Western Bulgaria, the painted decorations at Čelopeč (Özdoğan 2009, Lev. 67.1), Kremikovci (Georgiev 1975, Fig. 9), Kovačevo (Lichardus-Itten et al. 2006, Pls. 1.1–14; 19–20), Čavdar (Georgiev 1981, 63–109), and Gălăbnik (Pavúk, Čochadžiev 1984, fig. 5, 7) settlements consist of complex spirals and wavy bands. Decoration elements like concentric circles and curvy bands seen at the Krainitsi settlement (Čochadžiev, Bakamska 1990, fig. 13, 18–20) show similarities to the motifs of the Burdur–Antalya region white painted tradition. The decorative motifs applied on the pottery of Anzabegova (Garasānin 1998), Rug Bair (Sanev 1974), and Porodin (Hauptmann 1967, Pls. 1.11–12; 2.5, 6) settlements, to the west in the current Republic of North Macedonia, consist of triangles, vertical zigzags, and cross-hatchings. In East Macedonia, settlements like Nea Nikomedia (Washburn 1984), and Giannitsa B (Chrysostomu 1994, Fig. 6, 15) located coastline of the Aegean Sea, show the cultural influence of Greece rather than that of the Balkans. Both the red on white and the white on red decorated wares must have been used together as a result of this effect. Red painted examples are adorned

5 It is named Early and Middle Neolithic Period Sesklo Culture in continental Greece. The Neolithic Age of Miločić is named as Monochrome, Proto–Sesklo and Pre–Sesklo according to characteristics observed in the pottery.

6 For the mentioned settlements, see: Brinna Otto, *Die Verzierte Keramik der Sesklo-und Diminikultur* Thessaliens, Mainz, 1985.

7 The Early Neolithic Period was named after main Balkan cultures like Karanovo I–II, Starčevo, Körös and Cris; the Middle Neolithic Period was named Karanovo II–III in the eastern part of the Balkans, ProtoVinča in the central part; the next phase of the Middle Neolithic Period was named respectively Karanovo III – eastern and Vinča A – central part.



1



2

Fig. 8. 1. Höyücek settlement, bowls with "S" profile (after Duru, Umurtak 2005, Pl. 90/1); 2. Bademağacı settlement, bowls with "S" profile (photo by A. Yurtsever Beyazıt)

Обр. 8. 1. Хүючек, куну с с S-виден профил (по Duru, Umurtak 2005, Pl. 90/1); 2. Бадемаджъ, куну с с S-виден профил (снимка А. Yurtsever Beyazıt)



Fig. 9. Map with the main settlements where the white on red painted pottery was found in the Burdur–Antalya Region and its Contemporary Neighbouring Regions (by B. Gülkan)

Обр. 9. Карта на главните селища в района на Бурдур–Анталия и съвременните съседни региони, в които се намира керамика с бяла рисунка на червен фон (автор B. Gülkan)

with large triangle motifs, while the white painted ones are with vertical or horizontal lines, and thin lines in bunches. In terms of form, bell-shaped, tulip-like vessels and vessels with cylindrical body, are predominant in the central part of the Balkans. To the east, however, vessels with spherical body, “S” profiled bowls and jars, and narrowing mouthed jars are documented.

Vassil Nikolov stated that the South-western Bulgaria painted pottery is similar to the that of Hacilar in Western Anatolia. He suggested that people, who had migrated from Anatolia to Bulgaria, must have had an influence over the Southwest Bulgarian Neolithic culture (Nikolov 1987, 15-16). However, Nikolov had not clarified Hacilar pottery from which levels is the focus of this linkage. In the Balkans, elements of the painted tradition are generally demonstrated as complex spirals, lattice motifs filled in with cross hatching,

and spirals. For the Burdur–Antalya white painted tradition, band decorations are the most common. There are no similarities in the decoration pattern and vessel forms between these two regions, except for the close mouthed jars. It is known that the Balkans and Turkish Thrace were culturally related during the Neolithic Period. Apart from a number of seals (Makkay 1984; Umurtak 2009), extending this relation to cover the painted pottery traditions of the Balkans with Eastern Thrace and the Burdur–Antalya Region seems not plausible, due to the lack of sufficient and undisputed data.

Painted pottery is known from various parts of Anatolia since the Neolithic. The evidence presented here shows that the painted pottery of Central Anatolia and the Burdur–Antalya region has distinctive technical characteristics such as paint colour and application, as well as exposing different pottery types. South, Southeastern and Eastern Anatolia, on the other hand, are located in the expansion zone of the Hassuna, Samarra, Halaf, and Ubaid cultures of the Neolithic and Chalcolithic Mesopotamia; therefore the painted pottery tradition at South-/eastern Anatolia shows strong influence by its Mesopotamian neighbours. There are inter-regional exchanges in the painted pottery tradition with prereservation of distinct decorative traditions in each region.

To conclude, in the Burdur–Antalya region white on red painted pottery appeared at the end of the Late Neolithic/Early Chalcolithic period (around 5800 BC). With the exception of Hacilar, where sherds were assigned to well-dated archaeological levels, this particular type of pottery were unearthed randomly at Höyücek and Bademağacı preventing their designation to distinct archaeological contexts. The late appearance of this type of decoration at the Burdur–Antalya region in comparison to the red on cream painted pottery indicates that this tradition must have been introduced to the region at a later stage. The limited number of the white on red examples as compared to red on cream painted pottery supports this hypothesis.

Acknowledgments

This article covers a section from my doctoral dissertation. I would like to thank to Professor Refik Duru and Professor Gülsün Umurtak for granting me permission to publish this research. I also would like to extend my thanks to Burhan Gülkan (illustrator) for his drawings, and Ceylan Adar Ilter for the English translation.

References

- Becks, R., Polat Becks, A. B. 2013. Girmeler Mağarası-Lykia'da Bir Kalkolitik Dönem Yerleşimi. *Mehmet Akif Ersoy Üniversitesi, Sosyal Bilimler Enstitüsü Dergisi* 5.8, 166-183.
- Childe, G. 1939. 1939 The Orient and Europe. *American Journal of Archaeology* 44, 10-26.
- Chrysostomu, P. 1991. Oi Neolithikes Erevnes Stin Poli Kati Tin Eparchia Giannitsonkta, *To Archaialogiko Ergo Sti Makedonia Kai Thraki* 5, 111-125.
- Čochadžiev, S., Bakamska, A. 1990. Etude du Site Neolithique Ancien De Krainitsi Dans le Department de Kjustendil. *Studia Praehistorica* 10, 51-76.
- Duru, R. 1987. Hacilar Nekropolü Arama Çalışmaları, IV. *Araştırma Sonuçları Toplantısı* 335-338.

- Duru, R. 1988. Hacılar Mezarlık Arama Çalışmaları-1986, *V. Araştırma Sonuçları Toplantısı*, 109.
- Duru, R. 1994. *Kuruçay Höyük I, 1978-1988 Kazılarının Sonuçları. Neolitik ve Erken Kalkolitik Çağ Yerleşmeleri / Results of The Excavations 1978-1988 The Neolithic and Early Chalcolithic Periods*. Ankara: TTK Yayınları.
- Duru, R. 1995. Bademağacı Kazıları, 1993. XVI. *Kazı Sonuçları Toplantısı-I*, 69-77.
- Duru, R. 1996. Bademağacı Kazıları, 1994. XVII. *Kazı Sonuçları Toplantısı-I*, 87-93.
- Duru, R. 1997a. Bademağacı Höyüğü (Kızılkaya) Kazıları, 1993 Yılı Çalışma Raporu, *Belleten LX/229*, 783-800.
- Duru, R. 1997b. Bademağacı Kazıları, 1994 Yılı Çalışma Raporu, *Belleten LXI/230*, 149-159.
- Duru, R. 1997c. Bademağacı Kazıları, 1995, XVIII. *Kazı Sonuçları Toplantısı-I*, 43-48.
- Duru, R. 1998. Bademağacı Kazıları, 1995 ve 1996 Yılları Çalışma Raporu, *Belleten LXI/232*, 709-730.
- Duru, R. 1999. Burdur-Göller Yöresinin Tarihöncesi Kültürleri Hakkında Bazı Düşünceler, *XII. Türk Tarih Kongresi*, 21-25.
- Duru, R. 2000. Bademağacı Kazıları, 1997 ve 1998 Yılları Çalışma Raporu, *Belleten LXIV/239*, 187-212.
- Duru, R. 2001. Bademağacı Kazıları, 1999 Yılı Çalışma Raporu, *Belleten LXIV/240*, 383-598.
- Duru, R. 2003. Bademağacı Kazıları, 2000 ve 2001 Yılları Çalışma Raporu / Excavations at Bademağacı 2000-2001, *Belleten LXIV/246*, 549-594.
- Duru, R. 2005. Bademağacı Kazıları, 2002 ve 2003 Yılları Çalışma Raporu / Excavations at Bademağacı. Preliminary Report 2002 and 2003, *Belleten LXVIII/252*, 519-560.
- Duru, R. 2008. *MÖ 8000'den MÖ 2000'e Burdur-Antalya Bölgesi'nin Altıbin Yılı*, İstanbul, Suna-İnan Kiraç Akdeniz Medeniyetleri Araştırma Enstitüsü Yayınları.
- Duru, R., Umurtak, G. 2005a. Bademağacı Kazıları 2004 Yılı Çalışmaları. *Anadolu Akdenizi Arkeoloji Haberleri/News of Archaeology from Anatolia's Mediterranean Areas 3*, İstanbul, 11-15.
- Duru, R., Umurtak, G. 2005b. *Höyücek, 1989-1992 Yılları Arasında Yapılan Kazıların Sonuçları/Results of the Excavations 1989-1992*. Ankara: TTK Yayınları.
- Duru, R., Umurtak, G. 2006. Bademağacı Kazıları 2005 Yılı Çalışmaları. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas 4*, İstanbul, 11-16.
- Duru, R., Umurtak, G. 2007. Bademağacı Kazıları 2006 Yılı Çalışmaları. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas 5*, Ankara, 6-11.
- Duru, R., Umurtak, G. 2008a. Bademağacı Kazıları 2004, 2005 ve 2006 Yılları Çalışma Raporu/Excavations at Bademağacı. A Report of the Campaigns of the Years 2004, 2005 and 2006 (A Comprehensive Summary), *Belleten LXXII*, 193-250.
- Duru, R., Umurtak, G. 2009. Bademağacı 2008 Yılı Kazıları / Excavations at Bademağacı in 2008. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas 7*, 15-21.
- Duru, R., Umurtak, G. 2010. Bademağacı 2009 Yılı Kazıları / Excavations at Bademağacı in 2009. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas 8*, 19-25.

- Duru, R., Umurtak, G. 2011. Bademağacı 2010 Yılı Kazıları / Excavations at Bademağacı in 2010. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas* 9, 7-15.
- Efe, T. 2001. *The Salvage Excavations at Orman Fidanlığı. A Chalcolithic Site in Inland Northwestern Anatolia*. İstanbul: TASK Vakfı Yayınları.
- Garašanin, M. 1998. Kulturströmungen im Neolithikum des Südlichen Balkanraumes. *Prehistorische Zeitschrift* 73.1, 25-51.
- Georgiev, G. I. 1975. Stratigrafija i karakteristika na kulturata na praistorichesko seliste Kremikovci, Sofijsko. *Archaeologia*, 17.2, 17-30.
- Georgiev, G. I. 1981. Die Neolithische Siedlung bei Čavdar, Bezirk Sofia, *Izvestia na arheologičeskia institut Sofija*. 36, 63-109.
- Hauptmann, H. 1967. Zum Neolithikum in Makedonien. *Istanbuler Mitteilungen* 17, 1-21.
- Hiller, S., Nikolov, V. 2000. Karanovo 1947-1997: Das Neolithikum. Forschungsgeschichte und Daten zur Stratigraphie. In Hiller, S., Nikolov, V. (eds) *Karanovo III. Beiträge Zum Neolithikum in Südosteuropa*, Wien: Phoibos Verlag, 7-10.
- Hood, S. 1981. *Excavations in Chios (1938-1955). Prehistoric Emporio and Ayio Gala. Vol I-II*, Oxford: The History Press.
- Karul, N. 1994. *Hoca Çeşme En Alt Evresinin Tarihlenme Sorunları (4. ve 3. Evre Çanak Çömleğinin Değerlendirmesinin Tarihlenme Sorununun Çözümüne Katkısı)*. İstanbul: Yayınlanmamış Yüksek Lisans Tezi.
- Karul, N., Bertram, J.K. 2005. From Anatolia to Europe: The Ceramic Sequence of Hoca Çeşme in Turkish Thrace. In Lichter, C. (ed.) *How Did Farming Reach Europe? Anatolia-European Relations from the Second Half of the 7th Through the First Half of the 6th Millennium Cal. BC, BYZAS 2*. İstanbul: Ege Yayınları, 117-129.
- Karul, N. 2017. *Aktopraklık, Tasarlanmış Prehistorik Bir Köy*. İstanbul: Ege Yayınları.
- Köktürk, H. 2000. New Lights on Prehistorical Lycia. Finds from Girmeler Cave near Tlos. *Lykia* III, 39-45.
- Lichardus-Itten, M., Demolue, J. P., Perničeva, L., Gebraska-Kulov, M., Kulov, I. 2006. Kovačevo, an Early Neolithic Site in South-West Bulgaria and Its Importance for European Neolithization. In Gatsov, I., Schwarzberg, H. (eds) *Aegean-Marmara-Black Sea: The Present State of Research on the Early Neolithic*. Langenweissbach: Beier&Beran, 83-94.
- Makkay, J. 1984. *Early Stamp Seals in South-East Europe*. Budapest: Akadémiai Kiadó.
- Mellaart, J. 1970. *Excavations at Hacilar I-II*. British Institute at Ankara: Edinburgh University Press.
- Milojčić, V. 1959. Bericht über die Ausgrabungen in Thessalien 1958. I: Die Ausgrabungen im Gebiet der Gremnos-Otzaki und Soufli-Magula bei Larissa. *Archäologischer Anzeiger* 74, 141-183.
- Nikolov, V. 1987. Beiträge zu den Beziehungen Zwischen Vorderasien und Südosteuropa auf Grund der Frühneolithischen Bemalten Keramik aus dem Zentralbalkan. *Acta Praehistorica et Archeologica* 19, 15-16.
- Otto, B. 1985. *Die Verzierte Keramik der Sesklo-und Diminikultur Thessaliens*, Mainz: Verlag Philipp Von Zabern.
- Özdoğan, E. 2009. *Balkanlar'da İlk Neolitik Çağ'dan Orta Neolitik Çağ'a Geçiş Sorunu*, Yayınlanmamış Doktora Tezi, I-II. Cilt, İstanbul.

- Özdoğan, M. 1998. Tarihöncesi Dönemlerde Anadolu ile Balkanlar Arasındaki Kültür İlişkileri ve Trakya'da Yapılan Yeni Kazı Çalışmaları. *Türkiye Bilimler Akademisi Arkeoloji Dergisi* 1, 63-95.
- Özdoğan, M. 2007. Marmara Bölgesi Neolitik Çağ Kültürleri, In Özdoğan, M., Başgelen, N. (eds), *Türkiye'de Neolitik Dönem*, Arkeoloji ve Sanat Yayınları, İstanbul, 401-426.
- Özdoğan, M., Parzinger, H. vd. 2009. Aşağıpınar Kazısı 2007 Yılı Çalışmaları, 30. *Kazı Sonuçları Toplantısı*, Cilt 2, 233-248.
- Pavúk, J., M. Čochadždev. 1984. Neolithische Tellsiedlung bei Gălăbnik in Westbulgarien, *Slovenská Archeológia* 32, 195-228.
- Renfrew, C. 1969. The Autonomy of South-East European Copper Age. *Proceedings of the Prehistoric Society* 35, 12-47.
- Sanev, V. 1974. The Neolithic Settlement of Rug Bair near the Village of Gorobinci. *Sbornik Step 4.5*, 203-231.
- Todorova, H. 1978. *The Eneolithic Period in Bulgaria in the Fifth Millenium B.C.* BAR Int. Series 49, Oxford: British Archaeological Reports
- Umurtak, G., 1999. Burdur ve Bucak Bölgesi'nde Son Yıllarda Ortaya Çıkan GKÇ Öncesi Çanak Çömlek Gelenekleri. *XII. Türk Tarih Kongresi*, 27-33.
- Umurtak, G. 2009. A Study of three Numerical (?) Tablets and a Stamp Seal from the Early Bronze Age Settlement at Bademağacı Höyük. *Adalya* XII, 1-10.
- Umurtak, G., Duru, R. 2012a. Hacılar Büyük Höyük 2011 Yılı Kazıları / Excavations at Hacılar Büyük Höyük 2011. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas* 10, 21-26.
- Umurtak, G., Duru, R. 2012b. Hacılar'ın İkinci Höyüğünde Çalışmalara Başlandı. Hacılar Büyük Höyük Kazısı – 2011 – Work Has Begun At The Second Höyük At Hacılar. Hacılar Büyük Höyük Excavations – 2011. *Müze* 5, 44-48.
- Umurtak, G., Duru, R. 2013a. Yeniden Hacılar. Hacılar Büyük Höyük Kazıları 2011– 2012. *Arkeoloji ve Sanat Dergisi* 142, 1-22.
- Umurtak, G., Duru, R. 2013b. Hacılar Büyük Höyük Kazıları 2012 / Excavations at Hacılar Büyük Höyük, 2012. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas* 11, 21-25.
- Umurtak, G., Duru, R. 2014. Hacılar Büyük Höyük Kazıları 2013. *Arkeoloji ve Sanat* 145, 1-20.
- Umurtak, G., Duru, R. 2015. Hacılar Büyük Höyük Kazıları 2014 / Excavations at Hacılar Büyük Höyük 2014. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas* 13, 30-35.
- Umurtak, G., Duru, R. 2016. Hacılar Büyük Höyük 2015 Yılı Kazılarının Sonuçları. *Arkeoloji ve Sanat* 151, 19 – 44.
- Umurtak, G., Duru, R. 2017. Excavations at Hacılar Büyük Höyük in 2016 / Hacılar Büyük Höyük Kazıları – 2016. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas* 15, 27-35.
- Umurtak, G., Duru, R. 2018. Hacılar Büyük Höyük Excavations – 2017 / Hacılar Büyük Höyük Kazıları – 2017. *Anadolu Akdenizi Arkeoloji Haberleri / News of Archaeology from Anatolia's Mediterranean Areas* 16, 38-44.
- Washburn, D. K. 1984. A Study of The Red On Cream and Cream On Red Designs on Early Neolithic Ceramics from Nea Nikomediea. *American Journal of Archaeology* 88.3, 305-324.

Wijnen, M. H. 1982. The Early Neolithic I Settlement at Sesklo: An Early Farming Community in Thessaly, Greece. *Analecta Praehistorica Leidensia XIV*, Leiden: Leiden University Press

Yurtsever, A. 2011. *Neolitik ve Erken Kalkolitik Çağlarda Burdur-Antalya Bölgesi Bant ve Geometrik Boya Bezekli Çanak Çömleği (İstanbul Üniversitesi Yayınlanmamış Doktora Tezi)*, İstanbul.

Традицията на керамиката с бяла рисунка върху червен фон от късния неолит/ранния халколит в района на Бурдур–Анталия (Турция)

Аслъхан Юртсевер Беязит

(резюме)

Раннонеолитната керамика, украсена с червена рисунка на кремав фон е широко застъпена в обекти като Хаджилар, Куручай, Хуючек и Бадемаджъ, намиращи се в един от най-добре проучените праисторически райони в Анатолия. Бялорисуваната на червен фон керамика се появява през късния неолит/ранния халколит (около 5800 пр. Хр.) и, с изключение на Хаджилар, се открива в Хуючек и Бадемаджъ в смесени контексти, без връзка с определен архитектурен хоризонт. Материалите, намерени по време на разкопките в Хаджилар, Куручай, Хуючек и Бадемаджъ, са в значително количество. Керамиката е разделена на две основни категории – с червена рисунка на кремав фон и с бяла рисунка на червен фон. Тази традиция в декорирането на керамиката се появява в района през ранния неолит и постепенно се развива до края на ранния халколит.

Орнаменталното разнообразие на тази керамика се състои от геометрични мотиви, но най-предпочитани са рисунки организирани в пояси. Сред най-използваните елементи в поясите са: вертикални ленти, шеврони, криви, концентрични полукръгове, спирали, зигзаги и вълнообразни мотиви. В Хуючек и Бадемаджъ тази група показва големи прилики както в технологичните характеристики, така и в украсата. Формите на съдовете в групата на бялорисуваната на червен фон керамика са доста ограничени и се свеждат предимно до купи и гърнета.

Керамичната традиция на бяла рисунка върху червен фон се открива, както бе посочено по-горе, на всички обекти в района на Бурдур–Анталия, с изключение на Куручай. В Хуючек и Бадемаджъ тази група е със сходни характеристики, но в Хуючек цветовете на ангобата и рисунката са по-ярки за разлика от Бадемаджъ, където цвета е по-блед. Купите с прелом са най-разпространената форма. Тази керамична група демонстрира значителна връзка между украсата и формата на съда. Най-вероятно украсата не е била прилагана на случаен принцип и някои видове декорации са избрани специално за определени форми. Спирала, концентрични полукръгове, криви ленти, зигзаги и пресичащите се ленти са сред най-популярните мотиви.

Освен в района на Бурдур–Анталия, традицията на бялорисуваната на червен фон керамика е разпространена най-вече в тракийската част на Анатолия, а извън Анатолия – до Егейските острови и Гърция на запад, и Балканите на север. Фактът, че

този тип керамика се появява в района на Бурдур–Анталия в ограничено количество и много по-късно от керамиката с червена рисунка на кремав фон, показва алохтонен за района произход на тази керамична традиция.