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THE PLACE OF THE OWL-FACED IDOLS IN ANATOLIA WITH REFERENCE TO KÜLLÜOBA EXAMPLES

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ABSTRACT

Anthropomorphic figurines, observed in the world since the Upper Palaeolithic, and their earliest appearance in Anatolia is in the Neolithic. Figurines shaped in different forms and made of various raw materials (baked clay, stone, bone, metal etc.), and idols, which start to be seen from the Early/Middle Chalcolithic, are among the find groups that could provide information about the beliefs, relationship networks, positions within the socio-economic organisation, and art of the human communities to which they belong. The differences seen among the idols, the types of which varied between geographical areas, stem from regional beliefs and understanding of art. The increase in the settlements excavated in Anatolia after the earlier excavations of Troy has furthermore enabled the recovery of called 'Owl-Faced Idols', in other regions of Anatolia. In Küllüoba, located in the Seyitgazi District of Eskişehir Province, seven owl-faced idols were found as a result of excavations carried out since 1996. As in Troy and Seyitömer, the fact that the number of idols recovered in Küllüoba is larger than in other settlements makes its chrono-typological development more definable. In the light of the Küllüoba examples, evaluated here for the first time, this article aims to determine the origin and development of owl-faced idols in Anatolia.

KEYWORDS: Early Bronze Age, Idol, Anatolia, Belief, Art

1. INTRODUCTION

Anthropomorphic ritual objects are a significant find group as regards the beliefs, practices and artistic development of cultures. These objects, referred to as 'figurines' in the context of earlier periods, appeared in the form of steatopygous women but began to be shaped in a schematised way by removing their details over time.

This change coincides with the Early-Middle Chalcolithic Period in Anatolia (Erdan and Gür, 2018:3; Günel, 2013:20; 2014: pl. 6). The type of idol named Kilia, one of the earliest examples, is the precursor of marble idols with their more schematically rendered bodies and limbs compared to those of the previous periods. In comparison with the figurines, the heads of the aforesaid idols were reduced, the necks were elongated, and the arms and legs were united with the bodies. Thus, a new type of idol was created in Anatolia (Aydingün, Ekinçi, 1999: 31; Sevin, 2003: 103).

It can be said that, in the Early Bronze Age (EBA), idols became a little more abstract, with flat and schematised forms. One observes an increase in the number of idols recovered in parallel with the increasing number of settlements in the EBA, when compared with the previous period. In particular, figurines and idols are seen most in EBA II. The 'Disc-Faced' idols in the Phrygian Cultural Region, the 'Kusura-Type' marble idols in Central-Inland Western Anatolia and the 'Çaykenar-Type' idols in the Lycian-Pisidian Cultural Region are highly characteristic (Efe, Türkteki, 2011: 229).

In EBA III, the idol form known as 'Troy-Type' predominates in all of Western Anatolia. The most typical idol group among these comprises the stylised and small-sized examples, generally made of marble, and defined as 'Owl-Faced Idols' by H. Schliemann, of which the eyebrows, eyes and occasionally hair are rendered with incised lines (Fig. 1).

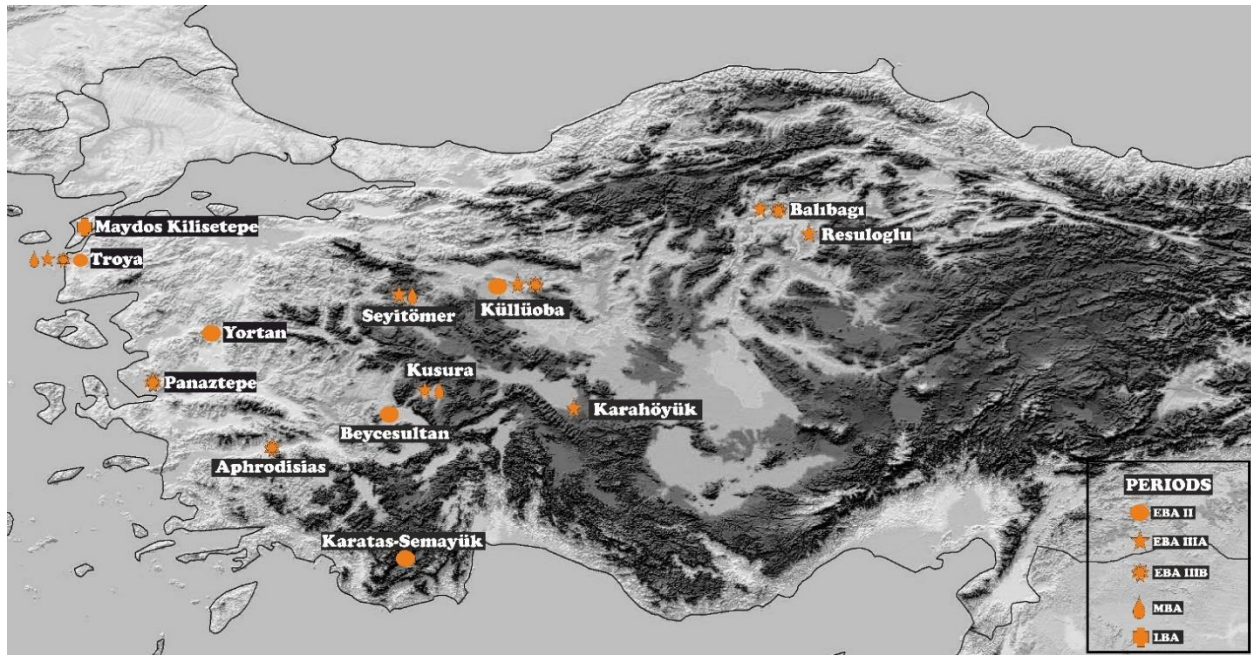


Figure 1. Distribution map of "Owl Faced Idols" from Anatolia (Map by. Üstün Türkteki)

Despite their differences in style, examples of the Western Anatolian marble idols recovered in the settlements of the aforesaid period are also encountered in Kültepe, Acemhöyük and Titiş (Efe, Türkteki, 2011: 230-231).

The 'Owl-Faced Idols' discussed in this article are from Küllüoba, a settlement located within the borders of Yenikent Village, in Seyitgazi District in Eskişehir. The mound, 350x250 m in size and 10 m above plain level, has three hardly visible cones: eastern, western and southern. Situated on a fertile plain west of the Upper Sakarya plains, Küllüoba is located on an important natural transportation route

that connects Central Anatolia to the Marmara Region, Northern Aegean and the Balkans. The excavations on the mound, which was uninterruptedly inhabited at least for 1300 years between 3200 and 1900 BCE, have been ongoing since 1996.

The aim of the study is to compare the owl-faced idols in Küllüoba, which will be introduced to the scientific world for the first time, with their Anatolian counterparts chrono-typologically, and to determine the origin of these idols in Anatolia. Afterwards, it will be tried to reveal the route of its spread. At the same time, the article will seek answers to questions

such as whether owl-faced idols like Cycladic idols were painted and whether they could have survived after LBA by changing form, which has not been discussed until now.

Table 1. Külliüoba Cultural Periods

KÜLLÜOBA			
Dates	Periods	Eastern Cone	Western Cone
13th-15th Cent. AD.	Islamic Burials	IA	
1st Cent. BC. - 1st Cent. AD.	Late Hellenistic Early Roman	IB	
1850 BC.		IIA IIB	
2200 BC.	Late EB III Übergangsperiod	IIC IID IIE	
2400 BC.	Early EB III	IIIA IIIB IIIC	
2800 BC.	EB II	IVA IVB IVC IVD IVE IVF IVG	1
3000 BC.	EB I	VA VB VC	2 3
3200 BC.	Transition to the EBA		4 5
3300 BC	Late Chalcolithic		6

Studies are focused on the eastern cone. Starting in LCA, in 3300 BCE, the prehistoric settlement is represented by a total of 21 cultural layers, and comes to an end in 1850 BCE, in late EBA III (EBA IIIB). Late Hellenistic remains have been found in the southern part of the mound. In addition, there exist Islamic burials in the mound, dated to the 13th - 15th century (Tab. 1) (Türkteki et al., 2021: 107).

Remains at the mound dated to LCA were only investigated in a limited area on the western cone. Relevant to this period, data on pottery were obtained from silos dug into the main soil in the layer 6 settlement of the mound; however, architectural remains have not been found so far in the layer, where limited research has been performed. This phase is the earliest settlement of the mound, which cannot be established architecturally but can be identified with pottery finds (Türkteki et al., 2021:109).

The next phase, the Transition Period to EBA (EBA I), which is defined by T. Efe as the precursory phase of the 'Anatolian Settlement Plan' (Korfmann, 1983: 222, fig. 343) is known from the layers 5 and 4 in the western cone. This phase is of particular importance in exhibiting the earliest architectural plan in the mound. In general, the architecture of this period

consists of a mud-brick enclosure wall that encircles the settlement with sharp zigzags, and quadrangular or trapezoidal houses with backs leaning against this wall (Türkteki et al., 2021: 109).

As a result of the excavations performed in a wide area in the south-eastern part of the mound, it is observed that the architecture of EBA IB, represented in the mound by phases VC-A and dated to 3000-2800 BCE, consists of freestanding, long, two-roomed-houses built next to one another. Archaeological data demonstrating daily activities performed in the spaces at the front and sides of the houses has also been recovered. Additionally, it is understood that the cemetery discovered at the eastern foot of the mound in the recent excavations also belongs to EBA I.

The EBA II layers in Külliüoba were mainly detected in the eastern cone of the mound, and the settlement in this period appears as a city consisting of upper and lower parts. The upper settlement is surrounded by an enclosure wall and comprises administrative/public structures and complexes that are unearthed during the excavations. In conformity with the 'Anatolian Settlement Plan', the Upper City exhibits a plan, in which long houses open to the courtyard, and the settlement is entered through the gates in the East, West and South sections. The structures outside the enclosure wall in Külliüoba belong to the Lower City.

With regard to EBA III, the period is defined by the archaeological material from the cultural fill and votive pits, as the architectural remains are insufficient. Finds that point to relations extending from Northern Syria to the Balkans, in the layers of the aforesaid period, are regarded as some of the most significant evidence that Külliüoba is located on the route named the Great Caravan Route by Efe.

In EBA IIIB (the Transition Period to the Middle Bronze Age), known in the region only from Külliüoba, the architecture reflects a settlement in which freestanding, multiple-roomed structures were built in parallel with those in contemporary Central Anatolian settlements. Considered the precursor of the Assyrian Trade Colonies Period settlement plan, this plan's characteristics indicate growing Central Anatolian connections during the period (Türkteki et al., 2021: 118).

The 'Owl-Faced Idols' were recovered in situ from contexts within this architectural formation, which is briefly introduced above. It can be said that during EBA there was also an increase in the number of figurines and idols uncovered in Külliüoba as in all western and central Anatolia.

2. THE 'OWL-FACED IDOLS' DISCOVERED IN KÜLLÜOBA

In total, seven 'Owl-Faced Idols' were found in Külliüoba¹. All of them shaped from marble, one example is dated to EBA II while four of them were found in layer EBA IIIA, and two in layer EBA IIIB (namely, the Transition Period to MBA) (Fig. 2).

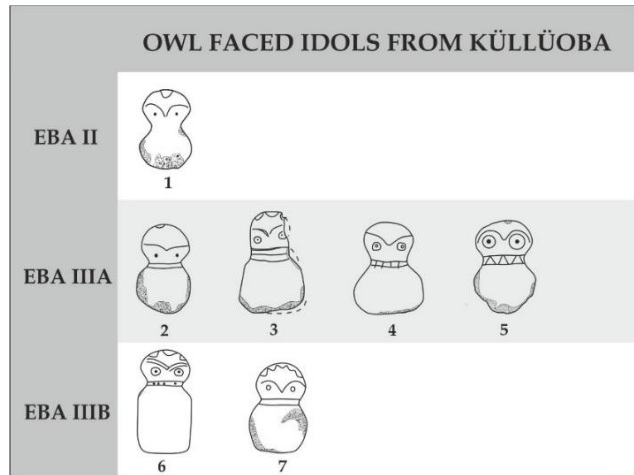


Figure 2. "Owl Faced Idols" of Külliüoba from 1994 to 2021.

The general excavation strategy of Külliüoba was designed specifically to reveal the plan of the city dated to EBA II. Therefore, the structures were mostly excavated in a way that exposed the plan from the surface, and their inner spaces were not dug in depth. Only seven examples of this idol type were discovered at the mound during the excavations so far, due to reasons such as the absence of a widespread fire layer in the settlement and the presence of only a limited number of localised burned areas within the excavated areas, as well as the fact that the EBA III settlement, which belongs to the period when 'Owl-Faced Idols' were found in increased numbers, was only identified in a small area. This also resulted in a low number of small finds being discovered, such as seals and metal tools in particular. It is anticipated that, in the coming years, as the interior areas of the structures are dug, the number of small finds will increase. Nevertheless, Külliüoba is counted among the mounds where 'Owl-Faced Idols' have been found in relatively large number.

The earliest example of this idol type in Külliüoba was unearthed in phase IVF of EBA II, which consists

of a lower and an upper city, and can be defined as the period when the most intensive excavations took place at the mound.

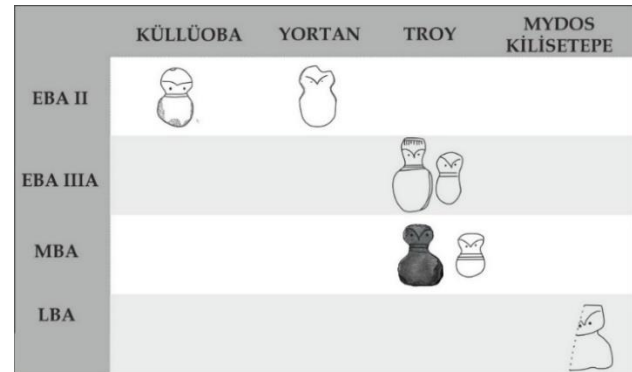


Figure 3. Külliüoba EBA II idol and Anatolian counterparts.

For now, it is the sole example belonging to EBA II. The idol is shaped from white marble and was found on the floor of the grid-square AB 17, which is located in the northwest part of the mound's eastern cone. In addition to an oval-shaped head and body, the idol, which has a thin, flat form, has eyes depicted by engraved dots, and eyebrows depicted together by a thin incised line in the shape of a 'V'. An incised oval line, which could be interpreted as hair, is seen at the top of the head. There are partially chipped and abraded areas on the lower front and back sides of the idol's body. The shape of its body is consistent with that of 3G, and its head and facial lines with that of 2C mentioned in the chart of idol typology, which is established by Blegen in Troy (Blegen et al., 1951: 41) (Fig. 3).

The closest examples of the abovementioned idol were found in Yortan of the same period (Kamil, 1982: fig. 84/290), in EBA IIIA of Troy with two examples (Easton, 1989: V. 44/ 7- 818, At. 187-3734), in MBA of Troy with two examples (Easton, 1989: V. 45/ 72-1661; Bilgi, 2012: 316/928; Schlieman, 1881: No. 205), and in Mydos-Kilisetepe with one example that is dated to the Late Bronze Age (LBA) in Anatolia (Yılmaz, 2016: 371, fig. 1,2) (Fig. 3).

The number of the 'Owl-Faced Idols' discovered in Külliüoba, as also in Anatolia, is relatively higher in EBA III when compared to other periods. In Külliüoba, idols of this type were often found on the floor of structures, in courtyards, and together with some other special find groups, including on example unearthed in a votive pit.

¹ Külliüoba Excavation Project is supported by Bilecik Şeyh Edebali University - Project No: 2021-01.BŞEÜ.04-02.

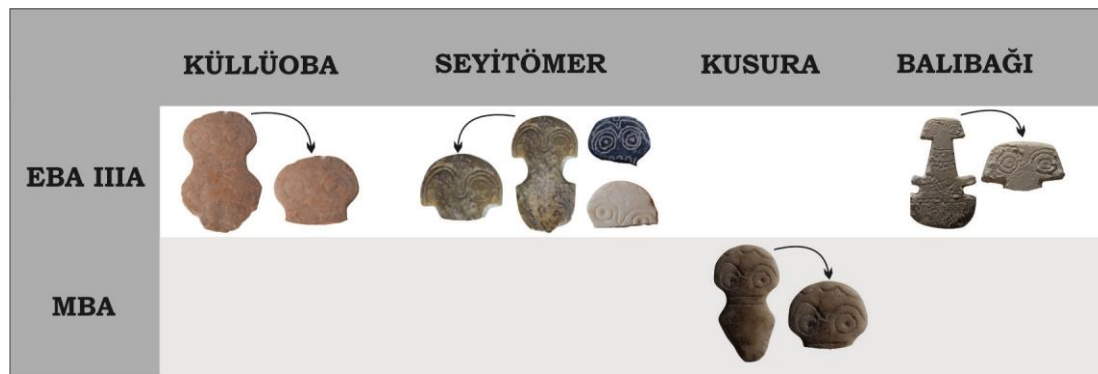


Figure 4. Külliüoba EBA IIIA idol and Anatolian counterparts.

The idol found in grid-square AB 14 on the floor of the courtyard fill belonging to the earliest phase, IIIA, of EBA III, is made from white marble, and the lower part of its body is slightly chipped and abraded. Its circular eyes are incised under the centres of the 'm' shaped, curved eyebrow, and the pupils are depicted by engraved dots. The necklace, which is depicted with zigzag motifs that are engraved between two incised lines, is also notable (Fig. 4).

Similar idols were discovered in layers EBA IIIA of Seyitömer (Silek, 2010: Lev. XXXIII/1,2; Lev. 24/5; Lev. XXV/1) and Balıbağı, and in the MBA period of Kusura (Bilgi, 316: 931) (Fig. 4). Among the properties that render these idols similar, the incised 'm' shaped eyebrows and the dot-shaped pupils that are carved inside the circular incised eyes are the most distinctive features. In addition, the row of half-moon shaped incisions depicting hair on the heads of the Külliüoba, Seyitömer and Kusura examples and – excluding the ones in Seyitömer – the necklaces incised on the necks can be described as shared features.

There is no example in the chart of Trojan idol typology that resembles the 'Owl-Faced Idol' discovered in grid-square Z19 on the floor of the courtyard alongside a toggle pin (Fig.2/2). The idol, which is dated to EBA IIIA, is made from marble, and the lower part of the body is slightly chipped. On the head, adjoining eyebrows extend from one side to the other with a small 'V' in the middle. Eyes are engraved, and situated in the centres of the eyebrows. The two horizontal lines incised parallel to each other on the neck of the idol, whose hair details cannot be distinguished, is considered to represent its necklace (Efe, Türkteki, 2011: 334/389).

Although examples similar in form were encountered in many Anatolian settlements, no other idols have been found yet that have similar eyebrow compositions. The eyes depicted as dots and the necklace can be regarded among the features that make this idol and the other 'Owl-Faced Idols' similar.



Figure 5. Külliüoba EBA IIIA idols and Anatolian counterparts.

The 'Owl-Faced Idol', discovered in grid-square AA 19 immediately below the stone foundation of a structure that belongs to the Transition Period to MBA, is dated to the last phase of EBA IIIA. Made of marble, the idol shows slight chipping on the lower part and one side of the body. Circular eyes are situated on either side of the incised 'V' that depicts the adjoining eyebrows. The pupils are depicted by engraved dots. The hair is depicted on the head probably by three incisions in the shape of half-moons. A necklace is seen on the neck of the idol depicted by three parallel incised lines (Fig. 2/3).

The 'Owl-Faced Idol' was found in grid-square AH 18 in the votive pit and is dated to the phase EBA IIIC of the Külliüoba EBA IIIA settlement. Made from white marble, the idol is intact except for a small, chipped area on its back. The eyebrows and eyes are described by incised lines. Joined in the middle, the eyebrows are depicted by a 'V' shaped line. The eyes are depicted by incised circles whereas the pupils are depicted by engraved dots. On the neck of the idol, there is a necklace motif, composed of four vertical lines incised parallel to each other between two thin horizontal lines (Fig. 2/4).

Examples similar to each of the two idols (Fig. 5) found in Külliüoba were also discovered in EBA II of Yortan (Kamil, 1981: Fig. 84/291), EBA IIIA of Seyitömer (Silek, 2010: Lev XXI/4-5) and Balıbağı (Bilgi, 2012: 263/ 724). The common features of these idols include the incised V-shaped eyebrows, round eyes, carved pupils in the shape of dots situated in the middle of the eyes, hair depicted by half-moons

located side by side at the top of the heads, and necklaces at their necks. One difference is that it is not possible to make out the details of the necklace on the Balıbağı example (Fig. 5).

Two 'Owl-Faced Idols' were discovered from the Transition Period to MBA, which is represented by five phases in Külliöba (phases EBA IIIB/IIA-E).

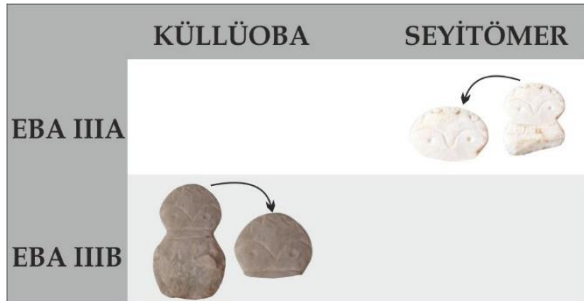


Figure 6. Külliöba EBA IIIB idol and Anatolian counterparts.

The 'Owl-Faced Idol', dated to IIC of EBA IIIB and found in grid-square Z 19, is made from white marble, and there are no examples similar to this one in the chart of Trojan idol typology. The white marble idol was discovered together with a metal pin on the floor of a stone-founded structure of the said period. On the head, which has a round form, dot-shaped eyes are engraved below the centres of the eyebrows, that are incised as lines that connect in the middle, forming a 'V' shape. Its hair is depicted with five half-moons in a row on the top of the head. There is a necklace incised with two horizontal lines. On the front side, nicked and abraded areas are observed on the body, while at the back side, some fractures are seen. (Efe and Türkteki, 2011: 334/388) (Fig. 6).

The closest example of the idol was found in broken condition, and is dated to EBA IIIA in Seyitömer (Silek, 2010: Lev. XXII/3). The common features of both examples include 'V' shaped eyebrows made with incised lines, dot-shaped eyes situated at the centres of the eyebrows, hair in the form of a row of half-moons at the top of their heads, and necklaces depicted by two lines on their necks (Fig. 6).

The last example of the 'Owl-Faced Idols' recovered to date in Külliöba was found in grid-square Z 20. It is similar to the examples of 2F in the chart of Trojan idol typology. The idol, which is made of white marble, was discovered on the floor of a structure and belongs to phase IIB of EBA IIIB. It is noteworthy that the 'V' shaped eyebrows are depicted by two incised lines on the round head of this rectangular-shaped idol, whose surface and edges are well-smoothed. Its eyes are shown with incised circular lines, and its pupils with engraved dots. Its hair, located at the top of the head, is depicted with three half-moons, and a necklace is seen, which

is shown by six lightly carved ornamental dots between two incised horizontal lines (Efe and Türkteki, 2011: 334/387) (Fig. 7).

Similar idols in regard to form were also found in layer II (MBA) of Beycesultan. Based on its rectangular body and round head, it could be said that the idol, which exhibits a simpler composition in regard to facial work, shares similarities with the one found in Külliöba (Mellaart and Murrey 1995: 121, Fig. O,25/ 224).

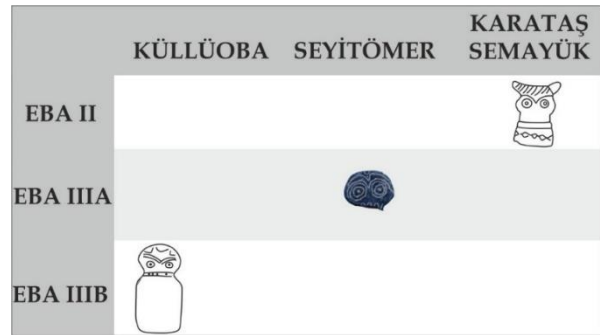


Figure 7. Külliöba EBA IIIB idol and Anatolian Counterparts.











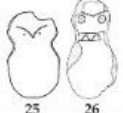










Similar examples in regard to facial composition are seen in EBA IIIA of Seyitömer (Silek, 2010: Lev. XXIV/5) and in EBA II of Karataş-Semayük (Warner, 1994: pl. 180/f). The Karataş-Semayük example differs from all other 'Owl-Faced Idols' in that it has an ear-like projection above its head, and that it is made from baked clay. However, in respect to the execution of the facial details and the created composition, it is evaluated under the same category as the discussed idols (Fig. 7).

3. EVALUATION AND CONCLUSION

Over the course of 26 excavation seasons, a total of 7 'Owl-Faced Idols' were found in the Külliöba Mound. As mentioned before, the excavation strategy followed so far in Külliöba, and the fact that the period of EBA III was established in a small area, are thought to have an impact on the limited number of idols discovered. One other point that should be emphasised here is that the cemetery area, which is another findspot for idols that are considered to be schematised forms of the human body and thought to have ritualistic meanings, has not been unearthed yet for EBA II and the later periods of Külliöba. This might be one of the reasons for the relatively small number of idols found.

The 'Owl-Faced Idols', of which the earliest examples, dated to EBA II, were encountered in Anatolia in the settlements of Külliöba, Yortan and Troy, entered the archaeological literature with the Trojan excavations of Schliemann (Schliemann, 1875: 37).

Table 2. Chrono-typological chart of 'Owl Faced Idols' from Anatolia

	EBA			MBA	LBA
	II	IIIA	IIIB		
Küllüoba	 1	 2 3 4 5	 6 7		
Seyitömer		 8 9 10 11 12 13 14 15 16		 17	
Kusura				 18	
Resuloğlu		 19			
Balıbağı		 20	 21		
K. Karahöyük		 22 23 24			
Yortan	 25 26				
Beycesultan				 27	 28
Aphrodisias			 29		
Panaztepe			 30		
K. Semayük	 31				
Troya	 32	 33 34 35 36	 37	 38 39 40 41 42 43	
M. Kilisetepe					 44

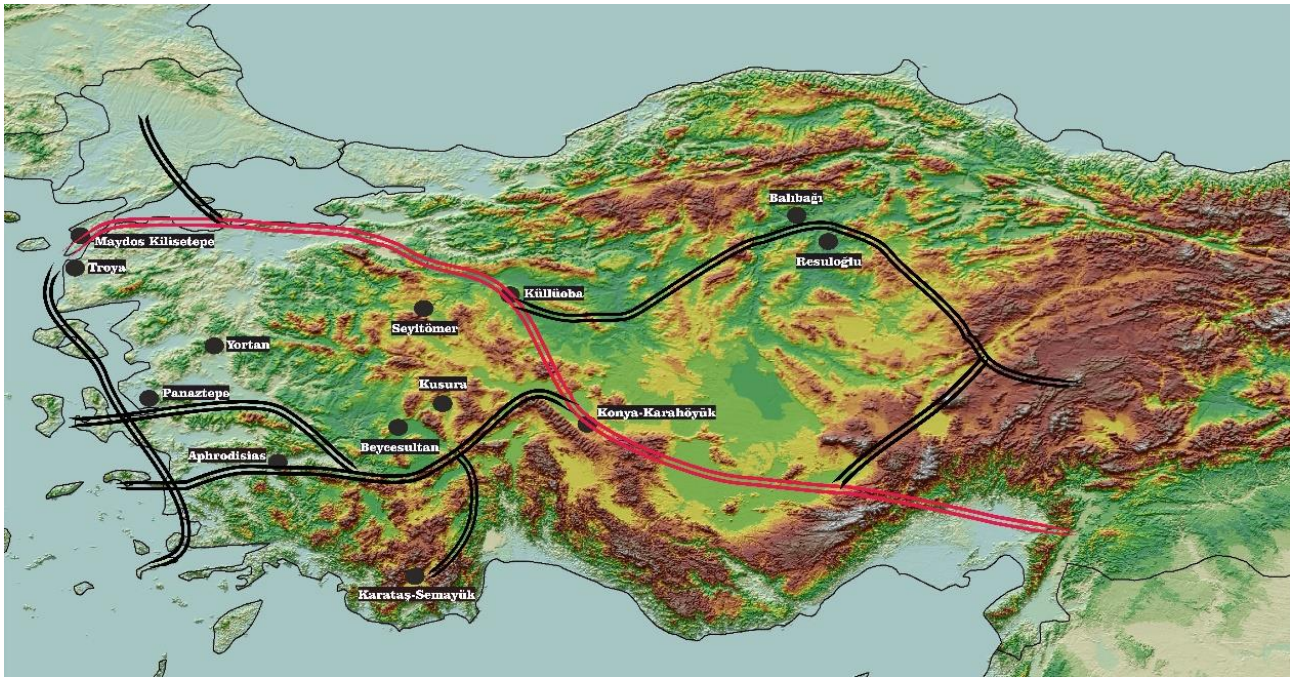


Figure 8. Great Caravan Route, after Efe, 2007 and Efe 2020 (The red line route established between Syro-Cilicia and the North Aegean, along which several technologies and materials reached Troy over inland in EBA IIIA (2450-2200 B.C.); black line is the main communication routes at the end of EBA III period, 2200-1850 B.C.).

The distinctive features of this type of idol, which is generally made of marble, include incised 'V' or 'm' shaped adjoining eyebrows and circular eyes with carved pupils on the face, and sometimes incised lines on the head depicting hair and on the neck depicting a necklace. Depictions of female genitalia are also observed on some of the idols (Süel, 1992: 141, Res. 6).

In regard to form, while examples that have oval-shaped heads and bodies with soft curves, flat bodies, and short necks constitute the majority of idols of this type (Tab. 2/ 1, 2, 4, 5, 7, 36-38, 40, 41), others are also included in the typology that have tapered heads (Tab. 2/ 11,12), or rectangular forms (Tab. 2/ 6, 17, 27), or arms (Tab. 2/ 19-21), or long necks (Tab. 2/ 19, 34, 43), as well as examples that have flat, inverted-triangular shapes (Tab. 2/ 29), or triangular shapes (Tab. 2/ 39), or oval bodies (Tab. 2/ 30).

By EBA IIIA, it is observed that the 'Owl-Faced Idols' were produced in larger quantities particularly in some major settlements. Among them, Küllioba (Fig. 2, Tab. 2/ 1-7), Seyitömer (Tab. 2/ 8-17) and Troy (Tab. 2/ 32-43) were the leading settlements.

Dated to EBA IIIB, in other words the transition period to MBA, the discussed idols were discovered in the settlements of Küllioba (Fig. 2/ 6,7, Tab. 2/ 6,7), Troy (Tab. 2/ 37), Balıbağı (Tab. 2/ 21), Aphrodisias (Tab. 2/ 29), and Pekmeztepe (Tab. 2/ 30).

Examples of this type of idol, dated to MBA, were also encountered mainly in Troy (Tab. 2/ 38-43), as well as in Seyitömer (Tab. 2/ 17) and Kusuru (Tab. 2/ 18).

Examples from LBA were found in Beycesultan Beycesultan (Mellaart and Murrey, 1995: 181, Fig. O,31 no. 276) (Tab. 2/ 28), and at the settlement of Mydos-Kilisetepi (Tab. 2/ 44).

When evaluated in general, it is noteworthy that the 'Owl-Faced Idols' were discovered in larger numbers in Küllioba, Seyitömer and Troy than in other settlements of Anatolia. It is noticeable that these idols, which were found in pithos tombs, votive pits, houses or workshop areas, display regional similarities among themselves rather than common features of the period. The Küllioba and Seyitömer idols, especially, which are located within the same cultural region, are highly similar in their general forms, and the execution and the overall composition of their faces. These similarities include:

Eyes represented by engraved dots; Pupils carved inside the eyes that are sometimes incised in a circular shape; Eyebrows incised in one or two rows of a 'V' shape; Hair, above the heads of some of the idols, depicted in the shape of half-moons, and Necklaces.

Other settlements where a closer connection between the Anatolian Bronze Age idols and the Küllioba idols can be established are the settlements of Troy and Yortan. In particular, the body shapes of both of the Yortan 'Owl-Faced Idols' (Tab. 2/ 25, 26), as well as the execution of their eyebrows and eyes, and the necklaces are highly similar to those of the Küllioba idols. Although the Trojan idols in general bear a resemblance to the ones in Küllioba with their incised eyebrows, dot-shaped eyes, necklaces and

forms, it is also plain that they display very similar appearances among themselves.

In the settlements where the 'Owl-Faced Idols' were found, besides the similarities of the main decorative elements on the idols, it is also clearly seen that the masters who made the idols were conservative regarding the regional stylistic features. For instance, leaving aside the way they are done, the facial execution of the Trojan idols are seen to show a commonality among themselves. Also, the aforesaid idols discovered in Konya-Karahöyük have no resemblance to the idols from the other settlements regarding the execution of their facial details. The 'Owl-Faced Idols' of Resuloğlu and Balıbağı, which are located very close to each other, fall under the category of 'unique in form'. As is easily understood from these examples, although the idols discussed here show similarities to one another in their general outlines and facial details, the regional characteristics of each settlement overweigh the rest. It is thought that the decoration on the idols were made by metal chisels or awls. It is known that such finds found in Cyprus from Kissonerga-Mosphilia settlement dated to late Chalcolithic were used in the engraving of rocks and minerals such as chert and picrolite (Düring, et al., 2018: 20).

As mentioned before, the idols of this type, of which the first examples were found in EBA II in Anatolia, were mainly discovered in EBA IIIA. The 'Owl-Faced Idols', which were initially thought to be locally produced in the settlements, during this period, began to appear especially in some of the settlements situated on the Great Caravan Route. Although the direction of the relationship is open to debate, the path of cultural transmission, which followed this route, can be traced more clearly through some major find groups. Many finds that indicate relations with distant regions were evaluated by Efe as evidence of the Great Caravan Route, as they point to relations in an area extending from Northern Syria to the Balkans (Efe, 2007: 47 et al).

The relations between Inland North-western Anatolia and Cilicia, which began in Late EBA II and gradually increased from the beginning of EBA III, extended towards the west and also included the Troas Region in this period (Sarı, 2012: 182). In particular, a significant part of the features of the new pottery, which appeared in the settlement of Troy II and represented comparably in greater numbers than the local Troy pottery (Korfmann, 2001: 373, fig. 423), seems to have emerged, via the Great Caravan Route, as a result of the impact of Inland North-western Anatolia (Efe, 2020: 23). Although some pioneer forms of the aforementioned pottery (red coated ware, wheel-made plates, depas, etc.) appeared in Külliöba during the Late EBA II, in Troy they were

seen from the beginning of EBA III. The fact that Külliöba is situated on the 'Great Caravan Route', and some important find groups (Syrian flasks, wheels, goblets, toggle pins, foot-shaped seals, etc.) that were discovered during excavations and indicate relations with distant regions, are important in proving that trade became organised, beginning from the Late EBA II, and particularly in EBA III.

Based on the results of all this data, it could be said that the 'Owl-Faced Idols' originated and developed in Inland North-western Anatolia. As a result of the cultural interactions enabled by the 'Great Caravan Route', the Külliöba and Seyitömer idols, which are seen to exhibit a common development in the region, must have spread towards the west, southwest and east over the main and branch roads, however the same cannot be said for the south. Also, by decorating vessels with the facial compositions of idols of this type, which have quite a large place in the Trojan idol typology, the tradition was kept alive (Fig. 9).



Figure 9. Decorating vessels with the facial compositions of "Owl Faced Idols".

Idols similar to the aforesaid ones, whose latest examples were recovered in Mydos Kilisetepe and Beycesultan dated to LBA, are also found in Phrygia in the 1st millennium BCE. The earliest example of the representation of idols in Phrygia is an idol drawing within a composition on the exterior of the building, Megaron 2, dated to the end of the 9th century BCE, and it bears a resemblance in form to the idols discussed in this article (Roller, 2009: 56-58.). In addition to this, the idol-shaped steles, mostly made up of a rectangular body and a round head on this body, are of particular importance in bringing the 'Owl-Faced Idols' of the Bronze Age to mind (Roller, 2012: 206, Fig. 3a, b; Akçay, 2015, 50, Fig. 5). Even though there are generally no facial details on these steles, the facial details found on notable examples recovered in particular in Gordion (Köhler, 1995: 15, pl.11/A) and Eski Camii Höyük (Tamsü Polat, et al., 2020: 66, Fig. 4) suggest that the idols discussed in this article might have been the prototype of the aforesaid steles. The Phrygian idol-shaped steles, which are close to the core region of the 'Owl-Faced Idols',

whose place of origin is thought to be Inland North-western Anatolia, must have reappeared in the same

region after a period of 400-500 years and served a similar purpose (Fig. 10).

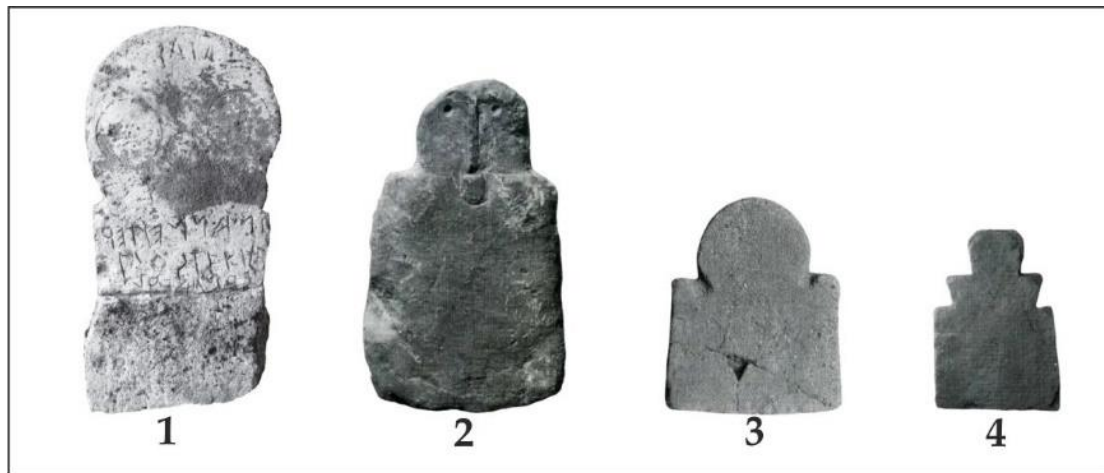


Figure 10. The Phrygian idol-shaped steles.

Another subject that should be highlighted here is the marble idols that typologically fall under the same group as the 'Owl-Faced Idols' but do not have any decorations on. These marble idols, examples of which were found in Külliöba as well (Fig. 11), were also discovered in settlements such as Troy (Blegen et al., 1951: 33-224, 33-270, 33-169), Aphrodisias (Joukowsky, 1986: 224/322.2, 225/682.5, 226/ 317.8, 228/713.13, 229/327.1, 231/311.2, 232/702.10, 234/628.3) and Beycesultan (Mellaart and Murray 1995: 175, Fig. O. 25/225).

Although they have not been analysed, the first question that may come to mind is the possibility that whether the depictions on the surfaces of these marble idols, which are acknowledged to be produced in the same form and have common raw material, were made using paint. The shallowness of the engravings, concerning the details such as hair, eyebrows, eyes, and necklaces, especially on these white idols makes it difficult to see them, thus distinguishing these details without paint is limited. Another explanation, although less likely, could be that the decorations on idols of this type might have been left unfinished. However, in order to prove this suggestion, a workshop like the one at Tryns in Argolis and a series of unfinished products and raw materials have been found (Brysbaert and Veters, 2010: 34). So far no such workshop has been found in Anatolia for production of this type of idols.

If the suggestion on the use of paint on these idols is accepted, the most suitable example would be the Cycladic Idols; their painted parts remaining light-coloured due to the protection against abrasions and accumulation of dirt, and the abrasions causing less

damage to the surface due to the paint, as well as the fact that the height of the painted parts are slightly higher than the other surfaces of the idol all indicate that they were painted (Stampolidis and Sotirakopoulou, 2011: 79). Most popular and biggest category of Cycladic idols used without any change since 500 years is canonical type dated to the Early Helladic II so called Syros-Kyros culture in the Cyclades (Kosma, 2010:31). Although the paint on these idols is mostly gone, based on some analyses, it is known that they were painted in green, red, dark blue and black colours (Stampolidis and Sotirakopoulou, 2011: 78). Cycladic idols were generally found in cemeteries, and traces of paint were discovered inside some of the vessels found in the graves. Also, the presence of minerals such as hematite and azurite on the paint palettes that were used to grind or crush mineral substances in order to produce paints is significant in showing the preparation stage of the paints (Getz-Preziosi, 1994: 49).

In Külliöba, one bowl that has red ochre residue inside (Fig. 12) and one sandstone artefact with flat form and six shallow depressions, each 1 cm in diameter (Fig. 13) are noteworthy in this context. Based on the paint residues found in these depressions, the artefact is considered to be used as a palette, or a mortar with multiple depressions for grinding paint. The red paint residues detected by the macroscopic and microscopic examinations also raise the possibility that the palette/mortar might have been used for paint grinding, mixing, or other paint preparations (Turkteki et al., 2021: 121).

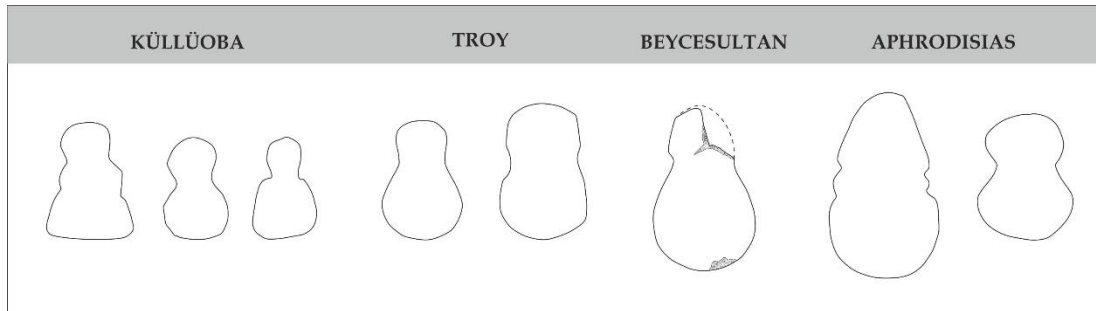


Figure 11. Unfinished or undecorated marble idols.



Figure 12. Bowl with red ocher and fragment of ocher

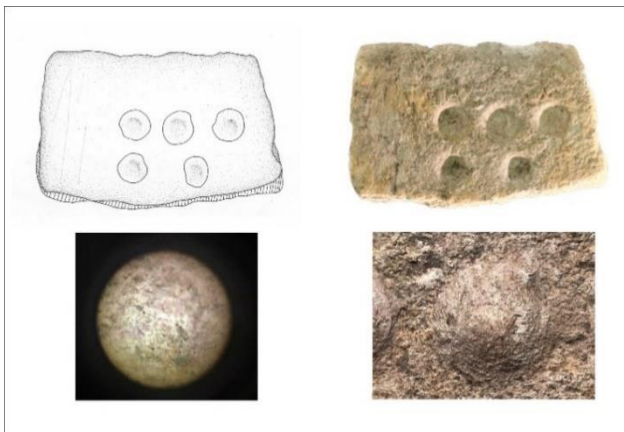


Figure 13. Palette/mortar.

These finds were found in EBA I in Küllüoba. However, since traditions are kept alive in settlements for many long years, and the presence of the various painted finds in Küllüoba throughout the duration of the settlement, it is considered a strong possibility that, especially, the find type that is described as palette/mortar was also used in later periods.

Although it will remain as a strong suggestion for now, it seems that future analyses on the idols of the aforesaid type will provide information that is more reliable. Indeed, archaeometric studies with detailed chemical and mineralogical analysis (XRD, SEM-EDS etc) (Liritzis, 2021: 26; Liritzis et al., 2020), or stereomicroscopic examinations (Abuhelaleh, et al., 2018: 124) or using PLM, all help to categorize these finds.

In conclusion, it could be said that the 'Owl-Faced Idols', in general, display unity and consistency among themselves in their decorative details that distinguish them from other idols. Yet, although it is possible to say that idols of this type, which were discovered in Western and Central Anatolia, demonstrate a common development considering their chrono-typological features, when evaluated on a regional scale, it can clearly be seen that their shared characteristics are more dominant in their regional development, and that the artisans were quite conservative about their local, stylistic and ornamental features.

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