



Figure 1. (23704.x7) (2.50cm h. x 1.72cm w. x 2.58cm th., 9.19g)

the ear to the back of the neck. The head angles slightly upward and backward and is very rounded in back; it is not quite elongated, but the shape is somewhat pronounced. The slip is worn away on the back right side of the head, around the jaw line and around (but not including) the left ear. The head appears to have been attached to a body by a dowel as there is a dowel hole in the base. The function of this appears to be 'structural' or part of the production process, since the break with a clear line of where the slip ends suggests that it was permanently attached to a body rather than made as a piece that could circulate independently. A small chip on the top back of the head reveals a more pinkish color for the fabric 7.5 YR 6/4 light brown.

Unit (32806) with stone figurines

The deposit in unit (32806) (Fig. 2) was placed against the south edge of trench 4 in its southwestern corner; the infill of this space was incredibly rich in artifacts. Excavators believe that 32806.x1 and x2 date to an earlier phase in B.150 than (20736) from the platform. As these figurines were found in a cluster with many other materials (see Table 1), their find context is more similar to (31852.x3). The larger 'statuette' (x2) was the focal point of the assemblage: the smaller figurine (x1) was found about 10cm to the north, a palette/abrader (x7) was found northeast of the feet, a light blue-green



Figure 2. Left: (32806.x2) with x4; center: (32806.x6, x7, s4); right: (32806) lost green material and shell (photos by Jason Quinlan).

Find	Description	Position w.r.t x2
x1	anthropomorphic figurine, limestone	North of x2
x2	anthropomorphic figurine/statuette, marble	
x3	bead small, blue, bean shaped/ovoid	Under buttocks x2
x4	bird wing bones (carpo metatarsus)	Next to left shoulder x2
x5	pounder/polisher (half, broken due to impact on one side), limestone	Above x2
x6	Lump of unworked clay	On x7
x7	Abrading tool, possible palette, schist	NE of feet x2
s4	Organic material, hide or leather?	Under body of x2
Lost	Fragments of bright green material, malachite?	Under body of x2
Lost	Burnt shell, <i>unio</i> ?	Under head of x2

Table 1. Finds in unit (32806).

bead (x4) was found underneath the buttocks area; bones (x4) from a bird wing (carpo-metatarsus) were found next to the left shoulder; an unidentified organic material (s4) was found under the body and appeared to wrap up around its right side; under this layer a cluster of bright green malachite(?) was found under the torso, and a burnt shell under the head area; and a broken stone pounder/polisher (x5) was found broken side down just above the body within the lens of burnt material that sealed the entire assemblage.

This deposit appears to have been intentionally placed or discarded. This corner of the building was exceptionally rich in artifacts, many of which seem to have been placed (intentionally?) in groups with other materials (see discussion of the TPC Area in this report). Excavators have suggested that deposits in this corner of the building may have been part of a ritual related to the closure or transition of a building phase or feature. There are indeed similarities to practices seen in the Building 65-56-44 sequence and the artifact-rich make-up deposits sealed under a platform in the southwest corner of B.49 (see Nakamura and Meskell 2014: 212-14). Unfortunately, none of these possibilities can be thoroughly investigated given that the excavation of this context in B.150 is, and will likely remain, incomplete, and happened under rushed conditions in the last few days of excavation of the current project.

(32806.x1, Fig. 3) is a squat anthropomorphic female figurine made of very soft (poor quality) limestone. It survives complete (broken at the neck) and is 9.83cm high, 8.46cm wide, 8.46cm thick and weighs 566 grams. The figurine was placed front side down with head towards the north. The figure has a very rotund torso and elongated neck and is unclothed, with breasts, and emphasized stomach and buttocks depicted. The arms are folded across the front and the hands merge with the



Figure 3. (32806.x1) (9.83cm h. x 8.46cm w. x 8.46cm th., 566g) front and back (photos by Jason Quinlan).

breasts. The wrists are indicated by vertical lines across the lower arms. Feet are also depicted on the front, and give the impression of a seated posture. The oval face is tilted upward, but few facial details remain. Other incised lines indicate some details flanking the neck on the front and back, but it is unclear if these are meant to depict aspects of the flesh (fatty deposits?) or more decorative elements. The surface of the figurine is very worn with uneven coloring from white on the front to dark gray on the back and sides due to contact with the burnt layer. The top and sides of the head, left shoulder, right elbow and front and bottom of the right side are damaged.

(32806.x1) is unique in that it seems to combine conventions seen on different types of anthropomorphic forms at Çatalhöyük. The lower torso recalls corpulent (often headless) forms with exaggerated '3Bs' (breasts, bellies and buttocks, see Nakamura and Meskell 2009), while the elongated neck and upturned head recall stone figurines with a more 'Cycladic or Cypriot' look (see 10264.x1).

(32806.x2, Fig. 4) is a very large and heavy anthropomorphic female figurine/statuette made of marble. It survives complete and is 24.70cm tall, 12.00cm wide, 6.46cm thick and weighs 2,725 grams. The figure was placed on its back roughly 10cm to the south of x1 with its head to the west. This figure is very similar to one found by Mellaart in the 1960s (CHC461) with a cap, arms folded under the breasts, extended legs and breasts and stomach depicted but not exaggerated. One notable difference between the Mellaart figure and 32806.x2 is that the latter is quite flattened on the



Figure 4. (32806.x2) (24.70cm h. x 12.00cm w. x 6.46cm th., 2725g) front and back (photos by Jason Quinlan).

back. While the overall body shape and features like the back of the ears and cap are skillfully depicted, back details are quite subtle or absent and features such as the buttocks and head are very flattened compared to other figurines, as if it was meant to lie on its back or perhaps up against a wall. The material has a natural flaw in it that runs from the left shoulder down the back up around to the front and ends just under the left breast and in front of what appears to be the left hand. The bottom torso was shaped before a large piece of material was either removed or came off; the upper torso area with the hands and breasts were then carved after this event, but appear to be poorly planned out and are therefore rather asymmetrical. The margins of the break area are slightly smoothed. One notable aspect about this figure is the difference in attention and treatment given to the head and the body. The head and face, depicting only the nose and ears carved explicitly with only the suggestion of eyes and mouth, is very well executed and exceptionally smoothed with an off-white color, showing minimal environmental wear. In contrast, the body and back of the head shows significant staining and erosion and unevenness in planning and care in execution. The lower body sports areas of damage and remnants of plaster and staining from the organic material upon which it was placed.

The size and weight of (32806.x2) is significantly larger than any of the figurines previously found. It might be better classified as a statuette rather than a figurine. The form and style of the figure, however, closely resemble a figurine roughly half its size, found by Mellaart in the 1960s (CHC461/79-452-65).

Clay stamps

While clay stamps are not as ubiquitous as some other artifact types at Çatalhöyük, they constitute one of the largest and earliest assemblages in Neolithic Anatolia. Compared to other Neolithic sites in this region, the Çatalhöyük assemblage displays a rich diversity of shapes and patterns. The earliest examples of stamps are incised in stone and appear at the end of the earliest into the middle phase of Çatalhöyük occupation (South K, North G). Clay stamps begin to appear in the middle phase and become more ubiquitous in the later levels. They are most commonly found in disposal contexts such as in midden or building infill, but are occasionally found in burials, generally in the fill. This year excavators found two stamps, both in the TPC Area from the late levels of Çatalhöyük. One is a nearly complete hand-shaped stamp (23993.D1) in infill of the southwest corner of B.150. The second stamp (23733.D1) was a fragment from burial fill of F.3891 in the northeast platform of B.166, which also included a shell bead and a bone bead.

(23993.D1)

(23993.D1) is a clay stamp with conical rounded lug handle in the form of a hand (Fig. 5). It survives nearly complete with damage on the outer two digits. It is 4.87 m long, 3.08cm wide, 2.83cm thick and weighs 22.9g. Given the intactness of the object it is difficult to determine if the clay was exposed to heat. The three middle digits have the same pattern as the 2008 stamp (17047.x1): a wavy line along the length of the finger with rounded triangles (3.4 total on each finger) filling in the gaps created by the crests of the waves. The two outer fingers are chipped (left is nearly intact), but appear to have been significantly shorter than the middle three. The left outer digit is incised with a similar design as middle three and shows a curved line with an elongated circle under the crest. It is likely that this same design was present on the right outer digit, as a trace of a line is visible near the break. The palm consists of a thick incised ring (approx. 2x2mm) enclosing a much deeper solid circle (4+mm deep, c.9mm diameter). The stamp is chipped at the front base of the palm, along the



Figure 5. (23993.D1) [left and center]; (17047.x1) [right] (photos by Jason Quinlan).

left margin of the second digit from the left, as well as the top of the lug handle. The chipped areas look very worn. The imprinting surface is very smooth, possibly burnished. While there are no visible traces of pigment on the stamping surface, there is a bright blue material embedded into the top of the lug handle. Given the damage to this area, it is not clear whether this color would have been visible on the surface of the lug. The infill (23993) was very rich in artifacts and included finds such as a concentration of crystal, polished horn core, pot, deer horn, stone ball, beads, animal bone including several astragali, and much ground and worked stone.

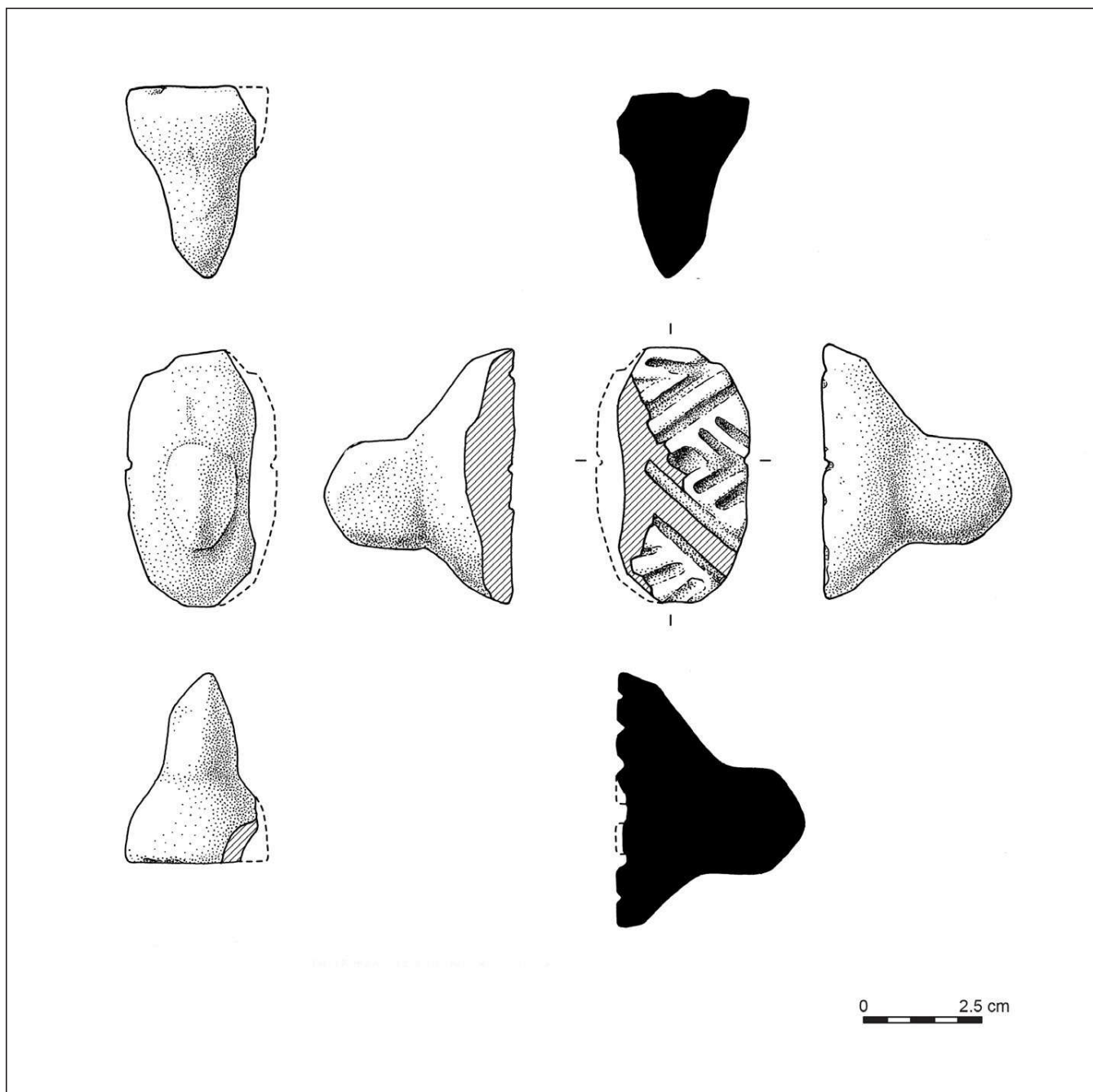


Figure 6. (23733.D1) (drawing by Kathryn Killackey).

This stamp is significant for being the most complete of this hand-type found on site to date. It is very similar to a stamp from 2008 retrieved from midden (17047.x1, Fig. 5), and displays the same pattern of a wavy line with triangles filling in the peaks on the fingers. But instead of a spiral element, (23993.D1) sports a circular element on the palm. Mellaart also found two possible fragments of this hand-type in the 1960s. Previously, Türkan (2014) has interpreted this form as a 'bear paw'. But the significantly more intact example of 23993.D1 strongly suggests a more human rather than animal interpretation for this form. The middle three digits are much longer than previously estimated, giving the distinct impression of a human hand, rather than an animal paw. In fact, this stamp is very reminiscent of the hand forms found on wall paintings. Another notable aspect of the stamp is a trace of bright blue pigment or material embedded in the top of the lug handle. Given that the top of this lug is damaged, it is unclear whether this color would have been visible on the surface. This feature has not been noted previously, but after looking more closely at stamps from previous years, we have since found four others that bear similar traces of blue-green pigment on top of the lug handles. Eline Schotsmans (University of Bradford), who is working with the human remains team, scanned these material traces with a portable XRF, but given the minute amounts in some cases and/or conservation treatment, results about the identification of the blue-green material were not immediately forthcoming. Further study is thus required and will be presented in forthcoming publications.

The stamp fragment (Fig. 6) from burial F.3891 in B.166 was not examined during the field season.

Project: Figurines as functional objects

Monique Arntz

This year my research looked at figurines as functional objects, focusing on their production, use and deposition. It forms part of my doctoral project on Neolithic Figurines from Tell Sabi Abyad (Syria) and Çatalhöyük. My aim is to research figurines as artifacts and to integrate the data from their production, use and discard into life trajectories, analyzing within and between types of figurines. These phases in the 'life' of a figurine are connected and might to be studied as an integrated whole if we are to understand the role of figurines in Neolithic society. The Çatalhöyük figurine database is extensive, with detailed information on each object, including fragments and I spent this season recording data on clay fabric, inclusions and heat exposure.

Clay types

Following previous work by Doherty (see 2008, 2009 Archive Reports) figurines were made from a range of different clay types that were locally available and that there is no evidence for tempering of the clay. Using the references for recognizing these different clay types, this information was recorded in the database where it was felt identification was secure. By looking at the entire corpus of figurines at the site, it may be possible to identify patterns – or lack thereof – in selecting clay types for different types of figurines.

Heat exposure

Figurines were never baked like ceramics; however they were commonly exposed to heat in some form. Heat exposure can occur in a variety of ways, very often indirectly through proximity to