Elektronik Sosyal Bilimler Dergisi www.esosder.org
Electronic Journal of Social Sciences e-ISSN:1304-0278
Ekim/October(2025) - Cilt/Volume:24 - Sayı/Issue:4 (1434-1452)

The Relationship Between Water and Women in The Greek Pantheon

Yunan Pantheonunda Kadın ve Su Arasındaki İlişki

Derya EROL[1]

Abstract

Water has been one of the basic needs for sustaining life. In ancient Greek society, water has been a very important element for both daily life and religion. In ancient Greek society, women played a very active role in religion, funerals, birth and oikos. Women were responsible for maintaining the house, cleaning, cooking, and producing clothes by weaving. All water needs of the house were met by women. Water needs were provided by carrying it from fountains in the neighborhoods to the houses. The most important activities of women in social life in ancient Greece were religious activities. They were only allowed to take an active role in religious activities. In this context, women took part in almost everything about religious activities. The water needed for religious rituals was also carried by women. Women carried water with hydria both in daily life and at religious festivals. Women who carried water with hydria were called hydriaphoros. Hydria is seen to be used very frequently in many god cults in the Greek Pantheon. However, among these gods, Hera, Demeter and Artemis stand out more.

Keywords: Hydriaphoros, terracotta, figurine, water, cult, iconography

Öz

Su, yaşamın sürdürülebilmesi için temel ihtiyaçlardan birisi olmuştur. Antik Yunan toplumunda da su hem gündelik yaşam hem de din için çok önemli bir unsur olmuştur. Antik Yunan toplumunda kadınlar, din, cenaze, doğum ve oikosun işlenmesinde çok etkin bir rol oynamaktadırlar. Kadınlar evin bakımını, temizliğini, yemek yapımını, dokuma yaparak giysi üretimini sağlamakla yükümlüydüler. Evin tüm su ihtiyacı kadınlar tarafından karşılanıyordu. Su ihtiyacı mahallelerdeki çeşmelerden evlere taşınarak sağlanmaktaydı. Antik Yunan'da kadınların sosyal hayata dair yaptıkları en önemli aktivite dini faaliyetlerdi. Dini faaliyetlerde sadece etkin rol almalarına izin verilmekteydi. Bu bağlamda da kadınlar dini faaliyetlerin hemen hemen her şeyinde görev almaktaydılar. Dini ritüeller için gerekli olan su ihtiyacı da kadınlar tarafından taşınmaktaydı. Kadınlar, hem gündelik hayatta hem de dini festivallerde suları hydria ile taşımaktaydılar. Hdria ile su taşıyan kadınlara hydriaphoros adı verilmekteydi. Hydria, Yunan Pantheonundaki pek çok tanrı kültünde çok sık kullanıldığı görülmektedir. Bununla birlikte bu tanrılar içerisinde Hera, Demeter ve Artemis daha fazla ön plana çıkmaktadır.

Anahtar Kelimeler: Hydriaphoros, terrakotta, figürin, su, kült, ikonografi

[1] Assistant Professor, Dokuz Eylül University, Tınaztepe Campus, Faculty of Literature, Department of Archaeology, derya.erol@deu.edu.tr, https://orcid.org/0000-0003-1580-6448, https://ror.org/00dbd8b73

Makale Türü/Article Type: Araştırma Makalesi/Research Article
Geliş Tarihi/Received Date: 11.11.2024 – Kabul Tarihi/Accepted Date: 26.08.2025
Atıf İçin/For Cite: EROL D., "The Relationship Between Water and Women in The Greek Pantheon", *Elektronik Sosyal Bilimler Dergisi, 2025;24(4): 1434-1452*
https://doi.org/10.17755/esosder.1582844
License: CC BY-NC 4.0

Introduction

In ancient Greek society, women played an active role, especially in religion, funerals, birth and the functioning of the oikos. Women were responsible for the maintenance of the house, cleaning, cooking, and the production of clothing by weaving. At the same time, women were the ones who carried the water needs of the house. They carried the water needs of the house as well as the needs of the rituals (Brule, 1987, p:99).

Women were mostly involved in religious activities, which were an important element in city-states. These duties also strengthened their activities in the house.

Women carried water with hydria in both daily life and religious festivals. Women carrying water with hydria were called hydriaphoros. Hydriaphoros depictions are frequently seen in vase paintings and terracotta figurines. They are extremely important depictions in terms of showing women's relationship with water. They are important in order to understand the processes in both religious and social life of women in ancient Greek society. In this study, it is aimed to examine the ways women use water in daily life as well as the relationship and reasons of women with water in religious festivals. It is aimed to understand the cult, religion, woman and water relationship of making terracotta hydriaphoroi figurines. An answer will be sought to the question of whether the term hydriaphoros was used only for women carrying water in cult ceremonies or whether it was also used for women carrying water from fountains to their homes.

1. Method of Study

In this study, the relationship between women and water in the Greek Pantheon was investigated using qualitative research methods.

In ancient Greek society, women were not allowed to exist as individuals within society. Women could only exist in household chores and religious activities. In religious ceremonies, women served actively with the permission of their guardians. Qualitative research method was used to find answers to the research questions.

Secondary data was used to answer the research questions. Secondary data is one of the data collection methods in qualitative research. In this data collection technique, previously published and examined findings are compiled and included in the research based on their accuracy and relevance to the subject. In this research, the ways women in Ancient Greek society used water in their daily lives were examined using secondary data technique and vases made with red figure technique. All the daily chores such as carrying water, cleaning and cooking were done by women to maintain daily life. There are many depictions of the daily life of Greek society on vases made with the red-figure technique. In this context, it is aimed to obtain results that go from the specific to the general by examining all the activities that women carry out with water in their daily lives.

Purposeful sampling technique was used to best explain the relationship of women with water in the Greek pantheon. In the purposeful sampling technique, the sample group is not random; examples that are directly related to the subject are included in the study. In this context, terracotta hydriaphoros figurines were selected to best illustrate women's relationship with water in religious life. Since the geographical distribution of hydriaphoros figurines is very widespread, the hydriaphoros figurines in the Tire Museum collection, which are a unique terracotta figurine group that has never been studied before, were included in the study. The effect of Hydriaphoros figurines in religious ceremonies and the goddesses for which they were used were also examined. In response to the research questions, the function of women in

religious life, their activities and their importance for religion were examined within the framework of hydriaphoros figurines.

2. Background of Study

The hydriaphoroi figures, which are the subject of the study, represent one of the important types of water ritual in the Greek Pantheon. Hydriaphoros means hydria carrier. Women in Ancient Greek society were responsible for carrying water in normal life, but they were also responsible for carrying water during cult ceremonies. In Greek cult ceremonies, women were wrapped in their himations as they did outside their homes in their daily lives, this time carrying water with hydria for cult ceremonies.

It is known that women could exist in very limited areas in ancient Greek society. In ancient Greek society, women lived in the oikos and had little contact with the outside world. They could only go outside the house, to the theatre or to religious ceremonies with permission (Galt, 1931:373). Law did not prescribe the wearing of the himation by women when they went out. Nevertheless, it was recognized as an obligation as a sign of virtue. In this way, they reflected the virtuous, noble and elegant woman type (Işın, 2007:25). The women would certainly be wrapped in their himation during cult ceremonies and religious festivals. These women wrapped in their himation during religious ceremonies had the honour of carrying water for the cult ceremonies during religious festivals (Brule, 1987:99).

Diehl states that only girls and women used as hydriaphoroi (Diehl, 1964). However, male figures were depicted carrying hydria on the friezes of the Parthenon temple (Jeppesen, 2007:136, 158). There is also the possibility that especially men may have undertaken the task of carrying water in some very rare cults.

They represent sacred purification. It is accepted that these figurines are mostly associated with the cult of Demeter and Artemis. Numerous figurines left as offerings were found in the cult areas of these goddesses (Higgins, 1979:122).

In the Greek Pantheon, hydriaphoroi figurines are figures representing the sanctity of water. It is through water that individuals are purified and cleansed from all evils. Entrance to the cult ceremonies and some rituals were performed with water purification, as well as the entrance to the temples after purification with water.

The hydriaphoros type first appeared in the coroplastic art of western Asia Minor during the transition from the Archaic to the Classical period (i.e. 6th-5th cent.). In Classical period the hydriaphoros was a common motif in earlier Greek art in large-scale images such as the frieze of the Athenian Acropolis (c. 440 B.C.). The most known archaeological examples in western Asia Minor are from the Sanctuary of Demeter and Kore at Priene in a large Hellenistic and Roman deposit of figurines (Işık, 1980, s.77; Merker, 2000, s.38).

Studies on understanding the position and importance of women in ancient societies have steadily increased in recent years. However, due to the lack of surviving information about women and the lack of detailed studies on the subject, it has remained one of the least studied topics.

This is also the case in ancient Greek civilization. While it's a rarely studied topic, researchers who have studied the subject have found that women were not valued as expected in ancient Greek civilization. This study examines the importance and functions of women in Ancient Greek civilization within society and religious structures. However, due to the breadth of the subject, the study is limited to the relationship between water and women in both social life and Greek religion.

One of the most important aims of the study was to understand women's relationship with water in the Ancient Greek world. The aim was to obtain data on what they did with water in their daily lives and how they did it. For this purpose, the images on ceramics made in the Red and Black Figure technique were used as a reference. This aimed to provide a different perspective on what women did in their daily lives related to water and how and with what tools they used it.

Another aim of the study was to understand women's roles and actions regarding water use in Greek religion. Terracotta figurines were used alongside literature on the subject to examine the use of water in Greek religion and its relationship to women. Terracotta figurines were chosen because they offer important information about Greek religion. The hydriaphoros figurines best depict the relationship between water and women in Greek religion. Terracotta figurines from previously unexplored local production or from small settlements were used. The primary reason for using these terracotta figurines, either locally produced or from small settlements, was to identify differences or similarities in the functioning of water-related cult traditions in these settlements. In this context, the hydriaphoros in the terracotta figurine collection of the Tire Museum, which has findings suitable for the targeted purpose, were included in the subject.

3. Women and Water in the Greek Daily Life

Human beings began to construct various buildings in order to make use of water easily when they adopted a sedentary life. Buildings which were constructed for the usage of water gradually increased and became multifunctional with the development of civilizations.

Water necessary for the continuation of daily life were used at various jobs such as do the laundry, do the cleaning. In this kind of work was often used by women.



Figure 1: Attic black figure hydria, Women at a fountain house, 520 - 510 BC. Boston, Fine Arts(enikirbyhistory.getarchive.net/media/black-figure-hydria-):https://commons.wikimedia.org/wiki/File:Black-figure_hydria_women_at_fountain_house_(Boston_MFA_61.195)_01.jpg

Among the many changes brought to the city of Athens by the ruler Peisistratos and his sons was an improved water system and new public fountains. During the latter part of the sixth

century B.C., scenes of women at a fountain house became very popular on black-figure vases. Here women gather to chat and to fill their hydriai.

They bringing empty hydriai and carrying away full ones. The right arm is curved from the elbow and it holds a hydria over its head (Figure-2).



Figure 2: Attic black figure hydria, ca 530 BC. (https://www.gettyimages.com/detail/news-photo/greek-civilization-6th-century-b-c-black-figure-pottery-):**https://commons.wikimedia.org/wiki/File:Attic_black-figure_hydria_-_ABV_extra_-_Herakles_and_the_lion_-_women_at_fountainhouse_-_W%C3%BCrzburg_MvWM_L_304.jpg**

Another type of carry water was drawing for women. In the red figure cup described a women drawing water from wells. A woman stands beside a well holding a bucket in one hand and a rope in other one.



Figure 3: Black figure hydria, ca. 510 BC**: https://www.metmuseum.org/art/collection/search/247244**

Scene of on the pelike is which described to clothing two women. Women usually drew water from a well and then washing cloth or other things (Figure 4).



Figure 4 : Attic red figure pelike, Paris, ca 470 BC: https://www.bridgemanimages.com/en/greek-school/greek-art-pelike-has-red-figures-representing-women-washing-clothes-attributes-to-the-painter-pan/ceramic/asset/4666801

At her feet is a bail amphora in which water was carried from the fountain house. The wineskin that hangs on the wall behind her and the skyphos (deep drinking cup) that hangs in front of her allude to the symposium, the social gathering where this cup would have been used.

Women used perrirrentheria for personal hygiene.



Figure 5: Perrirentheria, Attic red figure, ca 480 BC.: **https://www.researchgate.net/figure/Attic-red-figure-cup-with-a-woman-carrying-a-bailhandled-amphora-attributed-to-Douris_fig3_324262987**

Besides the water is one of the most basic elements necessary for the life cycle, it also has an important place in the belief system in the ancient period. In Greek religion, although water does not correspond to a cult by itself, it shows itself as one of the most basic elements that take place in almost every cult.

4. Water and Hydriaphoroi Greek Pantheion

4.1. Water and Hydriaphoroi

Water has always been one of the basic vital needs since the existence of the mankind. Water is the most basic element not only for human, but also for the maintenance of all living being's life cycle.

Human beings have begun to construct various buildings in order to make use of water easily when they adopted a sedentary life. Buildings which were constructed for the usage of water gradually increased and became multifunctional with the development of civilizations.

Besides the water is one of the most basic elements necessary for the life cycle, it also has an important place in the belief system in the ancient period. In Greek religion, although water does not correspond to a cult by itself, it shows itself as one of the most basic elements that take place in almost every cult.

In Greek Pantheon, water was accepted as the gift of the gods to the human. It was believed that spring water came from a female earth and rain water comes from the male Zeus. The temples were generally constructed near or alongside of the water resources. Various mechanisms related to water have been set in the temples. These mechanisms were established in order to be used to meet the needs of visitors and to fulfill the rituals during religious ceremonies.

Perrirhenteria is one of these mechanisms and located at the entrance of the temples. One of the reasons for its location particularly in the entrance is to split the temple into two areas which are private and non-private for religious and worship purposes (Cole, 1986, s:162).

Although water is related to almost all gods, it shows itself as a more efficient element in Hera, Demeter and Artemis cults (Cole, 1986, s:161). Reason of why water has this much importance in Hera and Artemis cults is that these goddesses are women, whereas the reason for water being crucial in Demeter cult is the involvement of the goddess in agriculture.

Hydria has been dedicated to numerous gods in Greek religion. However, Hera, Demeter and Artemis have become prominent among these.

In Hera cult, hydria has been linked with Zeus and Hera's holy marriage and Hera's bridal bath. According to Pausanias, Hera has been having a bath in a fountain called Kanathos near Nauplia. The special ceremonies performed for Hera in Nauplia were exactly like the ones performed in Argos. Great number of little hydria which were used in ceremonies performed for Hera have been found in Argos temples, Nauplia.

Hydriaphoros (ΥΔΡΙΑΦΟΡΟΣ) is a figure type in Greek iconographical arts (especially in terracottas) which is basically a woman, carrying hydria (water-jar) on one of her shoulder. The hydriaphoros emerged as a coroplastic type that had nothing to do with slaves or hetairai, but one that referred to the noble Athenian woman and specifically to the young kore. In the reality hydriaphoroi were taking part in religious processions. In major examples hydriaphoroi were hidden largely by the drapery and stooping to hoist their jar from the ground. As the wives of resident aliens (metoikoi) they were allowed to take part in religious processions, but in a subordinate position.

Artemis, another goddess linked with Hydria and Hydriaphoroi, has been associated with water in plenty of epithets. A great majority of Artemis temples were built around natural resources. Artemis Limnatis is one of them.

Festival of Artemis Limnatis has been celebrated by young ladies. Young ladies were considered as fellows in all festivals in Artemis temples. Wide range of hydrias has been found in Artemis temples which were located in Brauron, Ephesos and Sparta. In addition, lots of Hydriaphoroi dedicated to Artemis have been discovered in Didyma, Samos and Lousoi. Especially the figures found in Didyma have been dated at 3rd century B.C and after.

Another goddess has been related with water and hydria is Demeter. In Demeter cult, water plays an important role. Eleusian has been seen very often in Demeter cult. Triptolemos has been frequently linked with hydria. There was a bronze hydria which was used by Demeter and Persephone misters in the same place with Hagne's sculpture nearby Megalapolis in Karnasian. It was considered that the association of Triptolemos with hydria implies the need for water to do agriculture; and the linking of Hagne and fountains refers to the necessity of water for cleansing and purification (Figure-6).



Figure 6: Red figure hydria. Triptolemos in the center of scene: https://www.britishmuseum.org/collection/object/G_1868-0606-8

Hydrophoroi has been accepted as being related with Demeter cult. At the same time, Hydriaphoroi has been offered as a votive to Artemis.

Mostly hydria and hydriaphoroi have been found among votives offered to Demeter. Miniature hydria offerings were made to Artemis and Hera. Hydriaphoroi offerings, on the other hand, were made just for Artemis and Demeter.

Number of hydrias graced with Eleusia scenes increased in 5th and 4th centuries. Since the 5th century, the mythos of Triptelomos has been linked with Hydrias in Ch. Dugas's vase descriptions (Diehl, 1964, s:187). Cleanliness praised by mystics has been associated with cultic lustration and purification. Having bathed in the sea was purifying the mystics who were fallowing Eleusis. Thus, (ρείτοί) they were cleaned and purified while passing to the holy area. Hydrias have been frequently used in daily and religious rituals in order for purification. About hydrias being used on graves, the symbolizing power of hydria form emerges in the second half of 5th century B.C. Hydrias depicted were put into graves via inserting them in zyklos of Eleusis, in this way contact of the mystics was enabled with the next world (Diehl, 1964, s:188). In Demeter cult Hydriaphoros figurines signals special cultic activities and they represent celestial purification (Diehl 1964,s. 192) .

Special places also have been constructed for the purpose of celestial purification in Demeter temples. These places have been protected carefully in Corinth Demeter temple. Great number of miniature hydrias has been discovered in these places. Demeter have been worshipped via water and other associated materials in Greece mainland, Aegean islands, coasts of Asia Minor and in Greek colonies in the west (Cole 1986, s.165). Demeter has been

rarely considered as arch lord in ancient Greek cities, whereas he has been worshipped in wherever agriculture has been engaged in Greece. Although his talents were far beyond the cereal production, his field of interest was agriculture (Cole 1994, s.201). Thesmophoria is the most widely commemorated festival organized for the honor of Demeter. This festival is one of the most examined one among all Greek festivals.

Thesmophoria is a panhellenic festival which was commemorated for the honor of Demeter and Korea, in at least thirty cities of Greece, Asia Minor and Sicilia. It is celebrated in Attica in Pyanopsion (October of November) month. This period refers to the month when the seeds were planted. This is a well- known cult in Athens, moreover, it was celebrated in at least four instances in Attica. Even though some of these were local Thesmophorias, later on they were joined together with Attic festivals. Possibly they were individual festivals in the earlier phases (Brumfield 1981, s.70).

Thesmophoria used to last in five days in total. It was celebrated between 9th and 13th days of Pyanopsion. Στηνιά was a festival for women and it was beginning on the 9th day of Pyanopsion. Although originally this was a different festival, it was joined together with Thesmophoria (Brumfield 1981, s.79, 80) .

4.2.Hydriaphoroi Figurines

4.2.1. Typology of Terracotta Hydriaphoroi Figurines

Hydriaphoros figures, which are the subject of this study, represent one of the important types of water rituals in Greek Pantheon. Hydriaphoros means hydria carrier. Hydria, is a container of water with three handles. It used to start nearly ca 750 BC. It was depicted in a way that it keeps the hydria with his right hand over his head. Hydriaphoroi figurines probably wears a mantle over the peplos. The contours of the arm depicted as keeping the hydria become visible under the mantle. Usually himation covers their heads. It refers to people who carry water during Cult ceremonies. This group of people generally comprises of women. Diehl states that Hydriaphoros figures consist of girls and women (Diehl, 1964, s:171).

Terracotta Hydriaphoroi figurines show two different types. One of these is the Asiatic type. The figurines of this type wear a himation over a peplos or chiton. The himation sometimes leaves the front part of the body (Figure-8) or one shoulder uncovered (Figure-9). Sometimes it covers the whole body tightly(Figure-10). The presence of the peplos or chiton

under the himation can be emphasised by folds or by leaving the himation open on part of the body.

The examples of hydriaphoroi from continental Greece wear only peplos or chiton and hold the hydria above their heads.

Terracotta hydriaphoros figures were first found in Western Anatolia. Archaic to Early Classic in Southwestern Anatolia It emerged during the transition to the Period. This type of Hydriaphoroi figurines are labelled as Asiatic type. This Asiatic the earliest examples of the types are found at Iasos with their simplest forms (Işık, 1980:77; Merker, 2000: 38) (Figure-10).

Hydriaphoroi figurines are found in almost all city-states where excavations were carried out in Western Anatolia. Hydriaphoroi figurines are mostly related to the beliefs of Demeter or Artemis in these settlements. However, they may also be associated with different gods and goddesses. In some settlements where the cult of Demeter or Artemis is predominant, hyriaphoroi figures may not be numerous. The studies conducted in Pergamon yielded very few hydriaphoroi figurines (Töpperwien, 1976, Taf.3, H.15).



Figure 8: Hydriaphoros, ca 5 th BC. Figure 9: Hydriaphoroi from Theangela, ca 5 BC, Figure 10: Tire Museum İ.Ö.4YY

In the Greek Pantheon, hydriaphoroi figurines are figures representing the sanctity of water. It is through water that individuals are purified and cleansed from all evils. Entrance to the cult ceremonies and some rituals were performed with water purification, as well as the entrance to the temples after purification with water.

4.2.2. Findings Hydriaphoroi Figurines

Hydriaphoroi samples which have been found and exhibited in Tire, İzmir, Pergamon, Priene, Theangela and Knidos cities have also been included in the study in order to make comparisons. Considering similar samples of Hydriaphoros figurines, it can be concluded that they belong to the time period between the end of the 5th century and 4th century. This refers to the period in which these type of figurines have been most intensively produced in the West

Anatolia. Tire antique and other figurines with the same style have been constructed in Asiatic type. The group called Asiatic type is seen on the islands and in West Anatolia. They bear close similarities with the Theangela, Halicarnassus and Pergamon antiques.

There are three hydriaphoros figurines in the Tire Museum collection.

Hydriaphoros which is seen on the picture is broken from the shoulder down(Plt-1-Cat-1). The figurine which bears the inventory number 845 has 6.7 cm height, 2.7 cm. length and 4.4 cm. width. The color of the paste is pinkish brown (Mns: 2.5 YR6/8) and micaceous. White dye, primer and other dyes have not been protected. Only the clay-colored primer has been preserved. However, it is flaked off. Figurines have been constructed as hollow, by using double-mold technique. The back of the figurine has been left flat, it is not processed.

It was depicted in a way that it keeps the hydria with his right hand over his head. The figure probably wears a mantle over the peplos. The contours of the arm depicted as keeping the hydria become visible under the mantle. The hair is surrounding the narrow forehead with a triangular shape. It was hanging down from shoulder in the form of braids by covering the ears. The face is broad. It has broad and bony cheeks. The nose is quite large. The eye and mouth details are not visible due to corrosion. The jaw is broad and tough. The face has a serious expression. The neck is short and broad. The toughness of the jaw reminds a serious style.

Throning Goddess Statue in Berlin, the way its face being depicted, the way its wavy hair surrounds its face as a whole and reaches down to its breast over its shoulder in the form of braids, resemble the model in Tire. However, the model in Tire does not include any depiction resembles to the daedalic style of the hair surrounding The Goddess's face. However the hair of the model in Tire has been depicted as wavy. The Goddess has been dated to 470 B.C. Probably Hydriaphoros should be evaluated in a later time frame (Stewart 1990: fig. 256,260).

The broadness of its face, the way its hair surrounds its face in a fuzzy shape as a whole, resembles Athena which stands on the funerary stele in Berlin Museum. This relief has been dated to 4th century B.C. (Blümel,1966: 40, fig. 47). In the light of all these samples, the antique of Tire should be evaluated probably within the time frame including the end of the 5th century and the beginning of the 4th century.

Hydriaphoros which bears the inventory number 92/73 seen on Plt-2, Cat-2 has 15.7 cm height and 5 cm. width. The paste includes sand, lime, grit and mica. It has the color of light tile red (Mns: 10 R5/8). The primer is paste-colored and it is flaked off. Primer paint and paint shadows are not observed.

Figurines have been constructed in hollow form, by using double-mold technique. Details have not been processed at the back of the figurine. It has a round shaped air hole. Only the front part of the base on which the figure stands has been constructed. Back part of the figure has been constructed as block and it bears no detail. Only the external contours of the figure are disambiguated. Back side has been flattened properly. Figurine is intact.

The figure stands on a low, rectangular shaped base. The figure which depicted frontally is holding the hydria over its head with its right hand; its left arm is curved from the elbow and holding its waist. The left leg is curved from the knee and it comes forward, the right leg depicted as stepping on the base. It wears himation over Peplos.

The figure has a hydria on its head, directly placed on its head. The hair is placed over the head like a wig, and it is fluffy with fine curves. The long hair in the form of two braids is reaching on its breasts. The braids are apparent and the braid on the right shoulder has placed as shorter and sloping. The face of the figure is broad and round. The forehead is broad with a

triangular shape. It has big, almond-eyes. The nose is big. The mouth is broad, closed and the lips are thick. The jaw is broad and round. The neck is short and thick. The right shoulder is not apparent because the arm is raised, whereas left shoulder depicted as narrow and sloped as it seems like almost non-existing.

Left arm is curved from the elbow and holding the mantle on the waist. Left leg is curved from the knee. Right arm is raised upwards with the mantle and holds the hydria over the head. Figure wears himation over Peplos. Arms are under the himation. Mantle is curved upwards because the right arm holds the pot over its head. The bottom and the right side of the collar on the neck have been lifted up. Right hand is curved from the elbow and holds the mantle below the waist on the hip. Mantle is consistent with the gesture due to the shape of the fine curves, which begins from the arm's closer part to the shoulder and it reaches down to the triangular hole between the arm and the body. There are small curves on the joint of hand and body. In addition, because right hand pulls the mantle and left hand is raised upwards, the shape of the mantle tried to be formed by shortening the left part of the bow-shaped curves which begin from the hip with a direction from left to right. The left leg is curved from the knee and comes forward and it depicted as stepping on the base. There is no curve on the left leg. The stepping movement of the leg is tried to be given by two diagonal curves made between the stepping leg.

The right bottom of the mantle is shorter because the right hand holds the hydria over the head. Peplos which descends to the tiptoe with a massive appearance is seen under the mantle. The hem of the peplos is made with curves that leave the tiptoes open. Probably it wears shoes with closed toe. The feet have been rounded probably because of these shoes. Figure stands on a low, rectangular shaped base. An intact hydriophoros found in the theangela bears a striking resemblance to the sample in Tire. Theangela antique has been qualified as an imitation of the samples in Rhodes. It has been stated that Rhodes has an effect on Caria. This sample was dated to the first quarter of the 4th century B.C . (Işık 1980: Tafel 14,99, p.119,120).

An hydriaphoros found in Halicarnassus bears a resemblance with the sample in Tire. Top of the body of the sample is missing. However, the curves on the leg which steps on the base and the leg on the back resemble each other. This sample was dated to the early 4th century (Higgins 1970: 448, p.129).

A hydriophoros found in Pergamon is similar to the Tire antique. The left leg of the sample of Pergamon steps on the base. Himation resembles to the Tire sample in terms of curves between the left arm and two legs. However, there is no curve on the left arm which holds the hydria. There are similarities in the face and hair style. Pergamon sample was dated to the end of the classical period (Töpperwein 1976, p.156, Tafel 3,18) .

Hydriophoros bears a striking resemblance with the Theangela sample. It has been thought that this type of hydriophoroi statues in Theangela are imitations of Rhodes samples . Considering all of the similarities between Tire sample and this sample, it would be true to talk about the same effect for this area as well. In addition, its effect on other terracotta figurines in Rhodes is also evident. Considering all of these, it has been thought that Tire antique should be evaluated within the first half of the 4th century B.C. (Işık1980, p. 118).

Hydriophoros which bears the inventory number 849 seen on Plt-3, Cat-3 has 10 cm height and 4 cm. width. The paste includes sand, lime, grit and mica. It has the color of tile red (Mns: 10R4/8). White primer dye has been applied on the paste-colored primer. However, this dye has been partially protected on the body and hair. No other paint mark has been protected. It has been constructed in hollow form by using two molds. There are no details at the back of the figure, only the external contours exist. Only the section above the waist has been protected.

The hydriaphoros has been depicted frontally as it is holding a hydria over its head with one hand. It wears peplos over himation. The face of the figure is small and round. The forehead is broad in a triangular shape. The hair is placed over the head like a wig. The long hair which is in the form of two braids is reaching on its shoulder and breasts on two sides. However, they are solid and stationary. The organs on the face are not clear. Right eye is almond-shaped and sticking out, whereas left eye is deep. Part of the nose between the eyes is done, but the bottom part is not. A place for mouth has been determined, but it was not detailed. The jaw is broad and angled. The neck is short and thick.

It has been observed that the protected part of the right arm of the figure is curved from the elbow. Its left arm has been raised upwards and it holds the hydria over its head on the base in a circular shape in the same width with its head. The arm of the figure held the hydria depicted under the mantle. Mantle was raised with the arm. The gap between the head and the arm holding the pot has been filled. The fingers of the hand holding the pot are thin, long and incompatible with the anatomy. The tight-fitting mantle was made of a thin fabric. The mantle leaves the neck and throat open. There is a bunch of bow-shaped curves on the neck. Breasts can be seen under the mantle. There are wavy complex curves between and under the breasts.

Hydriaphoros's headless himation found in the Halicarnassus has horizontal curves between its breasts. Because the bottom part of the Tire sample is missing, the curves of the bottom part of himation remained unknown. Halicarnassus sample bears a resemblance with the Tire antique in terms of both bow-shaped collar and the curves between the breasts. Halicarnassus sample has been evaluated within the late 5th century B.C. (Higgins1970: fig. 416, s:122).

There are curves similar to breast curves of Tire antique on a funerary stele which belongs to Menekrateia and Meneas. Menekrateia wears himation over chiton. Himation has been shaped so that it leaves the top side of the body open. There are bow-shaped curves on the collar and breasts of Chiton as on the Tire sample. This sample which is an Attica stele has been dated to the first quarter of the 4th century B.C. (Blümel 1966: fig.39, s:33).

Two hydriaphoros which have been found in Theangela resemble the Tire sample. Theangela sample which bears the number Kat Nr. 100 is intact. The collar of the himation is bow-shaped and broad as in the Tire sample. There are horizontal curves between the breasts. The right hand holding the hydria is in the himation and the mantle has a curve consistent with the gesture. Theangela sample and the Tire antique resemble each other in terms of facial shape. In theangela sample, the hair is wavy and hangs down over the shoulder. In Tire sample, on the other hand, the hair is massive and is reaching on the breasts over its shoulders in the form of two braids. Theangela sample has been evaluated within the Group XI and it was dated to the late 4th century B.C. (Işık 1980: Tafel15-Kat Nr.100, s: 146, 148).

Another hydriaphoros which was found in Theangela bears more resemblance to the Tire sample with its hair and face style. The hair is massive, and it hangs down from the shoulder over the breasts by surrounding the narrow, triangular shaped forehead as in the Tire sample. The neck is short and broad. The collar of himation is bow-shaped. Himation has curves consistent with the gesture. However, these curves are not as consistent as they are in the Tire sample. The hydria on Hydriaphoros has the same spherical midsection with the hydria of Tire sample. This sample has been evaluated within Group XIII and it was dated to the end of the 4th century B.C. and to the beginning of the 3rd century B.C. (Işık,1980: Tafel12, 76, s:159).

The face of Hydriaphoros antique of Tire is small and round. The collar of Himation has lost its V-necked shape and it is open. Massive appearance of the hair is probably related to the master as other mistakes on the face. The former place of the figurines which were acquired through purchase by the museum is unknown. Thus, it is hard to say that this defective figurine

was produced in Tire. In the consideration of some features mentioned above, Tire antique should be dated to the end of the 4th century B.C.

5. Conclusion

Water has been one of the basic needs for the continuation of life since the existence of humanity. This study examined both women's relationship with water in daily life and its functions in religious life. In ancient Greek society, like other people, water was a very important element for both daily life and religion.

In daily life, all water-related tasks were carried out by women in the home. In the ancient Greek world, women were confined to the oikos within the home. All daily household chores were carried out by women. Men never assisted women. If they were well-off and had slaves, they assisted them.

Women were responsible for all daily house cleaning. Cleaning, sweeping, and mopping were also performed by women, as were laundry. Laundry could be done using perrirhenteria or large basins. They could also be washed near water.

Women were also responsible for cooking meals. They cooked hearth food in large pots like chytra and lopas. They cooked in ovens in pots like patina.

Women carried the water they needed for all these tasks. This water was either met from wells within the gardens of the houses or carried from fountains built in each insulae. From these fountains, women carried water in vessels called hydria. In Greek religion, women actively participated in the cult ceremonies of the gods and goddesses. In Greek religion, water represented sacred purification and cleansing. Women carried water with hydria, especially in cult ceremonies attended by women. It should be recognized that the terracotta hydriaphoros figurines both represent the water-carrying of women in these cult ceremonies and represent women carrying water from fountains. In Greek society, women were required to leave their homes wrapped in a himation. Therefore, all hydriaphoros figurines are depicted wrapped in a himation.

In ancient Greece, the most important activity that women did in social life was religious activities. They were only allowed to take an active role in religious activities. In this context, women took part in almost all religious activities. The water needed for religious rituals was also carried by women (Brule, 1987, p:99).

Religious and cult ceremonies related to water, black-figure vase paintings showing women filling water in the neighborhood fountain built in Athens in the last half of the 6th century BC provide an iconographic precedent for the visualization of daily life.

It is accepted that the reason why women do all the water works in religious rituals is related to the fact that women are also vitally important like water. Water ensures the growth of crops and therefore gives life. Women also have the feature of giving life and ensuring the continuation of life with their fertility. For this reason, the sanctity of women and water are likened to each other. For this reason, women undertook all the works related to water in religious festivals and rituals.

In ancient Greek society, in addition to the living conditions where women were very worthless, the fact that they were accepted in such an important position in terms of religion contradicts each other. However, it is also an indication that women were accepted as an object focused only on reproduction.

Hydriaphoroi samples which have been found and exhibited in Tire, İzmir, Pergamon, Priene, Theangela and Knidos cities have also been included in the study in order to make

comparisons. Considering similar samples of Hydriaphoros figurines, it can be concluded that they belong to the time period between the end of the 5th century and 4th century. This refers to the period in which these types of figurines have been most intensively produced in the West Anatolia. Tire antique and other figurines with the same style have been constructed in Asiatic type. The group called Asiatic type is seen on the islands and in West Anatolia. They bear close similarities with the Theangela, Halicarnassus and Pergamon antiques.

Hydrophoros figurines are generally evaluated within the Demeter cult. As it was mention above, Demeter has been considered as an arch lord only in few cities.

Hydriai are thought to represent the experiences women had when they married. The vessel recreates many events, such as the hydiraphoi processions at festivals, gift giving, and epulia. The opportunity to socialize in a fountain house may have appealed to ancient Greek women who were looking for a chance to increase their interaction with the limited activity of fetching water, and as a result, hdria must have described a woman's experience rather than a chore.

Plate-1



Cat-1:Envanter Number:845

Plate-2





Cat-2 Envanter Number: 92/73

Plate-3



Cat-3 Envanter Number:849

Değerlendirme/*Evaluation*:
Çift Taraflı Kör Hakemlik Sistemi
Double Blind Refereeing System

Etik Beyan Metni/ *Ethics Declaration Text:*
Çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

It is hereby declared that scientific and ethical principles were adhered to during the preparation of this study and that all studies used are cited in the references.

Etik Bildirim/Ethics Notification: info@esosder.org

Yapay Zekâ Kullanımı /Use of Artificial Intelligence:
Bu çalışmanın hazırlanma sürecinde yapay zekâ tabanlı herhangi bir araç veya uygulama kullanılmamıştır. Çalışmanın tüm içeriği, yazar(lar) tarafından bilimsel araştırma yöntemleri ve akademik etik ilkelere uygun şekilde üretilmiştir.

No artificial intelligence-based tools or applications were used in the preparation of this study. All content of the study was produced by the author(s) in accordance with scientific research methods and academic ethical principles.

Çıkar Çatışması Beyanı/ *Declaration of conflict of interest:*
Bu çalışmada herhangi bir potansiyel çıkar çatışması bulunmamaktadır.
There is no potential conflict of interest in this study.

References

Blümel, C. (1966) *Die klassich griechischen skulpturen der staatlichen museen zu berlin,* Berlin: Akademie-Verlag

Brumfield, A.C. (1981) *The Attic festivals of Demeter and their relation to the agricultural year*, Virginia: Arno Press

Cole, S.G. (1986) 'The Uses of Water in Greek Sanctuaries', *Early Cult Pracrice Proceedings of The Fifth Internatıonal Symposıum at The Swedish Instıtute at Athens, 26-29 June*, Edited; Robin Hagg, Nanno Marınatos, Gullög C.Nordquist p:161-165, Athen: Svenska Institutet

Cole, S.G. (1994) *Demeter in the ancient Greek city and its countryside'placing the gods sanctuaries and sacred space in ancient Greece*, edt: Susan Alcock-Robin Osborne, s:199-216, Oxford: Clarendon Press.

Diehl, E. (1964) *Die Hydria, Formgeschichte und Verwendung im Kult des Altertums*. Mainz: Mainz em Rheim.

Ehrenheim, Hedvig von(2011), *Greek Incubation Rituals in Classical and Hellenistic Times*, Stokholm:Stokholm University.

Gürler, B. (2000) "Some roman ceramics found in the villages of Tire",Rei Cretariae Romanae Favtores XXIst International Congress1998 Ephesus and Pergamum, 27 Eylül-4 Ekim 1998, Selçuk-İzmir, *Rei Cretariae Favtorum ACTA 36*, UK:Oxford, s:119-122.

Gürler, B. (2003) "Kaystros (Küçük Menderes) Ovasında yeni bir antikyer/ Hirgi yakınlarındaki Hacı Hasanlar köyü ve buluntuları", *Belleten,Cilt LXVII, Sayı 250*, Aralık , s:739-744, Ankara:TTK.

Higgins, R.A. (1969) *Catologue of the terracottas in the department of Grek and Roman Antıquiteies British Museum*, U.K.: Britisih Museum

Işık, F. (1980) 'die koroplastik von theangelain karien und ihre beziehungen zu ostionien'*, İstt Mitt-BH21*, Germany: Tubingen

Işın, G. (2007). *Patara terrakottaları Hellenistik ve Roma dönemleri*. İstanbul:Ege Yayınları

Jeppesen K., A fresh approach to the problems of the Parthenon Frieze, *In:Proceedings of the Danish Institute at Athens V*, Edt: Erik Hallager and Jesper Tae Jensen, 2007, pp:101-173, Athens: Danish Institute

Keil J.-Premerstein A. (1914) *Bereicht über eine dritte Reise in Lydien*, Germany:Wien.

Leake, W.M. (1976), *Journal of a tour in Asia Minor*, New York: Hildesheim.

Lefkowitz, M. - Fant, M. (1993) *women is life in Greece and Rome, a sources book in translation,* Baltimore: The Johns Hopkins University Press.

Magie, D. (2003) *Anadolu'da Romalılar 3. Batı Anadolu Kent Devletleri*, Çev. N. Başgelen – Ö. Çapar, İstanbul: Arkeoloji ve Sanat Yayınları

Meriç, R. (1988) "antik dönemde Küçük Menderes havzasının tarihsel coğrafyasına genel bir bakış", *Ege Coğrafya Dergisi, 4*, s: 202-213, İzmir,

Merker, G. (2000) *The Sanctuary of Demeter and Kore terracotta figurines of the Classical Hellenistic and Roman Period*, New Jersey: American School of Classical Studies at Athens

Parker, R. (1986) 'Demeter, Dionysos and The Spartan Pantheon', Early Cult Pracrice, *Proceedings of The Fıfth Internatıonal Symposium at The Swedish Instıtute at Athens,* 26-29 June, s:98-104, Athen: The Swedish Instıtute

Sevin, V. (2001) A*nadolu'nun tarihi coğrafyası* 1, Ankara: Türk Tarih Kurumu.

Steiner, A. (2003) '*children in athenian cult: the case of demeter's boy', proceedings of the XVI th internatıonal congress of classical archeology boston, August 23-26, s:611-613*, Boston: Oxbow Books

Stewart, A. (1990) *Greek sculpture an exploration*, London: New Haven

Töpperwein, E. (1976), *Terrakotten Von Pergamon*, Berlin: Deutsches Archäologisches Institut

Uhlenbrock J.P. (Ed.) (1990), The Coroplast's Art. Greek Terracottas of the Hellenistic World. An Exhibition and Publication in *Honor of D. Burr Thompson of her 90th Birthday*. New York: College Art Gallery, The College at New Paltz, State University of New York

Vierneisel-Schlörb B. (1997) *Die Figürlichen Terrakotten Spatmykenisch bis Spathellenistisch,* Band XV,Germany: Deutsches Archaologisches Instıtut, Germany.