

A STUDY OF ANTHROPOMORPHIC FIGURINES IN
THE NEOLITHIC OF SOUTHWEST ASIA
AND SOUTHEASTERN
EUROPE

by

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ABSTRACT

A STUDY OF ANTHROPOMORPHIC FIGURINES IN THE NEOLITHIC OF SOUTHWEST ASIA AND SOUTHEASTERN EUROPE

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Anthropomorphic figurines resemble people, very often the people who created them. Thus, these figurines stand to provide insight into their cultures perhaps from the perspective of the original members of the culture. Researchers in figurine studies often speculate on the purposes of figurines and attempt to interpret their meanings. This study attempts to examine anthropomorphic figurines of the Neolithic in Southwest Asia and Southeastern Europe through cataloged and compared physical characteristics of the figurines themselves gathered from published data into a relational database. Figurine data are then imported into statistical software for analysis. The data produced in this study support the early hypothesis that a disproportionate number of figurines are representative of the female sex compared to male. The data also strengthen newer hypotheses that asexual figurines are equally disproportionate. The results reveal trends in representations of sex and suggest perhaps figurine creators may not always have been end users.

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CHAPTER 1

INTRODUCTION

1.1 The Scope of the Project

This research investigates figurines of the Neolithic periods of Southwest Asia and Southeastern Europe. A total of 403 anthropomorphic figurines, mostly of terracotta and stone, were cataloged and sorted in a relational database, then analyzed using statistical software. My research seeks to examine the nature of anthropomorphic figurines of the regions and periods mentioned with a goal to revealing patterns and trends that might give new insights into our Neolithic ancestors and provide future researchers with new questions.

Through query, investigation and natural curiosity, humans learn about the universe around them and, very often, the knowledge gained is stored for use by subsequent generations. Modern architecture, literature, science, medicine, and even political ideologies and religion are examples of the applications of knowledge and information created by one generation only to be used, revised, or improved upon by subsequent generations. With the modern conveniences of libraries, databases, and the Internet, it is easy to take for granted our ability to store and obtain information. Our prehistoric ancestors were almost certainly every bit as curious as we are today, and transferring information from one generation to the next would have been a distinct advantage for a Neolithic society. The ability to write, however, would not be available until about 5000 years ago. Yet information was obviously preserved orally from one generation to the next in the Neolithic (perhaps even in the Paleolithic) though almost certainly to a lesser degree of precision than occurred after the invention of writing. Through the works of Milman Parry and subsequent scholars (Parry and Parry 1987), we can see how the formulaic structures in oral traditions might help to ensure the fidelity of information passed on in

performances of stories like the *Iliad* and the *Odyssey* until they were ultimately recorded with the invention of writing.

Some of the earliest writing evolved from pictographic symbols and signs that stood for ideas and everyday objects (Schmandt-Besserat 1992). Prior to the invention of writing, symbols and signs appear in the archaeological record in the form of pictographs, petroglyphs, murals, pottery designs, and figurines. These artifacts are among the precious few sources of information about cultures long dead before the advent of writing. Through prehistoric imagery, nuances are revealed about their cultures' clothing, jewelry, hairstyles, and other physical attributes of individuals within their respective cultures. In the Neolithic, figurines largely appear at a time when human cultures were going through significant and critical changes, so significant and critical that the period has often been referred to as the "Neolithic revolution." Agriculture and sedentism begin to replace the lifeways of the hunter-gatherer nomads (Gignoux et al. 2010; Banning 1998), and some of the earliest clear examples of public architecture and ceremonial gatherings begin to show up in the material records of such places as Nevalı Çori, Göbekli Tepe and Çatalhöyük.

Many questions have been asked and hypotheses advanced to explain what prompted the changes that Neolithic societies so clearly underwent throughout Southwest Asia and Eastern Europe. Among the many commonalities that these cultures shared are small portable figurines of terracotta and, sometimes, stone. These figurines do not appear in every Neolithic society but seem to be common to a great many. Nor do they appear continuously through time in each culture where they are found.

The Neolithic itself is a short, data-rich period compared to the Paleolithic, and a copious body of data and publications exist that describe and explore this period of significant social, economic, and religious change among human societies. The proliferation of data and publications allowed for quantitative analysis, making the Neolithic of Southwest Asia and Southeastern Europe a natural point in time and space for study.

Anthropomorphic figurines of the Neolithic were typically fashioned from clay. Because of the fragile nature of unfired clay (Schmandt-Besserat 1998: 110) we will likely never know the full extent that clay was used for figurine construction in prehistory. Terracotta, a fired form of clay, survives quite well the test of time by comparison, so nearly every existing example of clay figurine is of this form. Various types of stone were also used to create anthropomorphic representations of prehistoric people, most commonly limestone and marble. Geologic materials such as picrolite, alabaster, sandstone, and tuff also found their way into the hands of prehistoric manufacturers of figurines. Elongated or ovoid river stones were a favored source of material within the Yarmukian culture of Munhata and Sha'ar Hagolan in modern day Israel where they were carved into highly schematized but very recognizable depictions of humans. Volcanic tuff was a favored material of prehistoric makers in Sardinia, limestone often found its way into the hands of carvers in Neolithic Turkey, and marble was not uncommon in prehistoric mainland Greece, the Aegean Islands, and Malta. In addition to these very durable materials, less durable materials were also employed by figurine makers such as plaster and wood and are, not surprisingly, relatively rare in the archaeological record. Anthropomorphic figurines are recovered in a variety of archaeological contexts, many of which can be clearly defined as domestic, burial, and ritual. In Bulgaria and Moldavia, for instance, figurines are frequently found in association with Neolithic cemeteries (Bailey 1993).

1.2 A Review of Past Scholarship

Scholarly publications of Neolithic figurines over the past century lack consistency in their descriptions and information about context. In many cases, the contexts of the finds are completely lost to the researcher. Indeed, there are figurine data that exist where even the figurines can no longer be analyzed as they are forever lost to the world. However, some published data on figurines are extremely detailed and cataloged such that few if any questions can remain about their physical attributes and archaeological contexts (Biehl 2007; Talalay 1993).

Anthropomorphic figurines have been a subject of study and even controversy perhaps since the first one was recovered by an archaeologist. Among the earliest archaeologists to describe recovered figurines from the Neolithic were Sir Flinders Petrie (Egypt, 1886) and Sir Arthur Evans (Crete, 1900). From the beginning, Petrie saw the figurines as evoking a “mother goddess,” though Evans was initially skeptical of this assignment and referred to them as “so-called idols.” However, Evans later embraced the mother goddess hypothesis and even became a strong proponent of this explanation (Ucko 1962; Hamilton 1996; Gere 2009). Also quick to assign Neolithic figurines to a divine interpretation was James Mellaart, who not only embraced the mother goddess hypothesis but also concluded that Çatalhöyük was a matriarchal society in the Neolithic and Chalcolithic (Mellaart 1967). A fresh wave of feminism which found popularity in the 1960s (Conkey and Tringham 1995) quickly embraced this notion that Neolithic figurines were representations of the mother goddess due primarily to the abundance of female figurines that found their way into the professional literature of archaeologists (Ucko 1962; 1968; Gimbutas 1982; 1989; 1991; Conkey and Tringham 1995; Hamilton 1996; Talalay 2000). Gimbutas was perhaps the most prolific writer in the mother goddess community and certainly well-qualified as an academic and professional archaeologist. She provided significant details of figurines through photos, illustrations, and descriptions and, where possible, made an effort to describe production methods and materials along with other attributes. Her work has been criticized, however, for leaps of imagination that go well beyond the archaeological data. For example, a corpus of Southeastern Europe figurines of the Neolithic and Chalcolithic, which she refers to as 'Old Europe,' as belonging to a cultures that are “matrifocal, sedentary, peaceful, art-loving, earth- and sea-bound.” This was in opposition to a set of later, replacing cultures that were “patrifocal, mobile, warlike, ideologically sky oriented, and indifferent to art” (Gimbutas 1989: 63).

Gimbutas was thoroughly criticized by many of her peers through much of her later years. Runnels (1990), for instance, faulted her for the broad strokes she used ascribing

religious function to artifacts recovered at Achilleion (Gimbutas, Winn, and Shimabuku 1989). In his review, Runnels questions the validity of Gimbutas' interpretation of artifacts such as ceramic spoons as "cult equipment" since they are found in association with figurines that are ubiquitous throughout the site. He notes that Gimbutas does not rely on contemporary literature and research to guide her own work and fails to consider alternate hypotheses. She may have benefited, for example, by using criteria established by Colin Renfrew (1985: 19-20) to identify archaeological correlates to religion. McPherson (1991) was also highly critical of Gimbutas, finding inconsistencies with the quality of the overall report—in some instances the quality was high and in others it was inadequate. This, McPherson suggests, is a reflection of the project itself, which he viewed as lacking in theoretical underpinning.

Meskell observes that, while Gimbutas did not claim to champion feminist archaeology, her work was accepted and largely venerated within the feminist movement because it fit the movement's need to project pro-female and gynocentric views of prehistory, perhaps due to a contemporary bias towards a "search for social utopia" (1995, 74). Meskell also called for a very strict, scientific approach to the questions presented by figurines that is "divorced from methodological shortcomings, reverse sexism, conflated data and pure fantasy" since they have no place within a genuine feminist archaeology (Meskell 1998). Nakamura and Meskell (2009) challenge the goddess identification by applying quantitative analysis to the figurines excavated at Çatalhöyük. They conclude that the figurines found at Çatalhöyük do not appear to be related to "protective, magical, and ancestral concerns" (p. 226) as is documented at other Neolithic sites. They arrived at these conclusions by examining the physical attributes of the figurines, with special attention to what the authors refer to as the 3Bs (buttocks, breasts, and bellies) correlated to their contexts.

Tringham and Conkey (1998) note that differences in form and distribution, not merely similarities, should be investigated. And, while they caution against succumbing to the "power and seduction" of creating a past that has utility in the present, figurines should still "be

presented in *relation to*, not in exclusion of, alternative interpretive narratives” (p. 45) [emphasis the authors’]. For them, the mother goddess explanation may be one of many explanations for figurines in the Neolithic. They point out that the lack of figurine production and the disappearance of figurines in the archaeological record is as interesting as the period of their production. This could indicate, as Gimbutas asserts, a change in beliefs about a mother goddess, or, alternatively, changes in ritual or social identification.

One of the more comprehensive and detailed discussions of Neolithic figurines is presented by Lauren Talalay (1987, 1993) who explores the curious nature of half-bodies comprised of legs found at Franchthi Cave in Greece. Talalay provides a very detailed catalog of the figurines she studied though she laments the lack of archaeometric data. Still, Talalay offers good descriptions of the clay and stone items themselves and their construction. She notes that the legs of some appear to have been designed with the purpose of making intentional separation and breakage possible. Citing data that include physical attributes, construction methods, and contexts along with ethnographic analogy, Talalay suggests that knowledge of figurine production and use may have been transmitted among settlements through trade and kinship networks. Some figurines, she suggests, could have functioned as dolls, though she pays particular attention to split-leg and half figurines, which she suggests may have been tokens of identification or contracts that served “as an effective form of visual communication in a preliterate society” (1993: 84).

Peter J. Ucko (1962; 1968) was, perhaps, the first to examine figurines in a comparative manner with an intent to be objective. Ucko looked for ethnographic analogs and countered the mother goddess hypothesis with suggestions that Neolithic figurines filled a variety of roles which included rituals for curing, protection, initiation, and marriage, as well as to support oral narratives. Contrary to the feminist movement, Ucko argued that figurines were, for the most part, not deities at all, an argument he supported by noting that figurines in the Neolithic evolved in form over time and space which is not consistent with the assumed

homogeneity of a mother goddess interpretation. In order to interpret prehistoric figurines, Ucko suggests four primary lines of inquiry (Ucko 1962: 38):

1. The detailed examination of the figurines themselves
2. The archaeological context of the figurines
3. Later historical evidence from the area concerned
4. Relevant anthropological evidence

Ucko remarks that previous works focused mainly on historical evidence and then the archaeological contexts, while very few relied on detailed examinations of figurines and, aside from certain studies of New World figurines, none made use of relevant anthropological evidence.

Naomi Hamilton (1996:282) suggests that figurines represent individuals within a society and that they tend to be considered apart from other artifacts, and this often results in inefficient application of archaeological criteria with regard to interpretation of their meaning. By contextualizing figurines more consistently as artifacts rather than allowing them to appeal to our emotions, we might arrive at more meaningful interpretations. Douglass Bailey (1994) explores this quality of individual identity within Chalcolithic Bulgarian settlements by analyzing figurines within burials. Through his analyses, Bailey describes “five methods of decoration: incising, piercing, painting, piercing and painting, and non-decoration” (p. 324), and he identifies three sexual identities in the figurines excavated: female (69%), male (less than 1%) and asexual (31%). From these analyses, Bailey concludes that the social systems in Chalcolithic Bulgaria were probably multi-sexual and multi-gendered. This was because the statistical analyses he applied demonstrated that while male figurines dominated the cemeteries and female figurines prevailed in the domestic spaces, a significant presence of asexual figurines—that is figurines without obvious sexual characteristics—were present throughout the Neolithic and Chalcolithic.

Through his explorations of fractured and broken figurines, Peter Biehl (1996) concluded that the figurines of the Gradesniča-Krivodol culture complex represented individuals within the society rather than a given deity. These individuals, he suggested, were being represented through figurines as they participated in “life's most pivotal moments: birth, the need for food and death” (170-171). The last stage of a figurine's creation, Biehl notes, was often its destruction. Biehl based these conclusions on a detailed analysis of the stylistic qualities of the figurines in the Gradesniča-Krivodol complex along with their archaeological contexts.

In the wake of the feminist movement's (or, rather, a portion of that movement's) embracing of the mother goddess hypothesis, several writers continue to take various positions. Caroline Malone (1998) describes Malta as epitomizing “the land of the great 'Mother Goddess'” but goes on to refute many of the assumptions that led previous researchers to that conclusion. The traditional “fat lady” style figurine of Malta that was often assumed as a “mother goddess” is carefully described by Malone as missing details of genitalia or breasts that could be used to more confidently assign their sex. Until her assessment, the assumption of female gender was based solely on excessive obesity, specifically in the buttocks and thighs. This is insufficient for sex assignment (let alone the designation of deity), and Malone also observes that “Mediterranean males are frequently as obese as females” (151).

1.3 Regional Contexts

For the purposes of this study, Southwest Asia consists of the region encompassing the Levant, the Zagros Mountains and Anatolia (modern Turkey) bordering the Black Sea, Bosphorus Strait and Mediterranean Sea to include the island of Cyprus. Southeastern Europe is defined as the lands stretching from the Bosphorus north along the Black Sea coast to Moldova and westward to include Romania, Hungary, Slovenia, and Italy. Southeastern Europe also includes the regions of modern Serbia, Kosovo, Albania, Greece, and Macedonia, along with the islands

of Crete, Malta, and Sardinia. Both regions were carefully chosen due to the rich amount of published data on figurines and the Neolithic in general.



Figure 1. Study region of Neolithic figurines in Southwest Asia and Southeastern Europe. Map data: Google, Cnes/Spot Image, MapLink/TeleAtlas.

1.3.1. Southwest Asia

The Neolithic in these two regions begins in the Levant at around 9000 BCE and is represented by several archaeological sites, one of which is Ain Ghazal, a Neolithic site discovered during a highway construction project in the 1970s near Amman, Jordan (Rollefson 1992) and was extensively excavated from 1982 to 1989. A large, permanent farming community which was occupied for over 2000 years, Ain Ghazal transitioned from Pre-Pottery Neolithic B (PPNB) through the previously undocumented PPNC and into the Pottery Neolithic, specifically the Yarmukian phase. Perhaps unique to Ain Ghazal are plaster statues that date to the 7th millennium BCE (Grissom 2000), but also part of its archaeological record are anthropomorphic figurines, most of which were recovered from early PPNB layers (Rollefson 1983; 1986; 1992; Schmandt-Besserat 1998).

The Yarmukian phase of the Pottery Neolithic also includes the sites of Sha'ar Hagolan and Munhata. As the earliest culture yet known to have produced pottery in this region of the Levant, the Yarmukians also produced an extensive collection of anthropomorphic figurines that ranged from highly schematic stone representations to highly detailed, but clearly related, terracotta figurines that present a distinctive and unmistakable style, many with cowrie-shaped eyes (Garfinkel 1993; 1995; 2002).

Max Mallowan (1936; 1947) conducted extensive excavations of several sites in Southwest Asia, including Chagar Bazar in Syria, a tell site for which levels of the lower half date to the Neolithic and Chalcolithic. The site produced a small corpus of terracotta figurines, some clearly male, some clearly female, and many decorated with stripes painted in red. From 1948 to 1955 Robert and Linda Braidwood excavated Jarmo in Iraq (Braidwood et al. 1982) and recovered a large collection of untempered, lightly fired clay figurines identified as both males and females (Morales 1982).

In Anatolia, there are several significant sites excavated which produced Neolithic figurines. Perhaps the most celebrated and well known is Çatalhöyük, which was initially

excavated by James Mellaart in the 1960s, then by Ian Hodder beginning in 1993, where excavation continues today. Many striking anthropomorphic figurines have been recovered from Çatalhöyük including one depicting a seated female flanked by two large feline animals. While obviously-female figurines such as this example have clearly contributed to the mother goddess hypothesis, Nakamura and Meskell (2009, 206) note that only 3% of the entire figurine corpus of Çatalhöyük can be definitively assigned to the female gender. Prior to his research at Çatalhöyük, Mellaart excavated the Anatolian site of Hacilar, where another significant number of Neolithic figurines were recovered, many of them female. Several examples of figurines at that site also are associated with felines with the individuals depicted as either seated on adult felines or holding cubs.

1.3.2. Southeastern Europe

The Neolithic in Southeastern Europe begins by many accounts (e.g., Talalay 1993: 54) at ca. 6500 BCE. In southern Greece and the Aegean a large corpus of anthropomorphic figurines emerge in many places beginning around this time in the regions of Thessaly and Central Greece, Macedonia, and Crete. Laia Orphanidi (1996: 153) observes that is the region of Greece that has, to date, produced the most Neolithic figurines. The Sesklo culture in Thessaly was first excavated in the early 20th century at Dimini and Sesklo (Tsountas 1908), and, later, Achilleion (Gimbutas, Winn, and Shimabuku 1989). Notably, Sesklo figurines share many attributes with those of the Near East, such as seated posture, conical shaped heads, and coffee-bean or cowrie-shaped eyes. Excavations in Thrace such as that by Robert Rodden (1962) also produced figurines, with earliest examples constructed of clay, though later examples in the Late and Final Neolithic were produced in marble (Marangou 1996: 151). Figurines in Crete, mostly female and mostly clay, are found throughout the Neolithic from the aceramic phase through the Late Neolithic, though nearly all were found by Arthur Evans (1921) and John Evans (1964) at Knossos. In the Peloponnese, the earliest figurines were found associated with the Franchthi Cave and date to the Early Neolithic (ca. 6500-5800 BCE) though

the coastal region along the Gulf of Argos and the Gulf of Corinth produced figurines more commonly at the beginning of the Middle Neolithic (ca. 5800-5300 BCE) through the Late Neolithic (ca. 5300-4500 BCE). Clay was the medium of choice though several examples sculpted from marble also exist (Papathanassopoulos 1996: 155).

North of Greece, the Karanovo culture begins in the Eastern Balkan region at about 5800 BCE (Ehrich and Bankoff 1992: 379) and figurines produced are marked by “focus[ed] attention on faces and hips, buttocks and the pubis” (Bailey 2000: 114). In the Central Balkans, the Vinča Complex begins ca. 5265 BCE (Ehrich and Bankoff 1992: 382) and the figurines from this culture are very striking with distinctive triangular, mask-like faces, detailed incisions, and symmetrical perforations (Gimbutas 1991: 68-69).

Several other regions in Southeastern Europe also provide a rich body of distinct anthropomorphic figurine styles. The Tisza culture in Hungary emerged during the Late Neolithic (ca. 4970-4380) (Hertelindi et al. 1995: 242), the Cucuteni culture in modern Romania and Moldavia flourished from ca. 4800 to 3500 BCE (Gimbutas 1991: 103; Bailey 2005: 88) and closer to the Adriatic but still on the Balkan Peninsula, the Butmir culture is dated to ca. 5300 to 4200 BCE also in the Middle and Late Neolithic periods.

Also considered to be within Southeastern Europe are the island sites of Malta and Sardinia. Malta was first settled by Neolithic farmers ca. 5000 BCE (Malone 1998: 148-163) and through the Final Neolithic the island produced a rich body of figurines modeled in clay or carved from stone and bone. Malone notes that current evidence supports the idea that Sardinia was occupied continuously from the Mesolithic to the Early Neolithic which began on the island ca. 5230 BCE. The figurines of Sardinia are more likely to be carved of stone than modeled in clay and many are found carved from tuff, marble, alabaster, gypsum, and steatite.



Figure 2. Study area with individual regions indicated. Map courtesy of La Vista Church of Christ.

CHAPTER 2

METHODOLOGY

2.1 Theoretical Considerations

For the purposes of this study, an anthropomorphic figurine is a miniaturized, three-dimensional representation of one or more human beings in either schematic or realistic depiction that is rendered in a material durable enough to survive in the archaeological record. Anthropomorphic figurines have long been of interest to archaeologists and others; we are naturally curious about what figurine makers, users, and observers thought about themselves and others. The relatively new field of cognitive archaeology provides a framework for their analysis. Cognitive archaeology has two main broad-reaching foci (Renfrew 1994:5), the first of which is to examine the origins and evolution of modern human cognition, asking questions about when people began to think as we do and where cognitive capacities might have emerged in our primate ancestors. The second broad focus is to explore the extent to which human thought influenced the perceptions of the world around them, as well as how they chose to interact with it, developing cultures and societies as a result.

The human mind routinely employs symbolism through the use of ontological categories, which are special mental concepts that allow the human mind to store and categorize vast amounts of information without having to know the details of every single member of a category (Boyer 2001: 60-61; Renfrew and Bahn 1996: 370; Renfrew 1998: 1-6). The idea or concept of “animal” carries with it information that causes most human minds to draw immediate inferences that are separate from the idea or concept of “tool” (Boyer 2001). Within these categories reside sub-categories that, likewise, have their own shared inferences.

Boyer uses the analogy of the ontological category “tiger” and observes that one would not need to dissect and examine all tigers to understand that their insides are the same (2001: 61).

If human cognitive evolution is considered in a series of stages, as suggested by psychologist Merlin Donald (Renfrew 1998: 1-6; Donald 1998: 7-17), then a useful model would begin with a stage in human development that would be consistent with the cognitive abilities of non-human primates, what Donald (1998: 14) calls an *episodic culture*. This first stage would then transition to a mimetic culture stage, which Donald sees as consistent with *Homo erectus* and our inferences of their abilities based on the material record as we understand it so far. The second transition, according to Donald, would be to a linguistic or mythic culture, characteristic of early *H. sapiens* and involving the ability to use language and share oral narratives. From there, Donald proposes a transition into a *theoretic culture* which would permit the use of external symbolic storage. That is, humans would have the ability to write down or record in some fashion information that could not fit efficiently into ontological categories. Renfrew (1998) notes that Donald regards the mythic culture stage as being inclusive of the cave paintings found in Upper Paleolithic cultures in Europe and the theoretic culture stage as beginning at the early writing of cultures such as that in Mesopotamia at around 3500 BCE. Renfrew (1998: 4), however, takes some issue with this and suggests that an additional stage of external symbolic storage between the mythic and theoretic stages is necessary. He posits this stage to accommodate early agrarian societies that had “permanent settlements, monuments and valuables.” The application of stages to human cognitive development could simply be a way of categorizing and labeling transitions that could actually be more fluid and less rigid in reality, but the notions themselves do perhaps provide starting points for exploration of cognitive development in human culture that results in the external storage of information. The Neolithic cultures of this study had a clear need to store information, such as astronomical and seasonal information, needed for the successful timing of planting and harvesting. Earlier cultures may

have also needed to store information about their hunting or migration strategies or to symbolize their religious or supernatural beliefs.

The external storage of symbolic information can be traced at least as far back as the Paleolithic. The *Löwenmensch* figurine (Figure 2), an Upper Paleolithic artifact dating to about 32,000 years ago, presents a miniaturized figure of a lion-headed man (Wynn and Coolidge 2008). What makes this figurine unique is that it provides some of the earliest evidence for abstract thought, since the person who carved the figure had to have two separate understandings of what it means to be a lion and what it means to be a man, along with the inherent characteristics of each. The artist then had to have the ability to combine the two concepts into a third, non-existent, abstract concept, which the artist then depicted in carved ivory. This figurine could then be used to represent that abstract concept (51). Although this is a figurine of the Paleolithic, the *Löwenmensch* demonstrates that which may be present in at least some, if not many, of the figurines of the Neolithic, which is one or more abstract concepts shaped into figurine form, perhaps in order to remember or correctly tell a story.



Figure 3. The Paleolithic Löwenmensch figure, carved from ivory. After Stadt Ulm Ulmer Museum, "ulm Der Löwenmensch"

The Neolithic presents several key human innovations that find themselves represented in the material record: the beginnings of agriculture, a sedentary lifestyle, planned settlements, religious beliefs, long-distance material acquisition and trade, monumental architecture, and the introduction of baked-clay pottery. In addition, new innovations in the external storage of information are presented in Neolithic archaeological remains.

Among the most notable finds from the Neolithic of the Near East are the seven plastered skulls recovered by Kathleen Kenyon at Jericho in 1953 originating from the Pre-Pottery Neolithic (PPN) B period of the Levant, ca. 10,500 to 8,700 BP (Kenyon 1956; Fletcher et al. 2008). Fletcher et al. described evidence they believed was sufficient to conclude that the

skulls themselves were shaped in vivo, that is to say the heads, which were of adults, had to be modified while the candidates for plastering were young children. Moreover, the end result of the plastering created a representation of an entirely different person than the cranial morphology beneath. The implication may be that information was being stored symbolically that spanned generations since the time needed to prepare the ultimate symbol was a lifetime. This is evident since a candidate's skull had to be shaped at an age in which the skull is still malleable, prior to the fusing of the cranial sutures. To date, all the skulls found belonged to adults.

Anthropomorphic figurines are also very striking examples of Neolithic artifacts that have the potential to act as external symbolic storage. Douglass Bailey (2005:6) observes, "an important component of the new materiality that defines the Neolithic Balkans was the production, use and strategic deposition of intentionally expressive objects, particularly those made of fired clay. Anthropomorphic figurines are one example of the new, permanent, and specifically expressive, objects." The obvious questions are: What was being expressed? What information was stored? What can we determine, if anything, about Neolithic societies that stored information in anthropomorphic representations? In the absence of writing, Neolithic societies obviously relied on oral traditions as methods of passing information from person to person over both time and space. But what about from generation to generation? Did people of the Neolithic recognize shortcomings in their ability to store large amounts of information? Did they understand that accuracy and consistency of information degraded over time and was subject to personal agendas and biases if not somehow made permanent?

An endeavor to answer such questions is an attempt to interpret the meanings of figurines and infer something about the societies and cultures that created and used them, and it may be helpful at this point to draw a distinction between representation and function. What a figurine represents may or may not be directly related to its function, since representation is a relative concept that varies from creator to end-user to observer. A figurine's use or function

may likewise be variable in the same way or even throughout its functional life. Sharri Clark (2009:233) asserts the idea that figurines are not simply media that communicate messages or store information. Nor are they purely representations of discrete individuals. She views them as “objects with material lives”; that is to say, these are representations that have meanings that can change over time and vary from observer to observer. Dan Sperber (1996:61) explains representation by distinguishing between two types: *mental representations* and *public representations*. The analogy Sperber uses is that of a recipe in a cookbook. The recipe itself is physical--ink on paper available to all for reading--thus, a form of public representation of the idea of a meal. The mental representation, however, is held by the reader who is free to “remember, forget, or transform” the recipe into something that, eventually, can become a cultural representation by repeated mental representations causally linked by repeated public representations. Extending this analogy to figurines puts the figurine itself in the position of public representation—a physical object that can be touched and observed. The mental representation of the figurine becomes the ideas and concepts held by the observer, no doubt influenced greatly by the figurine's context as it is variously used in domestic, ritual, and ceremonial settings. This fits well with the approach Clark (2009:233) describes that places figurines as “representations of the body and materializations of human experience.” In this way, the relationship between material culture and human agency provides a feedback loop or, in the words of Lynn Meskell (2004:4), “we make objects and they in turn make us.”

Figurines, of course, do not have an agency that is independent of humans. It is the very interaction between human cultures and their anthropomorphic figurines that this study seeks to elucidate.


2.2. Database Creation

The figurines in the following database were compiled through careful examination of published literature, which includes journal articles, excavation reports, monographs, museum catalogs, and other scholarly texts. In order to create a comprehensive database, as many

objective attributes as possible were listed that could be potentially applied to the figurines encountered in the literature. These attributes were primarily physical, postural, and stylistic in nature. Physical dimensions of height, maximum width, and maximum thickness were recorded where the literature cited them; many sources listed only height in either centimeters or millimeters. For consistency, all measurements of length were converted to millimeters. In most cases, the figurine's material was described sufficiently to assign the attribute of clay, stone, or bone. In many cases specificity allowed for more detailed description of terracotta (fired clay), the mineral the figurine was carved from, or even the type of bone used. Wherever cited, Munsell® color values for soil were included, primarily to give context to the reader rather than for analysis. Clays vary drastically in composition from region to region even in the case of regions that are relatively close together. Color may, however, have great utility for analyses that are conducted within small-scale sites.

Many stylistic attributes were captured in a present / not present format such as incision, painting, burnishing, and plastic appliqué. Other stylistic attributes were captured in the database as well, as multiple-choice selections in drop-down menus shown in Figure 3. These included attributes regarding the depiction on the figurine of a neck, breasts, buttocks, and belly. The selections available for each of these were designed to note the prominence of the attribute as: not defined, defined, insignificant, prominent, or pronounced. Breasts, for example, might not be defined on a figurine, but buttocks may be pronounced while the belly is merely prominent. I differentiate between prominent and pronounced as a subjective judgment based on a sense that that the former is noticeable enough that the figurine maker clearly intended it to be represented. "Pronounced," however, signifies that a feature is a central or primary component of the figurine.

Region MAL	Period LN	FigurineID 34	DateAssigned 3000	DateReassigned 3000	Level- Date	Culture	Site Hagar Qim
MaxHeight 70	MaxWidth	MaxThicki	Color	Material Clay	PresentCondition Fair	Completeness 75-99%	

<input checked="" type="checkbox"/> Head	ArmLeftPos Vertical Bent	ArmRightPos Elbow Down Forearm Lap	Buttocks Prominent	Image 
<input type="checkbox"/> Eyes	ArmLeftStatus Missing Fingers	ArmRightStatus Missing Fingers	Belly Pronounced	
<input checked="" type="checkbox"/> Nose	LegLeftPos Bent Knee to Chest	LegRightPos Bent Knee to Chest	Breasts Pronounced	
<input type="checkbox"/> Mouth	LegLeftStatus Toes Detailed	LegRightStatus Toes Detailed	Obesity Significant / Notic	
<input type="checkbox"/> Lips	Posture Lying Supine	LegsGen Apart or Spread	Genitalia Female	
<input type="checkbox"/> Ears			Citation Gimbutas 1991	
<input type="checkbox"/> HandsAtBreasts	Clothing Clearly Nude		Notes *p. 224 Described by Gimbutas as the "birth giving goddess of Malta". Found damaged (face & right leg) reconstructed in drawing posture / appearance very similar to record 35 (CGREN0035) with legs bent, swollen vulva and horizontal incisions on the back (9 on this, 3 on the other); but they are from very different places in space/time	
<input type="checkbox"/> Piercing-Perforation	Headgear			
<input type="checkbox"/> PlasticApplique	Footgear			
<input type="checkbox"/> Modeling	Jewelry			

Context	Neck Normal
<input type="checkbox"/> Intramural	Sex Female
<input type="checkbox"/> Extramural	

Figure 4. Example of an entry in the primary database using LibreOffice Base.

Posture for most figurines is a central attribute though often one that includes a combination of limb positions. So while standing and seated are two very general descriptions of posture, the positions of limbs could define the figurine as seated with a left leg crossed over the right, legs folded underneath the figure, or even kneeling. A standing figurine may have arms positioned with the hands at the sides or forward of the chest.

Many other attributes included in the database were observational, and document stylistic details as well as levels of detail in the figurine itself. A variation of "schematic" was used for many attributes such as Leg or Arms Status which was "foot schematic." Conversely, choices existed that indicated more or less detail within the figurine itself, such as "fingers detailed." This was intended to provide a method of scaling the level of detail employed by the

figurine maker. In a sense, all figurines are schematic since something must be sacrificed in detail when attempting to represent the human form in miniature in the media of clay, stone, or bone. The level of resolution refers to how detailed or how schematic the figurine is, with “highly schematic” at one end of the resolution continuum and “highly detailed” at the other. Affecting the resolution of detail of a figurine are also attributes such as representations of eyes, ears, hair, nose, mouth, chin, etc. These types of attributes were captured in the database as yes / no check boxes that ultimately record a “1” or “0” for the presence or absence of the attribute.

Finally, meta-information regarding the publication of the figurine, as well as the figurine's findspot, period, and date were recorded and, wherever possible, an image and brief notes were included for database entry. Digital latitude and longitude coordinates were provided for each archaeological site.

The raw information was compiled in a relational database using LibreOffice Base with a main table that stored each item sequenced with an automatically assigned key. All figurines were sortable by region and period. For item entry, a form was constructed that also allows browsing of the entire database as well as entry of new figurines and associated attributes, notes, and images.

For the analyses of the database contents, LibreOffice Base allowed for reports to be generated that cross-tabulated attributes against one another. The resulting report was then saved in comma-delimited format (.csv) for import into Calc, the spreadsheet application for LibreOffice. In this format, the attribute responses for each field were converted to digital format in order to process the data in SPSS (Statistical Package for Social Sciences) and, later, PSPP (a free, open-source alternative to SPSS). Conversion to digital format necessitated the creation of a codebook that translated text into numbers for each attribute response. For instance, the attribute of sex had seven possible responses: female, male, probably female, probably male, androgynous, unknown, one of each. These responses were translated to numbers from zero to six, respectively. Once the entire database was converted to digital format, it was then imported

into the statistical software application and further refined. Each attribute category was then redefined to a nominal value: 0=female, 1=male, 2=probably female, etc.... While detailed and time-consuming, these steps were necessary to effectively organize the data for analysis and produce meaningful results. Initially, analyses were conducted using LibreOffice Base reports, but it was discovered that both SPSS and PSPP could efficiently handle the entire database in digital format. PSPP was favored over SPSS due to its more streamlined interface and speed. Another consideration was the availability of PSPP, which is freely available to Linux users, while SPSS is expensive. Although SPSS is commonly available on university workstations, and the application itself has more features and a more attractive output, PSPP was preferred for this study due to the ease with which future researchers can use it to replicate results.

CHAPTER 3

THE FIGURINES: MANUFACTURE AND DISCUSSION

Figurines are not found in the archaeological records of every Neolithic culture of Southwest Asia and Southeastern Europe, nor are they found at consistent rates through time in the Neolithic. Also, there are features and attributes of figurines, some of which are common and repeated through time and space, others which are unique or even rare. These features and attributes are what this study seeks to examine.

3.1 Use of Clay

Clay is a fine-grained (less than 4 micrometers) substance that is typically comprised of eroded or sedimentary phyllosilicates or volcanic ash that often occupies specific stratigraphic layers in the geologic column of a given region (Bergaya and Lagaly 2013: 5). Its plastic nature makes it highly moldable into shapes limited only by human imagination and experience.

Once dry, clay maintains its molded shape until rehydrated or thermally altered to fuse the individual crystals into a permanent form. Firing is typically done between 700 and 900 degrees Celsius, with a campfire being at the low range and a kiln at the high. Unfired clay artifacts and features are less common in the archaeological record since these objects do not fare well in soil. They have the ability to rehydrate, are extremely brittle, and deteriorate at a much faster rate than their fired counterparts (Schmandt-Besserat 1977: 28; 1998: 112).

The use of clay clearly predates its eventual form as pottery in the Neolithic. As early as 8500 BCE in Southwest Asia, clay use coincides with settlement and may have offered significant contributions to the process of sedentarization (Schmandt-Besserat 1974; 1977), finding use in shelter construction, linings of ovens and hearths, and the sealing of storage containers for grain. Perhaps earlier than these uses, however, small clay objects like figurines

and tokens appear in the archaeological record. These tokens were small, geometric objects shaped of solid clay that was likely very wet when they were pinched and shaped and used perhaps for counting or bartering (Schmandt-Besserat 1974: 12-13; 1977: 32-34). The figurines, particularly the anthropomorphic variety, are initially few, sexless, and highly schematic as well as quite individualistic. Between 7500 and 6300 BCE, anthropomorphic clay figurines in the Zagros region, Anatolia, and Syria begin to show more stereotyping: female figures that are either pregnant or obese are more common, the motifs begin to show similarities, and the clay is generally described as baked (Schmandt-Besserat 1977a).

The earliest use of pottery in Southeast Europe probably occurs in Greece after 6500 BCE (Cooper 2000: 37), though there is evidence of clay being used much earlier to fashion anthropomorphic figurines (Talalay 1993). Talalay notes that figurines at Franchthi were constructed either from a single lump of clay or from multiple lumps, but in either case were rolled, pinched and pulled to create their rough forms with finishing by burnishing and plastic appliqué of features like pellet breasts. She differentiates between two methods of construction, however, indicating that while some figurines were fashioned from single lumps of clay, analyses have determined that the majority were constructed by “manipulating several separately worked pieces of clay into a final image” (30).

3.2 Use of Stone

Clay was a malleable and very plastic method of representing people, made permanent with firing. Stone, however, is a method of representation that begins with a certain quality of permanence that introduces a different skill set to the figurine craftsman. Whereas clay requires little skill or intrinsic knowledge beyond the ability to pinch, pull, push, and roll into a shape held in the imagination, stone requires that the figurine maker begin with a plan perhaps more akin to the Neolithic flintknapper who needed to choose a suitable stone core of the size and material needed for the task at hand (Schmandt-Besserat 1998: 112). A wide range of stone figurines were created in the Neolithic, many predate the use of clay. In the Levant, a figurine many

consider to be pre-Neolithic (Hodder and Meskell 2012: 240) represents a pair of people engaged in coitus, probably a male and female. This figure was carved from a carbonate rock, and as preserved is 11 cm high, so that it appears a female is seated in the lap of and facing the male, both with their knees bent with arms entwined. Dating to about 9000 BCE, this figurine was found in the Ain Sakhri cave in modern Israel (Boyd & Cook 1993). In Munhata and Sha'ar Hagolan, also in Israel, river pebbles of perhaps 4 to 6 cm were incised to create highly schematic, though quite apparent, anthropomorphic images between 7200 and 5420 BCE. The pebbles were chosen first for their shape, which was narrower at the top, wider at the bottom and only a few millimeters thick (Garfinkel 1993, 1995, 2002). In Anatolia, figurines were carved into limestone, many of which gave the appearance of reclining anthropomorphs. Many of these are badly eroded with time, as limestone is a carbonate rock that is susceptible to weathering by acidic rainwater (Lichter 2012: 291-293). Limestone and even marble were used in the Aegean for many figurines. Marble seemed also to be a favored medium in Malta, where craftsmen fashioned detailed figures, many of which were depicted in novel positions such as the "sleeping lady" (Malone 1998: 160) depicted in Figure 4.



Figure 5. A marble figurine in a novel position known as the "Sleeping Lady" of Neolithic Malta.
Photo National Museum of Archaeology, Valletta.

Schmandt-Besserat notes that stone figurines are "executed with careful planning" (1998: 110) and this is a thought echoed by Talalay (1993), who writes that the "Neolithic

stoneworker that wanted to create a figurine needed to plan well in advance” (32). Though both of these writers are describing stone figurines from different regions (the Levant and Greece respectively), they agree that the stoneworker had an understanding of geometry and advanced techniques of carving stone and that the process would be labor-intensive. Talalay estimates production would take between five and sixty hours a function of the carver’s experience and the level of detail sought (32). Schmandt-Besserat argues that permanence of stone, the difficulty it presents to the carver, and the overall rarity of stone as a medium of choice for a figurine are reasons to consider the resulting image to be one of worship and a deity (115).

3.3 Cowrie Eyes

Writers variously describe either cowrie-eyes or coffee-bean eyes; but these terms are synonymous and often refer to the very same figurines (e.g., Banning 1998: 189 and Garfinkel 2002: 196). The cowrie or “coffee bean” eyes, as depicted in Figure 5, is a motif that lasted approximately four millennia and reached from the Levant into the Balkans (Garfinkel 2010: 317). As a stylistic attribute, it is one that is readily apparent and clearly intentional. The shape of these eyes resembles a cowrie shell or coffee bean: elongated with a stretched, oval slit bisecting the eye lengthwise. These are nearly always appliqué: probably rolled out, pressed on, then incised with a fingernail, bone, or other sharp edge. When placed on the figurine they present horizontal, oblique, or vertical positioning, though Garfinkel describes the latter as a “rather rare position” and horizontal placement may be intended to mimic the natural positioning of the human eyes (315). This is the placement also found on the plastered skulls of Jericho’s Pre-Pottery Neolithic B (PPN-B), which used actual inlaid cowrie shells. However, while Jericho is, so far, the only site to produce plastered skulls with eyes of inlaid seashell (Kuijt 2008: 179), only one of these was actually a cowrie (Fletcher et al. 2008: 314).



Figure 6. Cowrie eyes and the cowrie shell (figurine Israeli Antiquities Authority; cowrie shells Sodabottle).

The Jericho skulls of the PPN-B were deposited between 8150 and 7300 BCE (Fletcher et al. 2008) and the earliest cowrie-eye figurine in the corpus of this study is that of the figure described by Nishiaki (2007) and found at the site of Tell Sekar beneath a gypsum floor. This figure dates to approximately 7950 BCE and while no clear sex attributes are present, Nishiaki describes it as being female. The cowrie-eye motif appears again at approximately the same time in the Southwest Asia as it does in Southeast Europe in both Thessaly and in Sha'ar Hagolan respectively at around 6300 and 6100 BCE. After its emergence in Greece, this motif makes appearance elsewhere in the archaeological record of Southeast Europe, specifically Predianica, Kosovo (4250 BCE) and, later, the Chalcolithic of Bulgaria (2500 BCE).

3.4 Diamond-Shaped or Masked Heads

As a stylistic motif, the diamond-shaped, or triangular-shaped, head (Figure 6) is one that appears earliest in Anatolia. Several figurines from Nevalı Çori, dating to between 8500 and 7900 BCE, represent the human face as being triangular or diamond-shaped. (Lichter 2007:

291-292). Each is carved from limestone with the exception of ANE-MN-162, which is constructed of clay. The latter example is also the only one of the diamond-mask variety at Nevalı Çori that Lichter describes as female, although clearly diagnostic sexual characteristics are absent. This figurine has a flat, triangular head, thick buttocks, and is described as seated with schematically reproduced bent legs. The finer details of this clay figure may have worn or eroded with time and figures of the same period but made of limestone have significantly more detailed facial features. It is perhaps the durability of this medium that helped in preservation of details such as eyebrows and thick lips present on ANE-MN-154.



Figure 7. Diamond shaped head or mask (after Tringham and Conkey 1998, figs. 3-4b, p. 32)

By 6300 and 5200 BCE, this motif appears in Central Greece, specifically Achilleion and Farsala in Thessaly. Perhaps the earliest example is a figurine that Gimbutas (1991a) refers to as the “birth-giving goddess” (Figure 7) and found at Achilleion: a clay figure of a woman with her knees raised to her chest and hands on her breasts. This figure’s face is a clear diamond-shape pinched and the eyes are small, horizontally incised slits. The figure is either seated or supine on her back, 6.5cm from buttocks to head, and is dated by Gimbutas to as early as 6300 BCE (217). Similar to this figure, are two others also found at Achilleion, dating to ca. 6200-6000 BCE. These figures also appear to have diamond-shaped masks that were affixed to a cylindrical neck—what Gimbutas (1974) refers to as a “phallic column” (300-301).

Both of these are fragments, one with only the neck and face mask present, the other approximately 75% complete but missing below the hips. The moniker Gimbutas assigns to this latter figurine is the “pregnant goddess” in deference to its stomach which protrudes noticeably while the left hand is positioned at the naval. Both figures have the same pinched nose and horizontally incised eye-slits as the “birth-giving goddess.”

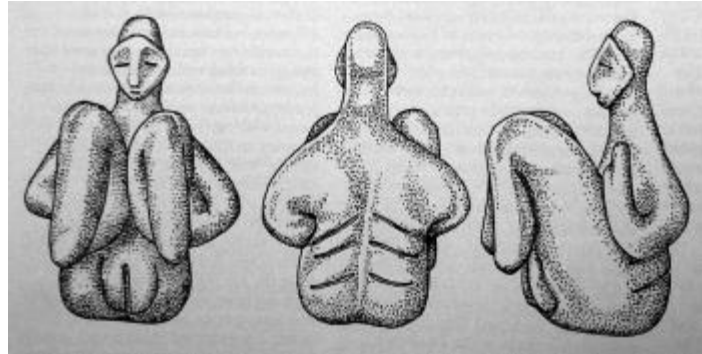


Figure 8. "Birth Giving Goddess" with a diamond shaped or mask face (after Gimbutas 1991a, fig. 7-1, p. 234)

The diamond/mask motif is one that continued to be represented in Southeastern Europe with figurines from sites in Romania, Hungary, Bulgaria, Serbia, and Kosovo each producing examples throughout the 5th millennium BCE—over a thousand years following their Greek predecessors. These were often fashioned with large, oval eyes, oversized heads that are diamond or pentagonally shaped, and detailed incising or painted stripes and chevrons, and are considered characteristic of the Vinča culture of 4800-4500 BCE at sites in Serbia and Bosnia (Gimbutas 1991; 1991a; 2001; Vajsov 1998).

3.5 Posture

Posture within the figurine corpus of this study is represented through variations of being seated, standing, squatting, kneeling or lying down with standing figurines among the more common of postures. One catalogued figurine is a single figurine that seems clearly to be

kneeling (KOS-EN-255, a terracotta figure from the site of Vinča-Plocnik in Kosovo, dating to the mid—5th millennium). At a height of 21.5 cm, this figure appears to be kneeling so that it is sitting on its ankles with knees to the ground facing forward. It has the characteristic large, diamond-shaped head and detailed incising of the Vinča culture and the sex of the figure is not clear.

Standing is, by far, the single most common posture for figurines overall, particularly in Southeast Europe; however, it is least common in Southwest Asia when compared with variations of seated figurines. Seated figurines also appear to be about as tall as standing figurines, which suggests that they would be taller if standing.

3.6 Incising and Painting

Decorating figurines by incising or painting them occurred in both Southwest Asia and Southeastern Europe and the two techniques were not mutually exclusive. Many figurines exist in clay as well as stone that are both incised and painted. Some pebble figurines of the Yarmukian culture in Sha'ar Hagolan have red paint as well incisions that form schematic representation of eyes and limbs. The pigment is sparse on these Late Neolithic examples, perhaps worn with time as many or all of these are surface finds. The clay figures of this culture also have a mix of red pigment and incising but again, the pigment is worn. Incision, however, better endures the test of time. Yarmukian clay figures are distinct in their form and almost immediately recognizable. Considered to be unappealing by some, they have variously been described as “ugly” and “grotesque.” Many of these figures appear to be created by joining several separately formed pieces of clay and through plastic appliqué of symmetrical clay ribbons which represent garments. Incising is used to slit the eyes of applied pellets of clay to give a cowrie appearance and to delineate presence of fingers where hands meet the leg (e.g. Figure 8). Some figures also have intricately incised chevron patterns on arms and legs (Garfinkel 2002; 2010).



Figure 9. Yarmukian figurine of Sha'ar Hagolan with incised chevron pattern on the leg (Garfinkel 2010)

The Cucuteni culture of Romania also mixed painted style with incised. Figurines found Poduri-Dealul, dating to the Early Neolithic, display more painting than incising. Typical of these are red strips that are horizontal or diagonal to the body on the legs and torso. Incised are the eyes, mouth, vulva and toes. Also among Cucuteni assemblages are figurines that are heavily incised yet barely painted if at all (Gimbutas 1974). With figurines from an Early Neolithic site at Dumesti in Romania, the incisions form chevrons and lozenges and many perhaps represent tattooing or full-body garments. Others clearly represent belts and sashes (Bailey 2010). The figurines of both Poduri-Dealul (Figure 9) and Dumesti were discovered within pottery vessels which were excavated from what have been interpreted as a burned temple or sanctuary (Poduri-Dealul) and a pit in a village (Dumesti).



Figure 10. Painted and incised figurine of Poduri-Dealul (after Bailey 2010, fig 5-1, pp. 114-115)

3.7 Representations of Obesity and Steatopygia

Obesity among Neolithic figurines is ubiquitous and many writers have commented on it (Nakamura and Meskell 2009; Meskell 1995; Malone 1998; Tringham and Conkey 1998; Gimbutas 1991; 1991a; 1987). For Gimbutas, obesity and pregnancy are representations of goddesses and their divine influence over fertility. These assumptions of divinity have come into question, however, (Ucko 1962; Nakamura and Meskell 2009; Malone 1993; 1998; Tringham and Conkey 1998) and even assumptions about gender as it relates to obesity have been questioned. Malone notes that while the obese representations in Neolithic Maltese figurines (e.g. Figure 10) have traditionally led them to be described as “fat ladies,” they cannot be definitively sexed. Obesity in the buttocks and thighs cannot be used as a primary identifier of sex since “Mediterranean males are frequently as obese as females” (1998: 151).

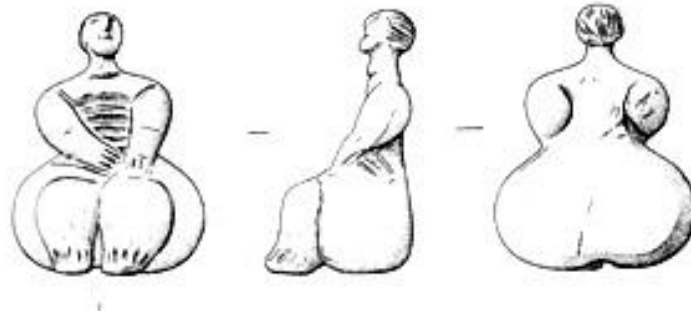


Figure 11. One of the "Fat Ladies" of Malta, though sex is indeterminate (Malone 1998, fig 77, p. 162).

Many of the figurines of the Neolithic in Southwest Asia and Southeastern Europe are represented as significantly or noticeably obese in the hips, buttocks, and thighs, but less so in the stomach and torso. There are clear and well known exceptions such as the seated female of (ca. 6500 BCE), flanked by two felines (Meskell 1998: 53) shown in Figure 11; the Yarmukian clay figurines (ca. 6100 BCE) of Sha'ar Hagolan (Garfinkel 2002); and a seated female of the Sesklo culture (ca. 5700 BCE) recovered in Thessaly (Theocharis 1973). Each of these is represented as having round, full thighs, large buttocks, protruding and pronounced stomachs, and flabby arms. Of these three examples, only the Yarmukian is not characterized by large breasts. Instead, figurines from this culture have small pellets for breasts, uncharacteristic of the obesity displayed throughout the rest of the body.



Figure 12. Seated female figure flanked by two felines found in Çatalhöyük (after Lichter 2007).

Weinberg, an important and early observer of Neolithic figurines of the Aegean, identified a pattern of obesity for hips, buttocks and legs with a relatively thin and non-obese torso. He applied his observations towards describing how their respective cultures are interrelated in the Aegean based on figurine morphology (1951). Weinberg also freely uses the term “steatopygia” to define this phenomenon, writing that while “the buttocks swell generously to the sides, they do not protrude behind, continuing instead the line of the back” (p. 122). Weinberg uses the term *steatopygia* no fewer than two dozen times throughout his monograph. Still, the term carries much baggage of which Weinberg may have been unconscious. As a medical term, *steatopygia* refers to “excessive fatness of the buttocks, usually seen in women” (Dorland 2011: 1768). The word itself originates from the early 19th century and is Greek in origin: *steat*–fat and *pugē*–buttocks¹.

The stigma associated with this term, however, has its roots in scientific racism and, in particular, the story of Sara Baartman, a South African woman sold into slavery and ultimately

¹ "steatopygia, n." OED Online. September 2013. Oxford University Press. 29 September 2013 <<http://www.oed.com.ezproxy.uta.edu/view/Entry/189514?redirectedFrom=steatopygia&>>

put on live display throughout Britain in the early 1800s (Figure 12). The display was to allow onlookers to observe her exotic appearance as the “Hottentot Venus” (Farrell 2011: 66). Sara presented with a very shelf-like formation of adipose tissue in the buttocks and elongated *labia minora*, which was referred to by Georges Cuvier as a “Hottentot apron.” After her premature death of smallpox in 1815, Cuvier quickly dissected her and stored her organs and tissue in medical jars, but not before creating a full body cast that was painted and decorated to represent her. Cuvier concluded from his autopsy that she originated from a race closer in relation to the great apes than to humans (Crais and Scully 2009: 140). The resulting statue of Sara Baartman and her body parts in medical jars remained on display at the Musee de l'homme in Paris until 1985. While the indignity of Baartman's life and death occurred in Victorian Europe, it is clear that steatopygia is a term that still carries with it the baggage of social injustice and gender bias. With regard to describing obesity within the figurine corpus of this study, it was sufficient to rely on “insignificant,” “noticeable” or “significant.”

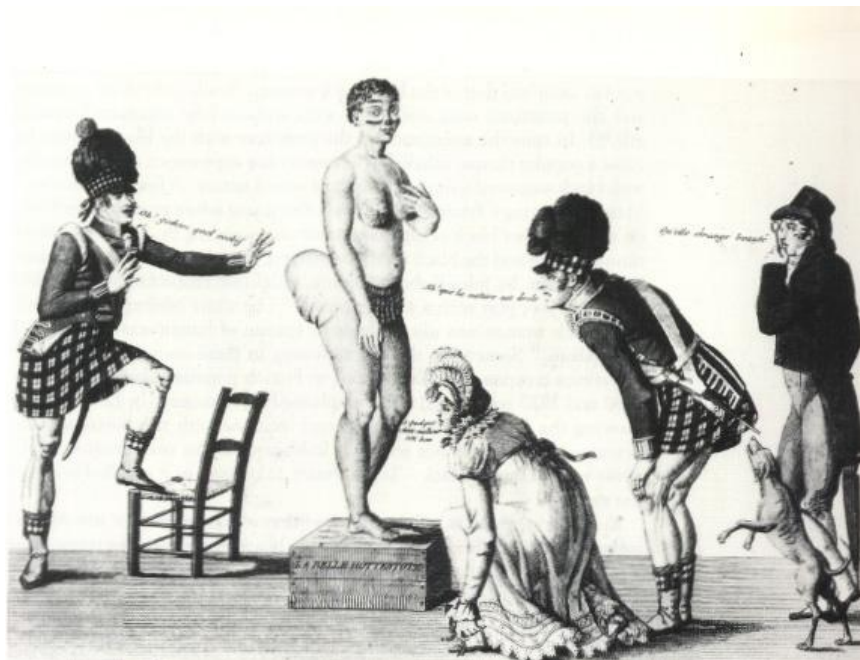


Figure 13. An early 19th century print that depicts Sara Baartman on display (after Baker 2006, p. 12).

Obesity is definitely represented in the archaeological records of Neolithic cultures. Christopoulou-Aletra et al. (2006) remark on “folk ideas” regarding health which posit that women who are “fleshy” below the waist have fewer difficulties during childbirth (1113), and Piantadosi (2003) points out that obesity can be a distinct advantage for surviving periods of famine or cold (20). These figures are often assumed to be female by researchers and writers who assign them roles of “mother goddess,” “fertility goddess,” or “Earth mother” (Gimbutas 1974; 1991; 1991a) with implications that their obesity is related to their divinity. It may be, however, as Meskell (1995) writes that from a “purely representational point of view, we could be witnessing obesity rather than divinity” (77). Nakamura and Meskell (2009), however, describe the discontinuity between the obesity in figurines found at Çatalhöyük and the body types excavated. To date, no clear evidence has been discovered that would indicate a body was that of an obese or robust person. Bioarchaeological evidence such as diffuse idiopathic skeletal hyperostosis or osteoarthritis have thus far not been present in bodies recovered at the site (221). Nakamura and Meskell recognize the mortuary data retrieved thus far from Çatalhöyük are far from conclusive and note that at least one case of a burial “special treatment” could exist of a person that was obese though this was unpublished in 2009. They write that, “...it is possible that these were idealized bodily forms expressing abundance, duration, and memory” (222).

CHAPTER 4

ANALYSIS AND RESULTS

To obtain total counts for each attribute and category in the database, simple descriptive statistics were performed through SPSS and PSPP. SPSS is a commercially available Statistics Package for Social Sciences and is available only on a Windows platform. PSPP is an open source, non-commercial alternative to SPSS that is free to the public, and runs exceptionally well on the Linux operating system. This free alternative was the application relied upon the most with only some operations conducted in SPSS due to licensing restrictions which mandated that specific university workstations be used.

The corpus of this thesis consists of 403 figurines from Southwest Asia and Southeastern Europe which were entered into a relational database generated by LibreOffice Base. Within this database 81 points of data were collected and recorded where available. From this database reports were generated and saved in .csv format, which is a comma-delimited method that can be imported into a spreadsheet. The spreadsheet was then edited and made ready for import into SPSS and PSPP by editing the header to single word descriptions and recoding nominal data into numeric. Once imported into either SPSS or PSPP, the data were then coded to include nominal descriptions to the numeric values ("probably female" becomes "1" in the spreadsheet, then becomes "1— 'probably female'" in SPSS/PSPP). The data file was then saved and could be opened in either SPSS or PSPP.

4.1 Analysis and Results

4.1.1 Geography

Of the 403 figurines in the study corpus, 148 (36.7%) were from sites in Southwest Asia and 255 (63.3%) were from sites in Southeastern Europe (Table 1). In Southwest Asia, the majority of the figurines were at Levantine sites, from which 83 figurines originated. This was the largest single region of sites to produce Neolithic figurines (20.6%) to the corpus. Sites in

Anatolia contributed 62 figurines (15.4%) to the corpus, with 6 from sites in western Anatolia (ANW), 18 from sites in central Anatolia (ANC), and 38 from eastern Anatolia (ANE). The remainder of the figurines in the corpus that were assigned to Southwest Asia were from Cyprus, which totaled 3 (0.7%).

Table 1. Distribution of figurines in Southwest Asia and Southeastern Europe.

Major Region	Quantity	Percent
Southwest Asia	148	36.7%
Southeastern Europe	255	63.3%
Total	403	100.0%

Southeastern Europe contributed a more diverse and dispersed set of sites to the corpus, with a majority of 73 (18.1%) originating from sites in Romania. Other significant contributors were sites in the regions of Bulgaria (34 figurines at 8.4%), Central Greece (23 figurines at 5.7%), Sardinia (23 figurines at 5.7%), Serbia (22 figurines at 5.6%), Malta (21 figurines at 5.2%), and the Peloponnese of Greece (19 figurines at 4.7%). Other contributing sites were in the regions of Kosovo (10 figurines at 2.5%), Hungary (9 figurines at 2.2%), Bosnia (9 figurines at 2.2%), and then Crete, Macedonia, and Moldavia (each with 3 figurines at 0.7%). A single contributing Neolithic figurine was from Italy which was 0.3% of the corpus (Table 2).

Table 2. Distribution of figurines by region.

Region	Frequency	Percent
AEG	2	0.5%
ANC	18	4.5%
ANE	38	9.4%
ANW	6	1.5%
BOS	9	2.2%
BUL	34	8.4%
CGR	23	5.7%
CRE	3	0.7%
CYP	3	0.7%
HGY	9	2.2%
ITY	1	0.2%
KOS	10	2.5%
LEV	83	20.6%
MAC	3	0.7%
MAL	21	5.2%
MOL	3	0.7%
PEL	19	4.7%
ROM	73	18.1%
SAR	23	5.7%
SER	22	5.5%
Total	403	100.0%

4.1.2 Material

Figurines in the corpus were categorized into 12 discrete construction materials and one category of unspecified material. Seventy-four percent of all the materials were clay of some form of clay (299 total), either unfired (7 figurines) or fired / terracotta (292 figurines). Included in the overall clay category was a single figurine that was made of fired clay with a bone core. Limestone was the next most used material in the corpus, with 29 examples (7.2%). This was followed by marble (21 figurines at 5.2%) and bone (11 figurines at 2.7%). In addition to limestone and marble, other stone materials were used such as alabaster (5 figurines at 1.2%), tuff (5 figurines at 1.2%), and sandstone (2 figurines at 0.5%). Only occasionally did researchers identify other stone materials (e.g. picrolite) and these were binned together as a

category (8 figurines at 2.0%). Five figurines (1.2%) were of stone material that was unspecified by the original or subsequent authors. Within the corpus is also a single figurine of ivory that comprises 0.3% of the corpus. Finally, 17 figurines (4.2%) were of a completely unspecified material and could not be discerned from images or accompanying narratives (Table 3).

Table 3. Materials used in figurines of the Neolithic in Southwest Asia and Southeastern Europe.

	Major Region				Total	Percent
	SE_Eur	Percent	SW_Asia	Percent		
Terracotta	184	72.2%	16	10.8%	200	49.6%
Clay (unspecified)	17	6.7%	74	50.0%	91	22.6%
Marble	16	6.3%	5	3.4%	21	5.2%
Limestone	6	2.4%	23	15.5%	29	7.2%
Alabaster	4	1.6%	1	0.7%	5	1.2%
Tuff	5	2.0%	0	0.0%	5	1.2%
Sandstone	2	0.8%	0	0.0%	2	0.5%
Bone	9	3.5%	2	1.4%	11	2.7%
Ivory	0	0.0%	1	0.7%	1	0.2%
Mineral (specified)	3	1.2%	5	3.4%	8	2.0%
Clay (unfired)	0	0.0%	7	4.7%	7	1.7%
Clay & Bone	0	0.0%	1	0.7%	1	0.2%
Stone (unspecified)	1	0.4%	4	2.7%	5	1.2%
Unspecified Material	8	3.1%	9	6.1%	17	4.2%
	255		148		403	403

At least 35.2% of all fired clay figurines were from sites in Romania and 21.0% from sites within the Levant (63 and 61 respectively). Together, these two regions provided 44.3% of the fired clay figurines of the corpus. In addition, comparatively few of the remaining figurines in these two regions were other than fired clay. Five figurines in Romania were fashioned from bone, marble, or unspecified material. The Levant had somewhat more diversity with 16 figurines being fashioned from limestone, ivory, mineral, unfired clay, and unspecified material. Including unfired, however, the Levant produced the overall majority of clay figurines (68 at 22.9% of the corpus). The Levant was also the only region within the corpus to have unfired figurines.

Limestone was most commonly used for figurines in eastern Anatolia (13 figurines at 44.8%), the Levant (7 figurines at 24.1%), and Malta (6 figurines at 28.6%). Marble figurines were found most in Bulgaria and Sardinia (each with 4 figurines at 19.0%) as well as central Anatolia (3 figurines at 14.3%).

4.1.3 Dating

The earliest figurine in the corpus was dated to 9000 BCE and the most recent dated to 2300 BCE with the mean date being 4980 BCE and the single date with the most figurines assigned to it was 4500 BCE. In Southwest Asia, only 4 figurines are of the Early Neolithic, with the largest number, 67, of the Middle Neolithic (table 4).

Table 4. Neolithic chronology and figurine frequency in Southwest Asia. Source: Aurenche, et al. (2001); Bar-Yosef, et al. (1991).

Neolithic Period (years BCE)	Frequency	Percent
EN (9000 - 8500)	4	2.7%
MN (8500 - 6500)	67	45.3%
LN (6500 - 4500)	53	35.8%
FN (4500 - 3300)	24	16.2%
Total	148	100.0%

Over 72% of the figurines in Southeastern Europe were of the Early Neolithic, by far the greatest number when compared to remaining periods of the Neolithic in this region (table 5).

Table 5. Neolithic chronology and figurine frequency in Southeastern Europe. Source: Bailey (2010); Malone (1998); Talalay (1993).

Neolithic Period (years BCE)	Frequency	Percent
EN (6500 - 4000)	184	72.2%
MN (4000 - 3500)	40	15.7%
LN (3500 - 3000)	10	3.9%
FN (3000 - 1700)	21	8.2%
Total	255	100.0%

4.1.4 Obesity, Buttocks, Bellies, and Breasts

Within the entire corpus, obesity was represented clearly in 42% of the valid cases. Valid cases were those that had a potential to show obesity and comprised only 270 of the 403

figurines in the corpus due to the fractured nature of the remaining 133 (Table 6). In Southeastern Europe, only 40% of the valid cases were clearly obese whereas 48% showed clear signs of obesity in Southwest Asia. One of the primary indicators of obesity was the stomach, referred to as “belly” in this study to remain consistent with other authors (e.g., Nakamura and Meskell 2009). Two other indicators were breasts and buttocks. Each of these three were rated, if present, as “not defined,” “defined,” “prominent,” and “pronounced.” Most valid cases in the corpus were represented as “defined,” meaning it was clear that the figurine had a belly but it was neither prominent nor pronounced. Thirteen percent of the valid cases were considered to have “prominent” bellies (Table 7), meaning that they were obvious inclusions by the figurine maker. Across the valid cases of the entire corpus, only 5% were considered pronounced—more than mere inclusions, these were intended to appear more than robust. Significantly, 11% of the valid cases in Southwest Asia demonstrated pronounced bellies opposed to only 3% of the valid cases in Southeastern Europe.

Table 6. Obesity represented in Neolithic figurines of SW Asia and SE Europe.

		Obesity		Total
		Insignificant	Significant	
Southeastern Europe	Count	114	76	190
	% within Major Region	60.0%	40.0%	100.0%
	% within Obesity	73.1%	66.7%	70.4%
	% of Total	42.2%	28.1%	70.4%
Southwest Asia	Count	42	38	80
	% within Major Region	52.5%	47.5%	100.0%
	% within Obesity	26.9%	33.3%	29.6%
	% of Total	15.6%	14.1%	29.6%
Total	Count	156	114	270
	% within Major Region	57.8%	42.2%	100.0%
	% within Obesity	100.0%	100.0%	100.0%
	% of Total	57.8%	42.2%	100.0%

Table 7. Bellies represented in Neolithic figurines of SW Asia and SE Europe.

		Bellies				Total
		Not Defined	Defined	Prominent	Pronounced	
Southeastern Europe	Count	16	146	26	5	193
	% within Major Region	8.3%	75.6%	13.5%	2.6%	100.0%
	% within Belly	61.5%	74.1%	72.2%	35.7%	70.7%
	% of Total	5.9%	53.5%	9.5%	1.8%	70.7%
Southwest Asia	Count	10	51	10	9	80
	% within Major Region	12.5%	63.8%	12.5%	11.2%	100.0%
	% within Belly	38.5%	25.9%	27.8%	64.3%	29.3%
	% of Total	3.7%	18.7%	3.7%	3.3%	29.3%
Total	Count	26	197	36	14	273
	% within Major Region	9.5%	72.2%	13.2%	5.1%	100.0%
	% within Belly	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	9.5%	72.2%	13.2%	5.1%	100.0%

Buttocks in Southeastern Europe were slightly more likely to be both prominent and pronounced compared with Southwest Asia (Table 8). Southeastern Europe had 32% of valid cases in categorized as prominent and 38% as pronounced compared with 26% and 31% respectively for Southwest Asia. Because the number of valid cases that were not defined were approximately equal, that left the number of valid cases in Southeastern Europe in which buttocks were defined but neither prominent or pronounced to be noticeably smaller at 18% than the same measure of valid cases in Southwest Asia at 32%.

Table 8. Buttocks represented in Neolithic figurines of SW Asia and SE Europe.

		Buttocks				Total
		Not Defined	Defined	Prominent	Pronounced	
Southeastern Europe	Count	21	33	60	71	185
	% within Major Region	11.4%	17.8%	32.4%	38.4%	100.0%
	% within Buttocks	70.0%	54.1%	72.3%	72.4%	68.0%
	% of Total	7.7%	12.1%	22.1%	26.1%	68.0%
Southwest Asia	Count	9	28	23	27	87
	% within Major Region	10.3%	32.2%	26.4%	31.0%	100.0%
	% within Buttocks	30.0%	45.9%	27.7%	27.6%	32.0%
	% of Total	3.3%	10.3%	8.5%	9.9%	32.0%
Total	Count	30	61	83	98	272
	% within Major Region	11.0%	22.4%	30.5%	36.0%	100.0%
	% within Buttocks	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	11.0%	22.4%	30.5%	36.0%	100.0%

Among the valid cases in the corpus for breasts (Table 9), the most common categorization was not defined with 45% showing no evidence that the figurine maker intended to represent breasts at all. Forty percent were defined but neither prominent nor pronounced, categories into which 13% and 2% of the valid cases fall into respectively. The largest category for breasts among valid cases in Southwest Asia was defined at 43% but, among those of Southeastern Europe it was not defined at 50%. Among the remaining half of the valid cases in Southeastern Europe, 38% were defined, 11% were prominent, and 2% were pronounced. The remaining 57% in Southwest Asia were 35% not defined, 18% prominent, and 4% pronounced.

Table 9. Breasts represented in Neolithic figurines of SW Asia and SE Europe.

		Breasts				Total
		Not Defined	Defined	Prominent	Pronounced	
Southeastern Europe	Count	98	75	22	3	198
	% within Major Region	49.5%	37.9%	11.1%	1.5%	100.0%
	% within Breasts	76.6%	67.0%	59.5%	50.0%	70.0%
	% of Total	34.6%	26.5%	7.8%	1.1%	70.0%
Southwest Asia	Count	30	37	15	3	85
	% within Major Region	35.3%	43.5%	17.6%	3.5%	100.0%
	% within Breasts	23.4%	33.0%	40.5%	50.0%	30.0%
	% of Total	10.6%	13.1%	5.3%	1.1%	30.0%
Total	Count	128	112	37	6	283
	% within Major Region	45.2%	39.6%	13.1%	2.1%	100.0%
	% within Breasts	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	45.2%	39.6%	13.1%	2.1%	100.0%

4.1.5 Posture

Of the 403 figurines in this study, 245 were complete enough to categorize them as seated, standing, squatting, kneeling, or lying (Table 10). Very few fell into the latter three categories: 1 squatting and 3 kneeling, each of Southeastern Europe; 2 kneeling from Southwest Asia; and one each lying in a supine position in both Southeastern Europe and Southwest Asia. The majority of the figurines fell into the first two categories, seated and standing. In Southwest Asia, 50% of the valid cases there were of a seated posture and 46% were standing. In Southeastern Europe, however, only 40% of the region's valid cases were seated while 57% were standing.

Table 10. Posture of figurines in Southeastern Europe and Southwest Asia.

		New Posture					Total
		Seated	Standing	Squatting	Kneeling	Lying Supine	
Southeastern Europe	Count	68	96	1	3	1	169
	% within Major Region	40.2%	56.8%	.6%	1.8%	.6%	100.0%
	% within New Posture	64.2%	73.3%	100.0%	60.0%	50.0%	69.0%
	% of Total	27.8%	39.2%	.4%	1.2%	.4%	69.0%
Southwest Asia	Count	38	35	0	2	1	76
	% within Major Region	50.0%	46.1%	0.0%	2.6%	1.3%	100.0%
	% within New Posture	35.8%	26.7%	0.0%	40.0%	50.0%	31.0%
	% of Total	15.5%	14.3%	0.0%	.8%	.4%	31.0%
	Count	106	131	1	5	2	245
	% within Major Region	43.3%	53.5%	.4%	2.0%	.8%	100.0%
	% within New Posture	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	43.3%	53.5%	.4%	2.0%	.8%	100.0%

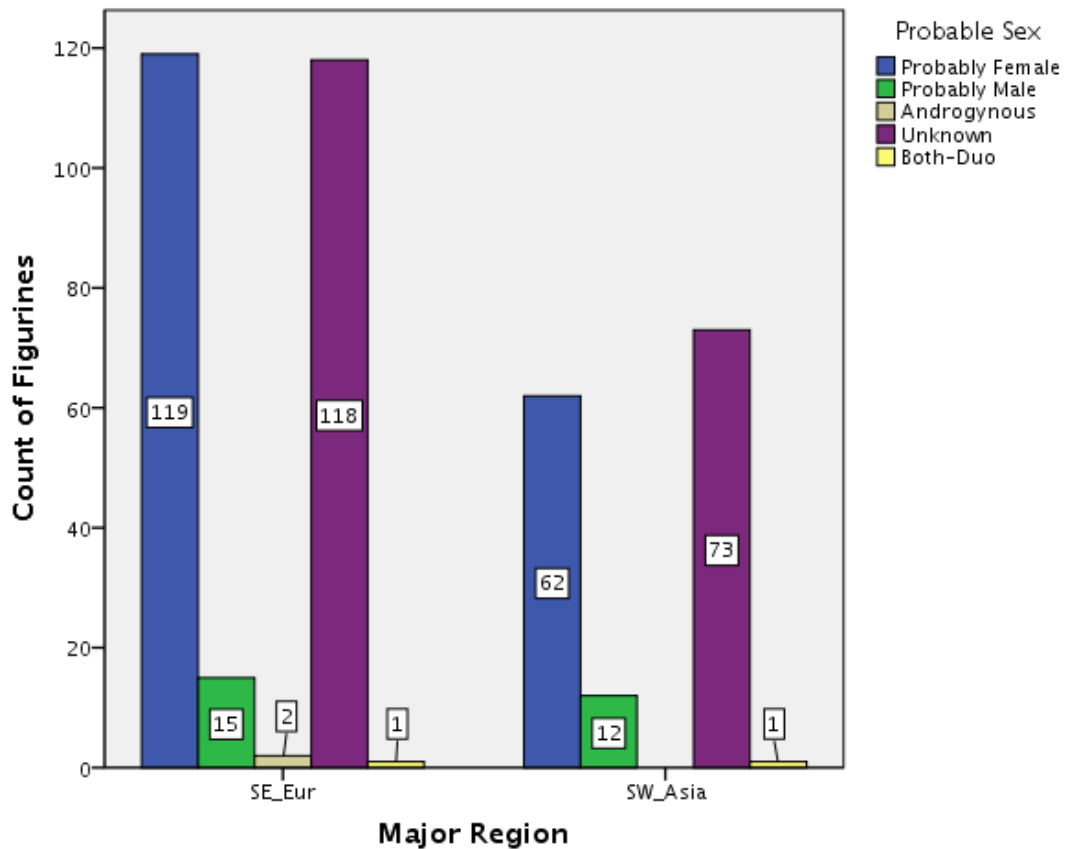
4.1.6 Sex

Of primary concern when attempting to make objective observations of Neolithic figurines is sex rather than gender since this is a biological consideration whereas gender is a cultural concept that may or may not be fully observable in figurines. Within the entire corpus, 47% of the figurines were labeled of unknown sex due to the lack of clear sex indicators (Table 11 and Figure 13). Forty-five percent were probably female, 7% were probably male, and 1% were either androgynous or represented two individuals of each sex. In Southwest Asia, 49% were of unknown sex, 42% were probably female, 8% were probably male, and the remaining 1% comprised a single figurine representative of probably both male and female sexes. In Southeastern Europe, 46% were of unknown sex, 47% were probably female, 6% were probably male, and the remaining 1% was comprised of two androgynous figurines and one figurine that represented two individuals of both male and female sexes.

Table 11. Categories of sex within the figurines of the corpus to include those that were clearly male or female as well as those probable and completely unknown.

Major Region	Sex							Total
	Female	Probably Female	Male	Probably Male	Androgynous	Unknown	Male & Female (duo)	
Southeastern Europe	25	94	11	4	2	118	1	255
Southwest Asia	12	50	8	4	0	73	1	148
Total	37	144	19	8	2	191	2	403

Figure 14. Visual relationship of probable sex among figurines of the corpus. Clearly female or male are binned together with probably female or male.



4.1.7 Cruciform

There were 271 valid cases from which to evaluate the presence of the cruciform style within the corpus and, of these, 43 were categorized as cruciform (Table 12). Eighty-four percent of these 43 figurines were from sites in Southeastern Europe, while 16% were from

Southwest Asian sites. When probable sex was compared with cruciform figurines, 67% turned out to be probably female, 30% were of unknown sex, and 2% were probably male.

Table 12 Distribution of the cruciform style within the two major regions.

		Cruciform		Total
		No	Yes	
Southeastern Europe	Count	180	36	216
	% within Major Region	83.3%	16.7%	100.0%
	% within Cruciform	78.9%	83.7%	79.7%
	% of Total	66.4%	13.3%	79.7%
Southwest Asia	Count	48	7	55
	% within Major Region	87.3%	12.7%	100.0%
	% within Cruciform	21.1%	16.3%	20.3%
	% of Total	17.7%	2.6%	20.3%
Total	Count	228	43	271
	% within Major Region	84.1%	15.9%	100.0%
	% within Cruciform	100.0%	100.0%	100.0%
	% of Total	84.1%	15.9%	100.0%

4.1.8 Diamond Face / Mask

There were 314 valid cases from which to evaluate the presence of the diamond-face/mask style within the study corpus (Table 13). Of these, 58 were categorized as having the diamond-face or mask style. Ninety-six percent of these 58 figurines were from sites in Southeastern Europe, while 3% were of Southwest Asian sites. When probable sex was compared with the diamond-face style, 48% were probably female, 47% were unknown, 3% were male, and 2% were associated with a figurine that represented two individuals probably of each sex.

Table 13. Distribution of the diamond-face / mask style within the two major regions.

		Diamond Face / Mask		Total
		No	Yes	
Southeastern Europe	Count	174	56	230
	% within Major Region	75.7%	24.3%	100.0%
	% within Diam. Face / Mask	68.0%	96.6%	73.2%
	% of Total	55.4%	17.8%	73.2%
Southwest Asia	Count	82	2	84
	% within Major Region	97.6%	2.4%	100.0%
	% within Diam. Face / Mask	32.0%	3.4%	26.8%
	% of Total	26.1%	0.6%	26.8%
Total	Count	256	58	314
	% within Major Region	81.5%	18.5%	100.0%
	% within Diam. Face / Mask	100.0%	100.0%	100.0%
	% of Total	81.5%	18.5%	100.0%

4.1.9 Cowrie Eyes

There were 309 valid cases from which to evaluate the presence of the cowrie-eye style within the figurine corpus (Table 14) and, of these, 21 were categorized as cowrie-eyed between both regions—ten figurines in Southwest Asia and eleven figurines in Southeastern Europe. Most of the valid cases were in Southeastern Europe, however, which made cowrie eyes more likely in Southwest Asia. When probable sex was compared with the cowrie-eye style, 43% turned out to be probably female, while 57% were of unknown sex. While the relationship between sex and the cowrie eye style is not one that is exclusively female, none of the male or probably male figurines in the corpus made use of this motif.

Table 14 Distribution of the cowrie eyed style within the two major regions.

		Cowrie Eyed		Total
		No	Yes	
Southeastern Europe	Count	212	11	223
	% within Major Region	95.1%	4.9%	100.0%
	% within Cowrie Eyed	73.6%	52.4%	72.2%
	% of Total	68.6%	3.6%	72.2%
Southwest Asia	Count	76	10	86
	% within Major Region	88.4%	11.6%	100.0%
	% within Cowrie Eyed	26.4%	47.6%	27.8%
	% of Total	24.6%	3.2%	27.8%
Total	Count	288	21	309
	% within Major Region	93.2%	6.8%	100.0%
	% within Cowrie Eyed	100.0%	100.0%	100.0%
	% of Total	93.2%	6.8%	100.0%

Table 15 Comparison of cruciform, diamond-face / mask, and cowrie eyed styles along with the numbers of valid cases.

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Cruciform	271	67.2%	132	32.8%	403	100.0%
Diamond Face / Mask	314	77.9%	89	22.1%	403	100.0%
Cowrie Eyed	309	76.7%	94	23.3%	403	100.0%

4.1.10 Arm Position and Status

The two most common arm positions for figurines in both Southeastern Europe and Southwest Asia were hand-at-abdomen and hand-at-breast. In Southwest Asia, and among figurines in the corpus that could be evaluated for arm position, 53% had the left hand positioned at the breast while 39% had the right arm positioned in this way (Appendix C). In addition, 25% of these figurines had the left hand positioned at the abdomen with 33% positioning the right hand here. The next most common position for left and right hands for these figurines was at the figurine's side, with 12% and 13% at the left and right sides, respectively.

In contrast, the figurines in Southeastern Europe that could be evaluated for arm positions differed noticeably. Thirteen percent of these figurines had left hands placed at or near

the breast with 16% of the right hands in the same position; 40% of the left hands were at the abdomen with 36% of the right in the same position. None of the remaining positions were significant in the number, but the Southeastern Europe figurines exhibited more diversity in arm positions than did the Southwest Asian figurines. The latter region had six positions for left arms and eight for the right arms, but the former region had ten positions for each. Southwest Asian figurines did not exhibit arms in positions that placed the hand at the thigh or at the hip in the study corpus.

There was little difference between figurines of Southwest Asia and Southeastern Europe in terms of the level of detail rendered in the fingers. Both regions seemed to show detailed fingers in about 16% of the valid cases. While the frequency of left arms showing detailed fingers on the hands was somewhat lower in Southwest Asian figurines, this was due to missing data resulting from breakage. The rate of schematic representation of arms among Southeastern Europe figurines was noticeably higher, however, with 51% each of the left and right arms falling into the schematic category and approximately 20% of the hands. Southwest Asian figurines were somewhat more schematic among hands (28-30%) but less so among arms (21%) than their counterparts in Southeastern Europe.

4.1.11 Leg Position and Status

Half of the valid cases (50%) among figurines in Southwest Asia were bent at the knee and hip to present a seated position compared to 20% of the valid cases in Southeastern Europe (Appendix C). Approximately 38% of the figurines with legs that could be evaluated in Southwest Asia were straight as in a standing position with 42% exhibiting this position in Southeastern Europe. Other positions for legs in these regions included straight in a seated position or straight in a position that could not be determined (seated or standing), though these were represented to a much more minor degree in Southwest Asia than in Southeastern Europe.

In Southwest Asia, approximately 33% of the feet and 13% of the legs among valid figurine cases were schematically represented. This is slightly less than the schematic representations in Southeastern Europe of feet and legs, which were 43% and 22% respectively. Very few figurines in Southwest Asia demonstrated a level of detail that defined the toes, with only a single valid case (0.7%) but 24 valid cases (13%) were represented in the valid figurine cases of Southeastern Europe.

4.1.12 Context

Context is a variable that was not consistently reported in the sources of data for the figurines in the study corpus. However, some data were still obtained for both regions. In Southwest Asia 48% of the figurines, when reported, were found in domestic contexts, with 30% reported in buildings. In Southeastern Europe, figurines were reported as found 53% of the time in ritual contexts with 21% in domestic. "Building" contexts were reported with only a single case of the study corpus.

CHAPTER 5

DISCUSSION AND CONCLUSIONS

5.1 Discussion

More figurines were included in the study corpus from Southeastern Europe (n=255) than from Southwest Asia (n=148). This could be a result of unconscious bias on the author's part or perhaps a factor of demography. Several writers have focused on population density estimates within sites of both major regions by first estimating household size using standard expectations of floor area per person (Byrd 2000; Porčić 2011). Byrd described 16 Levantine sites in Southwest Asia that averaged to six households per site—the largest number of households was 12; the smallest was 2 (p. 72). Porčić, however, described three sites of the Vinča culture in Southeastern Europe that had between 70 and 801 households as a conservative figure. The question of demography and population in the Neolithic is one worth pursuing and perhaps figurine studies should be included in this endeavor as this could be related to diffusion of stylistic motifs and rates of figurine production.

Representing nearly three-quarters of the figurine corpus, clay was clearly an important medium for manufacture and it was ubiquitous in all regions, mostly in fired form. The rarity of unfired clay figurines in the archaeological record is very likely a result of its less durable nature. Firing clay fuses its crystalline structure into a permanent form in contrast to unfired artifacts which, if deposited in soil, can rehydrate to become indistinguishable from the surrounding soil matrix. The popularity of clay could have been related lower to skills required to work it, as suggested by previous authors (e.g., Schmandt-Besserat 1998: 112), its availability, and the fact that a figurine begins as a lump of clay that can be added to and shaped as well as reduced to obtain the final form. This is in contrast with figurines manufactured from stone, a medium that requires more specialized skill, perhaps less available (e.g., marble or picrolite), and can be created only through reduction by removing parts of the stone to leave the final form. While the

specialization differences and expertise requirements between clay and stone media could be argued, there is little doubt that the creator of stone figures had less freedom to improvise or be creative. Once a bit of stone was removed, it could not be added back on. Stoneworkers, therefore, had to plan ahead out of necessity, whereas the coroplast may have had more freedom of expression. Because of this, stone figurines may have been items of prestige in some, perhaps many cases, and might have been created by entirely different individuals. Working these two very different raw materials require very different approaches and techniques. Some scholars have argued that clay is easier to work than stone; but it should be noted that stoneworking is a subtractive technology (i.e., one can reduce the finished project but not augment it) whereas clay is both subtractive *and* additive. Clearly neither one is necessarily easier than the other. Both require considerable skill to execute effectively.

Sex is an obvious factor in attempting to understand the relationships and purposes that figurines had to their creators and users. There are many aspects of figurines that vary greatly through space and time, such as raw material, stylistic attributes, posture, and positions of limbs. Representation of sex through figurines is one of the variables that seems to have some consistent properties. Throughout the figurine corpus, in both Southwest Asia and Southeastern Europe, and throughout the Neolithic, just under half of the figurines appeared to be female or to have exclusively female characteristics sufficient to lead us to conclude that they are probably female. Just under half were also sexually indeterminate—there were no clear markers for sex that would allow for even a probable estimation. A very small percentage were obviously or probably male.

Female representation was significant and certainly undeniable, but the representation of sexually indeterminate figurines was equally significant. It seems in the final analysis that the figurine creators appear to have made conscious efforts not to define sex in a manner that was unambiguous. This may have been for various reasons: to empower the end-user with the ability to determine sex, perhaps through the use of clothing or accouterments; to represent a

segment of society that was considered without sex (such as adolescents); to remove emphasis of gender, perhaps as a requirement of the end purpose; or perhaps the markers for gender were obvious to the creator's and user's culture in ways that are not obvious to modern observers. Often sexually indeterminate figurines were found in the same archaeological contexts as those with clear markers of biological sex, which would seem to indicate that there are uses that require markers such as genitalia, though not all figurines that are clearly female or clearly male are defined by the presence of genitalia. This would seem to indicate that other, more subtle gender markers might have been used. Genitalia provide a biological distinction of sex, whereas these more subtle markers would provide a cultural distinction of gender. A modern observer viewing two stick figures on doors similar to those in figure 14 might not see a distinction of sex, but adding a triangle in the form of a dress provides a distinction of gender, a practice many use daily to decide which public restroom is appropriate.

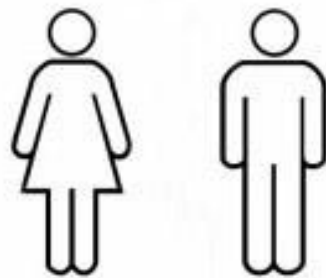


Figure 15. A modern representation of gender.

Related to sex are features such as obesity, bellies, buttocks, and breasts. Previous authors have made this association (e.g., Nakamura and Meskell 2009: 211-215) and the data in this study also support the correlation. Of the 270 valid cases—those that could be evaluated for representation of obesity—114 were designated significantly obese. Of these, 70% were probably female, 33% were of unknown sex, and only 17% were male. Only one male figurine in the entire corpus could be defined as prominent or pronounced with regard to the belly. The

most common representation of the belly within the corpus was defined but 64% of the prominent and 71% of the pronounced were probably female. Similar results were evident in the representations of buttocks and breasts among the figurines in the corpus, though half of the eighteen figurines that were probably male and could be evaluated for buttocks were designated as prominent. These figures would indicate that representations of obesity correlate with sex within the Neolithic of Southwest Asia and Southeastern Europe.

In addition to breasts, bellies, and buttocks, other stylistic attributes demonstrate a relationship with sex. Within the corpus, 21 figurines had cowrie-eyes. Twelve of these were of unknown sex and nine were probably female. Yet none were probably male. Of the 58 figurines that displayed diamond-shaped heads, 28 were probably female, 27 were probably male, and one was of a pair of figurines that were male and female. Only two were probably male. Among the cruciform style of figurines, 29 were probably female, thirteen were of unknown sex, and a single figurine was probably male.

Figurines of unknown sex in the Neolithic are likely to have been completely known to their creators and end-users only to be unknown to modern observers unable to make cultural assessments of gender either because of missing cultural attributes or missing physical attributes. Those figurines we are forced to refer to as unknown or asexual may have been well-defined to observers and users in their own cultures through the use of stylistic attributes such as obesity; prominence of breasts, buttocks, and bellies; cowrie eyes; diamond-shaped heads; and cruciform body configurations. In addition to these attributes, Neolithic figurines may have been defined sexually by their creators or end-users through the use of textiles or accouterments that did not survive the archaeological record. Future research into Neolithic figurines of Southwest Asia and Southeastern Europe may benefit from additional investigation into the relationships of style and biological sex. Do other stylistic attributes correlate strongly to one sex over the other, for instance? In addition, researchers may want to include other anthropomorphic imagery to evaluate missing physical data like clothing and accouterments

such as pendants or veils. Lichter (2007) describes a male figurine from Nevalı Çori dating to between 8500 and 7900 BCE that appears to be wearing a belt or sash around the hips that may have a leopard design (p. 293). This stylistic motif is similar to that of the somewhat younger design associated with an anthropomorphic figure in a mural at Çatalhöyük (Hodder 2006: cover), also of a male. The figurine from Nevalı Çori had a sash represented in clay, but this raises the question of whether figurine creators (or their end-users) also used actual textiles to cloth and adorn their figurines. If so, could not an otherwise asexual figurine gain gender identity from the perspective of the user based on clothing, thus rendering unnecessary the need for biological sex defined by anatomical representations?

The notion of creator and end-user relationship with Neolithic figurines is one that may also be worthy of further investigation. Neolithic societies are often considered to have been egalitarian based on their sizes and assumed lack of social stratification with regard to skills and industries. However, there is evidence that skills were valued in niche trades like flint knapping. As previously discussed, the skills required to fashion figurines from stone were likely specialized and, thus, might have been passed on from one craftsman or generation to the next. While clay may require a somewhat lower skill set, it, too, may have been a trade engaged in by a subset of a society's population. A speculation of this subset's members may be related to the statistical representation of sex among Neolithic figurines. If their creators fashioned figurines to represent bodies they knew best, then many or most of the creators may have been female since figurines that are clearly male represent a small percentage of the corpus. This is an idea proposed by previous researchers, and one that should be examined further, but it does not adequately explain the very high percentage of asexual figurines in the Neolithic. This may well be related to a creator and end-user relationship as suggested above. While the two terms are not necessarily exclusive—the creator could also be an end-user—if a creator did not have a specific individual in mind, and the figurine was destined to be used by another person within the community, then it might have been advantageous to design a figurine that had the flexibility

to assume the gender identity the end-user has in mind. In this way, asexual figurines may be evidence of a consumer economy within Neolithic societies. Outright trade may have been engaged in, bartering the figurine for goods such as stone tools or services such as manual labor. Or perhaps the figurines were gifted from the creator to the end-user, which could have created a system of social capital not far removed from the “big-man” systems of modern Melanesia and Polynesia (Sahlins 1963).

5.2 Conclusions

Regardless, the question of asexual figurines from the Neolithic remains one that is intriguing. I conclude that figurine creators were clearly intentional in their efforts to avoid delineating sex in nearly half of the figurines in the corpus, an effort that was unlikely to have been one to save time or effort, given the malleable nature of clay, the medium for which most figurines were fashioned. Equally certain is that the figurines did not represent “non-gendered” individuals—at least not to the end-user. Where goddess explanations were once a default position for researchers, new lines of investigation into Neolithic figurines should be increasingly concerned with gender identity and representations of individuals. Figurines are less likely to be related to deity worship and increasingly likely to be objects that represent the desires and goals of individuals, perhaps with regard to health, longevity, or prosperity. Nakamura and Meskell (2009) explore this issue as they note that figurines at Çatalhöyük are “to be eventually discarded or ‘recycled’” (222). More than representations of deities or cult symbols of fertility, Neolithic figurines in Southwest Asia and Southeastern Europe appear to have meanings that transcend earlier scholarly conclusions. Through this study, I have suggested that they are abstract representations of the creators and users—the members of the societies in which and for which they were created. By continuing to investigate their physical characteristics and attributes, and systematically comparing and contrasting them, archaeologists can continue to arrive at closer approximations of the reality about the long-dead cultures from which they come.

APPENDIX A

ABBREVIATIONS

Abbreviations

Region

AEG	Aegean
ANC	Central Anatolia
ANE	Eastern Anatolia
ANW	Western Anatolia
BOS	Bosnia
BUL	Bulgaria
CGR	Central Greece
CRE	Crete
CYP	Cyprus
HGY	Hungary
ITY	Italy
LEV	Levant
MAC	Macedonia
MAL	Malta
MOL	Moldavia
PEL	Peloponnese
ROM	Romania
SAR	Sardinia
SER	Serbia
KOS	Kosovo

Period

EN	Early Neolithic
MN	Middle Neolithic
LN	Late Neolithic
FN	Final Neolithic

APPENDIX B

CATALOG

Note: Dates are BCE and sources of data include images in Appendix D.

AEG EN 10 5100-4500 Ftelia, Mykonos
Max Height: 300 Completeness: 100%
Present Condition: Good Material: Unspecified
Buttocks: Pronounced Posture: Standing
Belly: Not Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: University of the
Aegean

Notes: long cylindrical neck ends in an ovoid head, oblique and inclining backwards; the triangular body carries two applied clay bosses for breasts; while, a shallow groove indicates the navel, and the buttocks are thick with pronounced steatopygia

AEG UNK 150 UNK Sangri, Naxos
Max Height: 92 Completeness: 75-99%
Present Condition: Good Material: Marble
Buttocks: Pronounced Posture: Seated Legs
Belly: Defined
Breasts: Not Defined
Obesity: Source of Data: Weinberg 1951

Notes:

ANC EN 43 7500-5700 Çatalhöyük
Max Height: 91 Completeness: 75-99%
Present Condition: Fair Material: Marble
Buttocks: Not Defined Posture: Standing
Belly: Not Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Hodder 2012

Notes: Carved an off-centered (L) pubic triangle appears to be coarsely incised at a later date (might be accidental), also gouging just to the right of the triangle and a large diagonal gouge across left arm/chest are more recent

ANC EN 44 7500-5700 Çatalhöyük
Max Height: 75 Completeness: 100%
Present Condition: Fair Material: Speleothem

Buttocks: Pronounced
Belly: Pronounced
Breasts: Defined
Obesity: Significant / Noticeable
Posture: Standing
Source of Data: Hodder 2012

Notes: Carved speleothem an off-centered (L) public triangle appears to be coarsely incised at a later date (might be accidental), also gouging just to the right of the triangle and a large diagonal gouge across left arm/chest are more recent

ANC EN 48 Çatalhöyük
Max Height: 42
Present Condition: Fair
Buttocks:
Belly:
Breasts:
Obesity:
Completeness: 10-24%
Material:
Posture:
Source of Data: Hodder 2012

Notes: head and upper torso fragment of human figure; face has modeled nose, chin (beard?) and right ear/hair with incised eyes, one eyebrow, nostrils, mouth; head is triangular in cross-section and attaches to the upper torso of the body (missing) which is roughly circular in x-section

ANC EN 49 Çatalhöyük
Max Height: 25
Present Condition: Good
Buttocks:
Belly:
Breasts:
Obesity:
Completeness: 75-99%
Material: clay
Posture:
Source of Data: Hodder 2012

Notes: head made like a ball but with pinched nose (broken) and impressed eyes. Small holeslightly off-center in base for attachment to stick/body. Otherwise featureless.

ANC EN 50 Çatalhöyük
Max Height: 19
Present Condition: Fair
Buttocks:
Belly:
Breasts:
Obesity:
Completeness: 100%
Material: clay
Posture:
Source of Data: Hodder 2012

Notes: small head with incised eyes, mouth, nostrils and cheeks (?), and modeled head and nose on roughly conical base that projects outwards in the back; chip on front body

ANC EN 51

Çatalhöyük

Max Height: 28	Completeness: 100%
Present Condition: Good	Material: Limestone
Buttocks: Prominent	Posture: Standing
Belly: Prominent	
Breasts: Not Defined	
Obesity: Significant / Noticeable	Source of Data: Hodder 2012

Notes: Very small standing human figurine with well-delineated features carved from soft limestone. The figure shows a protruding belly with a large navel incised in the middle. The belly slopes down and outward, then cuts in straight to the groin. The thick legs are divided both front and back and have well-formed feet. On the back the leg divide proceeds up the buttocks, which also protrude outward from a very straight back.

ANC EN 52

Çatalhöyük

Max Height: 32	Completeness: 100%
Present Condition: Good	Material: clay
Buttocks: Prominent	Posture: Standing
Belly: Defined	
Breasts: Not Defined	
Obesity: Significant / Noticeable	Source of Data: Hodder 2012

Notes: very small human figure with elongated upper torso and head. No face is delineated and head is oval in shape from the side views. Arms folding down to rest on top of belly are clearly represented and seem to be supporting a circular object. Legs and feet are divided and feet are well formed and slope gently forward. On the front, incised lines indicate the bottom of the belly, the leg divide and knees. On the back incised lines indicate divided legs and buttocks, and the waist and bottom of the buttocks. The figure has an uneven color possibly due to depositional environment.

ANC EN 53

Çatalhöyük

Max Height: 23	Completeness: 50-74%
Present Condition: Good	Material: clay
Buttocks: Prominent	Posture:
Belly: Defined	
Breasts: Not Defined	
Obesity: Insignificant	Source of Data: Hodder 2012

Notes: headless figure with dowel hole for attachable head--imprint of attached head

is visible. Roughly modeled, both arms are broken off just below shoulders. Front, sides and back have a sheen from handling? Both stub legs are intact and rear sticks out and down sharply.

ANC EN 54

Çatalhöyük

Max Height:	Completeness: 75-99%
Present Condition: Good	Material: Marble
Buttocks: Prominent	Posture: Standing
Belly: Not Defined	
Breasts: Not Defined	
Obesity: Significant / Noticeable	Source of Data: Hodder 2012

Notes: Abstract / figural representation - carved from marble

ANC EN 55

Çatalhöyük

Max Height: 31	Completeness: 50-74%
Present Condition: Fair	Material: clay
Buttocks: Defined	Posture:
Belly: Defined	
Breasts: Not Defined	
Obesity: Insignificant	Source of Data: Hodder 2012

Notes: Human torso, but complete focusing on upper body. The neck shows clear tool marks for smoothing into a knob. It is not a head but could have supported a detachable head. The arms are stubby and may have been curving across the chest which is barreled. The buttocks are delineated and protrude slightly

ANC EN 57

Çatalhöyük

Max Height:	Completeness: 50-74%
Present Condition: Fair	Material: clay
Buttocks: Prominent	Posture:
Belly: Pronounced	
Breasts: Pronounced	
Obesity: Significant / Noticeable	Source of Data: Hodder 2012

Notes: detachable head (missing) in seated position; front: legs are broken off in front, but they appear to have been crossed in front. The figure has large breasts and protruding belly with protruding navel (some have suggested as indicative of pregnancy). Very thin arms with delineated fingers holding breasts. Red paint is present around neck and between breasts (4 concentric chains), wrists and possibly ankles. Back: depiction of human skeleton (back view) ; modeled spinal column, pelvis and scapulas that project above shoulders; ribs and vertebrae depicted through horizontal and diagonal scoring top: dowel hole: 0.36cm wide, 0.87 long head

impression: 1.92 cm

ANC EN 58

Max Height: 26
Present Condition: Good
Buttocks:
Belly:
Breasts:
Obesity:

Çatalhöyük

Completeness: 100%
Material: clay
Posture: Seated Legs

Source of Data: Hodder 2012

Notes: body of wide seated figure with detachable head (missing). Triangular shaped dowel hole in neck base. Figure leans slightly to the back, arms and waist indicated on back. front upper torso shows very slight suggestion of modeled arms held up to chest; an incised mark on the left also more strongly suggests arm position. Below waist-line, body protrudes outward in front. a vertical line separates legs and two downward sloping diagonal lines just below the waist are suggestive of crossed legs.

ANC EN 59

Max Height: 30
Present Condition: Poor
Buttocks: Pronounced
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable

Çatalhöyük

Completeness: 25-49%
Material: Brown Clay
Posture:

Source of Data: Hodder 2012

Notes: Female figure with smallish breasts and a disproportionately large bottom. Back side of figurine is darker, possibly has been exposed to heat from behind? Front part of figurine from stomach down has been chipped off, but it looks like the stomach was not very large. There are also signs of breakage along sides where arms could have been and across top at neck.

ANC EN 60

Max Height: 22
Present Condition: Good
Buttocks:
Belly:
Breasts:
Obesity:

Çatalhöyük

Completeness: 100%
Material: clay
Posture:

Source of Data: Hodder 2012

Notes: irregular ball-shaped piece with a dowel hole on one side (hole is worn near surface around the edges); the piece is roughly shaped by pinched actions, may be incomplete? No facial features depicted

ANC LN 132

Can Hasan

Max Height: 27
 Present Condition:
 Buttocks:
 Belly:
 Breasts: Defined
 Obesity:

Completeness:
 Material: Clay
 Posture:

Source of Data: Schmandt-Besserat

1977

Notes: p. 144 Besserat cites D.H. French via personal communication

ANC MN 3

7th millennium

Çatalhöyük

Max Height: 17
 Present Condition: Fair
 Buttocks: Not Defined
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant

Completeness: 100%
 Material: Marble
 Posture: Standing

Source of Data: Meskell 1998

Notes: Twin representation; marble with two parallel, horizontal incisions at the waist. Two heads but only two arms; legs indistinguishable; small but elongated breasts may indicate female sex. p. 50, fig. 10

ANC MN 4

7th millennium

Çatalhöyük

Max Height: 20
 Present Condition: Good
 Buttocks: Defined
 Belly: Pronounced
 Breasts: Pronounced
 Obesity: Significant / Noticeable

Completeness: 75-99%
 Material: Terracotta
 Posture: Seated

Source of Data: Meskell 1998

Notes: Seated "goddess" flanked by two feline zoomorphic figures; modeled clay; originally found headless -head is a modern replacement. Shoulder modeling may indicate clothing or jewelry. p 53.

ANC UNK 131

Suberde

Max Height: 60

Completeness:

Present Condition: Fragment
 Buttocks:
 Belly:
 Breasts: Defined
 Obesity:
 1977

Material:
 Posture:
 Source of Data: Schmandt-Besserat

Notes: pp. 144 Besserat cites J. Bordaz (1970:180) and describes the peg hole in the figurine's neck which indicates that head of different material was used Torso fragment

ANE EN 283 7th millennium Çatalhöyük
 Max Height: 30 Completeness: 50-74%
 Present Condition: Poor Material: Terracotta
 Buttocks: Prominent Posture: Seated Legs
 Belly: Prominent
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes: p. 36, fig. 57(2)

ANE LN 175 7th millennium Çatalhöyük
 Max Height: 65 Completeness: 50-74%
 Present Condition: Poor Material: Clay
 Buttocks: Defined Posture: Kneeling
 Belly: Pronounced
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Lichter 2007

Notes: p. 324, Fig 238 Incising on back: 8-10 parallel lines; compare to Maltese & Achilleion examples

ANE LN 181 6th millennium Köşk Höyük
 Max Height: 75 Completeness: 100%
 Present Condition: Good Material: Clay
 Buttocks: Pronounced Posture: Seated
 Belly: Defined
 Breasts: Not Defined
 Obesity: Significant / Noticeable Source of Data: Lichter 2007

Notes: p. 327, Fig. 247 Seated perhaps on a short stool originally; hair in a tight, tall bun, arms folded in front of breasts not defined; incising and modeling depict pronounced

buttocks but normal belly; red paint traces

ANE LN 182	6th millennium	Köşk Höyük
Max Height: 185	Completeness: 50-74%	
Present Condition: Reconstructed	Material: Clay	
Buttocks: Pronounced	Posture: Seated	
Belly: Defined		
Breasts: Prominent		
Obesity: Significant / Noticeable	Source of Data: Lichter 2007	

Notes: p. 327, Fig 248 Traces of red paint; seated on a stool; figurine without stool 164 max length (134 high); with stool it sits 54 higher (188).

ANE LN 183	6500	Çatalhöyük
Max Height: 105	Completeness: 100%	
Present Condition: Poor	Material: Alabaster	
Buttocks:	Posture: Seated	
Belly:		
Breasts:		
Obesity:	Source of Data: Lichter 2007	

Notes: p. 327, Fig 246 Bearded Figure sitting on a beast

ANE LN 184	6th millennium	Köşk Höyük
Max Height: 117	Completeness: 75-99%	
Present Condition: Poor	Material: Clay	
Buttocks:	Posture: Standing	
Belly:		
Breasts:		
Obesity:	Source of Data: Lichter 2007	

Notes: p. 328, Fig. 249 Dar red paint (or slip?) Head, arms, and possible legs or schematically represented garment appears to be a waist wrap and/or loin

ANE LN 185	6th millennium	Köşk Höyük
Max Height: 35	Completeness: 50-74%	
Present Condition: Fair	Material: Clay	
Buttocks: Defined	Posture: Standing	
Belly: Defined		

Breasts:
Obesity: Insignificant Source of Data: Lichter 2007

Notes: p. 328, Fig. 250 Compare with Figs 249 & 243 Red Paint

ANE LN 186 6th millennium Köşk Höyük
Max Height: 45 Completeness: 100%
Present Condition: Good Material: Stone
Buttocks: Defined Posture:
Belly: Defined
Breasts: Not Defined
Obesity: Source of Data: Lichter 2007

Notes: p. 328, Fig 251 Pebble Figure; incised lines filled with red paint create a highly schematic anthropomorphic figurine, probably female due to pubic triangle

ANE LN 218 5500 Hacilar
Max Height: 50 Completeness: 75-99%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Standing
Belly: Prominent
Breasts: Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Fig. 9(1) Incisions of chevrons give impression of waist garment; incisions (2) crisscrossing chest give impression of torso garment & define breasts

ANE MN 151 8800-8000 Göbekli Tepe
Max Height: 31 Completeness: 75-99%
Present Condition: Good Material: Limestone
Buttocks: Defined Posture: Standing
Belly: Not Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Lichter 2007

Notes: p. 275, Fig. 28 Flat-bodied, hands/feet schematically represented; head missing; buttocks/legs depicted w/incisions carved at sides

ANE MN 152 8800-8000 Göbekli Tepe

Max Height: 57
Present Condition: Poor
Buttocks:
Belly:
Breasts:
Obesity:
Completeness: Unknown
Material: Limestone
Posture:
Source of Data: Lichter 2007

Notes: p. 275, Fig. 29 Poorly preserved; describe as an "Anthropomorphic miniature mask of white-grey limestone." Very similar to miniature masks found in Nevalı Çori and northern Syria at Jerf el Ahmar.

ANE MN 153 8800-8000 Göbekli Tepe
Max Height: 40
Present Condition: Fair
Buttocks:
Belly:
Breasts:
Obesity:
Completeness: 50-74%
Material: Limestone
Posture:
Source of Data: Lichter 2007

Notes: p. 275 mostly schematic piece; damaged on head; torso & head only

ANE MN 154 8500-7900 Nevalı Çori
Max Height: 59
Present Condition:
Buttocks:
Belly:
Breasts:
Obesity:
Completeness:
Material: Limestone
Posture:
Source of Data: Lichter 2007

Notes: P. 291, Fig. 105 Broken off at neck -torso & below missing; cowrie eyes; sculpted from limestone & has eyebrows; blackened by fire

ANE MN 155 8500-7900 Nevalı Çori
Max Height: 49
Present Condition: Poor
Buttocks:
Belly:
Breasts:
Obesity:
Completeness: Unknown
Material: Limestone
Posture:
Source of Data: Lichter 2007

Notes: p. 291, Fig. 106 Limestone head

ANE MN 156 8500-7900 Nevalı Çori
Max Height: 37 Completeness: Unknown
Present Condition: Fair Material: Limestone
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lichter 2007

Notes: p. 291, Fig. 107

ANE MN 157 8500-7900 Nevalı Çori
Max Height: 41 Completeness: Unknown
Present Condition: Poor Material: Limestone
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lichter 2007

Notes: p. 292, Fig 108 Round holes for eyes

ANE MN 158 8500-7900 Nevalı Çori
Max Height: 60 Completeness: Unknown
Present Condition: Fair Material: Limestone
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lichter 2007

Notes: p. 292, Fig. 109 Slits for eyes give cowrie appearance.

ANE MN 159 8500-7900 Nevalı Çori
Max Height: 44 Completeness: Unknown
Present Condition: Fair Material: Limestone
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lichter 2007

Notes: p. 292, Fig 110 Miniature Mask Round holes for eyes/mouth Nevalı Çori is

one of the skull cult sites, could be related to why so many figurines are head-only

ANE MN 160	8500-7900	Nevalı Çori
Max Height: 26		Completeness: 25-49%
Present Condition: Fragment		Material: Clay
Buttocks: Pronounced		Posture: Seated Chair
Belly:		
Breasts:		
Obesity: Significant / Noticeable		Source of Data: Lichter 2007

Notes: p. 293, Fig 111 Lower part of a seated female (probably) figurine w/legs drawn up; slightly burned

ANE MN 161	8500-7900	Nevalı Çori
Max Height: 21		Completeness: 25-49%
Present Condition: Fragment		Material: Clay
Buttocks: Prominent		Posture:
Belly: Defined		
Breasts:		
Obesity: Significant / Noticeable		Source of Data: Lichter 2007

Notes: p. 293, Fig. 112 Flared buttocks; fragment

ANE MN 162	8500-7900	Nevalı Çori
Max Height: 27		Completeness: 75-99%
Present Condition: Fragment		Material: Clay
Buttocks: Prominent		Posture: Seated Chair
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Lichter 2007

Notes: p. 293, Fig 113 Called a "seated female figurine" by Lichter but no clear or even ambiguous indications of sex beyond slight obesity in schematically represented legs; arms also schematic & cruciform; incising may/may not be indication of garment, possibly a leopard skin belt or "sharpe"

ANE MN 163	8500-7900	Nevalı Çori
Max Height: 56		Completeness: 75-99%
Present Condition: Good		Material: Clay

Buttocks: Defined Posture: Standing
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Lichter 2007

Notes: p. 293, Fig. 114 Torso Garment; plastique appliqué w/punctations that are consistent with leopard-skin representations on murals at Çatalhöyük

ANE MN 164 10-7th millennium Çayönü
Max Height: 37 Completeness: 75-99%
Present Condition: Fair Material: Clay
Buttocks: Pronounced Posture: Standing
Belly: Prominent
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Lichter 2007

Notes: p. 294, Fig. 116

ANE MN 165 8th millennium Çayönü
Max Height: 28 Completeness: 75-99%
Present Condition: Material: Clay
Buttocks: Prominent Posture: Seated
Belly: Prominent
Breasts: Not Defined
Obesity: Source of Data: Lichter 2007

Notes: p. 294, Fig 117 Arms & legs schematically represented; torso w/arms cruciform; head missing; swollen abdomen -schematic representation of pregnancy?

ANE MN 166 10-7th millennium Çayönü
Max Height: 30 Completeness: 100%
Present Condition: Fair Material: Stone
Buttocks: Defined Posture:
Belly: Defined
Breasts: Not Defined
Obesity: Source of Data: Lichter 2007

Notes: pp. 294-295, Fig 118 Reddish-brown and white veined stone (quartz?); head, arms & legs are schematic

ANE MN 167 8500 Çayönü
 Max Height: 28 Completeness: Unknown
 Present Condition: Far Material: Bone
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Lichter 2007

Notes: p. 295, Fig. 119 Round/circular flat bone, carved into a human face; eyes perforations/punctations encircled by shallow incising; nose / mouth represented by carved notch at figure's periphery

ANE MN 168 8000 Cafer Höyük
 Max Height: 48 Completeness: Unknown
 Present Condition: Poor Material: Gypsum
 Buttocks: Defined Posture: Seated Chair
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Lichter 2007

Notes: p. 295, Fig 120 Male genitalia and breasts; carved from gypsum - a soft mineral

ANE MN 169 8000 Cafer Höyük
 Max Height: 42 Completeness: Unknown
 Present Condition: Poor Material: Gypsum
 Buttocks: Prominent Posture: Seated Chair
 Belly: Defined
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Lichter 2007

Notes: p. 295, Fig 121 Head either missing, worn/eroded, or schematic to begin with

ANE MN 170 7000-6500 Teleilat
 Max Height: 64 Completeness: 100%
 Present Condition: Good Material: Limestone
 Buttocks: Pronounced Posture: Seated Chair
 Belly: Prominent
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Lichter 2007

Notes: pp. 295-296, Fig. 122 Eyes circular carved holes

ANE MN 171	7000-6500	Teleilat
Max Height: 58		Completeness: 100%
Present Condition: Poor		Material: Limestone
Buttocks: Pronounced		Posture: Seated Chair
Belly: Defined		
Breasts: Defined		
Obesity: Significant / Noticeable		Source of Data: Lichter 2007

Notes: p. 296, Fig. 123

ANE MN 172	6300	Çatalhöyük
Max Height: 102		Completeness: 100%
Present Condition: Good		Material: Clay
Buttocks: Prominent		Posture: Seated Kneeling
Belly: Prominent		
Breasts: Prominent		
Obesity: Significant / Noticeable		Source of Data: Lichter 2007

Notes: p. 323, Fig 235 Hair tied in knot (not depicted in photo) Punctated navel; incised fingers; original literature: Mellaart (1967) Çatalhöyük.

ANE MN 173	6500	Çatalhöyük
Max Height: 155		Completeness:
Present Condition:		Material: Stone
Buttocks: Defined		Posture: Standing
Belly:		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Lichter 2007

Notes: p. 323, Fig. 236 Hands schematically depicted -come together at waist; breasts defined; waist garment like a skirt present -slit incised at midline to bottom

ANE MN 174	7th millennium	Çatalhöyük
Max Height: 46		Completeness: 75-99%
Present Condition: Fair		Material: Limestone
Buttocks:		Posture:
Belly:		

Breasts:

Obesity:

Source of Data: Lichter 2007

Notes: p. 324, Fig. 237 Arms schematically defined; 3 score marks -one in center of two angling away slightly could be schematic representations of breasts

ANE MN 176

7th millennium

Çatalhöyük

Max Height: 28

Completeness: 100%

Present Condition: Poor

Material: Limestone

Buttocks:

Posture: Standing

Belly: Defined

Breasts:

Obesity: Insignificant

Source of Data: Lichter 2007

Notes: p. 325, Fig. 242

ANE MN 177

7th millennium

Çatalhöyük

Max Height: 31

Completeness: 75-99%

Present Condition: Poor

Material: Clay

Buttocks: Prominent

Posture: Standing

Belly:

Breasts:

Obesity:

Source of Data: Lichter 2007

Notes: p. 325, Fig. 241

ANE MN 178

6500

Çatalhöyük

Max Height: 88

Completeness: 100%

Present Condition: Fair

Material: Stone

Buttocks:

Posture: Standing

Belly:

Breasts:

Obesity:

Source of Data: Lichter 2007

Notes: p. 326, Fig. 243 Arms schematic -or this could be clothing & arms underneath at sides

ANE MN 179

6500

Çatalhöyük

Max Height: 122

Completeness: 100%

Present Condition: Good
 Buttocks:
 Belly:
 Breasts:
 Obesity:
 Material: Marble
 Posture: Standing
 Source of Data: Lichter 2007

Notes: p. 326, Fig. 244 Garment depicted by vertical incised line from waist to

ANE MN 180 6500 Çatalhöyük
 Max Height: 218 Completeness: 100%
 Present Condition: Poor Material: Marble
 Buttocks: Posture: Seated Chair
 Belly:
 Breasts:
 Obesity: Source of Data: Lichter 2007

Notes: p. 326-327, Fig. 245 Figure seated on a stool though first impression was of a human-animal chimera with four legs since the seated position is only slightly noticeable

ANW LN 188 5900-5700 Höyücek
 Max Height: 62 Completeness: 100%
 Present Condition: Good Material: Clay
 Buttocks: Defined Posture:
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Lichter 2007

Notes: p. 357, Fig 252 Stylized Female figure; punctated navel; incising at arm-stumps and head-stump; Head not present

ANW LN 189 5900-5700 Höyücek
 Max Height: 60 Completeness: 75-99%
 Present Condition: Good Material: Clay/Bone
 Buttocks: Not Defined Posture:
 Belly: Not Defined
 Breasts: Not Defined
 Obesity: Insignificant Source of Data: Lichter 2007

Notes: p. 357, Fig. 353 Very stylized anthropomorphic figure; no legs represented - arms schematically represented by stumps; neck consists of a bone shaft, perhaps to mount or affix a head

Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lichter 2007

Notes: p. 356, Fig. 350 Figurine Head; Sex unknown

BOS EN 226 4500 Vinča
Max Height: 156 Completeness: 75-99%
Present Condition: Fair Material: Terracotta
Buttocks: Defined Posture: Standing
Belly: Defined
Breasts: Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Fig 39, p. 26 Punctations or perforations perhaps for attachments

BOS EN 227 4500 Predioniča
Max Height: 185 Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Defined Posture: Seated Chair
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Fig 40, p. 27 Perforations/punctations perhaps for attachments

BOS EN 292 5th millennium Butmir, Sarajevo
Max Height: 77 Completeness: 25-49%
Present Condition: Fair Material: Terracotta
Buttocks: Posture:
Belly:
Breasts: Prominent
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 64, fig. 100(1) Incised/painted torso garment and hair/hat; elongated neck

BOS EN 293 5th millennium Butmir, Sarajevo
Max Height: 44 Completeness:

Present Condition: Fair
Buttocks:
Belly:
Breasts:
Obesity:
Material: Terracotta
Posture:
Source of Data: Gimbutas 1991a

Notes: p. 64, fig. 100(2) Incised facial features; painted/incised hair or hat

BOS MN 36 4000-4250 Butmir, Sarajevo
Max Height: Completeness: 10-24%
Present Condition: Fair Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Gimbutas 1991a

Notes: *p.62 1 of 4 Gimbutas refers to these as "female," but this is not empirically apparent and while at least two seem to have female characters from a 20th century POV, the other two could easily be male from the same POV.

BOS MN 37 4000-4250 Butmir, Sarajevo
Max Height: Completeness: 10-24%
Present Condition: Fair Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Gimbutas 1991

Notes: p 62. 2 of 4

BOS MN 38 4000-4250 Butmir, Sarajevo
Max Height: Completeness: 10-24%
Present Condition: Fair Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Gimbutas 1991

Notes: p. 62. 3 of 4

BOS MN 39 4000-4250 Butmir, Sarajevo
Max Height: Completeness: 10-24%
Present Condition: Fair Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Gimbutas 1991

Notes: p. 62 4 of 4

BOS MN 284 5th millennium Butmir, Sarajevo
Max Height: 60 Completeness:
Present Condition: Fragment Material: Terracotta
Buttocks: Not Defined Posture: Standing
Belly: Not Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 36, fig. 57(3)

BUL EN 35 4500 Varna
Max Height: 164 Completeness: 100%
Present Condition: Fair Material: Bone
Buttocks: Not Defined Posture: Standing
Belly: Not Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 207, fig. 326(1) carved of bone and perforated 12 times

BUL EN 237 Kapitan
Max Height: Completeness: 10-24%
Present Condition: Fragment Material: Clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/9 head only; zigzag incisions could represent hair

hand image; cruciform schematic arms; clearly male w/modeled penis

BUL EN 253	6-5th millennium	Kalekovce
Max Height: 86	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Pronounced	Posture: Seated	
Belly: Prominent		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/31 intricately, extensively incised patterns neck to hip seated in oversized chair (throne?)

BUL EN 266	5th millennium	Bulgaria
Max Height: 85	Completeness:	
Present Condition: Poor	Material: Terracotta	
Buttocks:	Posture:	
Belly:		
Breasts:		
Obesity:	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/59 Mother of Pearl inlay for eyes (punctated then inlaid?).

BUL EN 295	5000-4500	Karanovo
Max Height: 149	Completeness: 100%	
Present Condition: Fair	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Gimbutas 1991a	

Notes: p. 81, fig. 128(2) incised net pattern at hips -probably indication of waist garment; incised "V" at neck could indicate either a garment or a necklace (or both)

BUL EN 296	5000-4500	Gradesniča
Max Height: 160	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	

Belly: Defined
Breasts: Defined
Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: p. 81, fig. 128(3) Incised net pattern at waist and breasts may indicate garments

BUL EN 298

5800-5500

Sofia

Max Height: 104
Present Condition: Fair
Buttocks: Pronounced
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable

Completeness: 75-99%
Material: Terracotta
Posture: Standing

Source of Data: Gimbutas 1991a

Notes: p. 81, fig. 129(2) Painted diagonal lines crisscross to present a "net" pattern at and below waist; this could represent a garment

BUL EN 350

5200-5000

Kalojanovec

Max Height: 117
Present Condition: Fragment
Buttocks: Prominent
Belly: Defined
Breasts:
Obesity: Insignificant

Completeness: 25-49%
Material: Terracotta
Posture:

Source of Data: Gimbutas 1991a

Notes: p. 165, fig. 256(1) pubic triangle & intricate designs incised on abdomen, legs, & buttocks

BUL EN 352

5000-4500

Gradasniča

Max Height: 165
Present Condition: Good
Buttocks: Pronounced
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Gimbutas 1991a

Notes: Facial features minimal -eyes/nose are merely pinched; but fingers are detailed; intricate incisions create a multi-patterned design from torso to toe; lozenge-shape at abdomen and small of back; could abrupt end of incised design at torso/back indicate less durable decoration like textile? Position of arms/hands creates a cruciform shape.

BUL EN 356	5000-4700	Slatino
Max Height: 46		Completeness: Unknown
Present Condition: Fragment		Material: Terracotta
Buttocks:		Posture:
Belly:		
Breasts:		
Obesity:		Source of Data: Gimbutas 1974

Notes: p. 169, fig. 267(1) diamond/triangular shaped head/mask; cat-like appearance; incised slits for eyes & mouth; pointed chin

BUL EN 358	5000-4500	Gradasniča
Max Height: 130		Completeness: Unknown
Present Condition: Good		Material: Terracotta
Buttocks: Defined		Posture: Unknown
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 194, fig. 300 not diamond but mask-like face; face has little detail -pinched nose creates both eyes and nose region; black with white encrusted incisions that are "labyrinthine"

BUL EN 359	4500	Sulica
Max Height:		Completeness: 100%
Present Condition: Good		Material: Marble
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 198, fig. 309 One of (if not the) only marble figurines of Karanovo culture; incised pubic triangle and vertical incision from pubis to feet delineates left/right legs; punctations at ears mouth; slightly defined breasts

BUL EN 360	4500-4300	Lovets
Max Height:		Completeness: 100%

Present Condition: Good	Material: Bone
Buttocks: Pronounced	Posture: Standing
Belly: Defined	
Breasts: Defined	
Obesity: Insignificant	Source of Data: Gimbutas 1991a

Notes: p. 198, fig 310 pubic triangle incised then outlined by rows of punctations/perforations; punctations for eyes; incisions and punctations define knees, ankles, waist, neck; unknown residue on calves obvious in picture; Gimbutas writes that "she has the round eyes of a snake," but the eyes are simply consistent with the use of punctations/perforations to indicate mouth etc.

BUL EN 361	4600-4400	Ruse
Max Height: 73		Completeness: 100%
Present Condition: Fair		Material: Gold Plate
Buttocks: Pronounced		Posture: Unknown
Belly: Defined		
Breasts:		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 199, fig. 311(2) Incised, punctated and perforated gold plate figurine of a woman with pubic triangle;

BUL EN 364	3500	Vykhvatintsi
Max Height: 142		Completeness: 100%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 199, fig. 312(3) found among the grave-goods of a 9-10 year old girl; checked diamond to indicate mask-like face; schematic arms present cruciform style

BUL FN 229	3rd-2nd	Ljubimec,
Max Height: 41		Completeness: 10-24%
Present Condition: Poor		Material: Clay
Buttocks:		Posture:
Belly:		
Breasts:		
Obesity:		Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/4

BUL FN 230	3rd-2nd	Dinja
Max Height: 90		Completeness: 10-24%
Present Condition: Fragment		Material: Clay
Buttocks:		Posture:
Belly:		
Breasts:		
Obesity:		Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/5

BUL FN 233	3000-2000	Bulgaria
Max Height:		Completeness: 100%
Present Condition: Good		Material: Clay
Buttocks: Defined		Posture: Seated Chair
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/12 Head/neck schematic and elongated; body more realistic; breasts appear to be plastique appliqué; seated on cushion/chair; painted on head; precise Bulgarian site unknown.

BUL LN 232		Starozagorski
Max Height: 101		Completeness: 100%
Present Condition: Good		Material: Marble
Buttocks: Defined		Posture: Standing
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/08

BUL LN 236		Kapitan
Max Height: 73		Completeness: 50-74%
Present Condition: Fair		Material: Clay
Buttocks: Defined		Posture: Standing
Belly: Defined		

Breasts: Defined
Obesity: Insignificant

Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/10

BUL LN 238

2500

Dinja

Max Height: 90
Present Condition: Fair
Buttocks: Defined
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 75-99%
Material: Clay
Posture: Seated Chair

Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/11 Incisions on shoulders, wrist, hip and ankles could represent garments; pubic triangle also depicted; breasts barely defined; circle incised on left shoulder -square incised on right shoulder

BUL LN 363

3500

Vykhvatintsi

Max Height: 94
Present Condition: Good
Buttocks: Prominent
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Gimbutas 1991a

Notes: p. 199, fig. 312(2) found among the grave-goods of a 9-10 year old girl; Checked diamond to indicate mask-like face; schematic arms present cruciform style

BUL MN 231

5th-2nd millennium

Kremenik

Max Height: 69
Present Condition: Fair
Buttocks:
Belly:
Breasts: Defined
Obesity:

Completeness: Unknown
Material: Clay
Posture:

Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-04/6 Angular incisions (hair & beard?) breasts vaguely depicted; slits for eyes

BUL MN 249

4th millennium

Ovcarovo

Max Height: 57	Completeness: 75-99%
Present Condition: Good	Material: Terracotta
Buttocks: Prominent	Posture: Standing
Belly: Defined	
Breasts: Not Defined	
Obesity: Insignificant	Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/29A At least 4 in group; intricate and extensively incised patterns neck to foot; context: with altars, seats, and shallow vessels; schematic, upraised arms

BUL MN 251	4th millennium	Ovcarovo
Max Height: 57	Completeness: 75-99%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/29C At least 4 in group; intricate and extensively incised patterns neck to foot; context: with altars, seats, and shallow vessels; schematic, upraised arms

BUL MN 252	4th millennium	Ovcarovo
Max Height: 57	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/29D At least 4 in group; intricate and extensively incised patterns neck to foot; context: with altars, seats, and shallow vessels; schematic, upraised arms

BUL MN 272	3500	Bulgaria
Max Height: 150	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks:	Posture: Standing	
Belly: Defined		
Breasts: Defined		

Obesity:

Source of Data: Lessing 2012

Notes: Lessing photo ID 12-01-01/1 Clay drinking vessel; drink from the neck; not a fragment but head intentionally missing; clearly male holding penis

BUL MN 273

4-3rd millennium

Varna

Max Height: 128
Present Condition: Fair
Buttocks: Not Defined
Belly: Not Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 75-99%
Material: Marble
Posture: Standing

Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/28 Intriguing figurine w/gold appliqué; Breasts appear defined by "gold buttons" –highly schematic

BUL MN 310

4500

Kalekovce

Max Height: 100
Present Condition: Good
Buttocks: Pronounced
Belly: Prominent
Breasts: Not Defined
Obesity: Significant / Noticeable

Completeness: 100%
Material: Terracotta
Posture: Seated

Source of Data: Gimbutas 1991a

Notes: p. 143, fig. 220 Diamond-shaped design incised on abdomen, punctated with navel. Punctations or perforations at shoulders; arms completely schematic; head is simple and has incised slits for eyes & mouth; figure is seated on a large chair/throne

CGR EN 26

5800-5600

Nicea

Max Height: 57
Present Condition: Good
Buttocks: Pronounced
Belly: Pronounced
Breasts: Prominent
Obesity: Significant / Noticeable

Completeness: 75-99%
Material: Terracotta
Posture: Seated Legs

Source of Data: Gimbutas 1991

Notes: "highly burnished and cream slipped" -p. 22

CGR EN 27 5800-5600 Farsala
 Max Height: 70 Completeness: 100%
 Present Condition: Fair Material: Terracotta
 Buttocks: Pronounced Posture: Seated Legs
 Belly: Prominent
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Gimbutas 1991

Notes: Cowrie/coffee bean eyes; pronounced beak-like nose; phallic shaped head/neck. p. 22

CGR EN 41 5300-5000 Soufli Magula,
 Max Height: 70 Completeness: 10-24%
 Present Condition: Good Material: Terracotta
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Gimbutas 1991

Notes: *p. 117 Cowrie / coffee bean eyes

CGR EN 85 6000 Sesklo
 Max Height: 45 Completeness: 100%
 Present Condition: Good Material: Terracotta
 Buttocks: Not Defined Posture: Standing
 Belly: Defined
 Breasts: Not Defined
 Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 254, fig. 394

CGR EN 141 6400 Achilleion
 Max Height: 32 Completeness:
 Present Condition: Material: Stone
 Buttocks: Defined Posture: Squating
 Belly: Defined
 Breasts: Not Defined
 Obesity: Insignificant Source of Data: Gimbutas 1974

Notes: p. 299, fig 28 2 perforations indicative of a pendent; pubic triangle (inverted)

CGR EN 211	6000-5700	Magula
Max Height: 70	Completeness: 50-74%	
Present Condition: Fair	Material: Clay	
Buttocks: Prominent	Posture: Kneeling	
Belly: Defined		
Breasts: Prominent		
Obesity: Significant / Noticeable	Source of Data: Gimbutas 1991a	

Notes: p. 183, Fig 283 sits on a stool; head missing; Breasts are prominent but has male genitalia

CGR EN 282	5800-5600	Chaeroneia
Max Height: 74	Completeness:	
Present Condition: Fragment	Material: Terracotta	
Buttocks:	Posture:	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Gimbutas 1991a	

Notes: p.36, fig. 57(1)

CGR EN 299	6000-5800	Thessaly
Max Height: 54	Completeness: Unknown	
Present Condition: Fair	Material: Terracotta	
Buttocks:	Posture:	
Belly:		
Breasts:		
Obesity:	Source of Data: Gimbutas 1991a	

Notes: p. 90, fig. 147(1) head only -incised eyes and nose; 4 rows of 3 short, vertical lines incised below facial region; highly schematic

CGR EN 300	6000-5800	Achilleion
Max Height: 38	Completeness: Unknown	
Present Condition: Fair	Material:	
Buttocks:	Posture:	
Belly:		
Breasts:		
Obesity:	Source of Data: Gimbutas 1991a	

Notes: p. 90, fig 147(2) 3 short, vertical incised lines below eyes; cone-shaped head; part of a larger figurine?

CGR EN 304	5800	Achilleion
Max Height: 37		Completeness: 75-99%
Present Condition: Fair		Material: Terracotta
Buttocks: Pronounced		Posture: Seated Legs
Belly: Defined		
Breasts: Non		
Obesity: Significant / Noticeable		Source of Data: Gimbutas 1991a

Notes: p. 126, fig. 202(1) headless figure with red painted lines on torso, arms, legs, belly

CGR EN 305	6300-6100	Thessaly
Max Height: 66		Completeness:
Present Condition: Fragment		Material: Terracotta
Buttocks:		Posture:
Belly:		
Breasts:		
Obesity:		Source of Data: Gimbutas 1991a

Notes: p. 126, fig. 202(3) Part of a larger figurine?

CGR EN 307	6300	Achilleion
Max Height: 110		Completeness: 75-99%
Present Condition: Fair		Material: Terracotta
Buttocks: Defined		Posture:
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 142, fig. 217 Gimbutas describes as "pregnant goddess" but abdomen is only slightly defined by navel and slight bulge. Face is diamond/mask-like; eyes are cowrie shaped.

CGR EN 308	5800	Achilleion
Max Height: 38		Completeness: 50-74%
Present Condition: Poor		Material: Terracotta

Buttocks: Pronounced	Posture: Standing
Belly: Prominent	
Breasts: Not Defined	
Obesity: Significant / Noticeable	Source of Data: Gimbutas 1991a

Notes: p. 142, fig. 218. Gimbutas refers to this as a "miniature pregnant goddess." belly prominent and buttocks pronounced. Thighs represented by incised lines and fingers are also incised. Navel appears slightly punctated; left arm missing at shoulder, but fingers are left represented on the abdomen.

CGR EN 309	6000-5800	Magula
Max Height: 40	Completeness: 50-74%	
Present Condition: Fair	Material: Terracotta	
Buttocks: Pronounced	Posture: Seated	
Belly: Prominent		
Breasts: Not Defined		
Obesity: Significant / Noticeable	Source of Data: Gimbutas 1991a	

Notes: p. 143, fig. 219 Head missing; incised lines define thighs, feet, and hands.

CGR EN 357	5000-4500	Larisa
Max Height: 490	Completeness: 75-99%	
Present Condition: Fair	Material: Terracotta	
Buttocks: Defined	Posture: Seated	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Gimbutas 1991a	

Notes: p. 181, fig. 281 ithyphallic figure of seated male holding his penis

CGR MN 138	6000	Achilleion
Max Height: 36	Completeness: 75-99%	
Present Condition: Fair	Material: Clay	
Buttocks: Pronounced	Posture: Squatting	
Belly: Defined		
Breasts: Not Defined		
Obesity: Significant / Noticeable	Source of Data: Gimbutas 1974	

Notes: "Snake Goddess" according to Gimbutas. "Snake-like" arms Incising on legs & thighs 6 vertical wavy lines painted in red

Notes: p. 123, Pl 2A Provenience is unknown; specimen is in private collection

CGR MN 276 5900-5700 Megali Vrasi
Max Height: Completeness: 25-49%
Present Condition: Fair Material: Terracotta
Buttocks: Posture:
Belly:
Breasts: Pronounced
Obesity: Source of Data: Gimbutas 1991a

Notes: p. 34-35, fig. 53 Broken at torso/waist

CGR MN 302 4500-4000 Larisa
Max Height: 86 Completeness: 100%
Present Condition: Fair Material: Terracotta
Buttocks: Prominent Posture: Standing
Belly: Defined
Breasts: Prominent
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Part of a collection of about 1/2 dozen that were found in a multi-room building

CGR UNK 145 UNK Patissia
Max Height: 86 Completeness:
Present Condition: Material: Marble
Buttocks: Prominent Posture: Seated Legs
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: Weinberg 1951

Notes: p. 122-123, Pl. 1C

CRE FN 137 4000-3200 Azoria
Max Height: 106 Completeness:
Present Condition: Material: Terracotta
Buttocks: Not Defined Posture: Standing
Belly: Not Defined
Breasts: Not Defined

Obesity: Insignificant

Source of Data: Haggis 2007

Notes: pp. 672-673 Lack of anatomical detail - could be more than schematic; might be indication of full-body garment (eg. burka-like) and veil/scarf. Other interpretations include that V-shaped incisions on front/back are feathers, which is supported by the "beak-like" nose

CRE MN 143

UNK

Kato Ierapetra

Max Height: 145
Present Condition: Good
Buttocks: Pronounced
Belly: Defined
Breasts: Prominent
Obesity: Significant / Noticeable

Completeness: 100%
Material: Terracotta
Posture: Seated Legs

Source of Data: Weinberg 1951

Notes: pp. 121-122, Pl. 1A In a collection of Dr. Giamalekis in Herakleion

CRE UNK 149

UNK

Knossos

Max Height: 55
Present Condition:
Buttocks: Pronounced
Belly: Defined
Breasts:
Obesity:

Completeness:
Material: Marble
Posture: Seated Legs

Source of Data: Weinberg 1951

Notes: p. 124, Pl 2D

CYP FN 213

3000

Cyprus

Max Height: 395
Present Condition: Good
Buttocks: Defined
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Limestone
Posture: Seated

Source of Data: Gimbutas 1991a

Notes: Plate 6 of Gimbutas 1991a. Breasts are schematically represented; eyes are small & circular; two small punctations or perforations at left shoulder and arm

CYP LN 56

3500

Sotira Arkolies

Max Height: 147

Completeness: 100%

Present Condition: Fair
Buttocks: Pronounced
Belly: Not Defined
Breasts: Not Defined
Obesity: Significant / Noticeable
Material: Limestone
Posture: Seated
Source of Data: Gimbutas 1991a

Notes: p. 232, fig. 359

CYP UNK 214 UNK Yialia
Max Height: 150
Completeness: 75-99%
Present Condition: Good
Material: Picrolite
Buttocks: Defined
Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant
Source of Data: Steel 2004

Notes: Necklace includes representation of the figurine itself as a pendant;
Compares with previous entry this database

HGY EN 47 5600-5300 Koros Valley
Max Height: 190
Completeness: 100%
Present Condition: Good
Material: Terracotta
Buttocks: Pronounced
Posture: Standing
Belly: Defined
Breasts: Prominent
Obesity:
Source of Data: Gimbutas 1991a

Notes: p. 231, fig. 358 bizarre representation that is overall phallic yet appears to
have female features (breasts, wide hips); intricate incisions lower front appear to be bird-like to
include representations of claws/talons

HGY EN 228 5000 Szegvar-Tuzkaves
Max Height: 230
Completeness: 75-99%
Present Condition: Good
Material: Terracotta
Buttocks: Defined
Posture: Seated
Belly: Defined
Breasts: Defined
Obesity: Insignificant
Source of Data: Gimbutas 1991a

Notes: Fig. 42, p. 28 Lessing 06-01-02/17 Ornatly incised designs; probably
garments but might indicate tattooing?; breasts barely defined; disproportionate "bumps" on the

chest

HGY EN 241 5000 Szegvar-Tuzkaves
Max Height: Completeness: 75-99%
Present Condition: Good Material: Terracotta
Buttocks: Defined Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/15 bracelets & holding a sickle over right shoulder; seated on a stool/bench

HGY EN 277 5000 Lengyel
Max Height: 213 Completeness: 75-99%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Standing
Belly: Defined
Breasts: Prominent
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes: p. 34, fig. 54 highly schematized but clearly female; elongated torso w/prominent breasts

HGY EN 286 5000 Lengyel
Max Height: 250 Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Posture:
Belly:
Breasts: Defined
Obesity: Source of Data: Gimbutas 1991a

Notes: p. 37, Fig 37 This is an anthropomorphic vessel; arms and breasts are modeled; head is the open portion of the vase

HGY EN 294 5000-4500 Tisza
Max Height: 112 Completeness: 50-74%
Present Condition: Fair Material: Terracotta
Buttocks: Pronounced Posture: Standing

Belly: Defined
Breasts: Prominent
Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: P. 81, Fig. 128 Incised "net" pattern for pubic triangle; perhaps serves dual purpose of symbolizing a female as well as indicating a garment. Fingers are very realistic compared to facial features.

HGY EN 345

5500 Mehtelek

Max Height: 162
Present Condition: Fair
Buttocks: Pronounced
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable

Completeness: 100%
Material: Ri
Posture: Standing

Source of Data: Gimbutas 1991a

Notes: p. 164, fig 254(1) -left above

HGY EN 347

5500 Szajol-Felsőfold

Max Height: 182
Present Condition: Fair
Buttocks: Pronounced
Belly: Defined
Breasts: Prominent
Obesity: Significant / Noticeable

Completeness: 50-74%
Material: Terracotta
Posture: Unknown

Source of Data: Gimbutas 1991a

Notes: p. 164, fig 254(2) Arms are not present (intentionally) legs are broken if they were present at all, but figure is clearly broken at lower buttocks; vulva depicted and incised at vagina; vertical incision also separates buttocks; nipples defined by punctations on each breast; breasts are small but prominent in an otherwise smooth, straight torso/neck/head. Eyes are cowrie shaped with incised slits

HGY UNK 239

UNK Tiszadada-Kalvinhaza

Max Height: 96
Present Condition:
Buttocks: Not Defined
Belly: Not Defined
Breasts: Defined
Obesity: Insignificant

Completeness:
Material: Terracotta
Posture: Standing

Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/12 Shell incrustations; at Josa Andras Museum in Nyiregyhaza, Hungary; hole perforated at left side of head; incised heavily with patterns on all sides

ITY EN 225 5300 Paso di Corvo
 Max Height: 65 Completeness: 75-99%
 Present Condition: Fair Material: Clay
 Buttocks: Not Defined Posture:
 Belly: Not Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Fig 36 Eyes and Mouth incised slits

KOS EN 212 4500 Bariljevo
 Max Height: 250 Completeness: 75-99%
 Present Condition: Good Material: Clay
 Buttocks: Posture: Unknown
 Belly: Defined
 Breasts: Not Defined
 Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Sex unknown; large, oval eyes, incised chevrons on torso could indicate garment/necklace

KOS EN 235 5000-4000 Fafos
 Max Height: 70 Completeness: 100%
 Present Condition: Fair Material: Terracotta
 Buttocks: Defined Posture: Seated
 Belly: Defined
 Breasts: Not Defined
 Obesity: Insignificant Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/54

KOS EN 255 5th millennium Kosovo
 Max Height: 215 Completeness: 75-99%
 Present Condition: Good Material: Terracotta
 Buttocks: Defined Posture: Seated Kneel
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/33 Intricate incising could represent torso garment; large, oval incised eyes; face style oft described as a "mask"

KOS EN 256	5th millennium	Predionica
Max Height: 180	Completeness: 100%	
Present Condition: Excellent	Material: Terracotta	
Buttocks: Not Defined	Posture: Seated Chair	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/34 intricate incising may represent torso garment; hair/hat present; perforations & punctations for possible attachments

KOS EN 257	5th millennium	Bariljevo
Max Height: 180	Completeness: 75-99%	
Present Condition: Good	Material: Terracotta	
Buttocks: Not Defined	Posture: Unknown	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/35 Incising may represent torso garment; large, oval incised eyes; legs may be schematic & figure seated or missing & figure standing -both configurations have contemporary examples

KOS EN 264	5th millennium	Predioniča
Max Height: 160	Completeness:	
Present Condition: Good	Material: Terracotta	
Buttocks:	Posture:	
Belly:		
Breasts:		
Obesity:	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/44 Large, oval eyes; ornate incising

KOS EN 265	5th millennium	Predioniča
Max Height: 110	Completeness:	
Present Condition: Good	Material: Terracotta	

Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/43 Ornate incising; more intricate than 06-01-02/44 but still large, oval eyes

KOS EN 267 5th millennium Predioniča
Max Height: 75 Completeness:
Present Condition: Fair Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/58 Cowrie shaped eyes appear to have been pressed on after rolling/shaping; elongated neck but this might be for mounting or inserting on the torso

KOS EN 269 5th millennium Fafos
Max Height: 173 Completeness: 75-99%
Present Condition: Good Material: Terracotta
Buttocks: Posture: Seated
Belly: Defined
Breasts: Defined
Obesity: Insignificant Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/55 Small breast bumps; seated on/at bench w/altar; incised patterns on bench; incised necklace

KOS EN 285 5000 Gradac de Ziocuceni
Max Height: Completeness: 75-99%
Present Condition: Fair Material: Terracotta
Buttocks: Defined Posture: Seated Chair
Belly: Defined
Breasts: Prominent
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 37, fig. 58 Mother with child who is nursing; head missing on mother but present on child though little details; incised lines on chest/breasts; four punctations (or

LEV EN 147 9500-8500 Netiv Hagdud
 Max Height: 47 Completeness:
 Present Condition: Poor Material: Terracotta
 Buttocks: Pronounced Posture: Seated
 Belly: Defined
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Bar Yosef et al 1991
 Notes:

LEV EN 234 8005-7996 Wadi Khareitoun
 Max Height: Completeness: 100%
 Present Condition: Fair Material: Calcite
 Buttocks: Defined Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Lessing 2012

Notes: Lessing photo ID 03-03-03/40 Phallic representation of two people engaged in intercourse from seated position; calcite carving thought to have originated from the cave of Ain Sakhri; found by a Bedouin

LEV EN 291 7th millennium Byblos, Lebanon
 Max Height: 69 Completeness: 100%
 Present Condition: Poor Material: Limestone
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Gimbutas 1991a

Notes: p. 63, fig. 99(4) Stone pebble figure similar to those of Yarmukian culture in Munhata and Sha'ar Hagolan. Highly schematized

LEV EN 388 9500-8500 Netiv Hagdud
 Max Height: 48 Completeness:
 Present Condition: Poor Material: Terracotta
 Buttocks: Pronounced Posture: Seated
 Belly: Defined
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Bar Yosef et al 1991

Notes:

LEV FN 62	prehistoric	Chagar Bazar
Max Height: 50	Completeness: 75-99%	
Present Condition: Fair	Material: Black Clay	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Mallowan 1936b	

Notes: Steatopygia is a label applied by Mallowan. Arms are stumps; legs abstract/indistinguishable

LEV FN 63	prehistoric	Chagar Bazar
Max Height: 35	Completeness: 25-49%	
Present Condition: Poor	Material: Black Clay	
Buttocks: Defined	Posture: Seated Chair	
Belly: Prominent		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Mallowan 1936b	

Notes: Mallowan only states "prehistoric" for approximate age/date

LEV FN 64	prehistoric	Chagar Bazar
Max Height: 40	Completeness: 25-49%	
Present Condition: Poor	Material: Unfired Clay	
Buttocks:	Posture: Unknown	
Belly:		
Breasts:		
Obesity: Insignificant	Source of Data: Mallowan 1936b	

Notes: red painted lines possibly indicative of a veil according to Mallowan

LEV FN 65	prehistoric	Chagar Bazar
Max Height: 50	Completeness: 75-99%	
Present Condition: Good	Material: Unfired Clay	
Buttocks: Not Defined	Posture: Unknown	

Belly: Defined
Breasts: Defined
Obesity: Insignificant

Source of Data: Mallowan 1936b

Notes: red painted lines may indicate possible veil, necklace, and/or jacket -though could also be indicative of tattoos. Mallowan only states "prehistoric" for date

LEV FN 66

prehistoric Chagar Bazar

Max Height: 55
Present Condition: Poor
Buttocks: Defined
Belly: Defined
Breasts:
Obesity: Insignificant

Completeness: 25-49%
Material:
Posture: Standing

Source of Data: Mallowan 1936b

Notes: Mallowan only states "prehistoric" for age; red painted stripes on legs might indicate trousers; broken off at torso (missing) in antiquity; Mallowan suggests "female (?)" but no clear indication

LEV FN 67

prehistoric Chgar Bazar

Max Height: 55
Present Condition: Poor
Buttocks: Defined
Belly: Defined
Breasts:
Obesity: Insignificant

Completeness: 10-24%
Material: Unfired Clay
Posture: Standing

Source of Data: Mallowan 1936b

Notes: Mallowan only states "prehistoric" for date

LEV FN 68

prehistoric Chagar Bazar

Max Height: 50
Present Condition: Poor
Buttocks: Not Defined
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 25-49%
Material: Unfired Clay
Posture: Standing

Source of Data: Mallowan 1936b

Notes: Mallowan only states "prehistoric" for date;

that the right hand (broken off in antiquity) once grasped the penis (also broken off in antiquity). Legs are, according to Mallowan, modeled after tripod vases of Til-Barsib, Hammam, and Chagar Bazar (circular stumps).

LEV FN 73	prehistoric	Chagar Bazar
Max Height: 130		Completeness: 75-99%
Present Condition: Good		Material: Terracotta
Buttocks: Defined		Posture: Seated
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Mallowan 1936

Notes: Mallowan calls this a seated female figure but no indication to support in the details/drawing; markings in red paint (trousers? tattoo?); arms appear broken at elbows such that forearm/bicep survive - bent in to chest as if hands clasped in front though could be a "hands-at-breasts" figure

LEV FN 74	prehistoric	Chagar Bazar
Max Height: 90		Completeness: 75-99%
Present Condition: Fair		Material: Terracotta
Buttocks: Prominent		Posture: Seated
Belly: Defined		
Breasts: Prominent		
Obesity: Insignificant		Source of Data: Mallowan 1936

Notes: Mallowan notes this is "a female seated markings in red paint" (biceps).

LEV FN 76	prehistoric	Chagar Bazar
Max Height: 80		Completeness: 75-99%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Seated
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Mallowan 1936

Notes: Mallowan notes this "a female seated markings in red paint" (arms, chest, legs, waist).

LEV FN 77	prehistoric	Chagar Bazar
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Max Height: 60
Present Condition: Fair
Buttocks: Defined
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 75-99%
Material: Terracotta
Posture: Seated Chair

Source of Data: Mallowan 1936

Notes: Mallowan states is from rubbish in level 5 but survival from prehistoric levels

LEV FN 78 prehistoric Chagar Bazar

Max Height: 80
Present Condition: Fair
Buttocks: Defined
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 75-99%
Material: Terracotta
Posture: Seated

Source of Data: Mallowan 1936

Notes: Female seated on circular disk (stool)

LEV FN 79 prehistoric Chagar Bazar

Max Height: 60
Present Condition: Fair
Buttocks: Defined
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 75-99%
Material: Black Clay
Posture: Seated

Source of Data: Mallowan 1936

Notes: Seated Female, lightly baked black clay; Mallowan states that the figure has a "turban" applied by a small ribbon of clay

LEV FN 80 prehistoric Chagar Bazar

Max Height: 70
Present Condition: Fair
Buttocks: Defined
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 50-74%
Material: Black Clay
Posture: Seated

Source of Data: Mallowan 1936

Notes: Clearer example of a "turban" applied by small, thin ribbon of clay; legs difficult to discern from image and Mallowan doesn't discuss

LEV FN 81	prehistoric	Chagar Bazar
Max Height: 45	Completeness: 75-99%	
Present Condition: Fair	Material: Terracotta	
Buttocks: Defined	Posture: Seated Chair	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Mallowan 1936	

Notes: Mallowan refers to as "seated female" however no breasts/genitalia are defined to indicate gender/sex; has the "turban" feature Mallowan previously defined

LEV FN 82	prehistoric	Chagar Bazar
Max Height: 70	Completeness: 50-74%	
Present Condition: Fair	Material: Terracotta	
Buttocks: Defined	Posture: Seated	
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Mallowan 1936	

Notes: black paint (chest, legs); breasts added with plastic appliqué

LEV LN 7	6000-5000	Ain Ghazal
Max Height: 140	Completeness: 75-99%	
Present Condition: Fair	Material: Limestone	
Buttocks: Pronounced	Posture: Standing	
Belly: Pronounced		
Breasts: Not Defined		
Obesity: Significant / Noticeable	Source of Data: Schmandt-Besserat	

2010

Notes: Head missing. Found face-down and in-situ at the end of a path; was coated with a mineral deposit, partially removed in the lab. Pink, veined limestone underneath

LEV LN 8	6000-5500	Ain Ghazal
Max Height: 119	Completeness: 25-49%	
Present Condition: Poor	Material: Pink Clay	
Buttocks:	Posture:	
Belly:		
Breasts:		

Obesity:

Source of Data: Rollefson 1986

Notes: context: ash-fill below floor; bust fragment broken at the chest. Flat head tilted backwards. Face shares structure of the large statues: recessed feature over forehead, brows & nose in a T-shape relief. Eyes are low & pierced. No mouth. Chin projects over neck. Clay added at shoulders "robust male" and "circular non-plastic material" may have been inset to the eyes

LEV LN 9

6000-5500

Ain Ghazal

Max Height: 109

Completeness: 100%

Present Condition:

Material:

Buttocks:

Posture:

Belly:

Breasts:

Obesity: Insignificant

Source of Data: Schmandt-Besserat

2011

Notes: context: fill of 1985 statue pit; Complete standing figure bending forward; pointed face/muzzle. Features on each side of the chest: arms? Semi-circular base pinched on either side into feet; head mutilated in antiquity (Rollefson 1986). Also in: Rollefson, G.O. (1986).

LEV LN 86

5500-5000

Sha'ar Hagolan

Max Height:

Completeness: 25-49%

Present Condition: Poor

Material: Brown Clay

Buttocks:

Posture:

Belly:

Breasts: Defined

Obesity:

Source of Data: Garfinkel 1995

Notes: p. 29, Fig. 10.1 Elongated head (hat?); originally discovered in 1940's & assigned to the Early Bronze Age.

LEV LN 87

5500-5000

Rehov Habashan

Max Height:

Completeness: 25-49%

Present Condition: Fair

Material: clay

Buttocks:

Posture:

Belly:

Breasts: Defined

Obesity:

Source of Data: Garfinkel 1995

Notes: P. 29, Fig 10.2

LEV LN 88 5500-5000 Munhata
Max Height: 57 Completeness: 25-49%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 70-71, fig. 13.1 Smooth surface; schematic head, applied breasts (one missing); 3 incised parallel, vertical lines at back; 2 small punctured holes at back

LEV LN 89 5500-5000 Munhata
Max Height: 59 Completeness: 25-49%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts: Prominent
Obesity: Source of Data: Garfinkel 1995

Notes: p. 70-71, fig. 13.2 chord-like impressions on breast (fingers?); eyes, nose, breasts applied

LEV LN 90 5500-5000 Munhata
Max Height: 35 Completeness: 25-49%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts: Prominent
Obesity: Source of Data: Garfinkel 1995

Notes: pp 70-71, fig 13.3 applied eyes (1 missing), nose, & breasts; smooth surface; breast punctured to represent nipple

LEV LN 102 5500-5000 Munhata
Max Height: 44 Completeness: 25-49%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts:

Obesity: Source of Data: Garfinkel 1995

Notes: pp. 72-73, Fig. 14.7 uneven surface, head/body fragment

LEV LN 105 5500-5000 Munhata
Max Height: 152 Completeness: 75-99%
Present Condition: Good Material: clay
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: Garfinkel 1995

Notes: pp. 92-93, Fig. 24 Red slip, slightly damaged: nose & 1 ear missing; right hand missing; cowrie eyes

LEV LN 106 5500-5000 Munhata
Max Height: 61 Completeness: 25-49%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 94-95, fig. 25.1 partly painted red; cowrie eyes

LEV LN 107 5500-5000 Munhata
Max Height: 44 Completeness: 10-24%
Present Condition: Fragment Material: Clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 94-95, Fig. 25.2 Partly painted red; burnished at low-back head

LEV LN 108 5500-5000 Munhata
Max Height: 67 Completeness: 10-24%
Present Condition: Fair Material: Clay
Buttocks: Posture:

Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp 94-95, fig. 25.3 partly painted red; smooth surface; cowrie eyed

LEV LN 109 5500-5000 Munhata
Max Height: 48 Completeness: 10-24%
Present Condition: Fragment Material: Clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 96-97, Fig. 26.1 Face Fragment of exceptionally large item; cowrie eyes

LEV LN 110 5500-5000 Munhata
Max Height: 65 Completeness: 10-24%
Present Condition: Fragment Material: Clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 96-97, Fig 26.5 Head Fragment; cowrie eyes; traces of red paint; 3 parallel, horizontal slits/incisions on neck (representation of a scarf?)

LEV LN 111 5500-5000 Munhata
Max Height: 103 Completeness: 25-49%
Present Condition: Fair Material: Clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Significant / Noticeable Source of Data: Garfinkel 1995

Notes: pp. 98-99, Fig. 27 Smooth surface; painted red lines; pelvis +2 legs

LEV LN 112 5500-5000 Munhata
Max Height: 44 Completeness: 25-49%

Present Condition: Poor
Buttocks: Prominent
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant

Material: Clay
Posture: Standing

Source of Data: Garfinkel 1995

Notes: pp. 104-105, Fig 30.1

LEV LN 113

5500-5000

Munhata

Max Height: 37
Present Condition: Poor
Buttocks:
Belly: Defined
Breasts:
Obesity:

Completeness: 10-24%
Material: Clay
Posture: Unknown

Source of Data: Garfinkel 1995

Notes: p. 104-105, Fig 30 Body part w/part of the left hand at right shoulder; navel present

LEV LN 114

5500-5000

Munhata

Max Height: 45
Present Condition:
Buttocks: Prominent
Belly:
Breasts:
Obesity:

Completeness:
Material: Clay
Posture: Standing

Source of Data: Garfinkel 1995

Notes: pp. 104-105, Fig. 30.3 Smooth surface

LEV LN 115

5500-5000

Munhata

Max Height: 48
Present Condition: Fragment
Buttocks: Prominent
Belly:
Breasts:
Obesity:

Completeness: 25-49%
Material: Clay
Posture: Standing

Source of Data: Garfinkel 1995

Notes: pp. 104-105, Fig 30.4 Prominent to pronounced buttocks; no genitalia or obesity; Garfield groups with "male cylindrical.

LEV LN 116	5500-5000	Munhata
Max Height: 46		Completeness: 10-24%
Present Condition: Fragment		Material: Clay
Buttocks: Prominent		Posture: Unknown
Belly:		
Breasts:		
Obesity:		Source of Data: Garfinkel 1995

Notes: pp. 104-105, Fig. 30.5 Body fragment of left side. Half a buttocks and 1 leg; Buttocks prominent; no genitalia but Garfinkel groups w/male cylindrical

LEV LN 117	5500-5000	Munhata
Max Height: 36		Completeness: 25-49%
Present Condition: Fragment		Material: Clay
Buttocks: Prominent		Posture:
Belly:		
Breasts:		
Obesity:		Source of Data: Garfinkel 1995

Notes: pp. 104-105, Fig. 30.6 Garfinkel groups with male cylindrical but no genitalia.

LEV LN 118	6400-5800	Sha'ar Hagolan
Max Height: 450		Completeness: 25-49%
Present Condition: Fair		Material: Clay
Buttocks: Pronounced		Posture: Standing
Belly: Prominent		
Breasts: Defined		
Obesity: Significant / Noticeable		Source of Data: GBK 2010

Notes: pp. 17-28 Largely (50%) reconstructed; eyes are incised to create cowrie effect; found in fragments at courtyard of a building; possibly buried intentionally in ritual context

LEV LN 119	6400-5800	Sha'ar Hagolan
Max Height: 142		Completeness:
Present Condition: Good		Material:
Buttocks: Pronounced		Posture: Standing
Belly:		
Breasts:		
Obesity:		Source of Data: GBK 2010

Notes: pp 38-40, 58-59, Fig B1 Incisions depict fingers and mouth or scarf; garment

of clay ribbons; two symmetrical pieces; traces of red paint

LEV LN 120 6400-5800 Sha'ar Hagolan
Max Height: 127 Completeness: 75-99%
Present Condition: Good Material: Clay
Buttocks: Pronounced Posture: Standing
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: GBK 2010
Notes: pp. 40, 62-65, Fig. B2

LEV LN 121 6400-5800 Sha'ar Hagolan
Max Height: 149 Completeness: 75-99%
Present Condition: Good Material: Clay
Buttocks: Pronounced Posture: Standing
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: GBK 2010
Notes: pp. 40-41, 66-69 conical head; herringbone / chevron pattern on right arm & left leg; red paint present

LEV LN 122 6400-5800 Sha'ar Hagolan
Max Height: 98 Completeness: 75-99%
Present Condition: Fair Material: Clay
Buttocks: Prominent Posture: Seated
Belly: Defined
Breasts: Missing
Obesity: Significant / Noticeable Source of Data: GBK 2010
Notes: pp. 41, 70-71, Fig B4

LEV LN 123 6400-5800 Sha'ar Hagolan
Max Height: 90 Completeness: 100%
Present Condition: Excellent Material: Limestone
Buttocks: Defined Posture:
Belly:
Breasts:

Obesity: Source of Data: GBK 2010

Notes: pp. 134-135, 152-153; Fig C1 Pebble Figurine

LEV LN 124 6400-5800 Sha'ar Hagolan
Max Height: 71 Completeness: 100%
Present Condition: Excellent Material: Limestone
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: GBK 2010

Notes: pp 134-135, 152-153; Fig C2 Pebble Figurine

LEV LN 125 6400-5800 Sha'ar Hagolan
Max Height: 123 Completeness: 75-99%
Present Condition: Poor Material: Limestone
Buttocks: Defined Posture:
Belly: Defined
Breasts: Defined
Obesity: Source of Data: GBK 2010

Notes: pp. 134-135, 152-153; Fig C3 Pebble Figurine

LEV LN 126 6400-5800 Sha'ar Hagolan
Max Height: 27 Completeness:
Present Condition: Fragment Material: Clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: GBK 2010

Notes: pp 218, 220; Fig D1 Obviously male genitalia in contrast with probably female figurines that have "rarely depicted and never emphasized" genitalia. Pillar Figurine

LEV LN 127 6400-5800 Sha'ar Hagolan
Max Height: 37 Completeness: 100%
Present Condition: Good Material: Clay
Buttocks: Posture:

Belly:
Breasts:
Obesity: Source of Data: GBK 2010

Notes: pp. 218, 220; Fig D2 Free-standing Pillar Figurine

LEV LN 128 6400-5800 Sha'ar Hagolan
Max Height: 20 Completeness: 75-99%
Present Condition: Good Material: Clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: GBK 2010

Notes: pp. 218, 220 Fig. D3 Free-standing Pillar Figurine; Right eye missing; cowrie-eyed -bulb of clay added then incised to give the cowrie appearance

LEV LN 129 6400-5800 Sha'ar Hagolan
Max Height: 60 Completeness: 75-99%
Present Condition: Good Material: Clay
Buttocks: Pronounced Posture: Seated Knees
Belly: Not Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: GBK 2010

Notes: pp. 226-228; Fig 5.4 Bent Figure Unusual not only to the site of Sha'ar Hagolan, but to the Neolithic; See other examples (Tepe Ali Kosh; Magula Karamoular in Greece (Talalay's photo))

LEV LN 130 6400-5800 Sha'ar Hagolan
Max Height: 91 Completeness: 50-74%
Present Condition: Fair Material: Clay
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Missing
Obesity: Significant / Noticeable Source of Data: GBK 2010

Notes: pp. 47-48, 92-93; Fig B40 Red coloration and incisions for 5 fingers at chest (arm and hand missing)

Breasts: Defined
Obesity: Insignificant

Source of Data: GBK 2010

Notes: pp. 41, 70-71; Fig B5 hands/fingers schematically presented Hole at base
6mm x 20mm

LEV LN 270

5000-3500

Safadi, Negev

Max Height: 250
Present Condition: Fair
Buttocks: Not Defined
Belly: Not Defined
Breasts: Not Defined
Obesity: Insignificant

Completeness: 100%
Material: Ivory
Posture: Standing

Source of Data: Lessing 2012

Notes: Lessing photo ID 08-02-16/41 Carved from hippopotamus ivory; incisions on
penis; displayed at the Louvre

LEV MN 83

7500-7200

Sha'ar Hagolan

Max Height: 43
Present Condition: Good
Buttocks: Pronounced
Belly: Not Defined
Breasts: Not Defined
Obesity: Significant / Noticeable

Completeness: 75-99%
Material: Terracotta
Posture: Seated

Source of Data: Garfinkel and Miller

2002

Notes: fig 13.25/26, p. 203 Head is broken & figure is seated in a bent position with
head b/w knees; front of torso (breasts, belly) not visible; arm is attached vertically to the side of
the body and then bent at a 90 degree angle; classic Yarmukian features; traces of red paint;
Garfinkel & Miller note a parallel to the Achilleion "birth-giving goddess" described by Gimbutas.

LEV MN 84

7500-7200

Sha'ar Hagolan

Max Height: 315
Present Condition: Fair
Buttocks: Not Defined
Belly: Not Defined
Breasts: Not Defined
Obesity: Insignificant

Completeness: 100%
Material: Limestone
Posture:

Source of Data: Garfinkel and Miller

2002

Notes: fig. 13.27/28, p. 205 largest pebble figurine found at Sha'ar Hagolan to date

LEV MN 91 7500-7000 Munhata
Max Height: 34 Completeness: 50-74%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts: Defined
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 70-71, fig. 3.4 applied eyes, nose; breast w/nipple puncture

LEV MN 92 7500-7000 Munhata
Max Height: 32 Completeness: 25-49%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts: Prominent
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 70-71, fig. 13.5 uneven surface; free-standing torso; head missing; applied breasts (1 missing)

LEV MN 93 7500-7000 Munhata
Max Height: 37 Completeness: 50-74%
Present Condition: Fair Material: clay
Buttocks: Posture:
Belly:
Breasts: Defined
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 70-71, fig 13.6 applied eyes; punctured breasts/nipples (Garfinkel groups with female, but do men not have nipples?)

LEV MN 94 7500-7000 Munhata
Max Height: 30 Completeness: 25-49%
Present Condition: Fragment Material: clay
Buttocks: Posture:
Belly:
Breasts: Defined
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 70-71, fig 13.7 schematic head; smooth surface; breasts/nipples are two punctures

LEV MN 95	7500-7000	Munhata
Max Height: 28	Completeness: 25-49%	
Present Condition: Fragment	Material: clay	
Buttocks:	Posture:	
Belly:		
Breasts: Defined		
Obesity:	Source of Data: Garfinkel 1995	

Notes: pp. 70-71, Fig 13.8 body fragment with "delicate round incisions for breasts"; smooth surface

LEV MN 96	7500-7000	Munhata
Max Height: 32	Completeness: 25-49%	
Present Condition: Fragment	Material: clay	
Buttocks:	Posture:	
Belly:		
Breasts: Defined		
Obesity:	Source of Data: Garfinkel 1995	

Notes: pp. 70-71, Fig 13.9 punctations for breasts/nipples; punctations for genitalia but unclear whether this abstraction represents male or female

LEV MN 97	7500-7000	Munhata
Max Height: 29	Completeness: 10-24%	
Present Condition: Fragment	Material: clay	
Buttocks:	Posture:	
Belly:		
Breasts:		
Obesity:	Source of Data: Garfinkel 1995	

Notes: pp. 70-71, Fig 13.10 Rough surface; "poorly modeled;" "reed impressions on back"

LEV MN 98	7	500-7000	Munhata
Max Height: 50		Completeness: 75-99%	
Present Condition: Fair		Material: clay	

Buttocks: Posture: Standing
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 72-73, Fig. 14.1 Incised eyes, appliqué nose/genitalia

LEV MN 99 7500-7000 Munhata
Max Height: 13 Completeness: 25-49%
Present Condition: Fair Material: clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 72-73, Fig. 14.2 uneven surface; applied eyes/nose; Garfinkel assigns to the "male" category but no obvious reason to conclude this

LEV MN 100 5500-5000 Munhata
Max Height: 24 Completeness: 10-24%
Present Condition: Poor Material: clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 72-73, Fig. 14.3 Garfinkel says "upper part of a female figurine" but no obvious reason to arrive at this conclusion

LEV MN 101 7500-7000 Munhata
Max Height: 18 Completeness: 10-24%
Present Condition: Poor Material: clay
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Garfinkel 1995

Notes: pp. 72-73, Fig. 14.4 incised with two parallel lines (eyes?)

Notes: p. 90, fig. 147(3) 6 punctations for mouth; incised slits for eyes

MAL EN 353	5800-5600	Anza
Max Height: 39		Completeness: 50-74%
Present Condition: Fair		Material: Terracotta
Buttocks: Prominent		Posture: Seated
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 169, fig. 266(1) Highly schematized; vertical incisions front/back define vulva & buttocks; also 2 parallel incisions on left hip and one that encircles the waist; another nearly encircles the neck ending at either side of the pinched nose and twin incisions on head could perhaps indicate eyes. Very strange, overall phallic shape to the figure, which is clearly female.

MAL UNK 275	6th millennium	Porodin
Max Height: 50		Completeness: 100%
Present Condition: Fair		Material: Terracotta
Buttocks:		Posture:
Belly:		
Breasts: Prominent		
Obesity:		Source of Data: Gimbutas 1991a

Notes: p. 34, fig 52 Highly Schematized; Gimbutas describes as a "beak-face" with few anatomical details beyond the nose and breasts

MAL FN 11	2500	Xaghra-Brochtorff
Max Height: 130		Completeness: 75-99%
Present Condition: Good		Material: Limestone
Buttocks: Pronounced		Posture: Seated
Belly: Pronounced		
Breasts: Defined		
Obesity: Significant / Noticeable		Source of Data: Malone 1998

Notes: context: found lying forward on its front, having fallen off a nearby capstone that rested on three upright slabs inside a central shrine. Placed in a prominent position on the capstone, the statuette would have probably served as a focus of attention in religious rituals associated with the dead buried in this underground mortuary complex. Daubed in red ochre

MAL FN 12 2500 Xaghra-Brochtorff
 Max Height: 160 Completeness: 75-99%
 Present Condition: Fair Material: Limestone
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Malone 1998
 Notes: p. 158

MAL FN 13 2500 Xaghra-Brochtorff
 Max Height: 170 Completeness: 100%
 Present Condition: Good Material: Limestone
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Malone 1998

Notes: p. 158 probably used by priests or other specialists in burial rituals at the Brochtorff Circle during the Tarxien period

MAL FN 14 2500 Xaghra-Brochtorff
 Max Height: 165 Completeness: 100%
 Present Condition: Good Material: Limestone
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Malone 1998

Notes: p. 158. probably used by priests or other specialists in burial rituals at the Brochtorff Circle during the Tarxien period.

MAL FN 15 2500 Xaghra-Brochtorff
 Max Height: Completeness: 50-74%
 Present Condition: Material: Terracotta
 Buttocks: Posture:
 Belly:
 Breasts: Defined
 Obesity: Source of Data: Malone 1998

Notes: Measurements unknown p. 162, Fig. 77b

- MAL FN 16** 2500 Xaghra-Brochtorff
 Max Height: Completeness: 75-99%
 Present Condition: Fair Terracotta/
 Buttocks: Pronounced Posture: Seated
 Belly: Defined
 Breasts: Not Defined
 Obesity: Significant / Noticeable Source of Data: Malone 1998
 Notes: p. 162, Fig. 77c
- MAL FN 17** 2500 Xaghra-Brochtorff
 Max Height: Completeness: 25-49%
 Present Condition: Fair Material: Terracotta
 Buttocks: Posture:
 Belly:
 Breasts: Not Defined
 Obesity: Insignificant Source of Data: Malone 1998
 Notes: p. 162, Fig. 77e
- MAL FN 18** 2500 Xaghra-Brochtorff
 Max Height: 60 Completeness: 75-99%
 Present Condition: Fair Material: Terracotta
 Buttocks: Pronounced Posture: Seated
 Belly: Not Defined
 Breasts: Not Defined
 Obesity: Significant / Noticeable Source of Data: Malone 1998
 Notes: p. 162, Fig. 77f
- MAL FN 19** 2500 Xaghra-Brochtorff
 Max Height: Completeness: 75-99%
 Present Condition: Fair Material: Terracotta
 Buttocks: Pronounced Posture: Standing
 Belly: Defined
 Breasts: Not Defined
 Obesity: Significant / Noticeable Source of Data: Malone 1998
 Notes: p. 162, Fig. 77g

MAL FN 20 2500 Xaghra-Brochtorff
 Max Height: Completeness: 100%
 Present Condition: Fair Material: Terracotta
 Buttocks: Defined Posture: Standing
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Malone 1998

Notes: p. 162 this figurine is abstract and described by Malone as a "torso pendant"

MAL FN 21 2500 Xaghra-Brochtorff
 Max Height: Completeness: 100%
 Present Condition: Fair Material: Bone
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Malone 1998

Notes: p. 162, Fig. 77n this figurine is described by Malone as carved from a sheep carpel

MAL FN 22 2500 Xaghra-Brochtorff
 Max Height: Completeness:
 Present Condition: Poor Material: Terracotta
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Malone 1998

Notes: p. 162 a pendant, though difficult to make out the anthropomorphic qualities.

MAL FN 23 2500 Xaghra-Brochtorff
 Max Height: Completeness: 10-24%
 Present Condition: Poor Material: Terracotta
 Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Malone 1998

Notes: p. 162 according to Malone, carved from a sheep carpel.

MAL FN 24 2500 Xaghra-Brochtorff
Max Height: Completeness: 75-99%
Present Condition: Poor Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Malone 1998

Notes: P. 162 a pendant but difficult to make out the anthropomorphic qualities - abstract.

MAL FN 25 2500 Xaghra-Brochtorff
Max Height: Completeness: 75-99%
Present Condition: Poor Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Malone 1998

Notes: p. 162 considered a "torso pendant" by Malone. Has two piercings at the head, one over the other.

MAL LN 31 3000 Hagar Qim
Max Height: 125 Completeness: 75-99%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Standing
Belly: Prominent
Breasts: Pronounced
Obesity: Significant / Noticeable Source of Data: Malone 1998

Notes: p. 266

MAL LN 32 3000 Hal-Saflieni
Max Height: 110 Completeness: 25-49%
Present Condition: Fair Material: Limestone
Buttocks: Posture:
Belly:

Breasts:

Obesity:

Source of Data: Gimbutas 1991

Notes: p. 267 possibly female based on facial characteristics & hair, but could easily be male. Hair wavy and face rounded

MAL LN 33

3000

Hal-Saflieni

Max Height: 750

Completeness: 10-24%

Present Condition: Fair

Material: Limestone

Buttocks:

Posture:

Belly:

Breasts:

Obesity:

Source of Data: Gimbutas 1991

Notes: p. 267. Gimbutas describes as "youthful faces" with "neatly combed hair."

MAL LN 34

3000

Hagar Qim

Max Height: 70

Completeness: 75-99%

Present Condition: Fair

Material: Clay

Buttocks: Prominent

Posture: Lying Supine

Belly: Pronounced

Breasts: Pronounced

Obesity: Significant / Noticeable

Source of Data: Gimbutas 1991

Notes: p. 224 Described by Gimbutas as the "birth giving goddess of Malta". Found damaged (face & right leg) reconstructed in drawing posture / appearance very similar to record 35 (CGREN0035) with legs bent, swollen vulva and horizontal incisions on the back (9 on this, 3 on the other); but they are from very different places in space/time

MAL LN 348

3200-3000

Hal-Saflieni

Max Height: 42

Completeness: 75-99%

Present Condition: Fair

Material: Terracotta

Buttocks: Pronounced

Posture: Seated

Belly: Defined

Breasts: Not Defined

Obesity: Significant / Noticeable

Source of Data: Gimbutas 1991a

Notes: p. 165, fig. 255(2)

MAL LN 349 3200-3000 Hal-Saflieni
 Max Height: 60 Completeness: 75-99%
 Present Condition: Fair Material: Terracotta
 Buttocks: Pronounced Posture: Standing
 Belly: Pronounced
 Breasts: Not Defined
 Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a
 Notes: p. 165, fig. 255(3)

MOL EN 343 4800-4600 Novye Ruseshty
 Max Height: 56 Completeness: 10-24%
 Present Condition: Fragment Material: Terracotta
 Buttocks: Pronounced Posture:
 Belly: Defined
 Breasts:
 Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a
 Notes: p. 145, fig. 224(2) fragment of hips, probably female, with lozenge & other incised patterns and punctations

MOL EN 355 4800-4600 Tirpesti
 Max Height: 63 Completeness: 25-49%
 Present Condition: Fair Material: Terracotta
 Buttocks: Pronounced Posture:
 Belly: Defined
 Breasts:
 Obesity: Insignificant Source of Data: Gimbutas 1991a
 Notes: p. 169, fig. 266(3) hip fragment with two small, incised squares: one with 2 vertical lines inside, one with 2 horizontal lines

MOL LN 362 3500 Vykhvatintsi
 Max Height: 167 Completeness: 100%
 Present Condition: Good Material: Terracotta
 Buttocks: Prominent Posture: Standing
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Gimbutas 1991a
 Notes: p. 199, fig. 312(1) found among the grave-goods of a 9-10 year old girl;

Checked diamond to indicate mask-like face; schematic arms present cruciform style

PEL EN 16 300-6200 Achilleion
Max Height: 64 Completeness: 100%
Present Condition: Good Material: Unspecified
Buttocks: Prominent Posture: Seated Knees
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991

Notes: Gimbutas refers to this as the "Birth-Giving Goddess". 3 lines on each side of the figure's back. Early Sesklo "from Achilleion I"

PEL EN 204 6000-5000 Franchthi
Max Height: 29 Completeness: 10-24%
Present Condition: Fragment Material: Alabaster
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Talalay 1993

Notes: p. 94, Pl. 6,7 may be nearly complete according to Talalay, since the fragment is so thin at the waist and thigh -perhaps so much so that additional material cannot be supported; this might also explain why the figure broke

PEL EN 215 6000-5500 Sparta
Max Height: 72 Completeness: 75-99%
Present Condition: Fair Material: Marble
Buttocks: Prominent Posture: Standing
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes: Plate 14

PEL FN 193 4000-3000 Franchthi
Max Height: 54 Completeness: 25-49%
Present Condition: Fragment Material: Terracotta
Buttocks: Posture:

Belly:
Breasts: Defined
Obesity: Source of Data: Talalay 1993

Notes: P. 90, 100; Pl. 5(b) "Pellet Breasts"

PEL FN 201 4000-3000 Franchthi
Max Height: 73 Completeness: 25-49%
Present Condition: Fragment Material: Terracotta
Buttocks: Posture:
Belly: Defined
Breasts: Defined
Obesity: Insignificant Source of Data: Talalay 1993

Notes: p. 91, Pl. 4,5

PEL FN 208 4000-3000 Franchthi
Max Height: 23 Completeness: 10-24%
Present Condition: Fragment Material: Terracotta
Buttocks: Defined Posture:
Belly: Defined
Breasts:
Obesity: Source of Data: Talalay 1993

Notes: p. 94-95; Pl. 8,9

PEL LN 194 4500-4000 Franchthi
Max Height: 60 Completeness: 10-24%
Present Condition: Fragment Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Talalay 1993

Notes: p. 89; Pl. 17(c), p. 7 Fig 1 Column figure

PEL LN 196 4500-4000 Franchthi
Max Height: 79 Completeness: 10-24%
Present Condition: Fragment Material: Terracotta

Buttocks: Posture:
Belly:
Breasts: Defined
Obesity: Source of Data: Talalay 1993

Notes: p. 90, Pl. 6, 7 torso garment -arms curled to breasts (schematic?); crisscross painted lines shoulder to waist (poss. torso garment)

PEL LN 198 4500-4000 Franchthi
Max Height: 38 Completeness: 10-24%
Present Condition: Fragment Material: Terracotta
Buttocks: Posture: Seated Chair
Belly: Defined
Breasts:
Obesity: Source of Data: Talalay 1993

Notes: p. 93, Pl. 10,11

PEL LN 200 4740 Franchthi
Max Height: 37 Completeness: 10-24%
Present Condition: Fragment Material: Marble
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Talalay 1993

Notes: p. 91, Pl. 14, 15 marble fragment of head & upper chest / left arm only; majority of torso along with rest of body missing

PEL LN 203 4500-4000 Franchthi
Max Height: 95 Completeness: 75-99%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Seated Legs
Belly: Defined
Breasts: Defined
Obesity: Insignificant Source of Data: Talalay 1993

Notes: pp. 91-92; Pl. 1 Head missing; hands & feet schematic -most complete example at Franchthi

PEL MN 195 5000-4500 Franchthi
Max Height: 58 Completeness: 10-24%
Present Condition: Fragment Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Talalay 1993
Notes: p. 90, Pl. 4,5 Incised and punctated pubic triangle

PEL MN 197 5000-4500 Franchthi
Max Height: 59 Completeness: 10-24%
Present Condition: Fragment Material: Terracotta
Buttocks: Posture:
Belly: Defined
Breasts: Prominent
Obesity: Source of Data: Talalay 1993
Notes: p. 93, Pl. 2,3 find spot talus slope of the cave; painted chevrons could be possible torso garment

PEL MN 199 5000-4500 Franchthi
Max Height: 88 Completeness: 10-24%
Present Condition: Fragment Material: Terracotta
Buttocks: Pronounced Posture: Standing
Belly:
Breasts:
Obesity: Insignificant Source of Data: Talalay 1993
Notes: p. 94, 25; Pl. 10,11 Painted stripes; left leg w/left buttocks only

PEL MN 202 5000 Franchthi
Max Height: 45 Completeness: Unknown
Present Condition: Fragment Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Talalay 1993
Notes: p. 95, Pl. 12, 13 Pinched nose; broken at neck and back of head

Notes: p. 122, Pl. 1B At least 1/2 (upper) is missing (torso/head)

ROM EN 46 4500 Sultana
Max Height: 323 Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Standing
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes: p. 207, fig 327 anthropomorphic vase; painted white on buff

ROM EN 209 5000 Cernavoda
Max Height: 115 Completeness: 100%
Present Condition: Good Material: Marble
Buttocks: Defined Posture: Seated
Belly: Defined
Breasts: Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Vasjov (1992) p. 46, Table VIII Gimbutas (1991) p. 249, Fig. 7.42 Gimbutas (1991a) pp. 182- 183, Fig 284 "The Thinker"

ROM EN 210 5000 Cernavoda
Max Height: 113 Completeness: 100%
Present Condition: Good Material: Marble
Buttocks: Prominent Posture: Seated
Belly: Defined
Breasts: Defined
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes: Vasjov (1992) p. 46, Table VIII Gimbutas (1991) p. 249, Fig. 7.42 Gimbutas (1991a) pp. 182- 183, Fig 284

ROM EN 217 8000 Cuina Turculni
Max Height: 170 Completeness:
Present Condition: Material: Bone

Buttocks: Posture:
 Belly:
 Breasts:
 Obesity: Source of Data: Gimbutas 1991a

Notes: Fig 3(4) Highly schematized representation; Gimbutas' drawing appears to be large circles that could be breasts or eyes; possibly just un-modified condyles of an equine proximal phalanx?

ROM EN 222 5200-5000 Turdas
 Max Height: 69 Completeness: 75-99%
 Present Condition: Fair Material: Clay
 Buttocks: Not Defined Posture: Standing
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: Fig 16(1) Diamond-shaped, up-turned face; incised chevrons could indicate clothing

ROM EN 223 5200-5000 Turdas
 Max Height: 45 Completeness: 25-49%
 Present Condition: Fragment Material: Clay
 Buttocks: Posture: Unknown
 Belly:
 Breasts: Not Defined
 Obesity: Source of Data: Gimbutas 1991a

Notes: Fig 16(2) Torso fragment; missing above neck & below chest; neck could be schematic representation of head/neck; incising could indicate torso garment; similar incised pattern to previous record this database

ROM EN 242 5th millennium Cernavoda
 Max Height: 180 Completeness: 100%
 Present Condition: Good Material: Terracotta
 Buttocks: Pronounced Posture: Standing
 Belly: Pronounced
 Breasts: Prominent
 Obesity: Significant / Noticeable Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/21 Head not depicted or schematic; elongated

neck; incised pubic triangle

ROM EN 243 4500 Cernavoda
Max Height: 215 Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Standing
Belly: Defined
Breasts: Prominent
Obesity: Significant / Noticeable Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/22

ROM EN 244 5th millennium Cucuteni
Max Height: 150 Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Standing
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Lessing 2012

Notes: Significant and intricate designs incised from neck to foot; inverted triangle torso shape; highly schematized (head, arms/shoulders, legs).

ROM EN 274 4500-4300 Gumelnita
Max Height: 91 Completeness: 100%
Present Condition: Material: Terracotta
Buttocks: Not Defined Posture: Standing
Belly: Not Defined
Breasts: Prominent
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 33, Figure 51 Vessel with anthropomorphic figure in center - schematic arms/legs

ROM EN 287 5000-4500 Crnokalacka
Max Height: 110 Completeness: 25-49%
Present Condition: Fair Material:
Buttocks: Defined Posture: Seated Chair
Belly: Defined

Breasts: Not Defined
Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: p. 46, fig. 79 Seated figure; broken just below knees and at neck; Gimbutas refers to as a "deity" but without evidence why; why not a ruler, a family head, or simply someone seated on a bench rather than a "throne?" Incised lines on the figure and the chair.

ROM EN 311

4750-4500

Tarpesti

Max Height:
Present Condition: Good
Buttocks: Defined
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Seated

Source of Data: Online

Notes: "Cucuteni - The Last Great Chalcolithic Civilization of Europe" by Romanian Ministry of Culture, Romanian Academy, & Hellenic Ministry of Culture (1997); "the Thinker of Tarpesti" <http://www.roconsulboston.com/Pages/InfoPages/Culture/Cucuteni/Thinker.html>

ROM EN 316

4900-4750

Poduri-Dealul

Max Height:
Present Condition: Good
Buttocks: Pronounced
Belly: Defined
Breasts: None
Obesity: Significant / Noticeable

Completeness: 100%
Material: Terracotta
Posture: Seated

Source of Data: Bailey 2009

Notes:

ROM EN 317

4900-4750

Poduri-Dealul

Max Height:
Present Condition: Good
Buttocks: Pronounced
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable

Completeness: 100%
Material: Terracotta
Posture: Seated

Source of Data: Bailey 2009

Notes: incisions for eyes, mouth, toes

ROM EN 318 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 319 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes: schematic arms; perforations or punctations at inner thighs

ROM EN 320 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Bailey 2009

Notes:

ROM EN 321 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 322 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 323 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 324 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 325 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 327 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 328 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 329 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes: smaller of the outer ring (21:30 position); punctated mouth& eyes; incised waist and vertical incision delineates the legs

ROM EN 330 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 331 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 332 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Fair Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 333 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 334 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 335 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 336 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Fair Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 337 4900-4750 Poduri-Dealul
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Bailey 2009

Notes:

ROM EN 342 4800-4600 Poduri
Max Height: 122 Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes: p. 145, fig 224(1)

ROM EN 344 4200-4000 Draguseni
 Max Height: 74 Completeness: 50-74%
 Present Condition: Fragment Material: Terracotta
 Buttocks: Prominent Posture: Standing
 Belly: Defined
 Breasts:
 Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 145, fig. 224(3) Very detailed incisions: lozenge patterns & what appear to be "eyes" on the buttocks; hips/legs only -missing from above belly

ROM EN 346 4600-4500 Tirpești
 Max Height: 170 Completeness: 100%
 Present Condition: Fair Material: Terracotta
 Buttocks: Pronounced Posture: Standing
 Belly: Defined
 Breasts: Defined
 Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes: p. 164, fig 254(3) -right above incised pubis at hips and vertical incision from hips to feet delineate legs left/right

ROM EN 365 4200-4050 Dumești
 Max Height: Completeness: 100%
 Present Condition: Good Material: Terracotta
 Buttocks: Defined Posture: Standing
 Belly: Defined
 Breasts: Defined
 Obesity: Insignificant Source of Data: Bailey 2009

Notes: 1 of 12 (1200)

ROM EN 366 4200-4050 Dumești
 Max Height: 142 Completeness: 100%
 Present Condition: Good Material: TerracottaTerracotta
 Buttocks: Prominent Posture: Standing
 Belly: Defined
 Breasts: Not Defined
 Obesity: Insignificant Source of Data: Bailey 2009

Notes: 2 of 12 (1300)

ROM EN 367	4200-4150	Dumești
Max Height:	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Bailey 2009	

Notes: 3 of 12 (1400)

ROM EN 368	4200-4150	Dumești
Max Height:	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Bailey 2009	

Notes: 4 of 12 (1500)

ROM EN 369	4200-4150	Dumești
Max Height:	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Bailey 2009	

Notes: 5 of 12 (1600)

ROM EN 370	4200-4150	Dumești
Max Height:	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		

Breasts: Not Defined
Obesity: Insignificant

Source of Data: Bailey 2009

Notes: 6 or 12 (1700)

ROM EN 371

4200-4150

Dumești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 7 of 12 (1800)

ROM EN 372

4200-4150

Dumești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 8 of 12 (1900)

ROM EN 373

4200-4150

Dumești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 9 of 12 (2000)

ROM EN 374

4200-4150

Dumești

Max Height:
Present Condition: Good
Buttocks: Prominent

Completeness: 100%
Material: Terracotta
Posture: Standing

Belly: Defined
Breasts: Not Defined
Obesity: Insignificant

Source of Data: Bailey 2009

Notes: 10 of 12 (2100)

ROM EN 375

4200-4150

Dumești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 11 of 12 (2200)

ROM EN 376

4200-4150

Dumești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 12 of 12 (2300)

ROM LN 28

3200-2600

Bilcze Zlote, W.

Max Height:
Present Condition: Fair
Buttocks: Defined
Belly: Not Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 75-99%
Material: Terracotta
Posture: Standing

Source of Data: Gimbutas 1991

Notes: p. 274

ROM LN 40

3500

Vykhvatintsi

Max Height: 150
Present Condition: Good

Completeness: 100%
Material: Unspecified

Buttocks: Pronounced	Posture: Standing
Belly: Defined	
Breasts: Prominent	
Obesity: Insignificant	Source of Data: Gimbutas 1991

Notes: p. 111 Late Cucuteni; Round, flat head, pinched nose, orifices for eyes, and stump arms at shoulders. Perforations at figurine's outline, suggested by Gimbutas to be holes for feather quills -Gimbutas interprets as a "bird-goddess"

ROM LN 219	3500-3000	Moldavia
Max Height: 91	Completeness: 75-99%	
Present Condition:	Material: Terracotta	
Buttocks: Not Defined	Posture: Standing	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Gimbutas 1991a	

Notes: Fig. 9(3-Left) Two Large crisscross lines with two V's below; one above Lines are black paint; V-shaped or chevrons -could represent clothing; no indication of sex

ROM LN 220	3500-3000	Moldavia
Max Height: 91	Completeness: 75-99%	
Present Condition:	Material: Terracotta	
Buttocks: Not Defined	Posture: Standing	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Gimbutas 1991a	

Notes: Fig. 9(3-right) Two Large Crisscross lines with three V's below; one above Lines are black paint; V-shaped or chevrons -could represent clothing; no indication of sex

ROM MN 245	5th-4th millennium	Gumelnita
Max Height: 70	Completeness: 75-99%	
Present Condition: Good	Material: Terracotta	
Buttocks: Not Defined	Posture: Standing	
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant	Source of Data: Lessing 2012	

Notes: Lessing photo ID 06-01-02/25 This is a paired-figure: 1 male 1 female Incised pubic triangle on female (right); modeled penis on male (left) Male's left arm around

female; female's right arm around male; punctations/perforations on heads for possible attachments; legs indistinguishable (garment?)

ROM MN 250	4th millennium	Ovcarovo
Max Height: 57		Completeness: 75-99%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/29B At least 4 in group; intricate and extensively incised patterns neck to foot; context: with altars, seats, and shallow vessels; schematic, upraised arms

ROM MN 280	5000	Rast
Max Height: 53		Completeness: 50-74%
Present Condition: Good		Material: Terracotta
Buttocks:		Posture:
Belly:		
Breasts: Prominent		
Obesity:		Source of Data: Gimbutas 1991a

Notes: p. 36, fig. 55(3) Schematic face & arms; incised patterns front/back; perforated 6x (3 ea arm).

ROM MN 289	3800-3600	Trifesti
Max Height: 48		Completeness: 25-49%
Present Condition: Fragment		Material: Terracotta
Buttocks: Pronounced		Posture: Seated Chair
Belly: Prominent		
Breasts:		
Obesity: Significant / Noticeable		Source of Data: Gimbutas 1991a

Notes: p. 47, fig. 81(2) incised/painted lines above/below waist could indicate garments; these could also be tattoos, body art, or simply aesthetic to the figurine

ROM MN 306	800-4600	Traian
Max Height: 60		Completeness: 100%

Present Condition: Fair	Material: Terracotta
Buttocks: Pronounced	Posture: Seated
Belly: Defined	
Breasts: Not Defined	
Obesity: Significant / Noticeable	Source of Data: Gimbutas 1991a

Notes: p. 126, fig. 202(2) Seated figure; arms are schematic in that they "wrap around the body" like a "snake." Gimbutas refers to this as a "snake goddess"

ROM MN 312	3600-3500	Ghelăiești
Max Height:	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Museum of History	
Piatra-Neamt,		

Notes: 1 of 4 figurines (12 o'clock position above); traces of red ochre. Found in a large pot with other three in a building; assumed ritual context; highly schematic, esp. arms; incised lines for legs & waist; perforations at shoulders & waist

ROM MN 313	3600-3500	Ghelăiești
Max Height:	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Museum of History	
Piatra-Neamt,		

Notes: 2 of 4 (3 o'clock); painted stripes & black head; vertical incision defines legs; incised lines for legs & waist; perforations at shoulders

ROM MN 314	3600-3500	Ghelăiești
Max Height:	Completeness: 100%	
Present Condition: Good	Material: Terracotta	
Buttocks: Prominent	Posture: Standing	
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant	Source of Data: Museum of History	

Piatra-Neamt,

Notes: 3 of 4 (6 o'clock); traces of red ochre; incisions define legs & waist; perforations on torso at both shoulders & each side of waist

ROM MN 315	3600-3500	Ghelăiești
Max Height:		Completeness: 100%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Museum of History

Piatra-Neamt,

Notes: 4 of 4 (9 o'clock); painted & black face; incised lines for legs & waist; perforations at shoulders & waist

ROM MN 338	4500-3900	Scânteia
Max Height:		Completeness: 75-99%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Bailey 2009

Notes:

ROM MN 339	4000-3800	Ghelăiești
Max Height:		Completeness: 100%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 144, fig. 221 (left); 1 of 3 in a set found in a "shrine model" that resembles a vessel with an opening, perhaps for libations. Incised lines vertical from neck; perforated holes at shoulders and waist; punctated eyes and pinched nose; arms completely schematic.

ROM MN 340	4000-3800	Ghelăiești
Max Height:		Completeness: 100%
Present Condition: Good		Material: Terracotta
Buttocks: Pronounced		Posture: Seated
Belly: Defined		
Breasts: Defined		
Obesity: Significant / Noticeable		Source of Data: Gimbutas 1991a

Notes: p. 144, fig 221; 2 of 3 in a set described in previous record. Painted stripes; fingers detailed; head missing; probably female due to incised "V" at conjunction of hips/pelvis; breasts appear defined by either painting or modeling

ROM MN 341	4000-3800	Ghelăiești
Max Height:		Completeness: 100%
Present Condition: Good		Material: Terracotta
Buttocks: Defined		Posture: Standing
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 144, fig. 121 (right) 3 of 3 in the set described in previous record; punctations horizontally across waist may indicate a belt or waist & below garment; punctations also appear diagonal from left shoulder to right waist and perforations at both shoulders; arms schematic; nose pinched; Gimbutas' illustration reveals an incised or painted circle with a slash at pubis, perhaps this is why she concludes this figure is a male.

ROM MN 351	4000-3900	Novye Ruseshty
Max Height: 56		Completeness: 50-74%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p.165, fig. 256(2) pellet breasts; intricately incised; prominent buttocks; schematic head/arms

ROM MN 377	3700-3500	Ghelăiești
Max Height:		Completeness: 100%
Present Condition: Good		Material: Terracotta
Buttocks: Prominent		Posture: Standing

Belly: Prominent
Breasts: Defined
Obesity: Insignificant

Source of Data: Bailey 2009

Notes: 1 of 7 in a set found at Ghelăiești in a model of a shrine that resembles a vessel with an opening at one side, perhaps for libations; diamond checked to indicate mask-like quality of the head; head is schematic with perforated eyes and pinched nose -figurine itself is highly schematic

ROM MN 378 3700-3500

Ghelăiești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Prominent
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 2 of 7 in a set described in record 366

ROM MN 379 3700-3500

Ghelăiești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Prominent
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 3 of 7 in a set described in record 366

ROM MN 380 3700-3500

Ghelăiești

Max Height:
Present Condition: Good
Buttocks: Prominent
Belly: Prominent
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Standing

Source of Data: Bailey 2009

Notes: 4 of 7 in a set described in record 366

ROM MN 381 3700-3500 Ghelăiești
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Standing
Belly: Prominent
Breasts: Defined
Obesity: Insignificant Source of Data: Bailey 2009
Notes: 5 of 7 in a set described in record 366

ROM MN 382 3700-3500 Ghelăiești
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Defined Posture: Standing
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Bailey 2009

Notes: 6 of 7 in a set described in record 366; the smallest of the 7 seen in the doorway of the house model above.

ROM MN 383 3700-3500 Ghelăiești
Max Height: Completeness: 100%
Present Condition: Good Material: Terracotta
Buttocks: Prominent Posture: Standing
Belly: Prominent
Breasts: Defined
Obesity: Insignificant Source of Data: Bailey 2009

Notes: 7 of 7 in a set described in record 366; this one may have male genitalia in the image but retains the forms of 1-5

SAR EN 384 4600-4400 Olbia
Max Height: 83 Completeness: 100%
Present Condition: Fair Material: Tuff
Buttocks: Prominent Posture:
Belly: Prominent
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a
Notes: p 206, fig. 315

SAR EN 385	4500	Muros-On Mount
Max Height: 80		Completeness: 75-99%
Present Condition: Fair		Material: Gypsum
Buttocks: Pronounced		Posture:
Belly: Prominent		
Breasts: Not Defined		
Obesity: Significant / Noticeable		Source of Data: Lilliu 1999

Notes: Art & Religion of Sardinia; broken at bottom -cannot discern how much is missing -but legs schematic

SAR EN 386	4500	Polu-Meanasardo
Max Height:		Completeness: 10-24%
Present Condition: Fair		Material: Marble
Buttocks:		Posture:
Belly:		
Breasts:		
Obesity:		Source of Data: Lilliu 1999

Notes: Art & Religion of Sardinia

SAR EN 387	4500	Polu-Meanasardo
Max Height:		Completeness: 100%
Present Condition: Good		Material: Marble
Buttocks: Pronounced		Posture: Unknown
Belly: Prominent		
Breasts: Not Defined		
Obesity: Significant / Noticeable		Source of Data: Lilliu 1999

Notes: Art & Religion of Sardinia

SAR EN 389	4500	Narbolia-Su
Max Height:		Completeness: 100%
Present Condition: Good		Material: Unspecified
Buttocks: Pronounced		Posture: Unknown
Belly: Prominent		
Breasts:		
Obesity: Significant / Noticeable		Source of Data: Lilliu 1999

Notes:

SAR EN 390	4500	Cuccuru Arrius
Max Height:		Completeness: 100%
Present Condition: Fair		Material: Tuff
Buttocks: Pronounced		Posture: Standing
Belly: Prominent		
Breasts: Not Defined		
Obesity: Significant / Noticeable		Source of Data: Lilliu 1999

Notes:

SAR EN 391	4500	Cuccuru Arrius
Max Height: 184		Completeness: 100%
Present Condition: Good		Material: Kaolinite
Buttocks: Pronounced		Posture: Standing
Belly: Prominent		
Breasts: Not Defined		
Obesity: Significant / Noticeable		Source of Data: Lilliu 1999

Notes:

SAR EN 392	4500	Cuccuru Arrius
Max Height:		Completeness: 100%
Present Condition: Good		Material: Tuff
Buttocks: Pronounced		Posture: Standing
Belly: Prominent		
Breasts: Defined		
Obesity: Significant / Noticeable		Source of Data: Lilliu 1999

Notes:

SAR EN 393	4500	St. Just
Max Height:		Completeness: 75-99%
Present Condition: Poor		Material: Tuff
Buttocks: Pronounced		Posture: Standing
Belly: Prominent		
Breasts: Not Defined		
Obesity: Significant / Noticeable		Source of Data: Lilliu 1999

Notes:

SAR EN 394 4500 Villamassargia-Su
Max Height: Completeness: 10-24%
Present Condition: Fragment Material: Tuff
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Lilliu 1999

Notes:

SAR EN 395 4500 Perfugos-Sos Badulesos
Max Height: Completeness: 100%
Present Condition: Poor Material: Marble
Buttocks: Pronounced Posture: Standing
Belly: Prominent
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Lilliu 1999

Notes:

SAR EN 396 4500 Cuccuru Arrius
Max Height: Completeness: 100%
Present Condition: Good Material: Sandstone
Buttocks: Pronounced Posture: Seated
Belly: Prominent
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Lilliu 1999

Notes:

SAR EN 397 4500-4000 Decimoputzu-Su
Max Height: 735 Completeness: 100%
Present Condition: Good Material: Bone
Buttocks: Defined Posture: Standing
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 201, fig. 316; Gimbutas states this is bone, but other authors note is actually alabaster

SAR EN 398 4500-4000 Decimoputzu-Su
Max Height: Completeness: 100%
Present Condition: Good Material: Bone
Buttocks: Defined Posture: Standing
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes:

SAR EN 399 4500 Decimoputzu-Su
Max Height: Completeness: 75-99%
Present Condition: Fair Material: Bone
Buttocks: Prominent Posture: Unknown
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes:

SAR EN 400 4500-4000 Ozieri
Max Height: Completeness: 100%
Present Condition: Good Material: Bone
Buttocks: Defined Posture: Standing
Belly: Defined
Breasts: Not Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes:

SAR EN 401 4500 Cuccuru Arrius
Max Height: Completeness: 10-24%
Present Condition: Fragment Material: Terracotta
Buttocks: Posture:
Belly:
Breasts:

Obesity: Source of Data: Gimbutas 1991a

Notes:

SAR EN 402 4500 Sassari
Max Height: Completeness: 75-99%
Present Condition: Fragment Material: Terracotta
Buttocks: Pronounced Posture: Seated
Belly: Defined
Breasts: Not Defined
Obesity: Significant / Noticeable Source of Data: Gimbutas 1991a

Notes:

SAR EN 403 4500 Alghero-Anghelu Ruju
Max Height: Completeness: 100%
Present Condition: Fair Material: Marble
Buttocks: Posture:
Belly:
Breasts:
Obesity: Source of Data: Gimbutas 1991a

Notes: Pebble figure; compares to Munhata/Shā'ar Hagolan

SAR MN 30 3300-3000 Porto Ferro
Max Height: Completeness: 100%
Present Condition: Fair Material: Alabaster
Buttocks: Not Defined Posture: Standing
Belly: Not Defined
Breasts: Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Notes: p. 202, fig 319(2)

SAR MN 216 4000-4500 Sardinia
Max Height: 90 Completeness: 100%
Present Condition: Fair Material: Alabaster
Buttocks: Not Defined Posture: Standing
Belly: Not Defined
Breasts: Defined
Obesity: Insignificant Source of Data: Gimbutas 1991a

Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: p. 207, fig. 326(2), right figure above; perforated 4 times

SER EN 75

6000-5800

Lepenski Vir

Max Height: 510

Completeness: 100%

Present Condition: Fair

Material: Sandstone

Buttocks: Not Defined

Posture: Unknown

Belly: Not Defined

Breasts: Not Defined

Obesity:

Source of Data: Gimbutas 1991a

Notes: p. 260, fig. 407

SER EN 221

4500

Svetozarevo

Max Height: 160

Completeness: 100%

Present Condition: Good

Material: Terracotta

Buttocks: Defined

Posture: Seated Chair

Belly: Defined

Breasts: Defined

Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: Fig. 10 proportionally Large head; elaborate incising for garments; Gimbutas sees a "duck mask" and refers to this as "another bird goddess"

SER EN 224

4500

Potporani

Max Height:

Completeness: 75-99%

Present Condition: Fair

Material: Clay

Buttocks: Defined

Posture: Standing

Belly: Defined

Breasts: Not Defined

Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: Fig 18

SER EN 254

5th millennium

Gradac de Ziocuceni

Max Height: 90

Completeness: 75-99%

Present Condition: Poor

Material: Terracotta

Buttocks:

Posture: Unknown

Belly: Defined
Breasts: Defined
Obesity: Insignificant

Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/32 Incising could represent garments or hair (on infant); woman holding an infant (schematic or very worn)

SER EN 258

5th millennium Vinča

Max Height: 150
Present Condition: Excellent
Buttocks:
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 100%
Material: Terracotta
Posture: Seated

Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/36 Diagonal incisions across torso -may represent a garment "Lady of Vinča"

SER EN 259

5th millennium Carsija

Max Height: 161
Present Condition: Good
Buttocks: Defined
Belly: Defined
Breasts: Prominent
Obesity: Insignificant

Completeness: 75-99%
Material: Terracotta
Posture: Seated

Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/41 Incising represents necklace & waist garment and leg treatments; head missing; arms missing but hand position apparent due to attachment points at abdomen still present on both sides; punctated navel; realistic body style

SER EN 260

5th millennium Vinča

Max Height: 150
Present Condition: Good
Buttocks: Prominent
Belly: Defined
Breasts: Defined
Obesity: Insignificant

Completeness: 75-99%
Material: Terracotta
Posture: Standing

Source of Data: Lessing 2012

Notes: Lessing photo ID 06-01-02/40 Large, oval incised eyes; perforations for attachments; waist garment represented by incising/modeling

Notes: Lessing photo ID 06-01-02/56 Seated figure holding a functional vessel (large in proportion to the figure). Seated on a stool incised with diamond / chevron patterns. Realistic in style -not a diamond-face / mask.

SER EN 288	4500	Kormadin
Max Height: 63		Completeness:
Present Condition: Fragment		Material: Terracotta
Buttocks: Not Defined		Posture:
Belly: Defined		
Breasts: Not Defined		
Obesity: Insignificant		Source of Data: Gimbutas 1991a

Notes: p. 47, fig. 81(1) Incised/painted diagonal lines; v-shape at neckline for a necklace; arms schematic

SER EN 290	5000-4500	Potporani
Max Height: 100		Completeness:
Present Condition: Fair		Material: Terracotta
Buttocks:		Posture:
Belly:		
Breasts:		
Obesity:		Source of Data: Gimbutas 1991a

Notes: p. 54, fig. 90 Triangular eyes; triangular/diamond shaped face; this is a figurine mask about 100 mm high; incised (painted?) with lines and geometric shapes on forehead.

SER EN 297	5800-5000	Starčevo
Max Height: 76		Completeness: 75-99%
Present Condition: Fair		Material: Terracotta
Buttocks: Prominent		Posture:
Belly: Defined		
Breasts: Prominent		
Obesity:		Source of Data: Gimbutas 1991a

Notes: p. 81, fig. 129(1) painted diagonal lines that create a "net" motif on the figure cover the body; breasts are prominent with nipples. Head is missing; arms schematic stumps; legs either missing or schematic

SER EN 354	5200-5000	Zrenjanin
Max Height: 60		Completeness:
Present Condition: Fair		Material: Terracotta
Buttocks: Prominent		Posture: Standing
Belly: Defined		
Breasts: Defined		

Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: p. 169, fig. 266(2) pellet breasts; pinched nose; flat topped head; arms schematic; legs missing below hips, either schematically or broken; small incised square with two vertical lines at pubis

SER EN 45

5000-4500

Krameniti

Max Height: 215

Completeness: 100%

Present Condition: Fair

Material: Bone

Buttocks: Not Defined

Posture: Standing

Belly: Not Defined

Breasts: Not Defined

Obesity: Insignificant

Source of Data: Gimbutas 1991a

Notes: p. 207, fig. 326(2), right figure above; perforated 4 times

SER FN 2

4400-4000

Max Height:

Completeness: 25-49%

Present Condition: Poor

Material: Terracotta

Buttocks:

Posture:

Belly:

Breasts: Defined

Obesity:

Source of Data: Tringham & Conkey

1998

Notes: p. 32, Fig. 3 Fragment with breasts that may be identified as representing female (T&C)

SER FN 5

4400-4000

Opovo

Max Height:

Completeness: 10-24%

Present Condition: Poor

Material: Terracotta

Buttocks: Absent

Posture:

Belly:

Breasts:

Obesity:

Source of Data: Tringham & Conkey

1998

Notes: p. 32, Fig. 4a Characterized by T&C as having a "mask" -common trait for Vinča culture figurines in Opovo

SER FN 6

4400-4000

Opovo

Max Height:

Completeness: 10-24%

Present Condition: Poor

Material: Terracotta

Buttocks:

Posture:

Belly:

Breasts:

Obesity:

Source of Data: Tringham & Conkey

1998

Notes: p. 32, Fig 4b Context: Secondarily Deposited Ruble "Masked" figurine - only head/neck; no body

SER MN 278	5200-5000	Vinča
Max Height: 70		Completeness: 50-74%
Present Condition: Fair		Material: Terracotta
Buttocks:		Posture:
Belly:		
Breasts: Defined		
Obesity:		Source of Data: Gimbutas 1991a

Notes: p. 36, fig 55(1) Schematic figure

SER MN 279	5200-5000	Vinča
Max Height: 75		Completeness: 50-74%
Present Condition: Poor		Material: Terracotta
Buttocks:		Posture:
Belly:		
Breasts: Defined		
Obesity:		Source of Data: Gimbutas 1991a

Notes: p.36, fig 55(2) Schematic figure

SER MN 303	4500	Medvednjak
Max Height:		Completeness: 50-74%
Present Condition: Fair		Material: Terracotta
Buttocks: Pronounced		Posture: Seated
Belly: Defined		
Breasts: Not Defined		
Obesity: Significant / Noticeable		Source of Data: Gimbutas 1991a

Notes: p. 106, fig. 175 Compares to much earlier Sesklo figure from Achilleion and slightly later figure in Malta

APPENDIX C

CONCORDANCE

Note: Dates are BCE

ID	Region	Site	Period	Assigned Date
1	PEL	Achilleion	EN	6300-6200
2	SER	Site unknown	FN	4400-4000
3	ANC	Çatalhöyük	MN	7th millennium
4	ANC	Çatalhöyük	MN	7th millennium
5	SER	Opovo	FN	4400-4000
6	SER	Opovo	FN	4400-4000
7	LEV	Ain Ghazal	LN	6000-5000
8	LEV	Ain Ghazal	LN	6000-5500
9	LEV	Ain Ghazal	LN	6000-5500
10	AEG	Ftelia, Mykonos	EN	5100-4500
11	MAL	Xaghra-Brochtorff	FN	2500
12	MAL	Xaghra-Brochtorff	FN	2500
13	MAL	Xaghra-Brochtorff	FN	2500
14	MAL	Xaghra-Brochtorff	FN	2500
15	MAL	Xaghra-Brochtorff	FN	2500
16	MAL	Xaghra-Brochtorff	FN	2500
17	MAL	Xaghra-Brochtorff	FN	2500
18	MAL	Xaghra-Brochtorff	FN	2500
19	MAL	Xaghra-Brochtorff	FN	2500
20	MAL	Xaghra-Brochtorff	FN	2500
21	MAL	Xaghra-Brochtorff	FN	2500
22	MAL	Xaghra-Brochtorff	FN	2500
23	MAL	Xaghra-Brochtorff	FN	2500
24	MAL	Xaghra-Brochtorff	FN	2500
25	MAL	Xaghra-Brochtorff	FN	2500
26	CGR	Nicea	EN	5800-5600
27	CGR	Farsala	EN	5800-5600
28	ROM	Bilcze Zlote, W. Ukraine	LN	3200-2600
29	LEV	Ain Ghazal	EN	7250-6500
30	SAR	Porto Ferro	MN	3300-3000
31	MAL	Hagar Qim	LN	3000
32	MAL	Hal-Saffieni	LN	3000
33	MAL	Hal-Saffieni	LN	3000
34	MAL	Hagar Qim	LN	3000
35	BUL	Varna	EN	4500
36	BOS	Butmir, Sarajevo	MN	4000-4250
37	BOS	Butmir, Sarajevo	MN	4000-4250
38	BOS	Butmir, Sarajevo	MN	4000-4250
39	BOS	Butmir, Sarajevo	MN	4000-4250
40	ROM	Vykhvatintsi cemetery, Moldava	LN	3500
41	CGR	Soufli Magula, Thessaly	EN	5300-5000
42	SER	Crnokalacka Bara	EN	4500
43	ANC	Çatalhöyük	EN	7500-5700

44	ANC	Çatalhöyük	EN	7500-5700
45	SER	Krameniti	EN	5000-4500
46	ROM	Sultana	EN	4500
47	HGY	Koros Valley	EN	5600-5300
48	ANC	Çatalhöyük	EN	UNK
49	ANC	Çatalhöyük	EN	UNK
50	ANC	Çatalhöyük	EN	UNK
51	ANC	Çatalhöyük	EN	UNK
52	ANC	Çatalhöyük	EN	UNK
53	ANC	Çatalhöyük	EN	UNK
54	ANC	Çatalhöyük	EN	UNK
55	ANC	Çatalhöyük	EN	UNK
56	CYP	Sotira Arkolies	LN	3500
57	ANC	Çatalhöyük	EN	UNK
58	ANC	Çatalhöyük	EN	UNK
59	ANC	Çatalhöyük	EN	UNK
60	ANC	Çatalhöyük	EN	UNK
61	LEV	Chagar Bazar	EN	5300-4800
62	LEV	Chagar Bazar	FN	prehistoric
63	LEV	Chagar Bazar	FN	prehistoric
64	LEV	Chagar Bazar	FN	prehistoric
65	LEV	Chagar Bazar	FN	prehistoric
66	LEV	Chagar Bazar	FN	prehistoric
67	LEV	Chagar Bazar	FN	prehistoric
68	LEV	Chagar Bazar	FN	prehistoric
69	LEV	Chagar Bazar	FN	prehistoric
70	LEV	Chagar Bazar	FN	prehistoric
71	LEV	Chagar Bazar	FN	2300
72	LEV	Chagar Bazar	FN	2500-2600
73	LEV	Chagar Bazar	FN	prehistoric
74	LEV	Chagar Bazar	FN	prehistoric
75	SER	Lepenski Vir	EN	6000-5800
76	LEV	Chagar Bazar	FN	prehistoric
77	LEV	Chagar Bazar	FN	prehistoric
78	LEV	Chagar Bazar	FN	prehistoric
79	LEV	Chagar Bazar	FN	prehistoric
80	LEV	Chagar Bazar	FN	prehistoric
81	LEV	Chagar Bazar	FN	prehistoric
82	LEV	Chagar Bazar	FN	prehistoric
83	LEV	Sha'ar Hagolan	MN	7500-7200
84	LEV	Sha'ar Hagolan	MN	7500-7200
85	CGR	Sesklo	EN	6000
86	LEV	Sha'ar Hagolan	LN	5500-5000
87	LEV	Rehov Habashan	LN	5500-5000
88	LEV	Munhata	LN	5500-5000
89	LEV	Munhata	LN	5500-5000
90	LEV	Munhata	LN	5500-5000

91	LEV	Munhata	MN	7500-7000
92	LEV	Munhata	MN	7500-7000
93	LEV	Munhata	MN	7500-7000
94	LEV	Munhata	MN	7500-7000
95	LEV	Munhata	MN	7500-7000
96	LEV	Munhata	MN	7500-7000
97	LEV	Munhata	MN	7500-7000
98	LEV	Munhata	MN	7500-7000
99	LEV	Munhata	MN	7500-7000
100	LEV	Munhata	MN	5500-5000
101	LEV	Munhata	MN	7500-7000
102	LEV	Munhata	LN	5500-5000
103	LEV	Munhata	MN	7500-7000
104	LEV	Munhata	MN	7500-7000
105	LEV	Munhata	LN	5500-5000
106	LEV	Munhata	LN	5500-5000
107	LEV	Munhata	LN	5500-5000
108	LEV	Munhata	LN	5500-5000
109	LEV	Munhata	LN	5500-5000
110	LEV	Munhata	LN	5500-5000
111	LEV	Munhata	LN	5500-5000
112	LEV	Munhata	LN	5500-5000
113	LEV	Munhata	LN	5500-5000
114	LEV	Munhata	LN	5500-5000
115	LEV	Munhata	LN	5500-5000
116	LEV	Munhata	LN	5500-5000
117	LEV	Munhata	LN	5500-5000
118	LEV	Sha'ar Hagolan	LN	6400-5800
119	LEV	Sha'ar Hagolan	LN	6400-5800
120	LEV	Sha'ar Hagolan	LN	6400-5800
121	LEV	Sha'ar Hagolan	LN	6400-5800
122	LEV	Sha'ar Hagolan	LN	6400-5800
123	LEV	Sha'ar Hagolan	LN	6400-5800
124	LEV	Sha'ar Hagolan	LN	6400-5800
125	LEV	Sha'ar Hagolan	LN	6400-5800
126	LEV	Sha'ar Hagolan	LN	6400-5800
127	LEV	Sha'ar Hagolan	LN	6400-5800
128	LEV	Sha'ar Hagolan	LN	6400-5800
129	LEV	Sha'ar Hagolan	LN	6400-5800
130	LEV	Sha'ar Hagolan	LN	6400-5800
131	ANC	Suberde	UNK	UNK
132	ANC	Can Hasan	LN	UNK
133	LEV	Tell Sekar	LN	8000-7800
134	LEV	Sha'ar Hagolan	LN	6400-5800
135	LEV	Sha'ar Hagolan	LN	6400-5800
136	LEV	Site unknown	LN	6400-5800
137	CRE	Azoria	FN	4000-3200

138	CGR	Achilleion	MN	6000
139	CGR	Achilleion	MN	6300-6100
140	CGR	Achilleion	MN	5850
141	CGR	Achilleion	EN	6400
142	CGR	Achilleion	MN	6000
143	CRE	Kato Ierapetra	MN	UNK
144	PEL	Corinth	UNK	UNK
145	CGR	Patissia	UNK	UNK
146	LEV	Netiv Hagdud	EN	9500-8500
147	LEV	Netiv Hagdud	EN	9500-8500
148	CGR	Unknown	MN	UNK
149	CRE	Knossos	UNK	UNK
150	AEG	Sangri, Naxos	UNK	UNK
151	ANE	Göbekli Tepe	MN	8800-8000
152	ANE	Göbekli Tepe	MN	8800-8000
153	ANE	Göbekli Tepe	MN	8800-8000
154	ANE	Nevalı Çori	MN	8500-7900
155	ANE	Nevalı Çori	MN	8500-7900
156	ANE	Nevalı Çori	MN	8500-7900
157	ANE	Nevalı Çori	MN	8500-7900
158	ANE	Nevalı Çori	MN	8500-7900
159	ANE	Nevalı Çori	MN	8500-7900
160	ANE	Nevalı Çori	MN	8500-7900
161	ANE	Nevalı Çori	MN	8500-7900
162	ANE	Nevalı Çori	MN	8500-7900
163	ANE	Nevalı Çori	MN	8500-7900
164	ANE	Çayönü	MN	10-7th millennium
165	ANE	Çayönü	MN	8th millennium
166	ANE	Çayönü	MN	10-7th millennium
167	ANE	Çayönü	MN	8500
168	ANE	Cafer Höyük	MN	8000
169	ANE	Cafer Höyük	MN	8000
170	ANE	Teleilat	MN	7000-6500
171	ANE	Teleilat	MN	7000-6500
172	ANE	Çatalhöyük	MN	6300
173	ANE	Çatalhöyük	MN	6500
174	ANE	Çatalhöyük	MN	7th millennium
175	ANE	Çatalhöyük	LN	7th millennium
176	ANE	Çatalhöyük	MN	7th millennium
177	ANE	Çatalhöyük	MN	7th millennium
178	ANE	Çatalhöyük	MN	6500
179	ANE	Çatalhöyük	MN	6500
180	ANE	Çatalhöyük	MN	6500
181	ANE	Köşk Höyük	LN	6th millennium
182	ANE	Köşk Höyük	LN	6th millennium
183	ANE	Catalhoyuk	LN	6500
184	ANE	Köşk Höyük	LN	6th millennium

185	ANE	Köşk Höyük	LN	6th millennium
186	ANE	Köşk Höyük	LN	6th millennium
187	ANW	Bademağacı	MN	7th millennium
188	ANW	Höyücek	LN	5900-5700
189	ANW	Höyücek	LN	5900-5700
190	ANW	Höyücek	LN	5900-5700
191	ANW	Hacilar	LN	6500-6000
192	ANW	Hacilar	LN	6500-6000
193	PEL	Franchthi	FN	4000-3000
194	PEL	Franchthi	LN	4500-4000
195	PEL	Franchthi	MN	5000-4500
196	PEL	Franchthi	LN	4500-4000
197	PEL	Franchthi	MN	5000-4500
198	PEL	Franchthi	LN	4500-4000
199	PEL	Franchthi	MN	5000-4500
200	PEL	Franchthi	LN	4740
201	PEL	Franchthi	FN	4000-3000
202	PEL	Franchthi	MN	5000
203	PEL	Franchthi	LN	4500-4000
204	PEL	Franchthi	EN	6000-5000
205	PEL	Franchthi	MN	5000-4500
206	PEL	Franchthi	MN	5000-4500
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208	PEL	Franchthi	FN	4000-3000
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210	ROM	Cernavoda	EN	5000
211	CGR	Magula	EN	6000-5700
212	KOS	Bariljevo	EN	4500
213	CYP	Crete	FN	3000
214	CYP	Yialia	UNK	UNK
215	PEL	Sparta	EN	6000-5500
216	SAR	Sardinia	MN	4000-4500
217	ROM	Cuina Turculni	EN	8000
218	ANE	Hacilar	LN	5500
219	ROM	Moldava	LN	3500-3000
220	ROM	Moldava	LN	3500-3000
221	SER	Svetozarevo	EN	4500
222	ROM	Turdas	EN	5200-5000
223	ROM	Turdas	EN	5200-5000
224	SER	Potporani	EN	4500
225	ITY	Paso di Corvo	EN	5300
226	BOS	Vinča	EN	4500
227	BOS	Predionica	EN	4500
228	HGY	Szegvar-Tuzkaves	EN	5000
229	BUL	Ljubimec, Haskovo	FN	3-2nd millennium
230	BUL	Dinja	FN	3-2nd millennium
231	BUL	Kremenik	MN	5-2nd millennium

232	BUL	Starozagorski	LN	
233	BUL	Site unknown	FN	3000-2000
234	LEV	Wadi Khareitoun	EN	8005-7996
235	KOS	Fafos	EN	5000-4000
236	BUL	Kapitan Dimetrievo	LN	
237	BUL	Kapitan Dimetrievo	EN	UNK
238	BUL	Dinja	LN	2500
239	HGY	Tisnadada-Kalvinhaza	UNK	UNK
240	BUL	Azmak Mogila Habitat	EN	6-5th millennium
241	HGY	Szegvar-Tuzkaves	EN	5000
242	ROM	Cernavoda	EN	5th millennium
243	ROM	Cernavoda	EN	4500
244	ROM	Cucuteni	EN	5th millennium
245	ROM	Gumelnita	MN	5-4th millennium
246	BUL	Pazardzik	EN	5-4th millennium
247	BUL	Krasno	EN	6-5th millennium
248	BUL	Krasno	EN	6-5th millennium
249	BUL	Ovcarovo	MN	4th millennium
250	ROM	Ovcarovo	MN	4th millennium
251	BUL	Ovcarovo	MN	4th millennium
252	BUL	Ovcarovo	MN	4th millennium
253	BUL	Kalekovce	EN	6-5th millennium
254	SER	Gradac de Zlocuceni	EN	5th millennium
255	KOS	Kosovo	EN	5th millennium
256	KOS	Predioniča	EN	5th millennium
257	KOS	Bariljevo	EN	5th millennium
258	SER	Vinča	EN	5th millennium
259	SER	Carsija	EN	5th millennium
260	SER	Vinča	EN	5th millennium
261	SER	Gomolava	EN	5th millennium
262	SER	Drenovac	EN	5th millennium
263	SER	Vinca	EN	5th millennium
264	KOS	Predioniča	EN	5th millennium
265	KOS	Predioniča	EN	5th millennium
266	BUL	Site unknown	EN	5th millennium
267	KOS	Predioniča	EN	5th millennium
268	SER	Novi Becej	EN	5th mil
269	KOS	Fafos	EN	5th millennium
270	LEV	Safadi, Negev	LN	5000-3500
271	LEV	Hebron	MN	7000
272	BUL	Bulgaria	MN	3500
273	BUL	Varna	MN	4-3rd millennium
274	ROM	Gumelnita	EN	4500-4300
275	MAC	Porodin	UNK	6th millennium
276	CGR	Megali Vrisi	MN	5900-5700
277	HGY	Lengyel	EN	5000
278	SER	Vinča	MN	5200-5000

279	SER	Vinča	MN	5200-5000
280	ROM	Rast	MN	5000
281	SAR	Mara	MN	4th mil
282	CGR	Chaeroneia	EN	5800-5600
283	ANE	Çatalhöyük	EN	7th millennium
284	BOS	Butmir, Sarajevo	MN	early 5th mil
285	KOS	Gradac de Ziocuceni	EN	5000
286	HGY	Lengyel	EN	5000
287	ROM	Crnokalacka Bara	EN	5000-4500
288	SER	Kormadin	EN	4500
289	ROM	Trifesti	MN	3800-3600
290	SER	Potporani	EN	5000-4500
291	LEV	Byblos, Lebanon	EN	7th millennium
292	BOS	Butmir, Sarajevo	EN	5th millennium
293	BOS	Butmir, Sarajevo	EN	5th millennium
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295	BUL	Karanovo	EN	5000-4500
296	BUL	Gradesniča	EN	5000-4500
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306	ROM	Traian	MN	4800-4600
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353	MAC	Anza	EN	5800-5600
354	SER	Zrenjanin	EN	5200-5000
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356	BUL	Slatino	EN	5000-4700
357	CGR	Larisa	EN	5000-4500
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361	BUL	Ruse	EN	4600-4400
362	MOL	Vykhvatintsi cemetary, Moldava	LN	3500
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384	SAR	Olbia	EN	4600-4400
385	SAR	Muros-On Mount	EN	4500
386	SAR	Polu-Meanasardo	EN	4500
387	SAR	Polu-Meanasardo	EN	4500
388	LEV	Netiv Hagdud	EN	9500-8500
389	SAR	Narbolia-Su Anzu	EN	4500
390	SAR	Cuccuru Arrius	EN	4500
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392	SAR	Cuccuru Arrius	EN	4500
393	SAR	St. Just	EN	4500
394	SAR	Villamassargia-Su	EN	4500
395	SAR	Perfugos-Sos Badulesos	EN	4500
396	SAR	Cuccuru Arrius	EN	4500
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400	SAR	Ozieri	EN	4500-4000
401	SAR	Cuccuru Arrius	EN	4500
402	SAR	Sassari	EN	4500
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404	SAR	Ozieri	MN	3900

APPENDIX D

FIGURINE IMAGES BY REGION



ANC_MN_3.jpg



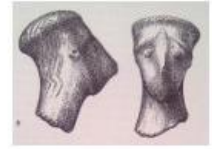
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LEV_EN_29.png



LEV_LN_7.jpg



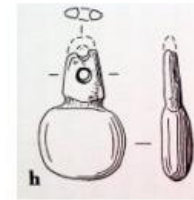
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LEV_LN_9.png



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MAL_FN_25.jpg



MAL_LN_31.jpg



MAL_LN_32.jpg



MAL_LN_34.jpg



ROM_EN_209.jpg



ROM_EN_210.jpg



ROM_LN_28.jpg



ROM_LN_40.jpg



SER_EN_42.jpg



SER_FN_2.jpg



SER_FN_5.jpg



SER_FN_6.jpg



ANC_EN_43.jpg



ANC_EN_44.jpg



ANC_EN_48.jpg



ANC_EN_49.JPG



ANC_EN_50.JPG



ANC_EN_51.jpg



ANC_EN_52.jpg



ANC_EN_53.jpg



ANC_EN_54.jpg



ANC_EN_55.jpg



ANC_EN_57.jpg



ANC_EN_58.jpg



ANC_EN_59.jpg



LEV_EN_61.jpg



LEV_FN_62.jpg



MAL_FN_11.jpg



MAL_FN_12.jpg



MAL_FN_13.jpg



MAL_FN_14.jpg



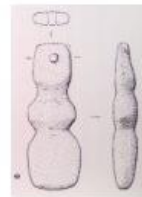
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MAL_FN_20.jpg



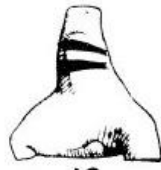
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LEV_FN_65.jpg



LEV_FN_66.jpg



LEV_FN_67.jpg



LEV_FN_68.jpg



LEV_FN_69.jpg



LEV_FN_70.jpg



LEV_FN_71.jpg



LEV_FN_72.jpg



LEV_FN_73.jpg



LEV_FN_74.jpg



LEV_FN_76.jpg



LEV_FN_77.jpg



LEV_FN_78.jpg



LEV_FN_79.jpg



LEV_FN_80.jpg



LEV_FN_81.jpg



LEV_FN_82.jpg



ROM_EN_365.jpg



ROM_EN_366.jpg



ROM_EN_367.jpg



ROM_EN_374.jpg



ROM_EN_375.jpg



ROM_EN_376.jpg



AEG_EN_10.jpg



ANE_EN_283.JPG



BOS_MN_284.JPG



CGR_EN_41.JPG



CGR_EN_282.JPG



CYP_FN_213.jpg



CYP_FN_214.jpg



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HGY_EN_286.JPG



ITY_EN_225.jpg



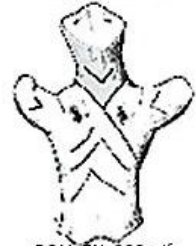
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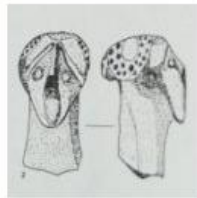
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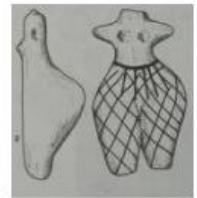
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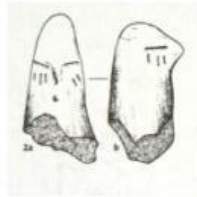
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HGY_EN_294.JPG



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SER_MN_303.JPG



BUL_EN_350.JPG



BUL_EN_352.JPG



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BUL_EN_364.JPG



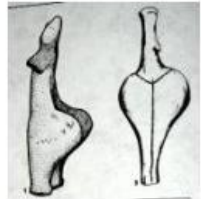
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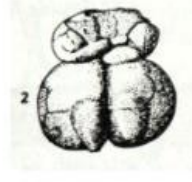
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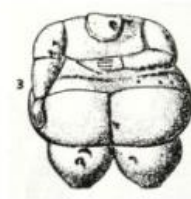
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MOL_LN_362.JPG



ROM_EN_342.JPG



ROM_EN_343.JPG



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ROM_MN_351.JPG



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SER_EN_354.JPG



BUL_EN_35.JPG



CYP_LN_56.JPG



HGY_EN_47.JPG



ROM_EN_46.JPG



ROM_EN_311.jpg



ROM_EN_316.jpg



ROM_EN_317.jpg



ROM_EN_318.jpg



ROM_EN_319.png



ROM_EN_320.jpg



ROM_EN_328.jpg



ROM_EN_329.jpg



ROM_EN_330.jpg



ROM_EN_331.jpg



ROM_EN_332.jpg



ROM_EN_333.jpg



ROM_EN_334.jpg



ROM_EN_368.png



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ROM_EN_370.png



ROM_EN_371.png



ROM_MN_338.png



ROM_MN_377-383.png



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SER_EN_75.JPG



LEV_EN_146.jpg



LEV_EN_147.jpg



LEV_EN_388.jpg



MAL_FN_16.jpg



ROM_EN_321.jpg



ROM_EN_322.jpg



ROM_EN_323.jpg



ROM_EN_324.jpg



ROM_EN_325.jpg



ROM_EN_327.jpg



ROM_EN_335.jpg



ROM_EN_336.jpg



ROM_EN_337.jpg

APPENDIX E

FIGURINE ARMS AND LEGS

Left Arm Position		Major Region		Total
		SE_Eur	SW_Asia	
Hand at Abdomen	Count	41	14	55
	% within Left Arm Position	74.5%	25.5%	100.0%
	% within Major Region	40.6%	24.6%	34.8%
	% of Total	25.9%	8.9%	34.8%
Hand at Breast	Count	13	30	43
	% within Left Arm Position	30.2%	69.8%	100.0%
	% within Major Region	12.9%	52.6%	27.2%
	% of Total	8.2%	19.0%	27.2%
Hand at Face	Count	3	0	3
	% within Left Arm Position	100.0%	0.0%	100.0%
	% within Major Region	3.0%	0.0%	1.9%
	% of Total	1.9%	0.0%	1.9%
Hand at Hip	Count	8	0	8
	% within Left Arm Position	100.0%	0.0%	100.0%
	% within Major Region	7.9%	0.0%	5.1%
	% of Total	5.1%	0.0%	5.1%
Hand at Knee	Count	4	1	5
	% within Left Arm Position	80.0%	20.0%	100.0%
	% within Major Region	4.0%	1.8%	3.2%
	% of Total	2.5%	0.6%	3.2%
Hand at Pubis	Count	2	0	2
	% within Left Arm Position	100.0%	0.0%	100.0%
	% within Major Region	2.0%	0.0%	1.3%
	% of Total	1.3%	0.0%	1.3%
Hand at Side	Count	7	7	14
	% within Left Arm Position	50.0%	50.0%	100.0%
	% within Major Region	6.9%	12.3%	8.9%
	% of Total	4.4%	4.4%	8.9%
Hand at Thigh	Count	2	0	2
	% within Left Arm Position	100.0%	0.0%	100.0%
	% within Major Region	2.0%	0.0%	1.3%
	% of Total	1.3%	0.0%	1.3%
Hand Forward of Chest	Count	1	2	3
	% within Left Arm Position	33.3%	66.7%	100.0%
	% within Major Region	1.0%	3.5%	1.9%
	% of Total	0.6%	1.3%	1.9%
Hand Lateral of Head	Count	20	3	23
	% within Left Arm Position	87.0%	13.0%	100.0%
	% within Major Region	19.8%	5.3%	14.6%
	% of Total	12.7%	1.9%	14.6%
Total	Count	101	57	158
	% within Left Arm Position	63.9%	36.1%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	63.9%	36.1%	100.0%

Right Arm Position		Major Region		Total
		SE_Eur	SW_Asia	
Hand at Abdomen	Count	37	18	55
	% within Right Arm Position	67.3%	32.7%	100.0%
	% within Major Region	36.3%	33.3%	35.3%
	% of Total	23.7%	11.5%	35.3%
Hand at Breast	Count	16	21	37
	% within Right Arm Position	43.2%	56.8%	100.0%
	% within Major Region	15.7%	38.9%	23.7%
	% of Total	10.3%	13.5%	23.7%
Hand at Face	Count	4	0	4
	% within Right Arm Position	100.0%	0.0%	100.0%
	% within Major Region	3.9%	0.0%	2.6%
	% of Total	2.6%	0.0%	2.6%
Hand at Hip	Count	9	0	9
	% within Right Arm Position	100.0%	0.0%	100.0%
	% within Major Region	8.8%	0.0%	5.8%
	% of Total	5.8%	0.0%	5.8%
Hand at Knee	Count	2	1	3
	% within Right Arm Position	66.7%	33.3%	100.0%
	% within Major Region	2.0%	1.9%	1.9%
	% of Total	1.3%	0.6%	1.9%
Hand at Pubis	Count	2	1	3
	% within Right Arm Position	66.7%	33.3%	100.0%
	% within Major Region	2.0%	1.9%	1.9%
	% of Total	1.3%	0.6%	1.9%
Hand at Side	Count	8	7	15
	% within Right Arm Position	53.3%	46.7%	100.0%
	% within Major Region	7.8%	13.0%	9.6%
	% of Total	5.1%	4.5%	9.6%
Hand at Thigh	Count	3	0	3
	% within Right Arm Position	100.0%	0.0%	100.0%
	% within Major Region	2.9%	0.0%	1.9%
	% of Total	1.9%	0.0%	1.9%
Hand Forward of Chest	Count	1	1	2
	% within Right Arm Position	50.0%	50.0%	100.0%
	% within Major Region	1.0%	1.9%	1.3%
	% of Total	0.6%	0.6%	1.3%
Hand Lateral of Head	Count	20	4	24
	% within Right Arm Position	83.3%	16.7%	100.0%
	% within Major Region	19.6%	7.4%	15.4%
	% of Total	12.8%	2.6%	15.4%
Hand Over Head	Count	0	1	1
	% within Right Arm Position	0.0%	100.0%	100.0%
	% within Major Region	0.0%	1.9%	0.6%
	% of Total	0.0%	0.6%	0.6%
Total	Count	102	54	156
	% within Right Arm Position	65.4%	34.6%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	65.4%	34.6%	100.0%

Left Arm Status		Major Region		Total
		SE_Eur	SW_Asia	
Arm Schematic	Count	95	17	112
	% within Left Arm Status	84.8%	15.2%	100.0%
	% within Major Region	50.8%	21.0%	41.8%
	% of Total	35.4%	6.3%	41.8%
Hand Schematic	Count	39	24	63
	% within Left Arm Status	61.9%	38.1%	100.0%
	% within Major Region	20.9%	29.6%	23.5%
	% of Total	14.6%	9.0%	23.5%
Fingers Detailed	Count	31	10	41
	% within Left Arm Status	75.6%	24.4%	100.0%
	% within Major Region	16.6%	12.3%	15.3%
	% of Total	11.6%	3.7%	15.3%
Missing at Shoulder	Count	15	14	29
	% within Left Arm Status	51.7%	48.3%	100.0%
	% within Major Region	8.0%	17.3%	10.8%
	% of Total	5.6%	5.2%	10.8%
Missing at Bicep	Count	2	4	6
	% within Left Arm Status	33.3%	66.7%	100.0%
	% within Major Region	1.1%	4.9%	2.2%
	% of Total	0.7%	1.5%	2.2%
Missing at Elbow	Count	1	2	3
	% within Left Arm Status	33.3%	66.7%	100.0%
	% within Major Region	0.5%	2.5%	1.1%
	% of Total	0.4%	0.7%	1.1%
Missing at Forearm	Count	0	2	2
	% within Left Arm Status	0.0%	100.0%	100.0%
	% within Major Region	0.0%	2.5%	0.7%
	% of Total	0.0%	0.7%	0.7%
Missing at wrist	Count	4	8	12
	% within Left Arm Status	33.3%	66.7%	100.0%
	% within Major Region	2.1%	9.9%	4.5%
	% of Total	1.5%	3.0%	4.5%
Total	Count	187	81	268
	% within Left Arm Status	69.8%	30.2%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	69.8%	30.2%	100.0%

Right Arm Status		Major Region		Total
		SE_Eur	SW_Asia	
Arm Schematic	Count	94	17	111
	% within Right Arm Status	84.7%	15.3%	100.0%
	% within Major Region	50.5%	21.0%	41.6%
	% of Total	35.2%	6.4%	41.6%
Hand Schematic	Count	38	23	61
	% within Right Arm Status	62.3%	37.7%	100.0%
	% within Major Region	20.4%	28.4%	22.8%
	% of Total	14.2%	8.6%	22.8%
Fingers Detailed	Count	33	13	46
	% within Right Arm Status	71.7%	28.3%	100.0%
	% within Major Region	17.7%	16.0%	17.2%
	% of Total	12.4%	4.9%	17.2%
Missing at Shoulder	Count	15	14	29
	% within Right Arm Status	51.7%	48.3%	100.0%
	% within Major Region	8.1%	17.3%	10.9%
	% of Total	5.6%	5.2%	10.9%
Missing at Bicep	Count	0	5	5
	% within Right Arm Status	0.0%	100.0%	100.0%
	% within Major Region	0.0%	6.2%	1.9%
	% of Total	0.0%	1.9%	1.9%
Missing at Elbow	Count	2	4	6
	% within Right Arm Status	33.3%	66.7%	100.0%
	% within Major Region	1.1%	4.9%	2.2%
	% of Total	0.7%	1.5%	2.2%
Missing at Forearm	Count	0	1	1
	% within Right Arm Status	0.0%	100.0%	100.0%
	% within Major Region	0.0%	1.2%	0.4%
	% of Total	0.0%	0.4%	0.4%
Missing at wrist	Count	4	4	8
	% within Right Arm Status	50.0%	50.0%	100.0%
	% within Major Region	2.2%	4.9%	3.0%
	% of Total	1.5%	1.5%	3.0%
Total	Count	186	81	267
	% within Right Arm Status	69.7%	30.3%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	69.7%	30.3%	100.0%

Left Leg Position	Major Region		Total	
	SE_Eur	SW_Asia		
Bent at Knee/Hip Seated	Count	29	30	59
	% within Left Leg Position	49.2%	50.8%	100.0%
	% within Major Region	20.0%	50.0%	28.8%
	% of Total	14.1%	14.6%	28.8%
Bent Knee to Chest	Count	4	2	6
	% within Left Leg Position	66.7%	33.3%	100.0%
	% within Major Region	2.8%	3.3%	2.9%
	% of Total	2.0%	1.0%	2.9%
Crossed Over Other	Count	5	1	6
	% within Left Leg Position	83.3%	16.7%	100.0%
	% within Major Region	3.4%	1.7%	2.9%
	% of Total	2.4%	0.5%	2.9%
Crossed Under Other	Count	2	0	2
	% within Left Leg Position	100.0%	0.0%	100.0%
	% within Major Region	1.4%	0.0%	1.0%
	% of Total	1.0%	0.0%	1.0%
Straight Standing	Count	61	23	84
	% within Left Leg Position	72.6%	27.4%	100.0%
	% within Major Region	42.1%	38.3%	41.0%
	% of Total	29.8%	11.2%	41.0%
Straight Seated	Count	25	3	28
	% within Left Leg Position	89.3%	10.7%	100.0%
	% within Major Region	17.2%	5.0%	13.7%
	% of Total	12.2%	1.5%	13.7%
Straight	Count	19	1	20
	% within Left Leg Position	95.0%	5.0%	100.0%
	% within Major Region	13.1%	1.7%	9.8%
	% of Total	9.3%	0.5%	9.8%
Total	Count	145	60	205
	% within Left Leg Position	70.7%	29.3%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	70.7%	29.3%	100.0%

Right Leg Position		Major Region		Total
		SE_Eur	SW_Asia	
Bent at Knee/Hip Seated	Count	30	30	60
	% within Right Leg Position	50.0%	50.0%	100.0%
	% within Major Region	21.0%	50.8%	29.7%
	% of Total	14.9%	14.9%	29.7%
Bent Knee to Chest	Count	4	2	6
	% within Right Leg Position	66.7%	33.3%	100.0%
	% within Major Region	2.8%	3.4%	3.0%
	% of Total	2.0%	1.0%	3.0%
Crossed Over Other	Count	2	0	2
	% within Right Leg Position	100.0%	0.0%	100.0%
	% within Major Region	1.4%	0.0%	1.0%
	% of Total	1.0%	0.0%	1.0%
Crossed Under Other	Count	4	1	5
	% within Right Leg Position	80.0%	20.0%	100.0%
	% within Major Region	2.8%	1.7%	2.5%
	% of Total	2.0%	0.5%	2.5%
Straight Standing	Count	60	22	82
	% within Right Leg Position	73.2%	26.8%	100.0%
	% within Major Region	42.0%	37.3%	40.6%
	% of Total	29.7%	10.9%	40.6%
Straight Seated	Count	24	3	27
	% within Right Leg Position	88.9%	11.1%	100.0%
	% within Major Region	16.8%	5.1%	13.4%
	% of Total	11.9%	1.5%	13.4%
Straight	Count	19	1	20
	% within Right Leg Position	95.0%	5.0%	100.0%
	% within Major Region	13.3%	1.7%	9.9%
	% of Total	9.4%	0.5%	9.9%
Total	Count	143	59	202
	% within Right Leg Position	70.8%	29.2%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	70.8%	29.2%	100.0%

Left Leg Status		Major Region		Total
		SE_Eur	SW_Asia	
Leg Schematic	Count	40	10	50
	% within Left Leg Status	80.0%	20.0%	100.0%
	% within Major Region	22.2%	13.2%	19.5%
	% of Total	15.6%	3.9%	19.5%
Foot Schematic	Count	77	24	101
	% within Left Leg Status	76.2%	23.8%	100.0%
	% within Major Region	42.8%	31.6%	39.5%
	% of Total	30.1%	9.4%	39.5%
Toes Detailed	Count	24	1	25
	% within Left Leg Status	96.0%	4.0%	100.0%
	% within Major Region	13.3%	1.3%	9.8%
	% of Total	9.4%	0.4%	9.8%
Missing at Hip	Count	8	11	19
	% within Left Leg Status	42.1%	57.9%	100.0%
	% within Major Region	4.4%	14.5%	7.4%
	% of Total	3.1%	4.3%	7.4%
Missing at Thigh	Count	3	3	6
	% within Left Leg Status	50.0%	50.0%	100.0%
	% within Major Region	1.7%	3.9%	2.3%
	% of Total	1.2%	1.2%	2.3%
Missing at Calf/Knee	Count	6	10	16
	% within Left Leg Status	37.5%	62.5%	100.0%
	% within Major Region	3.3%	13.2%	6.2%
	% of Total	2.3%	3.9%	6.2%
Missing at Ankle / Foot	Count	22	17	39
	% within Left Leg Status	56.4%	43.6%	100.0%
	% within Major Region	12.2%	22.4%	15.2%
	% of Total	8.6%	6.6%	15.2%
Total	Count	180	76	256
	% within Left Leg Status	70.3%	29.7%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	70.3%	29.7%	100.0%

Right Leg Status		Major Region		Total
		SE_Eur	SW_Asia	
Leg Schematic	Count	40	10	50
	% within Right Leg Status	80.0%	20.0%	100.0%
	% within Major Region	22.2%	13.3%	19.6%
	% of Total	15.7%	3.9%	19.6%
Foot Schematic	Count	78	25	103
	% within Right Leg Status	75.7%	24.3%	100.0%
	% within Major Region	43.3%	33.3%	40.4%
	% of Total	30.6%	9.8%	40.4%
Toes Detailed	Count	23	1	24
	% within Right Leg Status	95.8%	4.2%	100.0%
	% within Major Region	12.8%	1.3%	9.4%
	% of Total	9.0%	0.4%	9.4%
Missing at Hip	Count	7	9	16
	% within Right Leg Status	43.8%	56.2%	100.0%
	% within Major Region	3.9%	12.0%	6.3%
	% of Total	2.7%	3.5%	6.3%
Missing at Thigh	Count	6	1	7
	% within Right Leg Status	85.7%	14.3%	100.0%
	% within Major Region	3.3%	1.3%	2.7%
	% of Total	2.4%	0.4%	2.7%
Missing at Calf/Knee	Count	5	11	16
	% within Right Leg Status	31.2%	68.8%	100.0%
	% within Major Region	2.8%	14.7%	6.3%
	% of Total	2.0%	4.3%	6.3%
Missing at Ankle / Foot	Count	21	18	39
	% within Right Leg Status	53.8%	46.2%	100.0%
	% within Major Region	11.7%	24.0%	15.3%
	% of Total	8.2%	7.1%	15.3%
Total	Count	180	75	255
	% within Right Leg Status	70.6%	29.4%	100.0%
	% within Major Region	100.0%	100.0%	100.0%
	% of Total	70.6%	29.4%	100.0%

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BIOGRAPHICAL INFORMATION

Carl T. Feagans was born on 28 July 1966 in Salisbury, Maryland. After attending Bryson High School in Bryson, Texas, he joined the United State Army where he served for twelve years, ultimately attaining the rank of staff sergeant. He subsequently worked with at-risk teens as a counselor and case manager for seven years before going to work at a major financial institution. Carl received his B.A. in Anthropology with emphasis on archaeology from the University of Texas at Arlington in 2007. His research interests lie primarily in Neolithic cultures of Southwest Asia and Southeastern Europe and, more recently, rock art of prehistoric cultures in Texas. Carl participated in a week-long survey of the Devil's River State Natural Area near Del Rio, Texas in 2012, gaining exposure and interest in Pecos Style rock imagery. Carl's future goals include working with a federal or state agency in the capacity of conservation and preservation of cultural resources.