

**ACADEMY OF ATHENS
RESEARCH CENTRE FOR ANTIQUITY**

ONLINE PUBLICATION 2

FIGURINES OF NEOLITHIC THESSALY

**A PRESENTATION
VOLUME III
THE A. BASTIS COLLECTION**



LAIA ORPHANIDIS

<http://www.neolithic.gr>

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ZOI MALAKASIOTI

**XIII EPHORATE OF PREHISTORIC
AND CLASSICAL ANTIQUITIES
AT VOLOS**

ATHENS 2011

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PROLOGUE

The present volume is a corpus of unpublished Neolithic figurines from Thessaly, formerly in the private collection of Mr Angelos Bastis, resident of Volos.

Many practical problems were encountered in publishing these figurines. However, thanks to a series of persistent and strenuous efforts to assemble, photograph, classify and study this material collected from the Plain of Thessaly, as well as the successful surmounting of diverse administrative obstacles, this project was finally realized. Thus, presented here are 186 figurines, a cultural contribution to the archaeological background of Greece.

In 1992 Mr A. Bastis kindly offered figurines and other items in his collection to the Volos Museum. Some of these objects were already exhibited until the erection of the new wing of the Volos Museum. Since then a separate room has been reserved for his whole collection.

Since almost none of the figurines presented are from a known context, their dating is based exclusively on stylistic grounds.

The authors wish to express their gratitude to the collector Mr A. Bastis for making these finds available for study while they were still in his possession and for providing information concerning each one of them. They also address their thanks to the Ephor then of the XIII Ephorate of Prehistoric and Classical Antiquities of Volos, Dr Vassiliki Adrymi, for her keen interest and support of this study.

Special thanks are due to Professor Spyridon Iakovidis, Supervisor of the Academy's Research Centre for Antiquity, for his continuous support of this project and his precious advice, as well as to the Academy of Athens, for including the present volume in its publications.

Thanks are addressed also to Mrs Alexandra Doumas for revising meticulously the whole English text with great skill.

Athens, January 2011

Laia Orphanidis
Zoi Malakasioti

ANGELOS D. BASTIS

CURRICULUM VITAE

Angelos Bastis was born in Trikala in 1922 and moved to Volos with his family at the age of two.

After having finished High School at the Trade School of Volos, he became student at the Trade Engineering School of Athens in order to follow his father's job. Being successful indeed with his University studies and with trade in general, he succeeds his father in wholesale food products.

His love for Nature together with his love for learning created his interest for the study of Greek culture, but mainly for Thessalian Prehistory. Therefore he acquainted known archaeologists as D.R. Theocharis and G. C. Chourmouziadis who helped him in understanding and evaluate Greece's largest prehistoric crest. His interest and study for over twenty four years led him to the collection of prehistoric relics from Thessalian Neolithic settlements and to the constitution of a private collection legalized by the Ministry of Culture in 1982.

Angelos Bastis aim was not to collect objects of expensive materials but on the contrary objects made by the hand of the Neolithic man and subsequently to contribute to the general knowledge of the Thessalian Neolithic. Having this in mind he decided therefore to donate his whole collection to the Volos Museum in order to make his co-citizens partners of this knowledge.

After his donation in 1992, and as he was a man of great sensitivity and culture, he began to experience with microglyptic, by making himself figurines in silver mainly inspired from the Neolithic ones. Without being himself a professional sculptor, without setting limits to the art of sculpting, he made objects resulting from his deep admiration and knowledge of Neolithic art and from his great personal persistence.

Zoi Malakasioti

Προς το Υπουργείο Πολιτισμού
Διεύθυνση Αρχαιοτήτων

Βόλος 28 Ιουλίου 1992

Το μεγάλο μου ενδιαφέρον για την αρχαιολογία και ειδικότερα για την προϊστορία, με οδήγησε από το 1967 στην περιεργασία επιφανειακών αρχαίων αντικειμένων και στην επίσημη προϊστορικών ομιλιών, κυρίως Νεολιθικών, στο Θεσσαλικό χώρο και ιδιαίτερα στη Μαγνησία.

Επειδή δεν απέλλετα μόνο στην προσωπική μαυοκήρη αλλά κι ενδιαφέρει και η ελβετημορική ενημέρωσή ήρδα και επανάληψη σε εταρή και αρχών με τον τότε Έφορο Αρχαιοτήτων Δ.Ρ. Θεοχάρη, στον οποίο είδα όσα από τα περιεργαζόμενα αντικείμενα ήταν πρωτότυπα και αξιολογή για να εμπλουτίσουν την προϊστορική συλλογή του Μουσείου Βόλου και αργότερα με τον Γ.Χ. Χουρμουζιάδη. Ορισμένα από αυτά δημοσιεύτηκαν στην «Νεολιθική Ελλάδα», (επδ. του Ινστιτούτου της Εθνικής Τραπεζας Ελλάδος βελ 42-9, βελ 192-111, βελ 309-170, βελ 310-174, βελ 332-227, 228, βελ 335-232) στην «Ιστορία του Ελληνικού Έθνους» (επδ. της εκδοτικής Αθηνών βελ 59) και στην «Νεολιθική Ευρωπλοπλαθεική» του Γ. Χουρμουζιάδη.

Η φιλική εταρή μου τοβο με τον Δ.Ρ. Θεοχάρη οβο και με τον Γ.Χ. Χουρμουζιάδη με βουδινε πάρα πολύ να αναπτύξω τις γνώσεις μου για τον Νεολιθικό Πολιτισμό

Η περιεργασία συνεχίζεται με αμείωτο ενδιαφέρον και

ένελεξα πολλά όστρακα κεραμικά, ειδώλια πήλινα και μαρμαρίνα, εργαλεία πήλινα και λίθινα, κομμήματα λίθινα και κομμάτια, όλα νεολιθικά και αρκετά Παλαιολιθικά εργαλεία από τις οχθές του Πηνειού.

Η συλλογή αυτή κατατίθεται με κόπο και μεγάλη επιμονή και αποτελεί προσωπικό δημιούρημα, για το οποίο αφιέρωσα είκοσι τέσσερα χρόνια περιπάτων στις Νεολιθικές μαχαλίες της Θεσσαλίας. Νομοθετήθηκε δε το έτος 1982 με την υπ' αριθμ. ΧΠΠΕ/Αρχ/Α2/φ24/63186/3755/13-10-82 απόφαση και συγχρόνως μου δόθηκε η άδεια δωρεάς ιδιωτικής συλλογής και συλλέγεται.

Συβιβάζω με βάση την προσωπική μου άποψη για το υφός μιας ιδιωτικής συλλογής, της οποίας η αξία θα βασίζονταν όχι στην εμπορική ή χρηματική αξιολόγηση της, αλλά στην επιστημονική της χρησιμότητα.

Κάθε αντικείμενο της συλλογής μου είναι δημιούρημα του προϊστορικού ανθρώπου που έζησε στον Θεσσαλικό χώρο και αποτελεί στοιχείο για την γνώση της Νεολιθικής περιόδου στην περιοχή αυτή της Ελλάδος. Όλα είναι επιφανειακά ερημάτα Νεολιθικών Θεσσαλικών θέσεων.

Με το πέρασμα του χρόνου άρχισε να ωριμάζει στην βεΐφη μου η ιδέα ότι τα αντικείμενα της συλλογής μου θα ήταν βεβότερο να γίνουν κοινό κτήμα των Θεσσαλών και ιδιαίτερα των συμπολιτών μου Βολιωτών.

Ευχαριστώντας την ιδιαίτερη αξία τους και μετά από συζητήσεις και την πρόταση της αρχαιολόγου της Εφορείας Αρχαιοτήτων του Φόλου κυρίας Δωκίς Μαλαμαβώγη, αποφάσισα να δωρίσω στο Μουσείο Φόλου όλα τα αντικείμενα της συλλογής μου που ανέρχονται σε 1292, αν και ορισμέ-

μιά τουλάχιστον ποσοστό 35% του συνόλου, θα επιδείξει μόνιμα σε αίθουσα του ενδιαφερωμένου χώρου του Μουσείου Βόλου και θα αποτελεί ξεχωριστή ενότητα. Η οργάνωση της μόνιμης έκθεσης θα λαμβάνει χώρα σε διάστημα ενός χρόνου με την διαλυση της προσωρινής έκθεσης.

Η/ Η αίθουσα στην οποία θα επιτίθεται μόνιμα η συλλογή μου ή τμήμα αυτής που αναφέρω παραπάνω θα φέρει το όνομά μου και ενημερωτικές πινακίδες για την χρονολόγηση και προέλευση των αντικειμένων.

5. Τα ευρήματα της συλλογής μου δεν θα είναι δυνατόν να αποσυρθούν για κανένα λόγο από την αίθουσα όπου θα βρίσκονται μόνιμα επιδεικνύμενα πλην των παρακάτω:

α) Σε περίπτωση μελέτης, φωτογραφίας και σχεδίασης θα αποσύρεται μέρος των επιδεικνυμένων αντικειμένων της συλλογής, όχι περισσότερο από το 10% και για χρονικό διάστημα μικρότερο του ενός μηνός

β) Σε περίπτωση συντήρησης των επιδεικνυμένων αντικειμένων της συλλογής μου θα αποσύρονται από την έκθεση και πάλι τμηματικά, όχι περισσότερο από 10% και ποτέ για χρονικό διάστημα μεγαλύτερο από το απαιτούμενο

γ) Σε περίπτωση ανασκαφών ή επιβουλεύσεων των αιθουσών έκθεσης του Μουσείου Βόλου, τα επιδεικνυμένα αντικείμενα της συλλογής μου θα απομακρυνθούν, όπως και όλα τα αρχαία ευρήματα του Μουσείου Βόλου και θα τοποθετηθούν στη θέση τους αμέσως μετά την αποπεράτωση της ανασκαφής ή των επιβουλεύσεων

δ) Γενικά κανόνες λογής δεν θα αποτρέψουν αφορμή για την απομακρυντική και ουσιαστική την διαλυση της συλλογής μου από την αίθουσα, όπου θα επιτίθεται μόνιμα.

6^ο Παρέχω στην κα Ζ. Μαλαμαβιώτη το δικαίωμα της πρώτης δημοσίευσης των αντιστοιχιών της βολλογής μου για την συμβολή της στη ετήσια απόφαση μου.

7^ο Η ευνοϊκή της δωρεάς που θα απολαύσει, εφόσον γίνει δεκτή η προσφορά μου αυτή, θα τεθεί υπό την διαπομπική αίτηση της περαιτέρω οποιασδήποτε όρου από αυτούς που ανάφερα παραπάνω.

Σε περίπτωση παραίτησης η δωρεά θα λυθεί αυτoδικαίως και τα αντικείμενα της βολλογής μου θα επιστραφούν εεμένα και σε περίπτωση δανείου μου τους νόμιμους κληρονόμους μου. Η περαιτέρω προσφορά μου για την ευνοϊκή συμβαίεως δωρεάς ισχύει για ένα χρόνο, μετά την πάροδο του οποίου θεωρείται ότι δεν έγινε παρρημία προσφορά από μέρους μου.

Ευελπτιώ ότι θα γίνει αποδεκτή η δωρεά μου αυτή και ακόμη ότι η προσφορά μου θα βοηθήσει στην γνώση και μελέτη του Νεολιθικού πολιτισμού στη Θεσσαλία.

Ορμίνης

PREFACE

In 1986 the Academy of Athens entrusted me with the project of studying Greek Neolithic art. The challenge was great, since for the first time the art of Neolithic Greece would be given the attention it deserved, by being studied as a whole instead of forming part of the publications of individual excavations or given a brief mention in books on the prehistory of Greece in general, which in fact deal mainly with the Bronze Age.

A first result of the Neolithic Project at the Academy of Athens Research Centre for Antiquity was the creation of a large bibliographical and photographic archive of figurines from Greece, which is continuously updated with recent finds as well as some publications for evaluation and comparison of this material. A further result was a very rich and important bibliographical and photographic database, not only on the Neolithic figurine art of Greece but on that of other geographical areas as well.

It was well known that a large number of Neolithic surface finds from Thessaly, mainly figurines (some 2,500 items to date) were in important private collections. In 1987 Professor Kostas Gallis, then Ephor of the XV Ephorate of Antiquities, Larisa, entrusted me with the study of these figurines and with the publication of their Corpus. He himself, because of his expert knowledge of the topography of Neolithic Thessaly, undertook the task of investigating the exact provenance of the figurines, in collaboration with the collectors, and of preparing the appropriate maps of the various find spots. We were both well aware of the significant contribution such a Corpus would make to the promotion of Neolithic art and to the work accomplished so far in systematic excavations in view of further research. We also knew how important the compiling of a Corpus of an archaeological material spread among different collections in various places was for its security.

The Academy of Athens, responded to our proposal, by kindly offering, in 1996, to sponsor the publication of the Corpus. These circumstances made possible the publication of the first two volumes on *Figurines of Neolithic Thessaly* including respectively 362 and 408 figurines from eastern and western Thessaly. Furthermore the Academy sponsored my monograph *Introduction to Neolithic Figurine Art: South Eastern Europe and Eastern Mediterranean* (Athens 1998), which is a key to the study as well as an attempt to consider Neolithic plastic art from a more general point of view, starting from examples from specific areas but with application to figurine materials from any cultural group.

In 1992 Mr Angelos Bastis kindly offered figurines and other items from his personal collection to the Volos Museum, in response to an analogous appeal by the XIII Ephorate of Prehistoric and Classical Antiquities, Volos, through Mrs Zoi Malakasioti, in view of the opening of the new Archaeological Museum in the city. In 1999 the Ephor of the XIII Ephorate of Antiquities, Dr V. Adrymi, entrusted me with the study of these figurines and with the subsequent publication of their Corpus, given my specialization on the subject.

Athens, January 2011

Dr Laia Orphanidis



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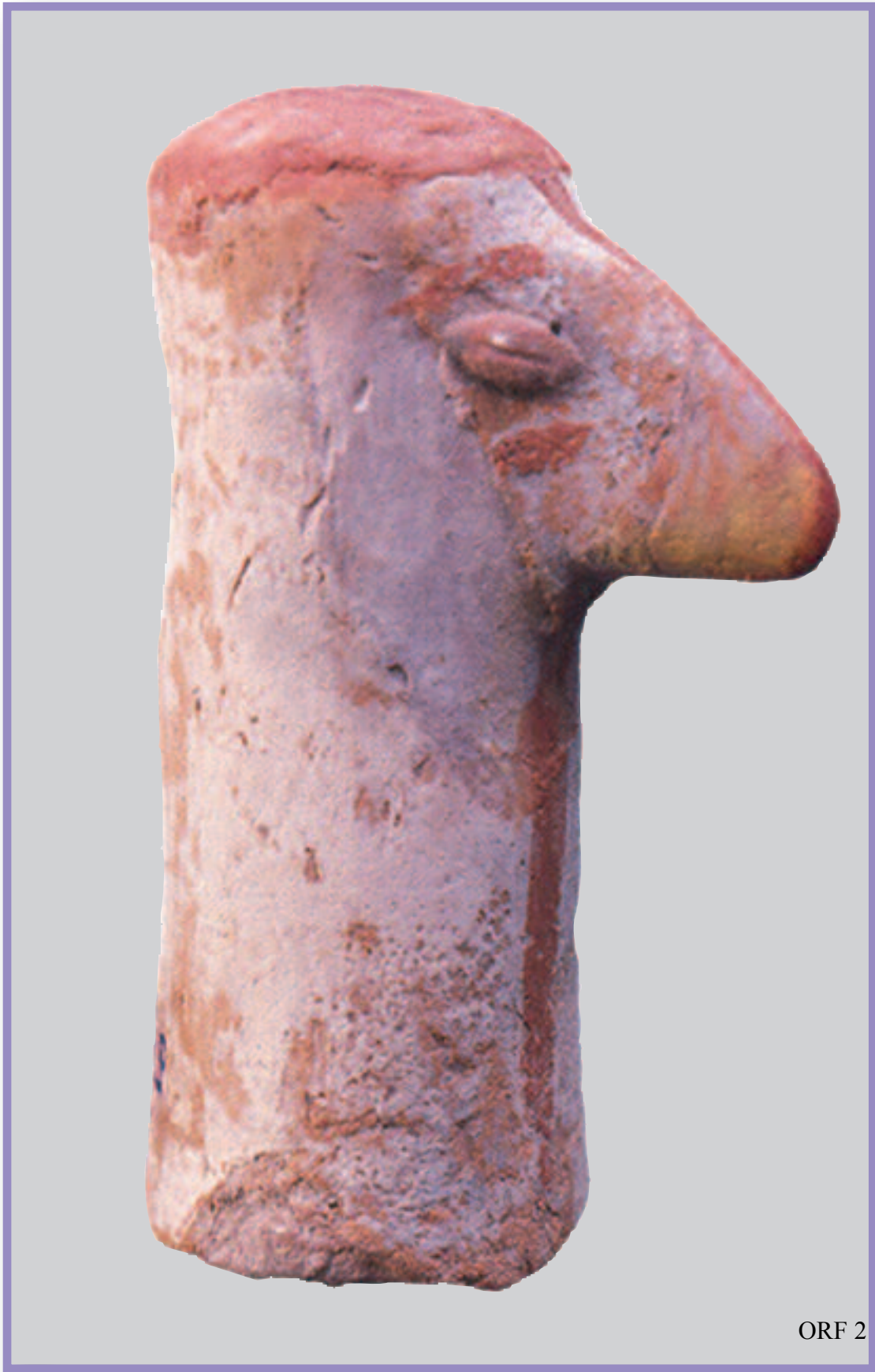


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ORF 5



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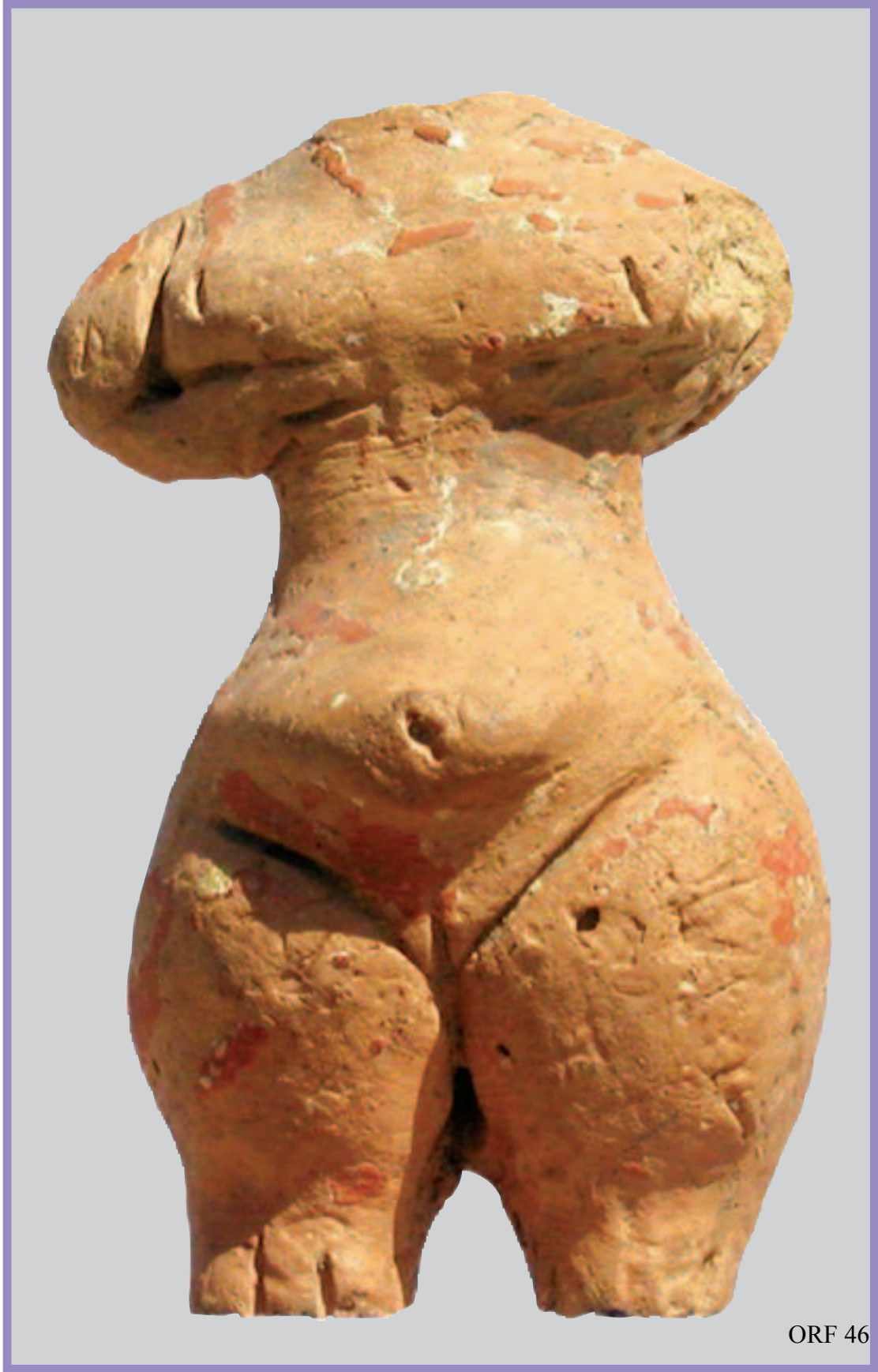
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ORF 65



ORF 68



ORF 64



ORF 137



ORF 69



ORF 118



ORF 145/184



ORF 148



ORF 156



ORF 150



ORF 200



ORF 541



ORF 701

INTRODUCTION



MAP 1: General Map of Greece

Three millennia of Neolithic culture (from about 6000 to 3000 BC), have precious evidence of the life and activities of the early inhabitants of Thessaly, the largest plain of the Greek Mainland, in which more than 500 permanent habitation sites have been identified. These sites have produced one of the most interesting categories of finds: figurines. Thessalian figurines comprise the largest body of such material in the Southern Balkans.

Figurines, known to us as excavation or as chance finds, seem to have been important objects for Neolithic man and betray his manifestation of collective acceptance of concepts by using symbols and other figurative formulations shared with his companions. They are widely diffused and reproduce in miniature the entire range of everyday objects and living beings (humans and animals) surrounding him. The fact that they are neither tools nor weapons makes them highly significant, as this suggests automatically that they constitute a special feature of Neolithic artistic creativity. They are, furthermore, expressions of varied social behaviour, still to be deciphered, since they are possibly associated with the religious beliefs of the Neolithic man.

Angelos Bastis having, since his youth, a great love for the material remains of early societies, was fascinated by the abundance of surface finds in the Thessalian plain. His curiosity first, soon followed by his archaeological interest as well, pushed him to collect the objects from the ploughed Thessalian "magoules" and so over the years he created a very important private collection, which he has kindly offered to the Volos Museum. This volume presents the precious and abundant figurine material of the A. Bastis Collection.

Given that the material included in this volume consists of casual surface finds, stratigraphical evidence is completely non-existent. Yet, even in cases of excavated figurine material, there is often a problem in determining its time-frames, since little attention was paid to stratigraphy in old excavations. On the other hand, figurines were not always modelled during the phase in which they were used. Earlier ones may well have been found accidentally and used by later members of a Neolithic society, who often stored or discarded objects in pits dug in the ground for that purpose. For this reason one never cannot be certain of a figurine's date unless it displays technical traits applied to the pottery of a given cultural phase.

The following unstratified figurines in the Bastis Collection present a more acute problem of dating, since they formed part of a private collection for a long time before they were filed as acquisitions of the Volos museum. Thus, there has been great loss of information or there is no information at all even about their find spot. On the other hand administrative obstacles or restrictions resulted in the avoidance or even rejection of archaeometrical methods such as thermoluminescence, in order to prevent harmful impact on the objects.

Consequently, in all cases the most reliable aids to dating have been typological comparisons with similar stratified material (in what concerns the general structure and decoration) and -in some cases- comparison of raw materials, such as clays. It is well known, however, that a kind of clay originating from a specific area used for making a figurine does not necessarily mean that the producer or the owner of the figurine lived in this particular area. The figurine may well have been modelled near a clay

source and then exported, or the clay itself may have been imported from a distant source to be used for modelling a figurine.

Another point that should be borne in mind is that all figurine types exist already from the Early Neolithic period and that Thessalian microplastic art flourished mainly during the Early and Middle Neolithic periods. Only the acroliths and the crossed-shaped figurines seem to have been made exclusively during the Late Neolithic period, as stratigraphical evidence has shown. In other words, Thessalian figurine material is not subject to radical changes but presents persistent types for millennia. That is why, in my opinion the present (and every) figurine material should not (since it is meaningless to) be studied in a tight chronological frame.

Given that the figurines in the A. Bastis Collection presented in the present volume (as those of Thessaly as a whole), display an enormous variety of special modelling features, which in some cases are unique, it is difficult to distinguish clearly definable categories.

The typology of figurines preoccupied me during my long-term research on Neolithic figurines in the Research Centre of Antiquity of the Academy of Athens. So I have tried to make a typological grouping of Thessalian material (which appears in the two tables below), with the aim of facilitating my study and presentation, in which grouping the A. Bastis' figurines may be easily inserted. Nevertheless, sometimes the material itself, according to its state of preservation (broken, damaged, body parts), forced me to create some additional categories of figurines which otherwise would not exist, since they would have been incorporated in other larger ones.

The tables on pages 107-114 present the typological categories of Neolithic figurines (column 1) together with the file numbers of those in the A. Bastis Collection (column 2). File numbers in columns 3 and 4 refer to figurines in other collections in Thessaly, published by the Research Centre for Antiquity of the Academy of Athens.

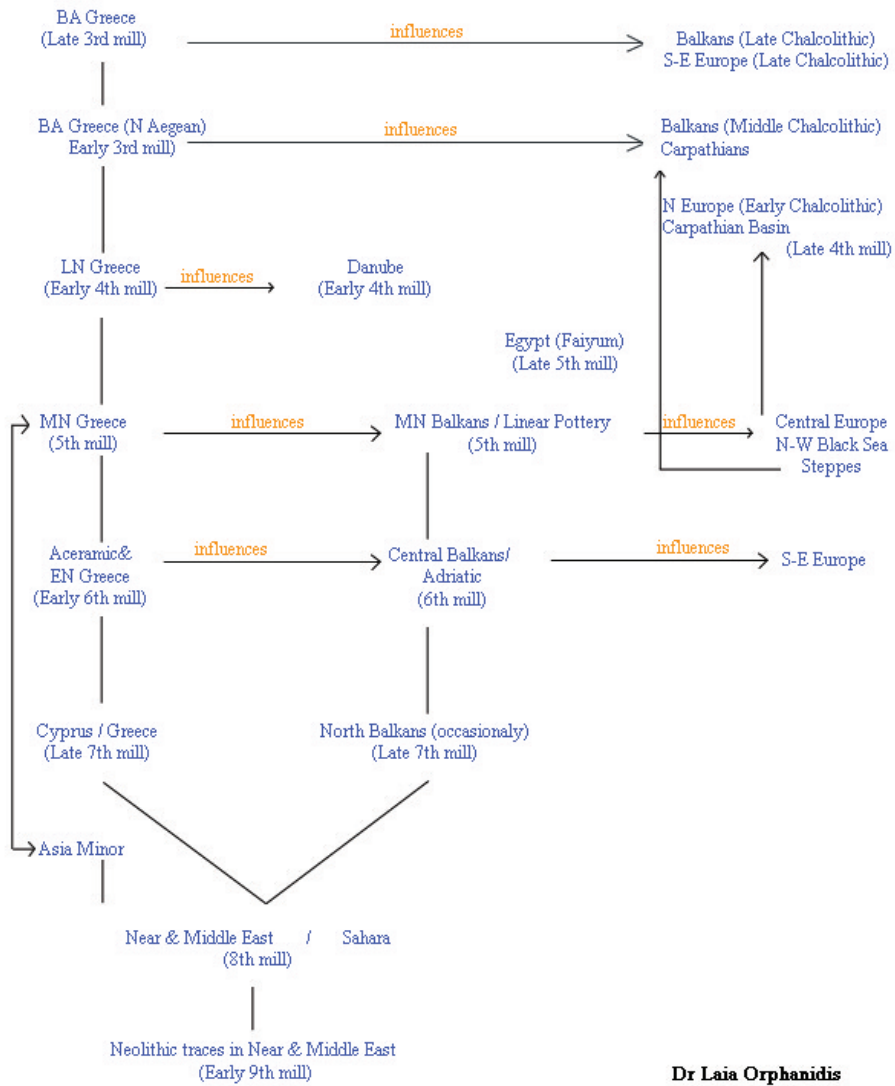
It is obvious that the classification and order of presentation of material in the present volume is the same as that of volumes I and II on Thessalian Neolithic figurines. With the aim of facilitating the reader, I have classified them again into two main parts, Heads and Bodies, each part distinguished as representational (naturalistic) or stylized, according to its predominant features.

The term representational (naturalistic) is applied not only to cases bearing all anatomical details but also to those with partial representation of traits diagnostic of genus (human/animal) and gender.

On the other hand, the term stylized is applied to those in which only the general aspect and outline reminds one of a human form. In other words, the term applies to a series of summary renderings; a human body may be restricted to a long neck and a spherical lower part, with or without indication of sex, or represented as a tripod or quadruped truncated solid, or even as a flat object with protrusions and notches denoting head, arms and legs.

The first part of this volume includes only heads. They are similarly modelled, which means that it is very difficult (rather impossible) to discern the sex of a figurine having as a departure point the head modelling, given that trend in hairdo may easily change and therefore it is never adequate to define whether a figurine is female or male. Therefore, it is observed that heads of both sexes may have short cut or long hair,

EXPANSION OF THE NEOLITHIC IN EAST MEDITERRANEAN AND THE BALKANS



Pl. 1: Expansion of the Neolithic in East Mediterranean and the Balkans

the latter possibly in tresses or forming a chignon. Sometimes heads are flat-topped, made from one lump of clay.

The face is rendered on the long neck itself (occasionally indicated by just a large beak-nose); or by a flattened piece of clay applied to the neck and bearing all the facial features. Eyes are either incised or applied coffee-bean-like clay pellets with incision or punctation in the centre. Modelled eyes seem to appear mainly in combination with hair (incised or applied). This type of rendering betrays an effort to portraying actual individuals in the Neolithic community.

Occasionally, in cases of heads made of one lump of clay, nose and eyes are modelled by simultaneous pressure on clay.

Last, a quite large number of schematic stone heads (their large percentage of preservation probably due to the hard material of which they are made) are what we call acroliths. These have various forms, such as flat triangular, modelled triangular, rod-shaped or elongated triangular.

The second part of the volume includes male or female bodies and parts of them.

Representational bodies are principally classified as male or female. Torsos form a category apart. In this case subdivisions may depend on arm posture and the rendering of the chest. Yet, a small number of upper half of figurine bodies with a specific type of flat chest or an arm posture characteristic of males are therefore incorporated in the male figurine group.

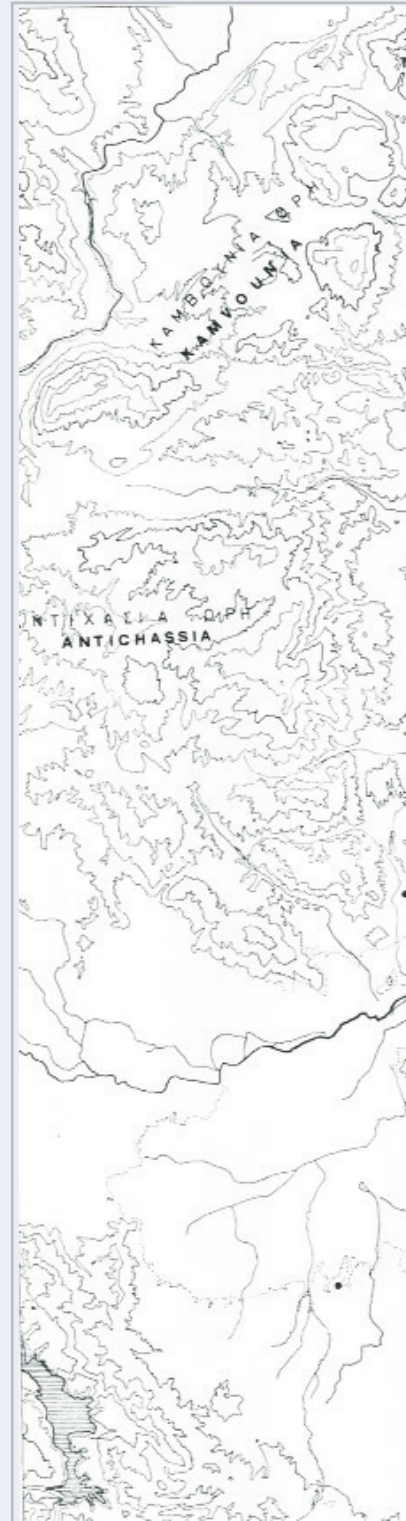
Figurines showing specific body features and rare or peculiar postures have been classed separately.

Stylized figurines display a great variety of forms. Therefore I tried to group them in larger categories, often according to their base form. Figurines with concise rendering have been incorporated in the stylized category, given that their modelling is not purely representational.

Last, both main categories (heads and bodies) include items representing only parts of human body, such as a leg or an arm. Also, certain almost intact figurines, the heads of which resemble some of the head categories, are incorporated in the heads category because they show the possible appearance of figurines in their original complete form.

Figurines included in the present volume are classed in the above mentioned typological categories and have quite clearly recognizable subdivisions. More specifically, the present corpus includes 186 items of which 70 are classified as heads and 116 as bodies, including one item representing a hand. A large number of heads are representational, the acroliths being 33. All but two of the 8 male figurines (two of which are possibly hermaphrodite) are seated or sitting, in contrast to the female ones, which are represented independent, in a sitting or standing position. The larger proportion of females are sitting (25 items), while only 13 are standing. Stylized figurines, together with schematic objects strongly conveying the form of figurines, are 42. A type without head or arms or with mere abstractions of both, simply varying according to the shape of the base can be easily distinguished. The base itself seems to play a decisive role in the general modelling of the figurine: it may be round or have two, three or four legs, in the form of small protrusions or stumps.

ATAE 2, Mesorachi 1 (Magoula Vrastires); ATAE 3, Larissa 8 (Vrastero); ATAE 6, Nikaia 13 (Magoula Karatsoli); ATAE 7, Nikaia 11 (Pigadoulia); ATAE 8, Nikaia 12 (Magoula Bakoum or Bakou); ATAE 12, Melia 2 (Magoula Ambelia); ATAE 15, Damassi 4 (Magoula Tourkogefyra); ATAE 16, Nikaia 4 (Magoula Kartali); ATAE18, Moschochori 1 (Magoula Bisler); ATAE 20, Dendra 2 (Otzaki); ATAE 21, Tyrnavos 5 (Magoula Tsalma); ATAE 25, Nesson 3 (Nessonis III); ATAE 26, Nesson 2 (Nessonis II); ATAE 27, Omorfochori 1 (Nechali or Magoula Karagats); ATAE 28, Koilada 1 (Magoula Megalo Gefyri); ATAE 29, Krannon 1 (Magoula Chalkiades); ATAE 32, Domeniko 1; ATAE 35, Larissa 9 (Soufli Magoula); ATAE 38, Kambos 1 (Magoula Douma); ATAE 40, Larissa 7 (Magoula Magoulitsa); ATAE 42, Agia Sofia 1; ATAE 44, Galini 1 (Megali kai Mikri Magoula); ATAE 46, Giannouli 1 (Magoula Arapi); ATAE 48, Zappeio 2 (Magoula Koutsouro); ATAE 49, Tyrnavos 3 (Megali Vryssi Tyrnavou); ATAE 50, Dendra 1 (Argissa); ATAE 52, Ambelonas 3 (Magoula Karagioz); ATAE 56, Krannon 5 (Mavros Lofos); ATAE 57, Agios Georgios, Larissa 5 (Magoula Bei); ATAE 60, Dassochori 2 (Magoula Orman); ATAE 61, Agios Georgios, Larissa 2 (Magoula Vrasteri); ATAE 62, Agios Georgios, Larissa 7 (Magoula Gamila); ATAE 63, Agioi Anargyroi 2 (Magoulitsa); ATAE 64, Agioi Anargyroi 1 (Magoula Vrasteri or Ambelia); ATAE 65, Agios Georgios, Larissa 3 (Magoula Dragatsi); ATAE 66, Agios Georgios, Larissa 4; ATAE 67, Kalo Nero 1; ATAE 70, Makrychori 4 (Rachmani); ATAE 72, Chalki 3 (Magoula Varko); ATAE 90, Krannon 3 (Orenia); ATAE 91, Nees Karyes 1 (Sarliki); ATAE 96, Chalkiades 2 (Magoula Mezil); ATAE 97, Zappeio 5 (Magoula Roidies); ATAE 98, Chara 3 (Nymfi); ATAE 99, Chara 2 (Magoula Paliambela); ATAE 100, Sitochoro 1; ATAE 101, Sitochoro 2 (Magoula Bezil); ATAE 109, Nikaia 16 (Kapatsilar 2); ATAE 113, Makrychori 2; ATAE 115, Kypseli 6 (Vromopetra); ATAE 126, Zarkos (Plateia Magoula Zarkou); ATAE 133, Chara 1 (Magoula Panagou); ATAE 145, Nikaia 2 (Magoula Kardara 1); ATAE 152, Chalki 6; ATAE 157 Platykambos 2 (Magoula Panagias); ATAE 159, Melissochori 6 (Magoula Karaikia 1); ATAE 160, Melissochori 5 (Magoula Karaikia 3, Treis Lofoi); ATAE 163, Melissochori 3; ATAE 169, Kyparissos 2 (Psili Rachi); ATAE 170, Doxaras 1; ATAE 179, Orfana 1; ATAE 197, Rodia 2 (Magoula Pera Machala); ATAE 206, Zarkos (Magoula Koutsaki); ATAE 213, Zoodochos Pigi, Farsala 1; ATAE 215, Zappeio 1; ATAE 216, Kyparissia 1 (Magoula Diodion (TollPost) Larissas); ATAE 232, Farsala (Magoula Ambelia); ATAE 235, Zappeio 3; ATAE 236, Ambelonas 4 (Magoula Vakouf); ATAE 239, Tyrnavos 2 (Magoula Karagats); ATAE 250, Platykambos 1; ATAE 264, Kypseli 5 (Magoula Kyriaki); ATAE 267, Pineiada (Magoula Stergiana); ATAE 268, Deleria 1 (Magoula Agios Athanassios); ATAE 274, Agios Georgios Feron 3 (Magoula Visviki); ATAE 311, Nikaia 8 (Magoula Lachanokipoi); ATAE 313, Galini 4 (Magoula Karaikia 2); ATAE 321, Sofo 1; ATAE 328, Armenio 1 (Magoula at the railway station of Armenio); ATAE 372, Amygdali 1.





MAP 2. Neolithic sites of Thessaly mentioned in the text by their site number (A.T.A.E.), which appears in the map.

MAP 3. Modern Villages and towns of Thessaly mentioned in the text (They are listed in alphabetical order and they appear in the map with their corresponding number.



Agia Sofia 10; Agios Georgios, Farsala 57; Agios Georgios, Larissa 27; Ambelonas 7; Ambelons, Sofades 58; Amygdalea 64; Amygdali 8; Armenio 54; Astritsa 43; halki 21; Chalkiades 31; Chara 30; Damassi 5; Dassochori 13; Deleria 2; Dendra 12; Domeniko 1; Domokos 51; Doxaras 26; Farsala 35; Fyllon 44; Galini 18; Gelanthi 42; Giannouli 14; Grizano 49; Ilias, Karditsa 45; Itea, Karditsa 62; Kalochori 52; Keramidi 47; Koilada 19; Krannon 22; Kyparissia 24; Kyparissos 29; Kypseli 25; Kypseli, Sofades 59; Larissa 15; Lefki 65; Makrychori 4; Mataranga, Sofades 40; Mavrachades, Sofades 38; Melissochori 17; Moschochori 55; Myrinni, Karditsa 63; Nees Karyes 23; Neo Monastiri 50; Nesson 9; Nikaia 20; Omorfochori 16; Paliouri, Karditsa 61; Paschalitsa 39; Petrino 46; Pineiada 48; Platykambos 53; Prodrornos, Karditsa 41; Rodia 3; Sitochoro 34; Skotousa 66; Sofades 60; Sofo 56; Stavros 37; Thavmakos 36; Tyrnavos 6; Vassili, Farsala 33; Xylades 67; Zappeio 28; Zarkos 11; Zoodochos Pigi, Farsala 32.



The figurines in this volume are given a serial number, followed by their file catalogue number in the Archives of the Research Centre for Antiquity of the Academy of Athens (ORF), as well as by their inventory number in the Volos Archaeological Museum. Next comes the name of the site where they were found; information about their provenance was given by the collector. Whenever Mr Bastis was not sure about the exact Thessalian find spot, I classify the specimen as of unknown provenance (unfortunately this is the case for most of these items). For some sites in the eastern Thessalian plain the name of its location is followed by a site number (ATAE), according to Gallis 1992 (ATAE stands for the initials in Greek of the words Inventory No of the topographical archives of the Ephorate of Antiquities of Larissa). Some of the sites in the western Thessalian plain are also identified in the same way (see Map 2).

A large number Neolithic figurines collected by individuals and published in this study have only an approximate provenance. Readers must always keep in mind that collecting does not always follow the rules of an archaeological survey. Thus, in some cases the collector was unable to identify the exact find spot (*magoula*) of a given location, which might comprise three or four such *magoulas* situated close to each other in a restricted geographical area. In such cases, as well for most of the sites in the western Thessalian plain, the name of the site (the name of modern community or town) is given without a site number (ATAE) (see Map 3).

Measurements are maximal, in centimetres, H= height, W= width and T= thickness. The measurements are followed by a definition of colour according to Munsell Soil Colour Charts and a full description of each item.

Examination of the modelling techniques applied in the A. Bastis Collection has proved that these do not differ from those already used in the modelling of other figurines from Thessaly. Moreover (as other stratified material has proved), it is most probable that these figurines too were not originally associated with burials. They present a wide range of forms, from purely schematic to very naturalistic, which seems to be analogous to the results from excavation data.

It is well known that very early figurine art of Thessaly was highly stylized, as attested by the buttons of the Aceramic levels. Although this stylization continued through the Early Neolithic, most of Thessalian figurines of that period were rendered in a naturalistic manner. Throughout the Middle Neolithic figurine material this tendency towards naturalism predominates, together with a few but very interesting cases of genre iconography. Important too in this period is the fact that anthropomorphic figurines bear painted decoration similar to that of pottery and have such vitality of expression that it is not too bold to regard them as 'portraits'. Animal figurines and miniature house models produced with the same techniques have also been attributed to the Middle Neolithic period. Noteworthy are some analogies of this figurine art with the Hacilar tradition.

In the A. Bastis Collection male figurines have bodies standing or sitting, but mainly seated, while representational female bodies permit us to distinguish diverse postures conveying a remarkable range of movement. Analogous are the varied facial features, which heighten the expressiveness of the figurines. The female bodies present an exaggeration of the proportions of the abdomen, the buttocks and the breasts.

Standing females may have joined or distended shanks, or even completely distended legs. To my knowledge, Thessalian female figurines are never seated. Sitting ones are found to have a variety of leg postures: legs under knees; brought to the side, one leg on the other; crossed in front. In the present compilation there are no sitting figurines with legs at right angle to body, nor any in crouching or birthgiving posture.

Naturalistic females present a variety of arm postures, which may be extended or folded at elbows, hands on/under breasts, on belly, on pubis on thighs. Sometimes these postures concern each arm individually, for example one hand may be on the breast and the other on the pubis or thigh. Occasionally there is a modelling of body distortion to render a female lying on the belly.

Naturalistic females may be also rendered in a concise way: legs (even arms) are omitted or rendered as small protrusions and the modelling is restricted to the head and torso with underlining of breasts and belly / sex.

The majority of Late Neolithic Thessalian figurines made of clay or marble were stylized. The so-called acroliths are a type specific to the area and period. Some exceptional human renderings continue the representational tradition of the Middle Neolithic, together with few miniature house-models occasionally found as foundation deposits.

Stylized bodies in the A. Bastis Collection present a variety of forms. Yet, one can easily distinguish a type without head or arms or with mere abstractions of both, simply varying according to the shape of their base. The base itself seems to play a decisive role in the general modelling of the figurine: it may be flat rounded, spherical (as in cases of pear-shaped figurines) or flattened with two, three or four legs, in the form of small protrusions or stumps. This type possibly indicates sitting on a stool or represents the stool itself merged with the lower body. Occasionally a stylized body is even a mere cylinder.

Concerning materials and modelling techniques, the modeller had the option of working with clay (predominantly), stone (including marble), bone and shell. Of course, there must have been wooden figurines too, as wood is a common material for building and tool-making. Unfortunately, all wooden figurines have perished forever, since wood deteriorates quickly, especially underground. The preference for one or other material is known to depend on the location of the site, the soil and the geomorphology of the region, as well as on the figures themselves (naturalistic or schematic), which dictate the use of softer or harder material.

The option of using Nature's most pliable material, which is clay, gave the modeller the opportunity to express his/her complex moods. Clay was used extensively by Neolithic communities for figurines and was of the same type as that from which pottery was made. No special colour of clay was chosen for plastic art, nor was any special technique used in its preparation. It comes from different sites in the Thessalian area, resulting in a considerable range of colours from white to yellow and red, including a number of intermediate hues. Inorganic tempers were usually added in order to prevent cracking during drying and firing. Clay was worked mainly by hand, separate lumps being modelled and joined together to form a solid object. Sometimes a perishable core was used, creating hollow figurines on firing. More complicated is the technique in which the anatomical parts were modelled around one or more clay (and rarely

stone) cores supporting each part. Each join and consequently the whole figurine was covered with thin layers of clay to produce the final form. This was then optionally smoothed, burnished and/or painted before firing.

Smoothing was achieved by wetting the surface while modelling and then eliminating the rough parts when dry (fettling), using a hard tool with rounded edges. The figurine was then rubbed or buffed with a soft material, such as a piece of fleece. The object could also be coated with slip, often of a different colour, and then burnished.

Kilns were used to produce more durable figurines, though there were also unbaked pieces made of superimposed layers of clay and dried in the sun. Cores could be fired first and then the rest of the figurine fired once as a whole or fired after the successive drying of each layer in the sun.

Stone figurines occur less often and are usually schematic. Even the more naturalistic ones display a tendency for concise rendering of volumes, resulting in figurines of peculiar, unnatural aspect. Stone, as a material, demands no special preliminary treatment. The form was roughly sketched and cut from the larger stone and then shaped and finished by working with obsidian tools.

Bone and shell were seldom used because they are difficult to work, their fragility and original shape limiting the modeller's freedom of expression.

Clay figurines sometimes bear incised, impressed, painted or plastic surface decoration, enhancing their expressive impact and executed with the same techniques and tools used for pottery. Incised and impressed motifs are the easiest decorative method. They were made before firing, denoting either anatomical details, garments or non-functional decorative elements. In some cases deep impressions were deliberately made to receive inlaid ornaments.

Paint prepared from mineral pigments was applied to clay (and sometimes stone) figurines before firing, either directly on the sun-dried surface or on a thin slip which accentuates the colour contrasts. This technique is evidently more impressive, given the possibility of selecting colours.

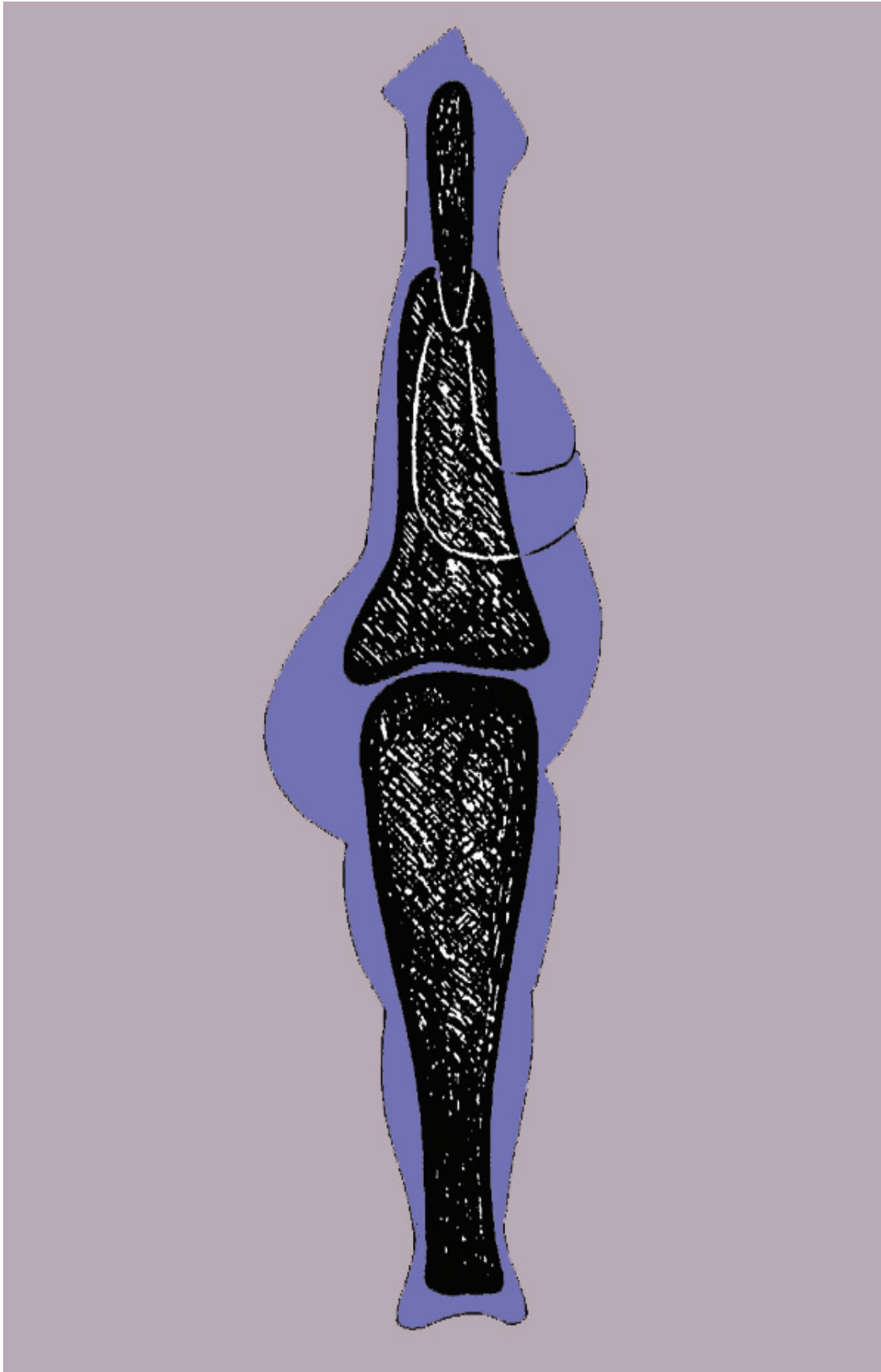
Plastic decoration only appears on clay figurines. Pellets of clay of various shapes and sizes, sometimes imitating cereal grains and sometimes the grains themselves, were inlaid on the head or other surfaces of the body where there are no incised or painted elements indicating the presence of garments. Thus the applied elements were just decorative, as in the case of pottery with plastic decoration.

The selection of one or other type of decoration was completely up to the artist, who very often combined techniques. There is no evident connection between the type of decoration and the figurine's sex, pose or find spot.

The gender of the artists remains unknown. Nevertheless, considering the progressive social evolution of women and their equality to men in some spheres, it is possible that they were involved in figurine modelling.



Pl. 2: Neolithic hut (reconstruction)



Interpretation

The functional interpretation of Thessalian figurine material must be understood within the same frame of plastic art from the rest of Greece. In Greece Neolithic plastic art is dominated by a female figurine with pronounced sexual characteristics (pubis, breasts, belly, buttocks), which scholars have related to man's wish to store and increase the food he is now able to produce, and to manifest his joy in his achievements. Influenced by comparable theories about historical Greek and Near Eastern cults, this interpretation is expressed by the term 'Mother Goddess' or 'Mother Earth'. No interpretations have been given for male and animal figurines. Other early theories, not very well documented, interpret Aegean and Cretan figurines as servants of the dead.

I consider it unnecessary to go into a detailed discussion since this major problem is discussed in my book *Εισαγωγή στη Νεολιθική Ειδωλοπλαστική: Νοτιοανατολική Ευρώπη και Ανατολική Μεσόγειος (Introduction to Neolithic Figurine Art: South-Eastern Europe and Eastern Mediterranean)*, Athens 1998, and is more thoroughly grounded in my book *Interpretation of Neolithic Figurines* (forthcoming). However, I will give below a resume of my interpretative theory, which I believe will help the reader to see figurine art in an alternative way.

In my opinion the basic typological distinction one can make in a given body of figurines is between representational (naturalistic) and stylized items. The Thessalian material is a very good example, as it permits us also to realize that the naturalism of figures in the first category covers a broad spectrum, from a simple tracing of the anatomical parts of the body or face, to cases in which the modelling is so accomplished that we have impressive movement and expressive faces. This results in the creation of a series of similarly modelled figurines which differ only in pose (standing, seated, sitting in different positions on the ground) or gender (male, female, hermaphrodite). Heads may be similar or have different faces, or may even be apotropaic, often heightened by the use of painted decoration.

It is possible that these naturalistic human figures represent actual persons in the Neolithic society. Perhaps the modeller, according to his/her skills, tried to portray individuals in his/her milieu by stressing some of their main characteristics, not least those that differentiate the subject from the rest of the social group. Thus is achieved this great variety in rendition and the extraordinary modelling results which betray not only an artistic maturity but also the technical experience of the Neolithic inhabitants of Thessaly.

Naturalistic rendering with standard typology permits us to speak of symbolism. In other words, it is very possible that consistent repetition in the manner of rendering personal features is the potential basis for an early form of religion. Given that in early societies man had greater difficulty in conceiving the notion of a power superior to his control (e.g. the notion of production) than a perceivable (hence controlled) one, it is quite possible that he deified it by means of personification. In other words he may

have endowed an anthropomorphic figure with specific traits of this power, accepted by his social group. Thus, the gradual establishment, through common acceptance, of the belief in the existence of a divinity became possible.

Two types of figurines at least, the standing females with hands under their breasts and joined legs, and those with beak-nosed head merged with the cylindrical neck are found beyond the limits of Thessaly, as they exist throughout Greece from the southern Peloponnese to Macedonia. I believe that they are a good example of the process described above.

Schematic figurines belong to a totally different category. There is not yet a clue to their interpretation unless they have a standard anthropomorphic form. In that case they may be three-dimensional renderings of abstract notions, following the mental and social development of the first farmers. Thus, a schematic figurine of repeated form may render a 'religious' idea, for example a goddess or an amulet, or a social idea, such as the qualities of the tribal chief, the magician, the healer, the merchant and so on. It is also possible that it is the symbol of even more abstract concepts such as fertility, family, etc., of seminal importance for the protohistoric environment in which large and complex social structures developed for the first time as part of the Neolithic way of life.

I believe that the interpretative approach outlined above can be applied to all figurine complexes regardless of date, which as I have stated should not be considered a major obstacle in the interpretative process.

The name I have given it is 'Theory of Repetition', as it is based on the number of times specific forms are encountered, resulting in the existence of standard figurine types.

Dr Laia Orphanidis

<p style="text-align: center;">TABLE 1</p> <p style="text-align: center;">TYPES OF FIGURINES</p>	<p style="text-align: center;">Figurines of Neolithic Thessaly vol. III Volos/Bastis Collection 2011* <i>*Serial number coincides with ORF number Brackets show that a figurine belongs to more than one categories</i></p>	<p style="text-align: center;">Figurines of Neolithic Thessaly vol. I Larissa Collection 1996* <i>*Serial number is followed by ORF number (in parenthesis) Brackets show that a figurine belongs to more than one categories</i></p>	<p style="text-align: center;">Figurines of Neolithic Thessaly vol. II Larissa Collection 2011* <i>*Serial number is followed by ORF number (in parenthesis) Brackets show that a figurine belongs to more than one categories</i></p>
<p>A. HEADS</p>			
<p>I. MALE / FEMALE</p>			
<p>1. With short cut hair</p>		12(433); 13(89); 19(2); 20(106); 21(105);	363(721); 364(719); 365(718); 366(915); 367(938); 368(893); 369(991); 370(715); 371(223); 372(707); 373(864); 374(780); 375(777); 376(776); 377(775); 378(937)
<p>2. With tresses</p>		14(410); 15(6); 16(236); 17(241); 18(411); 22(91); 23(97); 24(84); 25(389); 26(412)	367(411); 379(870); 380(714); 381(709); 382(996); 383(739); 384(712)
<p>3. Beak nosed</p>	2, 3, 23, 25, 34, 35, 76, 77, 695,	22(91); 23(97); 24(84); 25(389); 26(412); 27(518); 28(244); 29(560); 30(435); 31(413); 32(96); 33(522); 38(15); 41(229);	385(928); 386(741); 387(708); 388(711); 389(935); 390(731)
<p>Beak nosed with long neck</p>	9, 10, 11, 12, 19, [33], 697,	17(241); 22(91); 23(97); 24(84); 25(389); 28(244); 29(560); 30(435);	391(768); 392(895); 393(720); 394(869); 395(734); 396(894); 397(934); 398(666); 399(760); 400(762); 401(963); 402(960); 403(766); 404(927); 405(1022); 406(751); 407(727); 408(769)
<p>4. With applied face and incised eyes</p>	13, 14, 17, 18, 20, 29, 31, 32, 694,	5(26); 6(31); 8(426); 9(422); 40(221); 68(209); 74(517); 75(220);	409(861); 410(728); 411(880); 412(733); 413(756); 414(754); 415(761);

5. With applied face and applied eyes	1, 6, 7, 8, 16, 24, 26, 27, 28, 36, 44, 691,	76(227); 77(10); 78(216); 79(92); 80(107); 81(524); 82(4); 83(248); 84(215); 85(214); 86(44); 87(45); 88(427); 89(218); 90(250); 91(210); 92(83); 135(515); 355(165); [1(252); 2(100); 3(550); 4(14); 7(207); 10(443); 13(89);] 98(94); 99(228); 100(439); 101(423);42(19); 43(104); 44(552); 45(11); 46(240); 47(93); 48(3); 49(1); 50(108); 52(514); 53(76); 54(34); 56(224); 57(245); 61(48); 62(206); 136(409);	416(747); 417(995); 418(774); 419(753); 420(745); 421(750); 422(962); 423(746); 424(758); 425(749); 426(737); 427(740); 428(738); 429(744); 430(956); 431(901); 432(1000); 433(896); 434(871); 435(882); 436(710); 437(904) 438(722); 439(743); 440(993); 441(994); 442(763); 443(757); 444(713); 445(742); 446(971); 447(957); 448(736); 449(945); 450(724); 451(748); 452(917)
6. With head applied on cylindrical neck	5,	51(5); 55(237); 58(20); 60(103); 73(234); 93(254); 94(251); 95(46); 96(226); 97(211); 98(94); 99(228); 100(439);101(423); 102(322); 103(323); 104(50); 105(230); 267(175);	453(906); 454(892); 455(735); 456(717); 457(706); 458(732); 459(755); 460(881); 461(723); 462(874); 463(730); 464(752); 465(726); 466(916)
7. With flat topped head (made from one lump of clay)	21, 22, 75, 78, 200,	59(235);63(225); 64(82); 65(49); 66(246); 67(249); 69(28); 70(51); 71(539); 72(264a);	467(946); 468(759); 469(949)
8. With nose and eyes modelled by simultaneous pressure on clay		93(254);94(251); 95(46); 96(226); 97(211);	470(873); 471(729); 472(716)
9.Acroliths	79, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 193, 194, 195, 196, 199;	106(553); 107(54); 108(58); 109(57); 110(56); 111(418); 112(548); 113(7); 114(388);115(380); 116(383);117(62); 118(61); 119(60); 120(59);	473(725); 474(765); 475(770); 476(764); 477(998); 478(898); 479(999)
10.Parts of faces (mouth/ nose)		360(421);	480(771); 481(854)

<p style="text-align: center;">TABLE 2</p> <p style="text-align: center;">TYPES OF FIURINES</p>	<p style="text-align: center;">Figurines of Neolithic Thessaly v. III Volos/Bastis Collection 2011* <i>*Serial number coincides with ORF number</i> <i>Brackets show that a figurine belongs to more than one categories</i></p>	<p style="text-align: center;">Figurines of Neolithic Thessaly v. I Larissa Collection 1996* <i>*Serial number is followed by ORF number (in parenthesis)</i> <i>Brackets show that a figurine belongs to more than one categories</i></p>	<p style="text-align: center;">Figurines of Neolithic Thessaly v. II Larissa Collection 2011* <i>*Serial number is followed by ORF number (in parenthesis)</i> <i>Brackets show that a figurine belongs to more than one categories</i></p>
<p>B. BODIES</p> <p>MALE</p> <p>I. Representational</p> <p>1.Sitting /seated</p> <p>2.Standing</p> <p>3.Hermaphrodite</p> <p>4.Concise with round flat base</p>	<p>70, 91, 60 , 92 . 545,</p> <p>145,</p> <p>60, 92</p>	<p>121(315);122(555); 123(116); 124(310); 125(65); 126(39); 127(66); 128(471); 146(71); 137(307); 138(126); 139(87); 140(29); 141(201); 142(64); 247(27);248(493); [249(358)];</p> <p>131(70); 132(69); 134(73); 135(515); 136(409);</p> <p>247(27);248(493); [249(358)]; 325(40);</p>	<p>482(922); 483(848); 484(924); 485(844); 486(1003); 487(1006); 488(979); 489(1019); 490(664); 491(992); 492(964); 493(846)</p> <p>494(932) ; 495(842); 496(839)</p> <p>497(883); 498(1008)</p>

FEMALE / UNKNOWN SEX I. Representational Standing 5.Standing- distended legs 6.Standing- distended shanks 7.Torsos - possibly standing with distended shanks 8.Standing - joined legs Seated 9. Sitting - buttocks merged with rear legs of stool 10.Sitting - body and legs at right angle a) with hanging shanks b) shanks straight forward	46, 47, 51, 66, 72, 114, 57, 82, 84, 93, 94, 103, 108, 692, 63, 142, 143, 144, 50, 55, 62, 67, 83, 97, 102, 105, 111, 112, 140, 141,	148(21); 152(144); 156(139); 161(136); 1 4 9 (6 8) ; 1 5 0 (2 7 2) ; 163(158); 164(504); 165(167); 166(67); 167(513); 168(526); 169(279); 170(110); 171(111); [151(516)]; 158(454); 160(22); 161(136); 162(468); 147(359); 157(445); 159(519); 172(18); 173(137); 174(140); [218(86)]; 292(458); [345(452)]; 129(161); 130(283); 181(446); [212(268)]; [331(275)]; 155(119); 178(492); 179(428); 180(429); [224(124)]; 358(321); 204(42); 205(269); 206(146); 207(460); 208(141); 209(288);	499(890); 500(925); 501(942); 502(818); 503(900); 504(825); 505(823); 506(958); 507(836); 508(1020); 509(921); 510(835); 511(863); 512(862); 513(820); 514(886); 515(821); 516(841); 517(967); 518(817); 519(819); 520(837); 521(1011); 522(824); 523(834); 524(948); 525(826) 526(833); 527(830); 528(1016) 529(827); 530(829); 531(973); 532(838); 533(831); 534(832); 535(911); 536(914); 537(828); 538(822); 539(1002) 540(889) 541(444); 542(845); 543(851); 544(878); 545(847); 546(997); 547(1009); 548(1007); 549(985); 550(952); 551(852); 552(1010); 553(1023); 554(853); 555(929); 556(616); 557(969); 558(931)

11.Sitting - flat under surface of buttocks	52	153(12);[154(143)];182(151);184(81); 211(274); 229(312);	559(682); 560(705); 561(903); 562(905)
12.Birthing position		143(72); 144(13);	
13.Sitting - crouching		155(119);332(102); 333(112);	563(787)
14.Legs under knees		[183(230)];201(318); [203(118)]; 357(109);	564(796)
15.Distorted- legs brought to the side	68,	145(75);	565(909); 566(975)
16.Lying on the belly		355(165);	
17.Sitting - legs brought to the side	58, 95, 96, [99], 107, 127,	185(171);186(115);187(182);188(534);189(415);190(431);191(170);192(276);93(117);194(437);195(530);[196(63)];	567(793); 568(923); 569(806); 570(951); 571(792); 572(791); 573(801); 574(813); 575(805); 576(794); 577(809); 578(810); 579(811); 580(983); 581(984); 582(1021); 583(987); 584(807); 585(812); 586(798); 587(800); 588(910)
18.Sitting - crossed legs	48, 65, 86, [100], 110,	197(164); 198(17); 199(581); 200(306); 202(284);	589(970); 590(936); 591(703); 592(950); 593(803); 594(789); 595(802); 596(814); 597(804); 598(797); 599(815); 600(907); 601(790); 602(808); 603(876); 604(856); 605(954); 606(816); 607(788); 608(986)
19.Sitting - concise type	49, 54, 115, 129, 130, 131, 133, 137, 540	[176(314)]; [177(278)]; 211(274); 213(125);214(309);266(153);	609(891); 610(609); 611(912); 612(635); 613(622); 614(625)
20.Concise type with round base	53, 56, 69, 71, 73, 124, 134, 138, 139, 698, 696, 546, 698,	215(120);216(132);217(549);219(579);220(580);221(128);223(16);225(80);226(77);227(25);228(575);230(1	615(1024); 616(687); 617(885); 618(919); 619(939); 620(675); 621(673); 622(941); 623(704); 624(683); 625(668);

<p>21. Concise type with legs as two frontal protrusions</p>	<p>61, 106, 109, 132,</p>	<p>13);231(147);232(352);233(37);234(329);35(32);236(121);237(328);238(327);239(305);241(162);242(163);243(502);244(133);251(495);252(160);253(342);254(464);257(122);58(127);268(78);317(354); 318(8);</p> <p>211(274);213(125);214(309);222(270);250(152);311(598);312(299);313(42);314(311);</p>	<p>626(698); 627(667); 628(693); 629(887); 630(689); 631(884); 632(684); 633(672); 634(681); 635(678); 636(940); 637(699); 638(677); 639(692); 640(700); 641(680)</p> <p>642(674); 643(610); 644(902); 645(670); 646(694); 647(1017); 648(636); 649(612); 650(686); 651(1014); 652(840); 653(690); 654(702); 655(947); 656(623); 657(665)</p>
<p>22. Upper torsos-arms below breasts</p>	<p>98, 113, 198, 693, 699,</p>	<p>164(504);166(67);170(110);171(111); 173(137); 184(81); 185(171);212(268); 213(125); 219(579); 231(147);232(352); 234(329); 235(32); 236(121);240(340); 241(162); 242(163); 243(502);244(133); 245(159); 246(135); 269(129);270(145); 271(336); 272(334); 273(114);274(324); 275(172); 276(148); 277(174);278(177); 279(325); 280(30); 283(198);284(341); 285(349); 286(497); 287(24);289(403); 302(291);318(8);</p>	<p>658(613); 659(918); 660(1004); 661(978); 662(926); 663(955); 664(645); 665(953); 666(642); 667(685); 668(866); 669(868); 670(1018); 671(980); 672(660); 673(662); 674(930); 675(850); 676(976); 677(659); 678(661); 679(646); 680(663); 681(977); 682(652); 683(649); 684(658); 685(641); 686(651); 687(657); 688(653); 689(654); 690(655); 691(944); 692(650); 693(647); 694(966); 695(908); 696(961); 697(643)</p>
<p>23. Upper torsos-arms on belly (or a little upper or lower)</p>	<p>59, 64, 126, 128, 151, 541, 700,</p>	<p>133(79);176(314);177(278);182(151); 183(23); 187(282); 188(534);189(415); 190(431); 191(170); 192(276);204(420); 205(269); 206(146); 207(460);208(141); 209(288); 210(142); 220(580);222(270); 223(16); 224(124); 225(80);226(77); 227(25); 228(575); 229(312);230(113); 281(203); 282(85); 288(74);290(123); 291(150); [293(331)];[294(196)];</p>	<p>698(988); 699(688); 700(972); 701(968); 702(644); 703(843); 704(656); 705(849); 706(933); 707(913); 708(982); 709(965); 710(648); 711(981); 712(1015)</p>

<p>B. Stylized</p> <p>24. Stylized torsos</p> <p>25. Four-legged</p> <p>26. Three-legged</p> <p>27. Pear-shaped</p> <p>28. Phallus-shaped</p> <p>C. MODELLED IN RELIEF (anthropomorphic vases or pottery decoration)</p> <p>D. SPARE PARTS (feet/arms/hands etc.)</p>	<p>116, 125,</p> <p>89, 90, 101, [136],</p> <p>88, 135,</p> <p>81, 85, 87, 117, 119, 120, 121, 122, 123,</p>	<p>[295(138)]; [296(267)]; 297(182); 298(425); 299(36); [300(362)]; [301(432)]; 345(452);</p> <p>212(268); 255(326); 256(308); 261(90); 262(255); 263(353); 264(99); 265(98); 302(291); 313(42); 314(311); 326(600); 327(296); 328(149); 329(33); 330(295); 331(275);</p> <p>259(101); 260(212); 319(35); 320(545); 321(38); 322(525); 323(293); 324(294); 325(40);</p> <p>303(273); 304(47); 305(134); 306(43); 307(355); 308(41); 309(52); 310(131); 311(598); 312(299); 315(360); 316(357); 317(354);</p> <p>332(102); 356(95);</p> <p>357(109); 358(321); 359(508); 360(421); 361(470); 362(463)</p>	<p>713(857); 714(611); 715(614); 716(615); 717(618); 718(640); 719(627); 720(629); 721(638); 722(879); 723(877); 724(617); 725(621); 726(630); 727(631); 728(619); 729(620); 730(628); 731(626)</p> <p>732(624); 733(633); 734(634); 735(632); 736(637); 737(875)</p> <p>738(639); 739(701); 740(1013); 741(671); 742(959); 743(676); 744(691); 745(865); 746(695); 747(697); 748(696); 749(669)</p> <p>750(1012); 751(786)</p> <p>752(783); 753(855); 754(859); 755(974); 756(860); 757(990); 758(858); 759(989); 760(782); 761(1001); 762(872); 763(785); 764(784); 765(781); 766(920);</p>
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**E.SCHEMATIC FLAT
FIGURINES AND
OBJECTS CONVEYING
THE FORM OF
FIGURINES**

148, 149, 150, 154, 155, 156,
157, 158, 159, 161, 174, 197, 201, 202,
203, 333, 447, 547,

334(472); 335(473); 336(55);
337(373); 338(386); 339(486); 340(372);
341(345); 342(271); 343(604); 344(478);
346(231); 347(440); 348(554); 349(537);
350(479); 351(347); 352(346); 353(363);
354(483);

767(778); 768(779); 769(888)

Dr Laia Orphanidis

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CATALOGUE

Text and photos by Dr Laia Orphanidis



1. ORF 44/44; Sofades (Magoula Margarita); ATAE unknown.

H: 8.40, W: 4.20, T: 4.70; 10YR (?) 5/6; paint 10YR 6/6; red paint 10R 4/8; yellowish brown clay; no inclusions; very smooth; burnished; brownish yellow paint; red painted decoration.

Very naturalistic hollow head and neck with headgear. Back part of head missing. Oval face; applied coffee-bean eyes with horizontal incision; modelled nose (slightly abraded); modelled lips and horizontally incised mouth; well-modelled ears with punctuation and traces of red pigment on right ear; prominent chin. Conical hat with modelled brim, bearing at least five punctations; a suspension hole on top hat. Sex unknown. Red painted decoration: a line marking face contour starting from ears, indicating the existence of a beard; a line countouring hat brim and another around the hat at mid-height; traces of red on the neck.



2. ORF 26/26; ATAE unknown.

H: 3.90, W: 2.50, T: 2.80; 10YR 7/3; very pale brown clay; no inclusions; rough; unburnished; poorly fired.

Head and neck of figurine broken at its base, with damaged right part. Rounded crown of head protruding backwards, possibly to render hairdo; triangular face applied a little below top of head, slightly concave to render the beard; two applied round coffee-bean eyes with oblique incision; large nose (abraded on the right side) with punctated nostrils; horizontally incised mouth. Sex possibly male.

White paint; traces of red painted decoration.



3. ORF 3/3; ATAE unknown.

H: 6.30, W: 2.70, T: 2.90; 5YR 6/8; reddish yellow clay; no inclusions; quite smooth; unburnished; poorly fired.

Beak-nose head and neck of figurine, broken at its base. Top head bears two abraded lobes which are possibly remnants of some kind of hairdo, but the possibility that they are horns is not excluded; abraded nose; applied coffee-bean eyes with horizontal incision; no other features. Sex unknown.



4. ORF 25/25; Platykambos; ATAE unknown.

H: 4.00, W: 2.50, T: 4.40; 7.5YR 5/4; paint 10YR 8/4; painted decoration 2.5YR 5/8; brown clay; very pale brown paint; red painted decoration; no inclusions; smooth; unburnished; well fired.

Beak-nose head with damaged top, broken left ear and neck broken at its base. Oval coffee-bean eyes applied obliquely on either side of nose; incised "smiling" mouth; triangular incision renders beard; right ear modelled as a vertical protrusion (left ear broken). Sex unknown.

Red painted decoration consisting in a vertical line on either side and back part of neck; traces of a similar line on right cheek.



5. ORF 76/76; ATAE unknown.

H: 5.10, W: 1.30, T: 2.10; 5YR 6/6; reddish yellow clay; many inclusions; rough; unburnished; well fired.

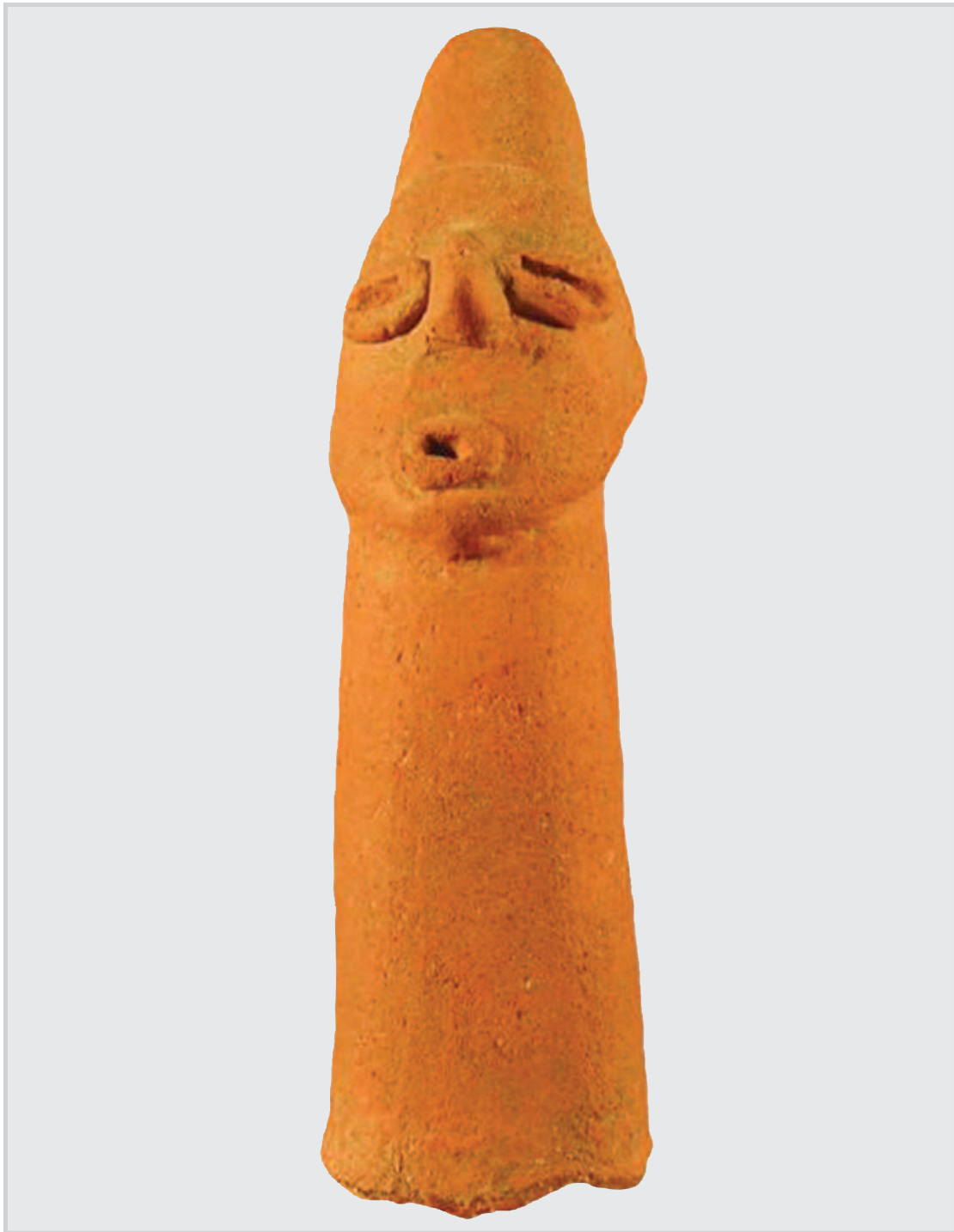
Head and long columnar neck, broken at its base. Pointed crown inclined backwards; broken upper part of beak-nose. Sex unknown.



6. ORF 35/35; ATAE unknown.

H: 3.00, W: 1.10, T: 2.30; 10YR 6/4; light yellowish brown clay; no inclusions; smooth; unburnished; well fired.

Beak-nose head and neck of figurine, broken at its base. Round applied eyes without incision; very large beak-nose; no mouth. Sex unknown.



7. ORF 1/1; ATAE unknown.

H: 7.00, W: 1.60, T: 2.10; 2.5YR 6/6; light red clay; smooth; unburnished; well fired.

Head and cylindrical neck, broken at its base. Oval face applied a little below the rounded top of pillar; applied protruding nose; ears are backwards protrusions; applied oval coffee-bean eyes with horizontal incision; applied round pellet of clay with large punctation renders mouth. Sex unknown.



8. ORF 77/77; ATAE unknown.

H: 4.20, W: 2.90, T: 1.90; 7.5YR 6/4; light brown clay;

Head and neck, broken at shoulder level. Broken back of head; protruding beak-nose; two applied round clay pellets with horizontal incisions on either side of nose render eyes. Sex unknown.



9. ORF 9/9; ATAE unknown.

H: 3.20, W: 1.10, T: 1.70; 2,5YR 6/6; light red clay; many inclusions; rough; unburnished; well fired.

Beak-nose head and neck of figurine. Face merged with long cylindrical neck, which tapers towards top, broken at its base; quite large, slightly abraded nose. Sex unknown.



10. ORF 34/34; ATAE unknown.

H: 2.8, W: 1.2, T: 2.3; 10YR 6/4; light yellowish brown clay; no inclusions; smooth; unburnished; well fired.

Head and neck of beak-nose figurine, broken at its base. Oval coffee-bean eyes with horizontal incision, applied slightly obliquely to face; large beak-nose; no mouth; applied round lump of clay renders headgear, probably a flat hat. Sex unknown.



11. ORF 10/10; Karamourlar; ATAE unknown.

H: 3.50, W: 1.10, T: 1.20; 10YR 7/3; very pale brown clay; few inclusions; smooth; burnished; well fired.

Head and neck of figurine, broken at its base. Modelled hairdo visible at the back with incised central parting on crown; oblong coffee-bean eyes with incision, applied almost vertically on either side of a large nose (slightly abraded); no mouth. Sex unknown.

12. ORF 11/11; ATAE unknown.

H: 6.00, W: 2.70, T: 2.00; 10YR 7/4 and paint 2.5YR 6/6; very pale brown clay; some inclusions; rather rough; unburnished; light red painted decoration; poorly fired.

Head and long neck with traces of detachment at its base, which may be part of a figurine or a vase handle. No core; two applied round pellets render eyes, left bearing three punctations; large applied nose with some abrasions; horizontally incised mouth with white incrustation; slightly protruding chin. Sex unknown. Traces of red paint at the right side and on the back.





13. ORF 16/16; ATAE unknown.

H: 3.80, W: 1.50, T: 1.40; 10YR 7/4; very pale brown clay; some inclusions; slightly rough; unburnished; poorly fired.

Head merged with cylindrical neck, broken at its base. Oval face applied a little below pointed top of cylinder, almost completely merged with neck; big coffee-bean eyes with deep horizontal incisions; small pointed applied nose; punctate mouth; ears protruding to the back; vertical incisions on top front indicate hairdo. Sex unknown.

14. ORF 28/28; ATAE unknown.

H: 4.60, W: 1.50, T: 2.00; 7.5YR 7/4; pink clay; no inclusions; very smooth; unburnished; well fired.

Head of figurine and neck, broken at its base, without core. Face applied a little lower than conical top of head (abraded) which may possibly render a head dress; an incision separates face from cone; two applied round coffee-bean eyes with horizontal incision, slightly abraded; large applied nose, possibly beak-like (detached); protruding small right ear; two parallel horizontal incisions on either side of neck. Sex unknown.





15. ORF 12/12; ATAE unknown.

H: 2.90, W: 1.60, T: 1.50; 5YR 6/6; reddish yellow clay; several inclusions; quite smooth; unburnished; well fired.

Head of figurine and cylindrical reclining neck, completely merged with head, broken at its base. Very large applied round eyes with deep horizontal incision; large applied nose; punctate mouth; no ears; plain back surface. Sex unknown.



16. ORF 19/19; ATAE unknown.

H: 3.20, W: 1.10, T: 1.40; 2.5YR 6/6; light red clay; no inclusions; smooth; unburnished; well fired.

Rod-like head and neck of figurine with rounded top, broken at base of neck. Oblique incisions almost on cheeks render eyes; large applied nose; no mouth or ears; plain back surface. Sex unknown.



17. ORF 8/8; ATAE unknown.

H: 3.90, W: 1.40, T: 1.40; 5YR 6/8; reddish yellow clay; many inclusions; rough; unburnished; quite well fired.

Head and neck of figurine, broken at base of neck. Face merged with neck; five applied clay strips with horizontal incisions start from top of head and render tresses; incised middle part; applied coffee-bean eyes with deep horizontal incisions; large applied beak-like nose (with damaged tip); no mouth; a large rounded protrusion on the neck, below beak, probably indicates swollen lymph glands (see Vol I: no 36/ ORF 9). Sex unknown.



18. ORF 21/21: ATAE unknown.

H: 2.10, W: 1.90, T: 1.90; 10YR 7/3; very pale brown clay; no inclusions; very smooth; unburnished; poorly fired.

Cylindrical neck and head with convex round top. Triangular face merged with cylinder, applied much lower than its top, creating the impression of a headgear; face modelled as two lobes with oblique incision rendering the eyes; small nose (detached); no mouth. Sex unknown.

19. ORF 36/36; Platykambos; ATAE unknown.

H: 5.70, W: 2.70, T: 3.00; 7.5YR 7/4 and paint 5YR 6/6; pink clay; no inclusions; smooth; allover traces of reddish yellow paint; well fired.

Head and neck of figurine, broken at its base, revealing core. The whole is apotropaic. Face applied a little below top of head which is conical and divided into two lobes by a deep groove (possibly a hairdo); oval applied eyes (detached, revealing concavity) protruding nose; very large concavity renders mouth; modelled lips and one unnaturally large tooth protruding from the lower jaw; left cheek abraded. Sex unknown.





20. ORF 5/5; Platomagoula; ATAE unknown.

H: 5.20, W: 2.30, T: 3.50; 10YR 8/4 and paint 2.5YR 4/6; very pale brown clay; many inclusions; quite smooth; unburnished; well fired.

Head and neck of figurine broken, at its base. Face applied obliquely on top of cylindrical neck, well-modelled chin marked by deep round groove; top of head protrudes backwards and bears an applied rounded piece of clay with six deep incisions rendering hairdo; applied coffee-bean eyes with horizontal incision; applied large beak-nose (damaged); no mouth. Sex unknown.

Red painted decoration: eight vertical lines around neck and traces of red colour around its base; a line marking cheeks and chin; a line around hairdo.



21. ORF 691; Amarandos Sofadon; ATAE unknown.

H: 4.50, W: 4.00, T: 3.70; 10YR 6/4; light yellowish brown clay; many mica inclusions; rough; unburnished; poorly fired.

Head and part of neck, broken at its base. Very naturalistic face with prominent nose; applied coffee-bean eyes with marked orbital arcs; horizontally incised mouth and prominent chin; no ears nor any other features.



22. ORF 27/27; Karabairam; ATAE unknown.

H: 5.20, W: 1.70 (neck), T: 3.70; 10YR 5/2 and paint (?) 2.5Y N3/; greyish brown clay; very dark grey paint.

Head and large cylindrical neck, broken at its base. Triangular face applied in high relief a little lower than rounded top of head, thus giving a naturalistic appearance; protruding ears; coffee-bean eyes with very deep horizontal incisions; damaged nose; modelled mouth with deep horizontal incision; applied clay pellet marks chin. Sex unknown.



23. ORF 33/33; Karamourlar; ATAE unknown.

H: 3.40, W: 2.20, T: 1.10; 2.5YR 6/6 and paint 7.5YR 8/4; light red clay; no inclusions; smooth; pink paint; well fired.

Upper part of long-neck figurine, face and right arm missing, revealing core. Long cylindrical neck; detached face; hairdo rendered by a rounded lump of clay applied on top of the cylinder, with incised hair parting in the middle and small lateral incisions; five vertical incisions below chin. The left shoulder is a rounded protrusion with two vertical incisions at the front and three at the back. Sex unknown.



24. ORF 13/13; ATAE unknown.

H: 3.50, W: 1.30, T: 1.30; 7.5YR 6/4; light brown clay; no inclusions; rather poorly fired.

Head merged with cylindrical neck, broken at its base. Triangular face applied a little below flattened top of cylinder; incised eyes; applied nose (detached); punctate mouth; slightly protruding chin. Sex unknown.



25. ORF 14/14; ATAE unknown.

H: 4.00, W: 2.10, T: 2.00; 7.5YR 6/4 and paint 2.5YR 5/6; light brown clay; no inclusions; smooth; slightly burnished; red paint; poorly fired.

Head merged with neck, broken at its base. Oval face applied a little below top of cylinder; oblique incised eyes; applied nose. Sex unknown.

Some traces of white pigment on back of neck.

26. ORF 17/17; ATAE unknown.

H: 2.40, W: 1.10, T: 1.30; 10YR 6/4 and paint 5YR 6/6; light yellowish brown clay; no inclusions; very smooth; unburnished; reddish yellow paint; poorly fired.

Head and columnar neck, broken at its base; oval face applied a little below rounded top of cylinder; applied nose (broken); punctate mouth with slightly protruding chin (abraded); plain back surface. Sex unknown.





27. ORF 18/18; ATAE unknown.

H: 2.60, W: 1.60, T: 1.40; 10YR 8/3 and
paint 10YR 8/1; very pale brown clay;
white paint; well fired.

Head and short neck, broken at chin level.
Oval face applied close to rounded top of
head; incised eyes; small applied nose
(abraded); punctate mouth. Sex unknown.
Allover traces of white paint.



28. ORF 20/20; ATAE unknown.

H: 2.10, W: 1.10, T: 1.00; 10YR 8/1; very
pale brown clay; no inclusions; very
smooth; unburnished; well fired.

Head with rounded top merged with neck,
broken at its base. Face applied a little
below top of cylinder; horizontally
incised eyes; detached nose; punctated
mouth; cheeks and chin in slight relief.
Sex unknown.



29. ORF 540/540; Karamourlar; ATAE unknown.

H: 4.30, W: 3.20, T: 1.80; 5YR 6/6 and paint 2.5YR 5/6; reddish yellow clay; no inclusions; smooth; burnished; red paint; well fired.

Antropomorphic face with concave back surface, probably the decoration of a clay pot. Eyes rendered by horizontal incisions, borders in slight relief; applied pointed nose (slightly damaged); incised mouth. Sex unknown.



30. ORF 22/22; ATAE unknown.

H: 1.50, W: 0.70, T: 0.70; 10YR 7/3; very pale brown clay; no inclusions; smooth; unburnished; well fired.

Flat-topped head and neck, broken at its base, the whole in the form of a truncated cone. Face merged with the cone, with incised eyes and vertical incision for mouth; small nose (detached). Sex unknown.

31. ORF 6/6; ATAE unknown.

H: 5.50, W: 3.50, T: 3.40; 2.5YR/ 6/6; light red clay; many inclusions; rough; unburnished; quite well fired.

Head and neck of figurine, broken at its base. Front surface of neck abraded. Rounded face, applied a little lower than top of cylinder, creating the impression of a hairdo; detached eyes; badly damaged nose; deep punctation for mouth; two vertical parallel incisions on left cheek. Sex unknown.





32. ORF 31/31; ATAE unknown.

H: 4.00, W: 2.80, T: 1.10; 5YR 6/6; reddish yellow clay; many inclusions; rough; unburnished; poorly fired.

Upper torso of clay figurine with head and long cylindrical neck. Head merged with neck, with slightly concave top; face applied a little lower than top of head, with slightly marked chin; deeply incised eyes; small nose (detached); punctate mouth; two vertical incisions below each eye, on the cheeks. Right arm broken at axilla level, bearing rows of decorative punctations; left arm missing from shoulder; slightly protruding pendulous breasts with punctate nipples. Female.



34. ORF 23/23; ATAE unknown.

H: 1.70, W: 1.00, T: 0.90; 5YR 6/4; light reddish brown clay; some inclusions; smooth; unburnished; well fired.

Stylized head merged with conical neck, broken at its base. Face completely merged with head; slightly protruding nose. Sex unknown.



33. ORF 75/75; ATAE unknown.

H: 3.10, W: 2.00, T: 2.70; 7.5YR 7/4; pink clay; no inclusions; smooth; unburnished; well fired.

Head and broken neck of figurine. Round concave top of head, possibly rendering headgear; large damaged beak-nose; no other facial features. Sex unknown.



35. ORF 78/78; ATAE unknown.

H: 3.90, W: 1.70, T: 3.00; 10YR 6/6; light red clay; few inclusions; slightly rough; unburnished; well fired.

Head and neck of figurine, broken at its base. Head placed obliquely on top of cylinder. Large beak-nose with abraded tip; convex top of head of triangular section. Sex unknown.

36. ORF 79/79; ATAE unknown.

H: 4.30, W: 3.20, T:2.00; 2.5YR 6/6; light red clay; few inclusions; slightly rough; unburnished; well fired.

Schematic triangular head merged with long cylindrical neck. Protruding angles of triangle possibly render ears; no facial features. Sex unknown.



37. ORF 80/80; ATAE unknown.

H: 4.40, W: 1.10, T: 2.10; 2.5YR 6/4; light reddish brown clay; few inclusions; slightly rough; unburnished; well fired.

Schematic triangular head merged with long cylindrical neck. Lateral protruding angles of triangle possibly rendered ears (left one missing); no facial features. Sex unknown.



38. ORF 200/200; Visviki; ATAE unknown.

H:3.10, W: 1.40, T: 1.20; steatite; very smooth; well polished.

Stylized intact cylindrical head with flat top and relatively long cylindrical neck, with non-perforating hole on the undersurface. Head is well distinguished from neck by large groove; face merged with head cylinder, without any features. Sex unknown.



39. ORF 162/162; ATAE unknown.

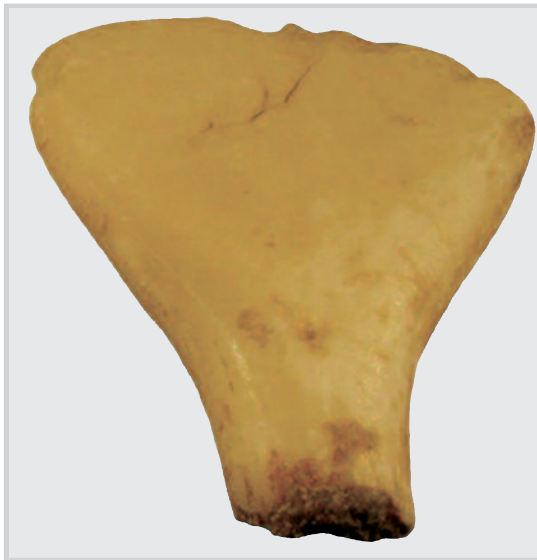
H: 3.90, W: 2.80, T: 0.50; white marble; smooth; polished.

Acrolith. Stylized flat triangular head and cylindrical neck broken at its base. No other features. Sex unknown.

40. ORF 163/163; ATAE unknown.

H: 3.90, W: 3.00, T: 0.70; white marble; rough.

Acrolith. Stylized flat triangular head and cylindrical neck broken at its base. No other features; abraded back surface. Sex unknown.



41. ORF 164/164; ATAE unknown.

H: 3.50, W: 3.20, T: .80; white marble; smooth; polished.

Acrolith. Head of figurine with upper part of neck. Upper edge of head is abraded. Sex unknown.



42. ORF 165/165; ATAE unknown.

H: 3.70, W: 2.80, T: 0.70; white marble; very smooth; polished.

Acrolith. Stylized flat triangular head and cylindrical neck of figurine, chipped at right upper corner, with abraded back surface (restored by collector). Sex unknown.



43. ORF 166/166; ATAE unknown.
H: 4.10, W: 3.30, T: 1.00; white marble;
smooth; polished.

Acrolith. Stylized flat triangular head and
cylindrical neck broken at its base. No
other features. Sex unknown.

44. ORF 167/167; ATAE unknown.
H: 2.70, W: 2.40, T: 0.70; marble; rough;
oxydized back surface.

Acrolith. Stylized flat triangular head and
cylindrical neck broken at its base. No
other features; abraded upper corner. Sex
unknown.



45. ORF 168/168; ATAE unknown.
H: 2.60, W: 1.70, T: 0.40; marble; smooth;
polished..

Acrolith. Stylized flat triangular head and
cylindrical neck broken at its base. No
other features. Sex unknown.

46. ORF 169/169; Platomagoula; ATAE unknown.

H: 4.40, W: 2.90, T: 1.00; marble; smooth; polished..

Acrolith. Stylized flat triangular head with rounded corners, and long cylindrical neck broken at its base. No other features. Sex unknown.



47. ORF 170/170; Platomagoula; ATAE unknown.

H: 3.90, W: 2.30, T: 0.60; whitish stone; rough.

Acrolith. Stylized flat triangular head and cylindrical neck (damaged), broken at its base. No other features. Sex unknown.

48. ORF 188/188; ATAE unknown.

H: 4.40, W: 1.70, T: 1.30; white marble; polished.

Stylized rounded head and neck broken at its base. Head with rather flat top and backward inclination; no facial features. Sex unknown.



49. ORF 190/190; ATAE unknown.

H: 5.00, W: 2.10, T: 1.80; white marble; smooth; polished.

Acrolith. Intact very stylized elongated head, merged with neck. No other features. Sex unknown.

50. ORF 194/194; ATAE unknown.

H: 3.50, W: 2.10, T: 0.20; marine shell; smooth; polished.

Acrolith. Intact stylized flat rhomboid head with pointed corners, merged with flat neck. No facial features. Sex unknown.



51. ORF 195/195; ATAE unknown.

H: 3.20, W: 2.20, T: 0.20; seashell; smooth; polished.

Acrolith. Intact stylized flat rhomboid head with pointed corners, merged with quite long neck. No facial features. Sex unknown.



52. ORF 196/196; ATAE unknown.

H: 2.50, W: 2.20, T: 0.20; marine shell; smooth; polished.

Acrolith. Intact stylized flat rhomboid head with pointed corners, merged with flat (broken) neck. No facial features. Sex unknown.

53. ORF 172/172; Visviki; ATAE unknown.

H: 2.90, W: 1.90, T: 0.60; white marble; smooth; polished.

Acrolith. Stylized flat head of figurine with triangular top; broken neck; no other features. Sex unknown.



54. ORF 171/171; ATAE unknown.

H; 4.00, w; 2.20, T; 0.60; white marble; smooth; polished.

Acrolith. Head and neck of figurine in the form of a spear; no other features. Sex unknown.

55. ORF 173/173; ATAE unknown.

H: 2.50, W: 1.20, T: 0.30; whitish marble; smooth; polished.

Acrolith. Stylized flat head of figurine with triangular top; broken neck; shallowdepression at the centre, on both sides; no other features. Sex unknown.





56. ORF 179/179; ATAE unknown.
H: 4.00, W: 2.20, T: 0.40; white/beige marble; quite smooth; polished.

Acrolith. Intact stylized flat triangular head with rounded upper edge. Slightly damaged back surface. No other features. Sex unknown.



57. ORF 181/181; Visviki; ATAE unknown.
H: 5.60, W: 2.50, T: 1.20; white marble; smooth; polished.

Acrolith. Intact stylized flat triangular head with rounded corners (one of the upper corners is slightly damaged). No other features. Sex unknown.



58. ORF 182/182; ATAE unknown.
H: 5.20, W: 1.40, T: 0.50; white marble; smooth; polished.

Acrolith. Stylized flat elongated triangular head with rounded corners. Damaged apex; flattened upper edge. No other features. Sex unknown.

59. ORF 183/183; ATAE unknown.

H: 2.90, W: 1.40, T: 0.60; white marble; polished.

Acrolith. Intact stylized flat triangular head with rounded corners. No other features. Sex unknown.



60. ORF 184/184; ATAE unknown.

H: 5.30, W: 1.70, T: 0.60; whitish marble with traces of oxidation of front surface; polished (set in place with torso 116).

Acrolith. Intact stylized flat triangular head with rounded corners. No other features. Sex unknown.



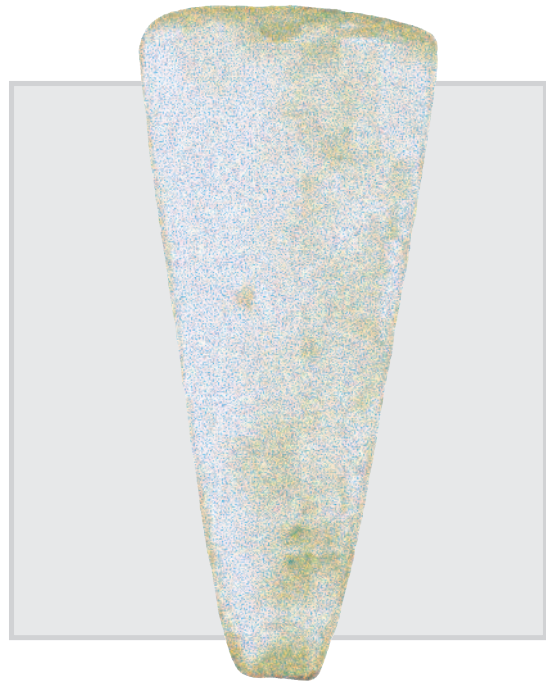
61. ORF 185/185; ATAE unknown.

H: 3.70, W: 1.30, T: 0.70; whitish stone; smooth; polished.

Acrolith. Intact stylized flat elongated triangular head with rounded corners. Slightly damaged apex; No other features. Sex unknown.

62. ORF 178/178; ATAЕ unknown.
H: 3.90, W: 1.60, T: 0.50; white marble;

Acrolith. Intact stylized flat triangular very elongated head and part of neck. No facial features. Sex unknown.



63. ORF 176/176; ATAЕ unknown.
H: 7.60, W: 2.50, T: 1.40; white marble;
very smooth; polished.
Acrolith. Stylized flat leaf-like head with rounded upper edge. No other features. Sex unknown.



64. ORF 180/180; ATAЕ unknown.
H: 3.80, W: 1.40, T: 0.60; white marble;
smooth; polished.

Acrolith. Intact stylized flat elongated triangular head with rounded corners. Damaged apex. No other features. Sex unknown.



65. ORF 186/186; ATAE unknown.
H: 5.60, W: 1.50, T: 0.50; brown stone;
quite smooth; not polished.

Acrolith. Intact stylized flat elongated triangular head with very pointed edge. No other features. Sex unknown.



66. ORF 177/177; Platomagoula; ATAE unknown.

H: 7.80, W: 1.50, T: 0.60; beige marble;
very smooth; polished.

Acrolith. Intact stylized flat triangular very elongated head and part of neck. Upper edge is cut obliquely; no other features. Sex unknown.



67. ORF 193/193; Visviki; ATAE unknown.
H: 2.60, W: 1.30; T: 1.20; white marble;
smooth; very well polished.

Acrolith. Intact stylized rounded head well distinguished from short rounded neck which tapers downwards. No facial features; Groove on upper surface seems fortuitous. Sex unknown.



68. ORF 187/187; Platomagoula; ATAE unknown.

H: 4.70, W: 1.80, T: 2.00; white marble;
smooth; very well polished.

Intact rounded head and neck of figurine with no facial features, probably an acrolith. Sex unknown.



69. ORF 191/191; ATAE unknown.
H: 4.10, W: 1.00, T: 1.10; white-yellow marble; rough.

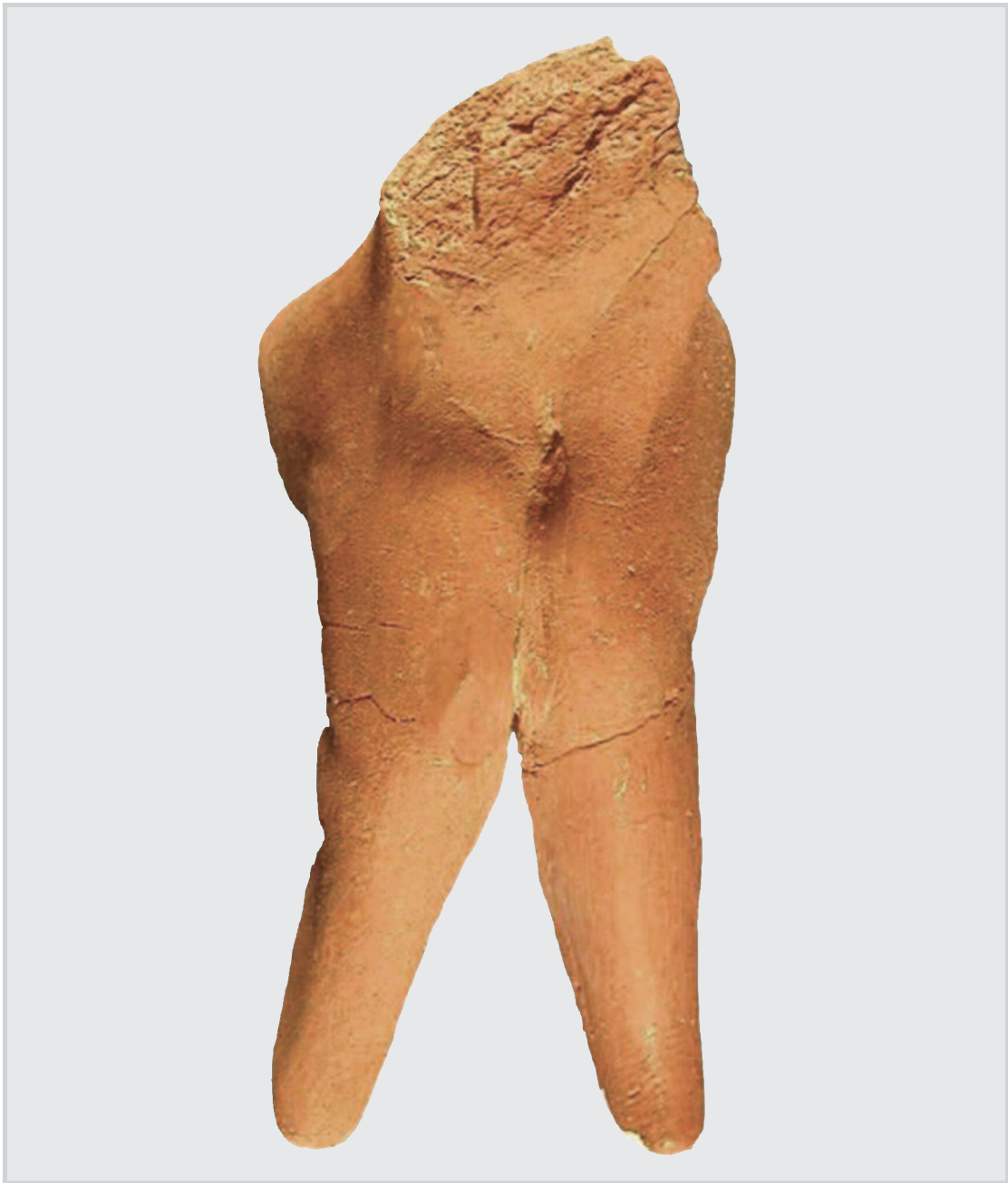
Phallus-shaped head and long cylindrical neck broken at its base. No facial features. Sex unknown.



70. ORF 189/189; Karamourlar; ATAE unknown.

H: 5.30, W: 2.10, T: 1.80; white marble; very smooth; very well polished.

Acrolith. Intact stylized rounded head well distinguished from long cylindrical neck which tapers downwards. Flattened face, slightly damaged, with no features; Sex unknown.



71. ORF 55/55; Karamouklar; ATAE unknown.

H: 9.10, W: 3.90, T: 6.60; 2.5YR 6/6; light red clay; no inclusions; very smooth; unburnished; quite well fired.

Sitting figurine, reclining backwards, broken at chest level, right leg broken, left leg missing from knee and restored by collector. Slim torso (broken at waistline) with discernible core; Applied arms in slight relief, resting on thighs; large lower body; joined thighs, distended calves; legs bent at knees, extended forwards; flattened, slightly concave undersurface of thighs; protruding buttocks with flattened oblique upper surface, separated by vertical incision; their edges are flattened for better support. Probably male.



72. ORF 70/70; Karamourlar; ATAE unknown.

H: 5.40 (restored), W: 2.70, T: 3.00 (without restoration); 5YR 6/6; reddish clay; no inclusions; smooth; unburnished; well fired.

Seated figurine with broken head and legs; legs of stool broken as well (all four restored by collector). Applied arms, folded at elbows, hands resting on thighs; digits rendered by two incisions on each hand; characteristic flat chest; slightly protruding belly marked above and below by horizontal incisions; applied modelled penis; buttocks merged with rear legs of stool. Male.



73. ORF 545/545; Thessaly, doubtful site; ATAE unknown.

H: 4.80, W: 2.30, T: 2.00; 7.5YR 6/4; light brown clay; quite many inclusions; rough; unburnished; well fired.

Intact seated, four-legged figurine with columnar neck and beak-nose (damaged). No arms or breasts; distended front legs; applied penis; buttocks merged with rear legs of stool. Male.



74. ORF 145/145; ATAE unknown.

H: 5.50; W: 4.50, T: 2.70; 5YR 7/4 and incrustated paint 10YR 8/2; pink clay; many inclusions; rough; unburnished; well fired.

Very naturalistic body of standing figurine, very well modelled. Head missing, broken at base of neck. Legs missing, broken below belly and buttocks. Applied arms, right broken at axilla level, left broken a little higher, both separated from chest by vertical incision; vertical incision surrounds neck; slight vertical groove together with two horizontal ones a little below shoulders, mark chest muscles; very deep horizontal grooves render belly fat folds and the same technique is applied back at waistline; applied belly, through the damaged parts of which one can see the internal core; punctate navel; very well modelled rounded buttocks, separated by deep vertical groove. Probably male. White incrustation on the side of the right thigh and inside the incisions.



75. ORF 91/91; ATAE unknown.

H: 3.50, W: 2.50, T: 2.40; 10R 6/6; light red clay; few inclusions; rather rough; unburnished; well fired.

Seated figurine, broken at neck, head missing, left leg damaged. Arms are small stumps; no breasts or other anatomical features; buttocks merged with rear legs of stool. Sex unknown, probably male.



76. ORF 144/144; ATAE unknown.

H: 3.10, W: 1.90, T: 1.40; 10YR 8/2; white clay; many inclusions; rough; unburnished; well fired.

Standing figurine with naturalistic torso, broken neck, head missing, broken legs at knee level. Applied arms (damaged); flat chest and abdomen; punctate navel; roughly modelled penis applied on pubic Y-incision; applied well-modelled legs. Male.

77. ORF 92/92; ATAE unknown.

H: 4.50, W: 4.3, T: 3.00; 10YR 7/4; very pale brown clay; many inclusions; smooth; unburnished; well fired.



Flat chest with dubious signs of pendulous pointed breasts; arms broken below shoulders, separated from chest by oblique incisions; protruding belly but with oblique flat surface; punctate navel; detached legs; flat back surface. Sex unknown, resembles male figurines, but may be hermaphrodite.

78. ORF 60/60; Karamourlar; ATAE unknown.

H: 5.60, W: 4.10, T: 2.40; 10YR 8/3; very pale brown clay; no inclusions; very smooth; unburnished; well fired.

Naturalistic, very well modelled probably seated figurine. Head broken at base of neck, revealing core, legs detached. Applied arms bent at elbows, hands (broken) on thighs; large chest with characteristic applied breasts, each bearing an incision (right breast a horizontal and left breast a vertical incision); legs detached at hip level; two vertical incisions separate arms from back. Possibly hermaphrodite.



79. ORF 47/47; ATAE unknown.

H: 5.10, W: 4.30, T: 3.60; 10YR 7/4; very pale brown clay; few inclusions; rough; unburnished; poorly fired.



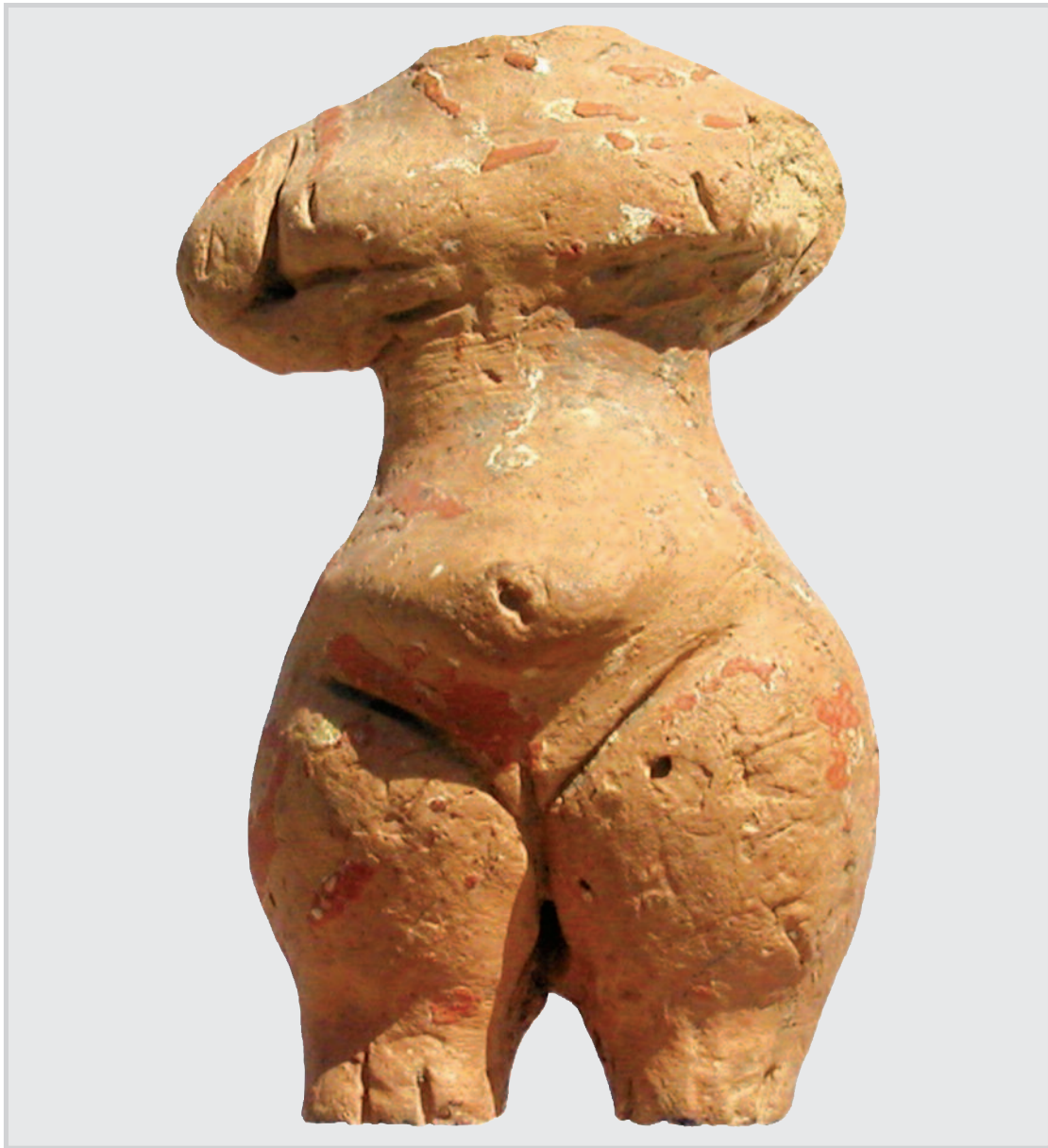
Lower half of standing figurine, broken at waist. Slightly protruding belly; punctate navel; large horizontal groove below belly together with V-incised pubis form a triangle; joined thighs, separated by vertical incision, front and back; slightly protruding feet; voluminous buttocks separated by vertical incision; horizontal incision around the back of knee joint. Female.

80. ORF 51/51; ATAE unknown.

H: 4.50, W: 4.50, T: 3.10; 2.5YR 6/6; light red clay; some inclusions; rather rough; unburnished; well fired.

Lower half of standing figurine broken at waist. Well-modelled protruding belly with fat fold, marked above and below by horizontal incision; large incised pubis with vertical incision for sex; distended legs; feet marked by grooves; voluminous buttocks separated by vertical incision, continuing down to thighs; buttocks separated from thighs by horizontal incisions; horizontal incision at back of knee joint. Female.





81. ORF 46/46; ATAE unknown.

H: 7.00; W: 3.10, T: 2.80; 10YR 8/4 2.5 YR 5/8; brown clay; traces of very pale brown paint; red painted decoration; some inclusions; smooth; unburnished; well fired.

Naturalistic, almost intact standing figurine. Head and left arm missing. Arms folded at elbows, support protruding breasts and are separated from torso by vertical incisions front and back; a deep incision on right hand marks digits; protruding belly with punctate navel; V-incised pubic triangle with vertical incision for sex; well-modelled protruding buttocks, separated by vertical incision; distended legs; each foot bears two deep vertical incisions to render digits. Female.

Traces of red painted decoration consisting of large stripes under belly and over the whole surface of the figurine.



82. ORF 84/84; Karamourlar; ATAE unknown.

H: 3.60, W: 3.20, T: 2.40; 7.5YR 6/4; light brown clay; very few inclusions; rather rough; unburnished; well fired.

Lower half of naturalistic standing figurine, broken at waist, with signs of detachment of upper part. Protruding belly; Y-incision renders pubis and sex; voluminous buttocks separated by long vertical incision, each one bearing a horizontal incision. Distended shanks; modelled feet with characteristic \wedge -groove for stability. Female.

83. ORF 114/114; ATAE unknown.

H: 8.80, W: 5.00, T: 4.40; 10YR 7/4; very pale brown clay; many inclusions; rough; unburnished; poorly fired.

Standing naturalistic figurine broken at chest level, revealing core. Arms (detached) were probably applied, folded above belly; applied protruding belly with punctate navel; vertically incised sex; two parallel horizontal lines at either side of sex render pubis; joined legs; a horizontal incision marks thigh and knee joints front; well modelled large feet giving stability to the figurine; five incisions on each foot render toes; damaged left heel; well-modelled back part with large protruding buttocks, separated by vertical incision which continues down to the heels. Female.





84. ORF 66/66; Karamourlar; ATAE unknown.

H: 8.60, W: 5.30, T: 5.30; 10YR 7/4; very pale brown clay; no inclusions; very smooth; unburnished; poorly fired.

Lower voluminous half of naturalistic standing figurine with distended shanks, left leg and back of right leg missing (restored by collector), broken at waist. Small non-penetrating hole inside waist break; protruding belly; large incised pubic triangle with vertical incision for sex; joined thighs with an additional oblique incision to mark pubis or pubic fat folds; oblique incision on flank of right thigh; right pointed protruding foot with slight \wedge - groove for stability; voluminous pointed buttocks with no special modelling, separated by vertical incision. Female.

85. ORF 108/108; ATAE unknown.

H: 6.20, W: 5.20, T: 4.00; 2.5YR 6/6; light red clay; many inclusions; rough; unburnished; poorly fired.

Standing naturalistic clay figurine, broken at waist and knees. Very well modelled protruding belly with characteristic navel and deep groove below; well modelled buttocks separated by vertical incision and from thighs by deep horizontal ones. Female.



86. ORF 692/692; Magoula Margarita; ATAE

H: 3.40, W: 3.60, T: 4.00; 5YR 7/6; reddish yellow clay; some inclusions; rough; unburnished; quite well fired.



Standing figurine, broken at waist, with conical lower part. Well protruding belly with punctate navel; flat but well-protruding buttocks (slightly abraded) separated by small vertical incision; very large incised pubic triangle and sex; two oblique parallel incisions at either side of waist; stylized joined legs create the impression of an inverted truncated cone. Female.

87. ORF 63/63; ATAE unknown.

H: 7.40, W: 3.70, T: 3.30; 2.5YR 6/6; light red clay; some inclusions; quite rough; unburnished; poorly fired.

Lower half of naturalistic standing figurine with joined legs, broken at waist-line. Right leg and left heel missing (both restored by collector); flat, relatively large left foot for stability; protruding damaged belly (abraded), the lower part of which is marked by incision; punctate navel on applied pellet of clay; V-incised pubis with vertical incision for sex; front of legs well-modelled but back is flat; well modelled protruding buttocks with concave surface, separated by vertical incision. Female.





88. ORF 142/142; ATAE unknown.

H: 3.00, W: 2.50, T: 1.70; 7.5YR 7/4 and paint 10YR 8/2; pink clay; white paint; no inclusions; smooth; unburnished; well fired.

Standing naturalistic figurine with joined, roughly modelled legs and oval flat base, head missing from base of neck. Right arm (mostly detached) folded at elbow, hand on waist; left arm broken; no breasts, abraded right part of chest; protruding belly with punctate navel; two applied horizontal parallel clay strips (on both knees and on front lower surface) possibly indicate a garment; rather flat buttocks; vertical incision on left flank and on lower back surface down to the base, possibly marks garment folds. Sex unknown, possibly female.

Overall traces of white paint.

89. ORF 143/143; ATAE unknown.

H: 3.70, W: 2.00, T: 1.50; 10YR 8/3; very pale brown clay; some inclusions; quite smooth; unburnished; poorly fired.

Standing quite naturalistic figurine with cylindrical lower part and rounded slightly concave base, broken neck, missing head. Applied arms, right arm supposedly resting on right thigh, left one supposedly under belly; not modelled breasts, marked only by slight relief of the torso surface; flat belly with punctate navel; legs not modelled, the general appearance being that of the presence of a garment. Sex unknown, possibly female.





90. ORF 72/72; ATAE unknown.

H: 6.50, W: 6.70, T: 5.80; 7.5YR 7/6; reddish yellow clay; many inclusions; rough; unburnished; well fired.

Naturalistic standing hollow figurine with broken large neck, head missing. A small hollow inside the neck break. Applied arms, folded at elbows, left hand on neck, right one on chest; no breasts; well protruding belly with flat triangular undersurface and punctate navel; applied distended legs, slightly bent at knees, very short in comparison to the rest of the body; no feet; pendulous buttocks, modelled in the same way as belly with flat undersurface, separated by vertical incision. Probably female.



91. ORF 57/57; Margarites; ATAE unknown.

H: 10.30, W: 5.50, T: 3.90; 2.5YR 6/6; light red clay; several inclusions; rough; unburnished; poorly fired (grey inside).

Upper half of naturalistic figurine, broken under belly, right upper torso missing from shoulder, revealing core. Long columnar neck and head; triangular face applied a little below its rounded top; small coffee-bean eyes with horizontal incision; small applied pointed nose; punctate mouth; small protrusions render ears; applied left arm, folded at elbow, resting on belly (upper arm abraded, lower detached), separated from back by vertical incision; a very small clay pellet applied on left torso possibly renders left breast; large fat fold above belly, starting from waist; protruding belly with horizontally incised navel; horizontal incision below belly marks pubis; protruding buttocks, each one with a horizontal incision; a very small clay pellet on left part of back surface; flat back with two oblique incisions. Female.

92. ORF 82/82; ATAE unknown.

H: 3.30, W: 3.90, T: 3.00; 5YR 6/6; reddish yellow clay; few inclusions; slightly rough; unburnished; well fired.

Torso of figurine, broken at waist, legs missing. Applied arms folded at elbows, hands meeting above belly, marked by horizontal incisions; protruding belly, marked by a horizontal incision below, which also separates it from pubis; vertically incised sex intersecting pubic horizontal incision; buttocks separated by vertical incision. Female.



93. ORF 103/103; ATAE unknown.

H: 5.70, W: 4.20, T: 3.40; 5YR 7/4 and paint 7.5YR 8/2; pink clay; pinkish white paint on the back; few inclusions; quite smooth; well fired.

Torso of figurine with broken neck, head missing, legs detached below belly. Applied arm stumps, right one damaged from shoulder, left arm broken a little lower; abraded chest; protruding belly; plastically rendered buttocks, but back surface is slightly concave. Female.



94. ORF 93/93; ATAE unknown.

H: 4.80, W: 4.80, T: 2.50; 7.5YR 7/4 pink clay; many inclusions; rough; unburnished; well fired.

Torso of figurine, with broken neck, head missing, detached legs. Arms folded at elbows, hands on chest; two punctations inside the angle formed by elbows possibly render nipples; fingers are marked by two small incisions on each hand (deeper on left hand); punctate navel; an incision separates left thigh from pubis. Probably female.

95. ORF 94/94; Margarites; ATAE unknown.

H: 5.30, W: 4.70, T: 1.60; 5YR 6/6; reddish yellow clay; few inclusions; quite smooth; unburnished; well fired.

Torso of figurine, broken at base of neck, head missing, damaged arms, detached legs. Right arm broken at axilla, left below shoulder, both were probably brought on to belly; right arm separated from torso by incision front and back; punctate nipples; flat belly with punctate navel. Probably female.





96. ORF 50/50; ATAE unknown.

H: 5.30, W: 4.90, T: 5.40; 5YR 6/6 and core 10R 5/6; reddish yellow clay with red core; no inclusions; quite smooth; unburnished; well fired.

Sitting figurine, broken at waist, revealing two leg cores. Protruding belly; V-incised pubis; joined thighs, distended lower legs; voluminous buttocks, slightly concave, separated by vertical incision; flat under surface, forming right angle with hanging shanks; one oblique incision at either side of knee joints. Probably female.

97. ORF 62/62; ATAE unknown.

H: 6.10, W: 5.70, T: 6.00; 7.5YR 6/4; light brown clay; many inclusions; quite smooth; unburnished; well fired.

Naturalistic sitting figurine, broken neck, missing head, broken legs, right thigh still in place (left thigh restored by collector). Applied arms folded at elbows, hands joined on belly; small breasts; voluminous pointed buttocks, well separated by vertical groove; two small vertical incisions on the upper surface of the back. Female.



98. ORF 67/67; Margarites; ATAE unknown.

H: 3.70, W: 3.20, T: 3.40; 7.5YR 6/4 (front surface) and 2.5YR 6/6 (back surface); bichrome clay, light brown for the front surface and light red for the back surface);



Naturalistic figurine with broken head, pyramidal lower part and almost quadrangular concave base. Applied well modelled arms, folded at elbows, hands meeting on (and seeming to hold firmly) belly; no digits; round applied clay pellets decorate shoulders (at least three on left and one on right shoulder); two punctations indicate breasts; applied irregular clay strip around neck, ending in an equally irregular lump on chest may render some kind of leather neck-gear; slightly protruding belly; legs are small protrusions; back and buttocks form an almost triangular slightly concave surface; buttocks protrude downwards as well; plain back surface. Female.

99. ORF 83/83; ATAE unknown.

H: 3.90, W: 3.20, T: 3.80; 7.5YR 7/6; reddish yellow clay; few inclusions; rough; well fired.

Belly and buttocks of sitting figurine broken at waist, legs detached. A horizontal incision at either side of belly renders fat folds; a vertical incision renders sex; abraded flat buttocks bearing two horizontal incisions on their upper part. Probably female.





100. ORF 97/97; ATAE unknown.

H: 6.10, W: 6.50, T: 7.50; 7.5YR 7/4; pink clay; many inclusions; rough; unburnished; quite well fired.

Lower half of sitting figurine, broken at waist and thighs. Detached right arm, hand on right thigh, bearing two incisions for digits; protruding belly with punctate navel; V-incised pubis; protruding, modelled buttocks, with slightly concave upper surface; abraded left buttock; broken back surface of thighs. Female.

101. ORF 111/111; Margarites; ATAE unknown.

H: 6.40, W: 4.90, T: 5.00; 10R 5/6 and paint 10YR 8/2; red clay; many inclusions; rough; unburnished; poorly fired.

Left half of torso of sitting figurine, broken at neck, legs detached. Left arm (slightly damaged) bent at elbow, hand brought over belly, inside elbow joint marked by two parallel incisions; applied left breast (abraded); slightly protruding belly with punctate navel and traces of incised pubis; voluminous buttock (abraded); flat base; separated by vertical incision. Overall white paint on back surface. Female.





102. ORF 102/102; ATAE unknown.

H: 4.80, W: 4.20, T: 3.20; 2.5YR 6/6; light red clay; few inclusions; rather rough; quite well fired.

Torso of (possibly sitting) figurine, broken at base of neck, head missing, legs detached. Applied arms, right arm broken at shoulder, left one (damaged) folded at elbow, hands (detached) meeting under breast; pendulous left breast with punctate nipple; protruding belly with punctate navel; abraded left buttock. Female.



103. ORF 105/105; ATAE unknown.

H: 4.20, W: 4.90, T: 4.40; 5YR 7/4; ink clay; many inclusions; rough; unburnished; poorly fired.

Sitting figurine with distended legs and protruding buttocks. Columnar torso with broken top; five incisions on the right and four on the left foot render toes. Sex unknown.



104. ORF 112/112; ATAE unknown.

H: 6.20, W: 4.60, T: 3.70; 5YR 7/6; reddish yellow clay; few inclusions; rather smooth; unburnished; quite well fired.

Sitting figurine with quadrangular flat base, broken at shoulder level, damaged at left and back part. Slim torso (damaged); applied arms (badly damaged), folded at elbows, hands meeting below belly, bearing at least four incisions for digits; small applied belly; two protrusions render legs, left one broken; right leg bears twelve vertical incisions for foot toes; broken back reveals core; flat back surface. Female.

105. ORF 52/52; Margarites; ATAE unknown.

H: 4.70, W: 4.10, T: 5.90; 10YR 7/4; very pale brown clay;

Naturalistic sitting figurine, broken at waist, right leg missing (restored by collector), left foot broken. Protruding belly with punctate navel; hands resting on upper thighs, left one has incised digits; incised pubic triangle with vertically incised sex; legs folded at knees, brought up against belly; right foot has two vertical incisions rendering toes; knee fold marked by incision on front and back; similar incisions separate thighs from belly on both sides as well; large buttocks. Female.



106. ORF 141/141; ATAE unknown.

H: 1.80, W: 2.50, T: 2.00; 10YR 7/4; very pale brown clay; quite many inclusions; rough; unburnished; poorly fired.



Sitting stylized figurine with convex triangular base, broken at waist. Slightly hanging distended legs, bearing eleven (left) and eight (right) parallel horizontal incisions; protruding belly with incised fat folds; V-incised pubis; vertically incised sex; large buttocks protruding to the sides, with flat back surface, separated by vertical incision; on each buttock eight oblique incisions front and back, forming a Λ -shape. Female.

107. ORF 140/140; ATAE unknown.

H: 2.10, W: 2.80, T: 2.30; 5YR 7/6; reddish yellow clay; many inclusions; rough; unburnished; poorly fired.

Sitting stylized figurine with convex triangular base, top broken. Slightly hanging legs separated by vertical groove; four incisions on front of each leg and five incisions on the back of right leg (together with frontal ones form a Λ -shape on the leg); back part of left leg abraded; protruding belly; vertically incised sex. Sex unknown, possibly female.





109. ORF 99/99; ATAE unknown.

H: 4.40, W: 4.50, T: 5.80; 7.5YR 7/2; pinkish grey clay; many inclusions; rough; unburnished; very poorly fired.

Lower half of crossed-leg figurine, broken at waist, broken feet. Protruding belly with punctate navel; Y-incised pubis; right leg on left one; on the under surface, legs separated by deep groove; abraded upper part of right thigh; buttocks separated by small incision. Female.



108. ORF 107/107; ATAE unknown.

H: 3.20, W: 4.90, T: 7.30; 10YR 7/3; very pale brown clay; quite many inclusions; rough; unburnished; quite well fired.

Sitting figurine broken at waist, dark inside. Folded legs, brought to the right, right over left; broken feet; well modelled protruding buttocks with concave surface; flat surface under thighs. Sex probably female.



110. ORF 96/96; ATAE unknown.

H: 4.30, W: 4.40, T: 3.90; 5YR 7/6; reddish yellow clay; many inclusions; rough; unburnished; very poorly fired.

Lower half of sitting figurine, broken at waist, revealing core, with broken feet and quadrangular base. Protruding belly with punctate navel; Y-shaped incision renders pubis and sex; well modelled legs, folded at knees, brought to the left, left leg on right one; on the under surface, legs are fully modelled; broken left leg; abraded right thigh and buttock; protruding flat buttocks separated by vertical incision and by horizontal ones from thighs, the whole forming an inverted T-shape on the under surface. Female.



111. ORF 95/95; Margarites; ATAE unknown.

H: 4.20, W: 5.30, T: 5.90; 7.5YR 6/6; reddish yellow clay; many inclusions; rough; unburnished; quite well fired, dark inside.

Lower half of sitting figurine, broken at waist, revealing hole for the insertion of perishable core, broken feet. Arms (detached) folded at elbows, right hand on pubis, left hand on left thigh; two and three incisions, on right and left hand respectively, render fingers; protruding belly with punctate navel; Y-shaped incision renders pubis and sex; well modelled legs, folded at knees, brought to the left, left leg over right one; on the under concave surface, thighs are separated by incision and shanks are fully modelled; voluminous buttocks (right one abraded) separated by vertical incision. Female.

112. ORF 127/127; ATAE unknown.

H: 2.90, W: 4.30, T: 3.90; 7.5 YR 8/4; pink clay; no inclusions; very smooth; unburnished; poorly fired (back smudged by fire).

Sitting naturalistic figurine broken above waist, with broken feet. Protruding belly with punctate navel; V-incised pubis; large lower body; applied left arm, bent at elbow, hand brought onto left shank; right arm (traces of detachment on right thigh) was possibly brought over right thigh, both hands meeting; applied legs, folded at knees, brought to the right, right leg on left one; rounded protruding buttocks, separated by vertical incision; concave base showing well-modelled legs. Female.





113. ORF 68/68; Margarites; ATAE unknown.

H: 3.70, W: 6.80, T: 5.80; 7.5YR 7/6; reddish yellow clay; few inclusions; quite smooth; unburnished; well fired.

Lower half of figurine resting on the left side, slightly reclining, broken at waist, damaged legs. Protruding belly with triangular punctate navel; an incision marks lower part of belly and upper part of pubis; V-incised pubis; joined legs, separated by incision front and back, right leg over left, folded at knees, shanks brought to the back; right leg broken at mid-shank, left one at mid-thigh (restored by collector); incisions separate buttocks from thighs. Female.



114. ORF 58/58; Margarites; ATAE unknown.

H: 6.70, W: 6.80, T: 8.10; 2.5YR 6/4; light reddish brown clay; many inclusions; smooth; unburnished; well fired.

Very naturalistic sitting figurine with broken head from neck, broken left arm and breast and legs at knee level (most of the missing parts restored by collector); well modelled right breast; arms folded at elbows, probably meeting above belly, separated from back surface by vertical incisions; right shoulder bears three applied clay pellets; well protruding belly with punctate triangular navel; two parallel horizontal incisions above belly mark fat folds; V-incised pubic triangle with vertically incised sex; legs folded at knees, obviously brought to the right, right leg above left; voluminous slightly concave buttocks separated by vertical incision, with two horizontal parallel incisions at either side, just below belly, rendering fat folds. Female.



115. ORF 48/48; Margarites; ATAE unknown.

H: 4.40, W: 4.10, T: 5.10; 2.5YR 6/6; light red clay; many inclusions; rough; unburnished; well fired.

Sitting naturalistic crossed-legs figurine, head and arms missing (right arm restored by collector); traces of applied hands brought under breasts, above belly; protruding belly with punctate navel; well modelled buttocks separated by small vertical incision; folded right leg passed over left extended one. Female.



116. ORF 110/110; Margarites; ATAE unknown.

H: 5.20, W: 5.10, T: 5.30; 7.5YR 7/4; pink clay; no visible inclusions; rough; unburnished; well fired.

Sitting naturalistic crossed-legs figurine, broken at waist, missing feet. Left leg on right one; slightly protruding belly with horizontally incised navel; pointed buttocks with concave surface; flat quadrangular base with well-distinguished modelled legs. Probably female.

117. ORF 86/86; ATAE unknown.

H: 2.30, W: 3.20, T: 2.80; 2.5YR 6/6; light red clay; few inclusions; quite smooth; unburnished; well fired.

Lower half of crossed-legs figurine, broken at waist level with quadrangular base. Right leg folded at knee, passed over the left (detached); legs are visible on the under surface; punctate navel; protruding, flat buttocks, not separated. Probably female.





118. ORF 65/65; Margarites; ATAE unknown.

H: 5.20, W: 4.40 (restored), T:4.20 ; 10YR 8/4 and paint 2.5YR 4/6; very pale brown clay; several inclusions; rough; unburnished; poorly fired.

Naturalistic sitting figurine with broken head, shoulders, left arm and breast and most of back surface. Applied round pendulous right breast; arms folded at elbows, brought on belly; no fingers; well protruding belly with slightly incised pubis; crossed legs, left leg on right; small protrusions render feet; totally flat back surface. Female.



119. ORF 100/100; ATAE unknown.

H: 5.20, W: 5.80, T: 6.20; 10R 6/6; light red clay; quite many inclusions; rough; unburnished; poorly fired.

Lower half of naturalistic crossed-legs figurine, broken at waist and at knees, shanks missing. Applied belly (damaged) with punctate navel; double-incised pubis; sex rendered by deep vertical double incision; legs folded at knees, crossed; probably right on left (damaged right upper thigh); prominent slightly concave buttocks, bearing incised broken lines, roughly M-shaped; on back of waist two applied clay pellets, one incised and the other punctate. Female.

120. ORF 49/49; ATAE unknown.

H: 3.70, W: 4.60, T: 4.70; 2.5YR 6/8; light red clay; rough; unburnished; well fired.

Lower half of stylized figurine with quadrangular flat base. Well protruding belly marked by horizontal incision above and below; punctate navel; very large incised V-shaped pubis; incised sex; slightly protruding buttocks separated by vertical incision; leg stumps, right stump with four and left with five vertical incisions indicating toes. Female.





121. ORF 54/54; ATAE unknown.

H: 5.00, W: 4.00, T: 2.90; 2.5YR N3/; very dark grey; many inclusions; rough; unburnished; poorly fired.

Almost intact figurine poorly modelled from two lumps of clay joined at waist level. Broken head and quadrangular base. Arms (abraded) folded at elbows, apparently meeting above belly; on left shoulder a small applied clay pellet and on right shoulder a tiny protrusion, probably what remains of a similar pellet; no breasts; lower body in the form of a truncated pyramid; large incised pubic triangle; incised sex; plain back surface. Female.

122. ORF 133a/133; ATAE unknown.

H: 2.20, W: 2.10, T: 2.00; 2.5YR 6/6; light red clay; many inclusions rough; unburnished; well fired.

Stylized figurine with flat base, broken at base of neck. Slightly protruding applied belly, marked below by incision which continues over the sides to the back; punctate navel; vertically incised sex between two incisions which render pubis, starting from leg stumps front and running to the back; two small leg stumps; flat buttocks. Female.



123. ORF 130/130; ATAE unknown.

H: 3.20, W: 2.20, T: 2.00; 7.5YR 7/4; pink clay; few inclusions ; quite smooth; unburnished; well fired.

Intact stylized figurine with long neck and almost quadrangular slightly concave base. Beak-nose head merged with conical body, ending in some sort of flattened headgear; no arms; applied small round clay pellet with punctation renders belly; large incised pubic triangle; vertically incised sex. Female.



124. ORF 131/131; ATAE unknown.

H: 3.00, W: 2.30, T; 2.20; 2.5YR 6/4; light reddish brown clay; some inclusions; quite smooth; unburnished; quite well fired.

Stylized figurine with pyramidal lower part, quadrangular slightly concave base and cylindrical neck. Head topped by a beak-nose; vertically incised pubis; two oblique parallel incisions on each front leg; two rows of nine quasi-vertical incisions on the back; plain lateral surfaces. Female.





125. ORF 115/115; Margarites; ATAE unknown.

H: 4.00, W: 4.10, T: 3.30; 7.5YR 7/4; pink clay; few inclusions; quite smooth; unburnished; quite well fired.

Pyramidal figurine with quadrangular flat base, broken at base of neck. Arms detached; on each shoulder bears four oblique incisions front and back, separated by a perpendicular incision on shoulder top; V-incision at base of neck; applied arms (detached), of which remains only part of a hand on the belly, with four incisions for digits; large incised pubic triangle with incised sex; four small protrusions render legs and buttocks; back surface bears some small random incisions and a series of nail impressions on left buttock. Female.



126. ORF 53/53; Karamoullar; ATAE unknown.

H: 3.10, W: 2.90, T: 2.40; 10YR 7/3; very pale brown clay; no inclusions; smooth; unburnished; well fired.

Almost intact figurine with the exception of its missing head. Arms folded at elbows, hands meeting on sternum; no breasts; arms separated from the body by vertical incisions front and back; thin waist and voluminous lower part; slightly protruding pendulous belly, with horizontally incised navel; a horizontal incision below belly renders fat fold and marks upper part of pubis; incised pubis with vertically incised sex; legs merged with lower part, are supposed to be joined together and brought to the front or crossed, with slightly protruding feet; rounded buttocks separated by vertical incision. Female.

127. ORF 73/73; Margarites; ATAE unknown.

H: 4.30, W: 3.80, T: 2.70; 5YR 6/6; reddish yellow clay; no inclusions; very smooth; unburnished; well fired.

Figurine with broken neck, head missing, round flat base. Applied arms, folded at elbows, hands crossed on belly; incised digits (three incisions on right and two on left hand); small incisions separate hands from forearms; two punctations stand for breasts; sex rendered by a vertical groove, at each side of which two parallel incisions (continuing to the sides) render pubis; prominent buttocks, separated by a small vertical incision, each one bearing a punctation; shoulder-blades also emphasized by punctations. Probably female.





128. ORF 56/56; Karamourlar; ATAE unknown.

H: 5.00, W: 4.20, T: 3.80; 10YR 7/4; very pale brown clay; few inclusions; quite smooth; unburnished well fired.

Naturalistic figurine with missing head, very damaged arms and right lower part (which, together with missing left arm, are restored by collector). Protruding chest without modelled breasts; arms possibly folded at elbows, hands on belly; slim waist but voluminous lower part; protruding belly with horizontally incised navel; large incised pubic triangle and sex rendered by punctation; rounded joined thighs, separated by incision; probably no shanks nor feet; large rounded well modelled buttocks, separated by triangular groove, distinguished from thighs by an almost horizontal incision. Female.

129. ORF 124/124; ATAE unknown.

H: 2.50, W: 3.00, T: 1.50; 10YR 8/2; white clay; no inclusions; very smooth; burnished; well fired.

Torso of figurine, consisting of two separate parts (visible on the back), broken at base of neck, with round flat base. Applied arms, folded at elbows, elbows under breasts, hands on chest; small applied breasts, right one better preserved; a small clay pellet applied on each arm; convex lower back part which renders buttocks. Female.



130. ORF 71/71; ATAE unknown.

H: 3.50, W: 2.80, T: 3.60; 10YR 7/4; very pale brown clay; few inclusions; smooth; unburnished; very poorly fired.

Schematic intact figurine with rounded flat base. Head without facial features; arms rendered by clay stumps; incised waistline; slightly protruding belly. Sex unknown, possibly female.

131. ORF 134/134; ATAE unknown.

H: 1.60, W: 2.60, T: 2.50; 10YR 6/3; pale brown clay; many inclusions; rough; unburnished; poorly fired (smudged by fire).

Stylized intact figurine in the form of a compressed sphere, representing a belly and buttocks, resembling a bead. Punctate navel; two oblique incisions at its side probably render fat folds; two parallel grooves at each side of the object probably render pubis; a large deep punctation underneath, in a row with two other less deep, possibly render sex and/or anus. Female.





132. ORF 69/69; ATAE unknown.

H: 3.90, W: 4.00, T: 3.40; 5YR 6/6; reddish yellow clay; many inclusions; rough; unburnished; well fired.

Stylized figurine with finished lower part, broken at neck, head missing. Small protrusions render arms; well protruding belly with large and deep punctate navel; on right part of waist two deep parallel incisions which render fat folds; slightly protruding buttocks, separated by groove; on back surface five deep punctations (three along the vertebra and one on each shoulder-blade. Female.



133. ORF 138/138; ATAE unknown.

H: 3.60, W: 2.30, T: 2.00; 7.5YR 6/4; light brown clay; quite smooth; unburnished.

Almost intact figurine with conical body, no head and flat triangular base. Upper part apparently ends at the waistline and is slightly damaged on back surface of top; a deep punctation indicates navel; applied arms (right one damaged), left arm on belly below navel; three parallel incisions mark digits and one vertical separates hand from arm; vertically incised sex; vertical incision separates buttocks; feet are two large protrusions of the base, each with five incisions for toes; feet separated from belly/body by horizontal incisions. Female.

134. ORF 139/139; ATAE unknown.

H: 3.30, W: 1.70, T: 1.60; 7.5YR 7/6; reddish yellow clay; few inclusions; rough; unburnished.

Stylized figurine with cylindrical elongated neck and rounded concave base. Head merged with cylindrical neck; large beak-nose; punctate eyes and mouth; four punctations on top head probably render hairdo; no arms; large conical lower part with surrounding row of long vertical incisions probably rendering a skirt. Sex unknown.





135. ORF 546/546; ATAE unknown.

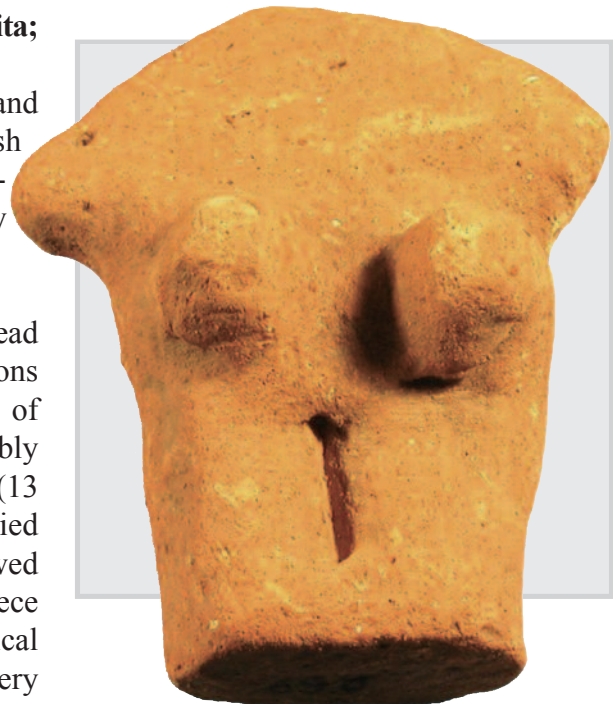
H: 5.90, W: 3.30, T: 1.80; 2.5 YR 6/6; light red clay; quite smooth; unburnished; well fired.

Intact stylized figurine with long columnar neck, pyramidal lower part and rounded flat base. Flat topped head (slightly damaged), merged with neck; small vertical incisions around top head; beak-nose; applied coffee-bean eyes with horizontal incision; no arms; large incised pubic triangle with vertical incision for sex; legs are very small protrusions, each bearing four incisions indicating toes. Female.

136. ORF 698/698; Magoula Margarita; ATAE unknown.

H: 5.10, W: 4.00, T: 2.70; 2.5 YR 6/6 and 5YR 6/4; light red and light reddish brown (bichrome) clay; many inclusions; rough; unburnished; poorly fired.

Torso of a figurine with flat base, head and neck missing. Two lateral protrusions render arms; slight abrasions at level of forearms imply that these were probably crossed on belly with incised fingers (13 slight incisions still discernible); applied round breasts; punctate navel, followed by deep vertical incision; flattened piece of clay on the back with slight vertical incisions probably renders hairdo; very protruding buttocks. Female.





137. ORF 696/696; Thessaly, doubtful site; ATAE unknown.

H: 3.40, W: 2.80, T: 2.30; 7.5YR 7/4 and 2.5YR 6/6; pink (front) and light red (back) (bichrome) clay; many inclusions; rough; poorly fired (black inside).

Figurine with relatively flat upper torso compared to voluminous lower part, head broken, dark inside, round flat base. Arms are rounded stumps folded on belly and very slightly incised; protruding belly with punctate navel, slightly abraded front left; well protruding buttocks separated by vertical incision; base slightly abraded. Female.

138. ORF 61/61; ATAE unknown.

H: 4.80, W: 5.90, T: 3.60; 2.5YR 6/6; light red clay; few inclusions; rough; unburnished; well fired.

Naturalistic sitting figurine, right part of torso below waistline missing (restored by collector), head and neck broken. Arms applied on protruding shoulders, right arm missing, left one (detached) bent at elbow, both joined under the belly; flat chest; abraded belly; waistline marked by wide groove; large pointed buttocks separated by deep groove. Probably female.



139. ORF 106/106; ATAE unknown.

H: 5.70, W: 3.50, T: 3.30; 10YR 7/3; very pale brown clay; some inclusions; rough; unburnished; well fired.

Stylized figurine with two small (abraded) protrusions for feet. Concave quadrangular base bearing a seven-leaves-flower-shaped impression with an incision in the centre. Elongated torso with broken top; no arms; protruding belly marked below by horizontal incision; a vertical and two horizontal incisions render sex; on the back surface two parallel horizontal incisions render fat folds; flat buttocks. Female.



140. ORF 109/109; ATAE unknown.

H: 4.30, W: 4.90, T: 3.50; 7.5YR 7/4; pink clay; quite many inclusions; rough; unburnished; well fired.

Clay figurine with broken neck, head missing, flat base. Applied arms once folded on belly, both broken, left at shoulder, right at elbow; abraded belly; large incised pubic triangle with vertical incision for sex; legs not modelled; flat buttocks separated by vertical incision, with incised decoration probably rendering fat folds: five lines on the left and four on the right side. Female.



141. ORF 132/132; ATAE unknown.

H: 1.60, W: 2.00, T: 1.80; 7.5YR 7/4; pink clay; few inclusions; quite smooth; unburnished; well fired.

Stylized figurine with slightly concave base, broken at base of neck. Rounded belly with vertically incised sex, bearing, ten and eight vertical incisions at the right and left side respectively; two parallel horizontal incisions on either flank of belly above sex, probably rendering fat folds; protruding pointed buttock stumps, each with five incisions. Probably female.





142. ORF 98/98; ATAE unknown.

H: 6.90, W: 6.10, T: 3.40; 10R 6/6, slip 7.5YR 7/4 and 7.5YR 8/2, painted decoration 2.5YR 5/8; light red clay; no inclusions; very smooth; unburnished; well fired; overall pink and pinkish white paint; traces of red painted decoration.

Left part of naturalistic figurine torso, hollow, with broken shoulder. Visible layers of clay. Left arm folded at elbow, brought on left thigh; hand separated from arm by an incision and three small incisions render digits. Probably female. Red painted broken lines decorate shoulder and arm.

143. ORF 113/113; ATAE unknown.

H: 5.10, W: 5.70, T: 3.00; 5YR 7/4; pink clay; quite smooth; unburnished; well fired; overall white incrustated.

Torso of a figurine, broken at neck and waist. Applied right arm bearing a clay pellet, folded at elbow, hand on belly; damaged left part and detached left arm, revealing core. Possibly female.





144. ORF 198/198; Sugar Industry, Larissa; ATAE unknown.
H: 2.50, W: 2.30, T: 2.00 ; marble; smooth; polished.

Upper half of stylized figurine, broken at waist. Rounded head without facial features, merged with neck; modelled arms, brought on to chest, separated from torso by incision; no breasts. Sex unknown, possibly female.

145. ORF 693/693; Magoula Margarita; ATAE unknown.

H: 3.20, W: 6.20, T: 1.80; 10R 6/6; light red clay; slightly concave back surface; some inclusions; quite smooth; unburnished; well fired (black inside)



Upper part of naturalistic figurine, broken below breasts and at base of neck, head missing. Applied arms, folded at elbows, right arm above breast on right shoulder, left arm on left breast; at the ends of each arm clay strips are divided into two to mark digits; slightly protruding breasts; slightly concave damaged back surface. Female.

146. ORF 699/699; ATAE unknown.

H: 3.50, W: 3.90, T: 2.00; 10YR 8/1; white marble; quite polished.

Torso of figurine broken at waist level, neck missing. Applied arms meeting at sternum, left elbow damaged; right breast slightly protruding, left one abraded; vertical grooves separate arms from the back; two horizontal grooves mark waist and upper part of pubic triangle; punctate navel; V-shaped groove at base of neck. Female.





147. ORF 59/59; ATAE unknown.

H: 7.00, W: 5.50, T: 4.10; 5YR 7/3 and paint 2.5YR 6/6; pink clay; quite many inclusions inside; smooth; burnished; light red paint; well fired.

Torso of a figurine, broken at base of neck, arms and legs missing. Arms detached, separated from back by vertical incision; insized waistline; legs detached at hip level; applied large breasts with punctate nipples; voluminous lower part (damaged); protruding conical belly; protruding buttocks (damaged). Female.

148. ORF 64/64; ATAE unknown.

H: 2.80, W: 3.30, T: 1.80; 2.5YR 6/6; light red clay; many inclusions; rough; unburnished; well fired.

Torso of a figurine, head and legs missing. Applied pendent arms, meeting below belly; left hand bears three incisions for digits, right hand missing; each shoulder decorated by five applied (bean-like) clay pellets with incision; protruding belly with punctate navel; probably voluminous buttocks; detached legs; plain back surface. Female.





149. ORF 128/128; ATAE unknown.

H: 3.60, W: 3.50, T: 2.60; 2.5YR 6/6 and painted decoration 10YR 8/3; light red clay; few inclusions; rather smooth; unburnished; very pale brown painted decoration; quite well fired.

Torso of a naturalistic figurine, broken at base of neck, head missing. Rounded flat base with traces of sawing, therefore the figurine may have been reworked to stand on this base and, if so, the back acquired the form of a hunch; otherwise the "hunch" may have served as a handle for easier grasping; arms broken from shoulders, right one abraded; large pendulous breasts; slightly protruding upper part of belly with punctate nave. Female.

Very pale brown painted V-line at the base of neck front and back over hunch.

150. ORF 700/700; Platycambos; ATAE

H: 5.70, W: 5.90, T: 2.80; 10YR 8/4; very pale brown clay; no inclusions; very smooth; unburnished; well fired.

Torso of a figurine, neck and head missing, right arm broken at shoulder, legs detached at hip level. Arms were bent at elbows and folded on belly; two incisions mark fingers of left hand; two slight parallel incisions on wrist; applied breasts.

Red painted decoration: an X-shaped line on upper part of left breast near the shoulder and (probably) a similar one on right upper breast (only one oblique line discernible); two large V-shaped lines on each breast and three parallel horizontal ones on left arm (the upper one continuing over its back surface). Back surface decorated by three oblique parallel lines on right shoulder and one horizontal line on the back surface of the left arm; five lines on the back, broken at waist-level; traces of broken lines on left buttock. Female.





151. ORF 137/137; ATAE unknown.

H: 2.60, W: 2.50, T: 2.30; 7.5YR 6/6; reddish yellow clay; many inclusions; rough; unburnished; well fired.

Naturalistic torso broken at base of neck and below belly. Applied arms, folded at elbows, hands supporting belly; right hand missing; on left hand, fingers indicated by two incisions; shoulders decorated each by six applied coffee-bean incized pellets of clay; long applied pendulous breasts, starting from shoulders; well protruding belly with punctate navel; voluminous buttocks separated by incision. Female.



152. ORF 126/126; Platykambos; ATAE unknown.

H: 3.80, W: 6.80, T: 3.20; 10YR 7/3 and paint 10YR 8/2; very pale brown clay; several inclusions; smooth; burnished; overall white paint; very well fired.

Torso of naturalistic clay figurine, broken at base of neck, head missing, broken under breasts. Applied arms, folded at elbows, hands meeting below chin; right arm intact, left detached, once over left breast; left hand bears two incisions marking digits; arms are separated from chest by two oblique incisions and similarly right arm is separated from back; V-incised line at the base of neck; vertically applied clay strip on the back possibly renders backbone. Female.

153. ORF 151/151; Platomagoula; ATAE unknown.

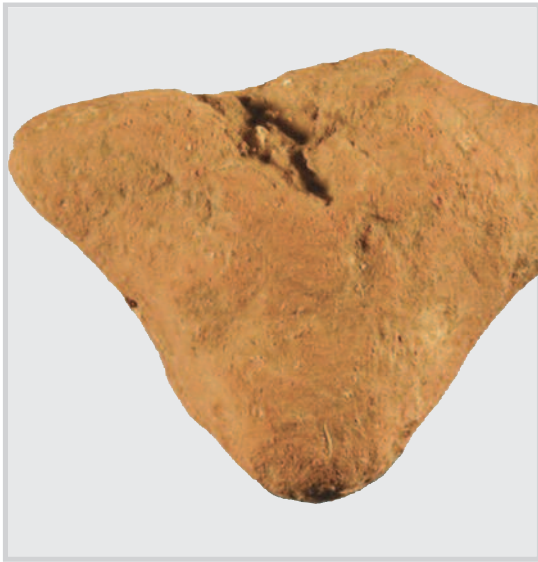
H: 4.10, W: 5.50, T: 1.00; white marble; polished.

Upper torso of stylized figurine, broken below breasts. Neck and head is a protrusion (abraded and restored by collector), bearing a penetrating suspension hole which turns the figurine into an amulet; broken arms, damaged at shoulders restored by collector; small pendulous breasts. Female.



154. ORF 125/125; ATAE unknown.

H: 1.90, W: 3.10, T: 2.20; 10R 6/4; pale red clay; many inclusions; rough; unburnished; well fired.



Torso of stylized clay figurine broken at base of neck, head missing. Protruding conical arm stumps; protruding belly with horizontal incision at each side. Probably female.

155. ORF 89/89; ATAE unknown.

H: 2.70, W: 2.30, T: 2.00; 10YR 7/4; very pale brown clay; few inclusions; quite smooth; unburnished; quite well fired.

Quadruped stylized figurine with broken top. No navel; triangular incised pubis; small incisions mark feet; buttocks separated by vertical incision, right buttock broken. Sex unknown.





156. ORF 116/116; Platomagoula; ATAE unknown.

H: 7.10, W: 10.80 (restored), T: 2.70; 5YR 6/4; light reddish brown clay; many inclusions; rough; unburnished; poorly fired.

Torso of clay stylized figurine, with protruding arm stumps (right arm stump and back restored by collector) and flat rounded base. Large V-hole at base of neck for the insertion of an acrolith head; three parallel horizontal incisions run around the body below arm stumps. Sex unknown.



157. ORF 90/90; ATAE unknown.

H: 2.70, W: 2.40, T: 2.00; 10YR 7/4; very pale brown clay; few inclusions; quite smooth; unburnished; well fired.

Quadruped stylized figurine. Two horizontal parallel lines on either side, continuing to the front to render pubis, and to the back on buttocks; voluminous but not separated buttocks. Female.

158. ORF 135/135; ATAE unknown.

H: 1.60, W: 1.10, T: 1.30; 10YR 6/4; light yellowish brown clay; many inclusions; rough; well fired.

Stylized intact figurine with elongated body and triangular flat base. No arms nor any other personal features. Sex unknown.



159. ORF 101/101; ATAE unknown.

H: 4.10, W: 4.40, T: 4.00; 10YR 7/4; very pale brown clay; not visible inclusions; rough; unburnished; well fired.

Quadruped stylized figurine in the form of a pyramid with broken top and quadrangular flat base. No decoration; back (buttock) surface is concave due to pressure by thumb. Sex unknown.



160. ORF 136/136; ATAE unknown.

H: 1.20, W: 1.30, T: 1.30; 10YR 7/3; very pale brown clay; no inclusions; very smooth; unburnished; very well fired.

Stylized lower part of figurine made of two applied lumps of clay, rounded flat base, broken top. Two lateral horizontal incisions mark belly fat folds; punctate navel; a vertical incision and one horizontal at each side render sex and pubis. Female.



161. ORF 88/88; ATAE unknown.

H: 2.80, W: 2.70, T: 2.50; 10YR 7/3; very pale brown clay; many inclusions; rough; unburnished; poorly fired.

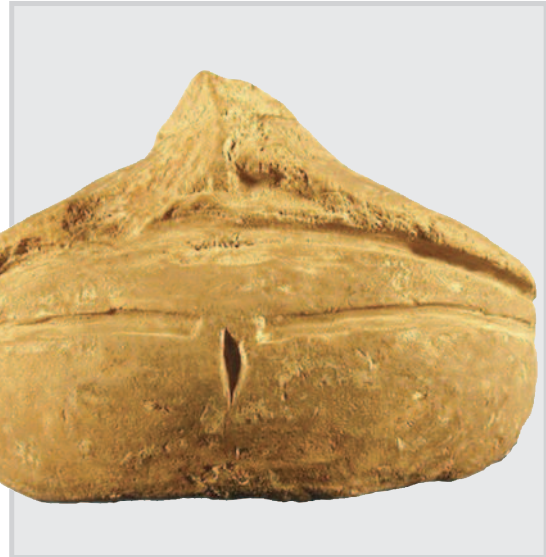
Three-legged pyramidal stylized figurine. Cylindrical neck (broken); concave base; entire face decorated by vertical incisions. Sex unknown.

162. ORF 85/85; ATAE unknown.

H: 2.90, W: 3.00, T: 2.70; 7.5YR 6/4; light brown clay; few inclusions; rough; unburnished; well fired.



Lower half of pear-shaped figurine broken at waist level, with flat oval base. Slightly protruding belly with punctate navel, marked below by horizontal incision; pubis rendered by two horizontal incisions; vertically incised sex; back surface plain; one of the clay layers which once covered the belly core is visible (at the right side). Female.



163. ORF 122/122; ATAE unknown.

H: 2.50, W: 3.60, T: 2.90; 10YR 7/3; very pale brown clay; no inclusions; very smooth; unburnished; poorly fired.

Lower half of stylized figurine with flat oval base and damaged top. V-incised elongated pubic triangle; vertically incised sex; vertical incision indicates sex. Female.



164. ORF 81/81; ATAE unknown.

H: 3.00, W: 3.70, T: 3.20; 2.5YR 6/6; light red clay; few inclusions; rather rough; unburnished; quite well fired.

Lower half of figurine with triangular flat base. Narrow waist, rounded pear-shaped belly and buttocks; belly bears a vertical incision from waistline to navel and two horizontal incisions on either side, probably rendering fat folds; two oblique incisions on the upper part of buttocks probably render fat folds as well; two horizontal incisions mark pubis, while sex is a vertical one; buttocks separated by a vertical incision. Female.



165. ORF 119/119; ATAE unknown.

H: 1.60, W: 1.40, T: 1.50; 10YR 7/3; very pale brown clay; no inclusions; very smooth; unburnished; well fired.

Tiny pear-shaped figurine with flat rounded base and damaged top. Punctate navel; vertically incised sex with a horizontal incision at either side, continuing to the back surface, rendering pubis; vertical incision separates buttocks. Female.



166. ORF 87/87; ATAE unknown.

H: 2.60, W: 2.30, T: 2.00; 2.5YR 6/6; light red clay; many inclusions; rough; unburnished; poorly fired.

Pear-shaped schematic figurine with round flat base, top broken. Punctate navel; very large blind hole renders sex; pubis rendered by a horizontal incision on either side of the figurine. Female.



167. ORF 121/121; ATAE unknown.

H: 2.90, W: 2.70, T: 2.30; 10YR 6/3; pale brown clay; many inclusions; rough; poorly fired.

Stylized pear-shaped figurine with broken rod-like neck (inclining slightly backwards) and rounded flat belly. Small vertical incision on front torso break; prominent belly with punctate navel; below navel, two horizontal incisions at either side, from which (very close) start twelve vertical ones probably render a garment; plain back surface. Front slight rounded protrusion probably renders feet. Female.



168. ORF 117/117; ATAE unknown.

H: 2.60, W: 2.70, T: 3.00; 7.5YR 7/4; pink clay; no inclusions; very smooth; unburnished; well fired.

Pear-shaped figurine with flat rounded base, representing a belly. Punctate navel; vertically incised sex and two oblique incisions at either side of sex, continuing to the back surface, rendering pubis; vertical incision separates buttocks. Female.



169. ORF 123/123; ATAE unknown.

H: 3.40, W: 4.10, T: 2.80; 10YR 7/4; very pale brown clay; some inclusions; quite smooth; unburnished; poorly fired.

Pear-shaped figurine with flat rounded base, representing a belly, and with damaged top. Punctate navel below which two parallel horizontal incisions for pubis, continuing to the back surface and including a series of thirty-six small vertical incised lines running round the base; a second series of seventeen similar incisions below the first, at sex level; vertically incised sex; vertical incision separates buttocks; right side bears three rows of two and three (lower row) vertical incisions each, while left side bears four rows of two and three (middle rows) oblique incisions; the rest upper surface of the figurine front and back bears small, randomly directed incisions. Female.



170. ORF 148/148; Viokarpet Interchange, Larisa; ATAE unknown.

H: 7.20; W: 4.00, T: 1.30; whitish-beige stone; smooth; polished; traces of red colour on the chest.

Stylized intact almost flat figurine, slightly leaning to the side. Head, arms and legs are small protrusions; distended legs; oblique incision on the belly seems to be fortuitous. Sex unknown.



171. ORF 149/149; ATAE unknown.

H: 7.00, W: 3.60, T: 1.70; white marble; smooth; polished.

Stylized flat standing figurine with broken neck, head missing, damaged lower left part (partially restored by collector). The whole recalls a violin shape. Arm stumps, right intact, left damaged. No personal features. Sex unknown.



172. ORF 150/150; ATAE unknown.
H: 5.00, W: 3.60. T: 1.30; white marble;
smooth; polished.

Stylized flat standing figurine broken at
base of neck (and restored by collector).
Lower of trapezoidal form; two pointed
arm stumps; no personal features. Sex
unknown.
Overall traces of white incrustation.

173. ORF 154/154; ATAE unknown.
H: 4.40, W: 2.10, T: 1.20; white marble;
polished.

Stylized intact figurine with slim waist,
dividing it clearly into two parts, and
small flat oval base. Slightly abraded base
of neck; rounded sides of upper part pos-
sibly render breasts or arm stumps; lower
half in the form of a truncated cone
underlining slightly belly and buttocks.
Sex unknown, probably female.





174. ORF 155/155; ATAE unknown.
H: 3.00, W: 2.10, T: 0.70; white marble;
rather rough.

Stylized figurine with quasi-quadrangular lower part, broken at base of neck, head missing. Pointed arm stumps. Sex unknown.



175. ORF 156/156; ATAE unknown.
H: 2.80, W: 1.50, T: 1.70; white marble;
very smooth; polished.

Stylized figurine, the lower half of which in the form of an almost inverted cone. Broken neck, missing head; arms are small protrusions. Sex unknown, possibly female.



176. ORF 152/152; ATAE unknown.
H: 1.90, W: 1.70, T: 0.40; white marble;
rough.

Stylized flat trapezoidal torso of figurine, broken at base of neck. Pointed arm stumps forming a T-shape with body. Sex unknown.



177. ORF 158/158; ATAE unknown.
H: 3.00, W: 1.80, T: 1.30 ; white marble;
very smooth; polished.

Stylized flat figurine with broken neck, missing head, triangular lower part ending in rounded apex. Arms are pointed stumps. No other features. Sex unknown, possibly female.



178. ORF 161/161; ATAE unknown.

H: 2.90, W: 2.00, T: 1.80; white marble; smooth; polished.

Stylized figurine broken at mid-height of long neck, head missing, rounded flat base. Cylindrical body with two arm stumps distinguished from torso by two grooves, betraying their position under breasts. No other features. Sex unknown, probably female.



179. ORF 174/174; ATAE unknown.

H: 3.00, W: 3.30, T:1.50; marble; smooth; polished.

Acrolith. Stylized flat triangular body with rounded corners and cylindrical neck broken at its base. No other features. Sex unknown.



180. ORF 201/201; ATAE unknown.

H: 4.20, W: 1.70, T: 4.00; steatite; smooth; well polished.

Stylized intact body with small round flat base and small head in the shape of a truncated cone, distinguished from body by a deep groove. Body has three surfaces diminishing in size towards the edges; triangular flat base. Sex unknown.

181. ORF 202/202; ATAE unknown.

H: 2.50, W: 2.00, T: 2.00; grey-beige stone; rough; unpolished.



"Button"-shaped stylized object, possibly an extremely stylized human figurine. Rounded upper surface, flat base. No any features. Sex unknown.



182. ORF 333/333; ATAE unknown.

H: 3.50, W: 2.10, T: 2.10; stone; very smooth; well polished.

Stylized intact human figurine with cylindrical flat-topped head, merged with face, without any features, and a body in the form of an inverted cone which is well distinguished from head by a large perimetrical groove. Sex unknown.



183. ORF 447/447; ATAE unknown.
H: 4.50, W: 3.00, T: 3.00; white marble;
polished.

Stylized flat figurine with broken neck,
head missing. Pointed arm stumps; marked
hips below waistline with lateral grooves;
lower half of body in the form of an invert-
ed cone. Sex unknown, probably female.



184. ORF 547/547; ATAE unknown.
H: 6.30, W: 3.10, T: 1.80; white marble;
polished.

Stylized (possibly sitting) figurine broken
at base of neck, head missing, with point-
ed lower part. Arms are horizontal protrus-
ions; no face or any other personal fea-
tures. Sex unknown, possibly female.



185. ORF 541/541; Tsangli; ATAE unknown.

H: 4.60, W: 2.40 (wrist), T: 4.20 (finger), T: 1.00; 7.5 YR 6/2; pinkish grey clay; many inclusions, mainly of mica; rough; unburnished; poorly fired.

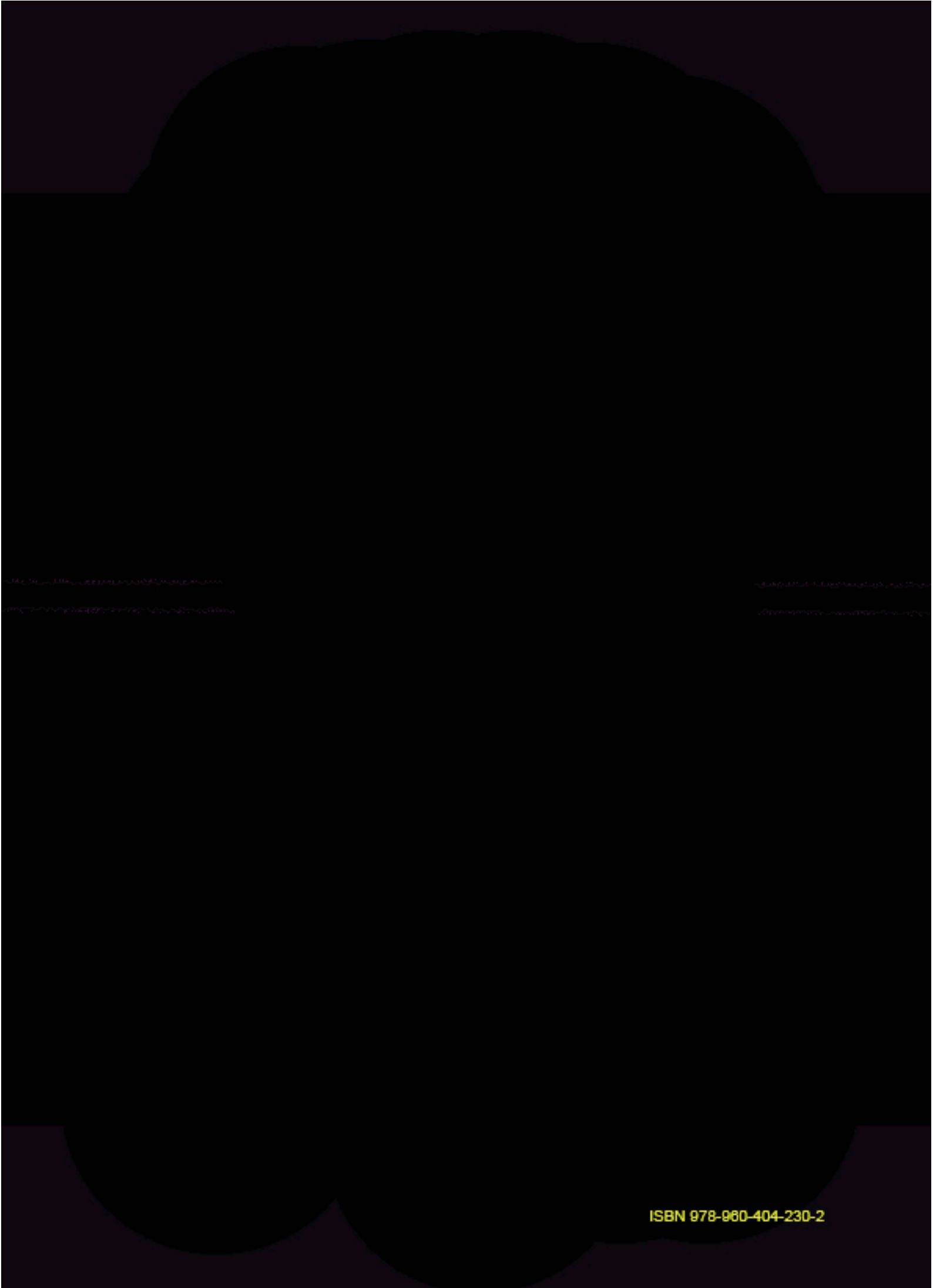
Hand of big-sized figurine, broken at wrist. Fingers are conical protrusions, all but one intact, which has a broken top. Small punctation in the centre of palm.



186. ORF 701/701/MB BE 14130; Platomagoula (Ryzomylos/Stefanovikeio); ATAE unknown.

H: 5.30, W: 5.00, T: 0.30; gold; smooth; polished.

Very stylized, ring-shaped flat figurine. Trapezoidal protrusion on top stands probably for head and two holes render the eyes. It resembles other similar figurines from Thessalian and Balkan Neolithic. Sex unknown, possibly female.



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