DIS-Neolithic-Bulgaria-Fig

Neolithic Bone Figurine, Balkans ca 5th millennium BCE 77 mm: high

Formal Label: Neolithic Flat Bone Figurine, Bulgaria,

Accession Number:

Date or Time Horizon: 5th millennium BCE

Geographical Area:

Cultural Affiliation: Chacolithic

Media: Bone

Dimensions: 77 mm: high

Weight:

Provenance: Provenance: Italian Private Collection; then Martin Dimov, Mladost 2, 239/3/3/88 1799 Sofia, Sofia Bulgaria

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Fig. 1 Neolithic Flat Bone Figurine, Bulgaria,

This Flat Bone Figurine (FBF) from Bulgaria is a product of the Eneolithic period of the South-East Europe, a period of economic and social changes that provided the freedom to expend energy in making prestige objects such as flat bone figurines (cf. Evans 1978; Manolakakis and Averbouh 2004: 155, see also Renfrew 1988; Manolakakis 1996). Figurines were developed in local communities and modeled according to a regional artistic grammar, which was grounded in a long-standing Neolithic tradition which

diffused to the Balkans from southwestern Anatolia where they were associated with painted pottery. And this is where there is a sharp distinction between the Balkans and Western

Europe, since in the latter figurines are completely absent from

contexts of painted ceramics. (Hansen 2007). Therefore, the emergence of

new ideas reflecting new cultural and social attitudes towards raw materials and new

worldviews were embodied in this Eneolithic type of flat bone figurine which harkened back to the Anatolian Neolithic

(see also Hansen 2011).

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For instance, osseous raw material (bone, antler, teeth) and even mollusk shells had used throughout

prehistory for– utilitarian tools, decorative items, auxiliary artifacts

and parts of composite objects, and even pieces of arts. Most of the Paleolithic

portable figural art (plaques with reliefs or figurines) is, in fact, made from bone, antler

or mammoth ivory (e. g., Hahn 1972; Barandiárn 1994). However, the cultural attitude

towards certain raw materials changed significantly in diverse societies, so, for

example, central Balkan Neolithic societies (both Starčevo and Vinča cultures) have

extremely rich figural art, but made almost exclusively from clay, with only few rare

examples in stone (cf. Срејовић 1968; Тасић 2008; Игњатовић 2008).

The high symbolic value and probably also prestigious character of the flat bone figurines

is suggested by the necropolis at Varna, on the Black Sea coast, which, apart from

extraordinary finds in gold and other “luxurious” raw materials, also yielded several

bone figurines, some of them of considerable dimensions, and completely unused,

i. e., made exclusively for funeral (Manolakakis and Averbouh 2004). Figurines are

also seen as “ideological innovation” of the Early Eneolithic (Hansen 2011).

The bone figurines belong to the group of the artefacts that are considered as

“index fossils” (“fossiles directeurs”), i. e., chronologically sensitive type of objects

for the Eastern Balkan Chalcolithic (cf. Георгиева 2014: 225; Averbouh and Zidarov

2014: 183). They are known from present-day Romania and Bulgaria and were

discovered within Kodjadermen-Gumelniţa-Karanovo VI and Bubanj-Salcuţa-

Krivodol cultural complexes. They appear since Gumelniţa A1 phase, although are

most common in phases A2 and B1, and also seem to be more common in earlier

phases of the BSK cultural complex (see, for example, finds from Salcuţa, belonging

to phase Salcuţa I – Berciu 1961, fig. 157/2, or in Devetashka peshtera – Георгиева

2012: 244–245; cf. also Comşa 1976; Andreescu 2002: 55–67).

So far, over 80 sites with one or more figurines were identified (Fig. 1), in eastern

Romania and eastern Bulgaria (cf. Comşa 1979; Andreescu 2002; Петков 1950;

Averbouh and Zidarov 2014, with references). To the extensive list provided by A.

Averbouh and P. Zidarov (2014) may be also added Kozareva Mogila in Bulgaria

(Георгиева 2014) and Cuptoare in Romanian Banat (Radu 2002: Pl. 100/4).

The most interesting finds come from Hotnica in Bulgaria (Ангелов 1961),

where several figurines in different stages of manufacture were discovered within

one dwelling, suggesting a workshop or working place, and from necropolis in Varna,

where a large number of graves contained completely new, unused figurines –

a total number of 28 figurines were discovered: twenty-three were vaulted, violin-

shaped figurines, 4 flat and one fragmented, undetermined (Manolakakis and

Averbouh 2004: 159).

The figurines are characterized by strict choice of raw materials, uniform morphology

and decorative designs (Averbouh and Zidarov 2014: 183). After the conceptual

framework of *manufacturing continuum,* designed by A. Choyke (1997,

2001), the figurines fall into class of artefacts that were highly valued, with large labour,

time and skill investment, that gave and/or increased their prestigious status.

Typological classification has been offered by several authors, with minor variations

(cf. Петков 1950: 25–26, with references). Three main types may be outlined:

1) schematized vaulted figurines with apendice, also called violin-shaped,

usually of considerable dimensions, 2) medium-sized flat figurines and 3) figurines made from short bones by minimal alterations to their natural shape, mainly limited to perforations and grinding of surfaces (cf. Todorova and Vajsov 2001; Andreescu

2002: 55–67; Manolakakis and Averbouh 2004; Averbouh and Zidarov 2014).

Sometimes, these figurines had elements made from other material, mainly copper

(Todorova and Vajsov 2001), but also from serpentinite (Георгиева 2014).

Flat figurines usually have three-partite division – head, that may be triangular,

oval or hexagonal, torso, usually decorated, and legs, that may be only schematized,

joint or very elaborated and separated (cf. Петков 1950; Comşa 1979; Andreescu

2002: 55–67). The decoration also shows variations, they may have dotted, linear or

no ornamentation at all, and these differences may be of regional character (Averbouh

and Zidarov 2014).

Flat figurines are much better presented at settlement sites, in fact, only four came

from funeral context, from necropolis at Varna (Manolakakis and Averbouh 2004). It

is interesting to note that at Pietrele in Romania all the figurines were discovered within

houses, not a single one came from an open area (Hansen 2011: 120).

As already mentioned, figurines had high symbolic and probably prestigious

character, and it was suggested they were used as personal items, perhaps even attached

to clothes (Тодорова 1980). Intensive traces of use visible on almost all of

them confirm such hypothesis (Averbouh and

Zidarov 2014: 191).

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Fig. 1 Sites with flat bone figurines (after: Averbouh and Zidarov 2014; Radu 2002; Andreescu 2002)

-Sites with one or more figurines of that type

-Sites with unfinished or undecorated figurine

-Dense concentration of sites with flat bone figurines on a small area

## Salkuta -Sites of BSK complex with this type of figurines

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