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FROM ARTIFACT TO ICON:
An Analysis of the Venus Figurines in
Archaeological Literature and Contemporary
Culture

Volume 3 of 5

Louise Muriel Lander

A Thesis Submitted for the Degree of Doctor of Philosophy

University of Durham

Department of Archaeology

2004

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13 JUN 2005

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Luciano Pavarotti:
The tenor has a
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By Gorm Linsten, *AP*



Venus of Willendorf:
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FATISO?

By Francis G. Mayer, *Corbis*

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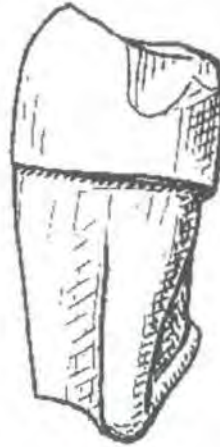


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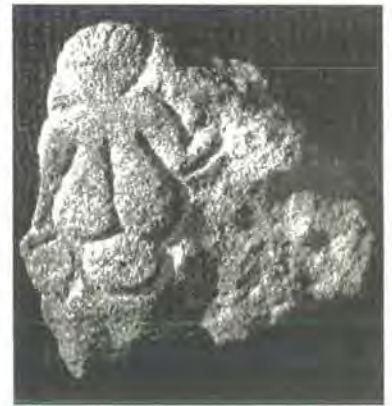


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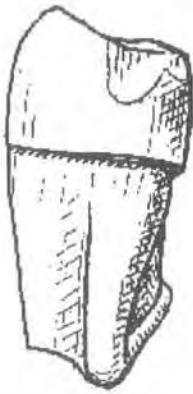


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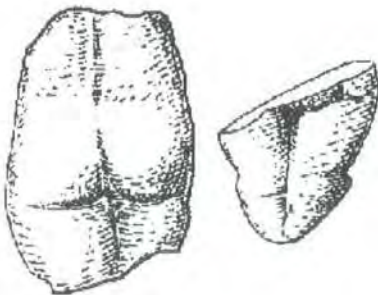


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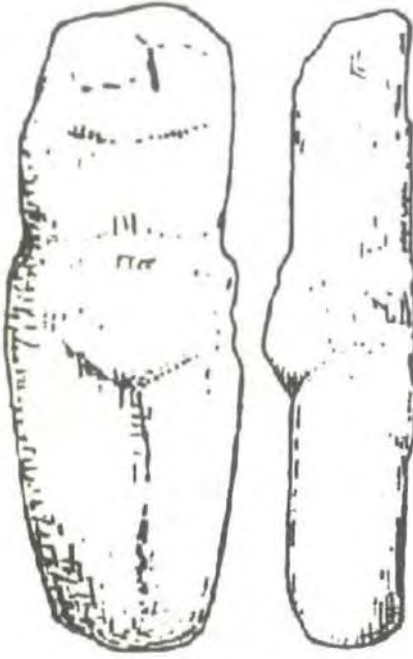


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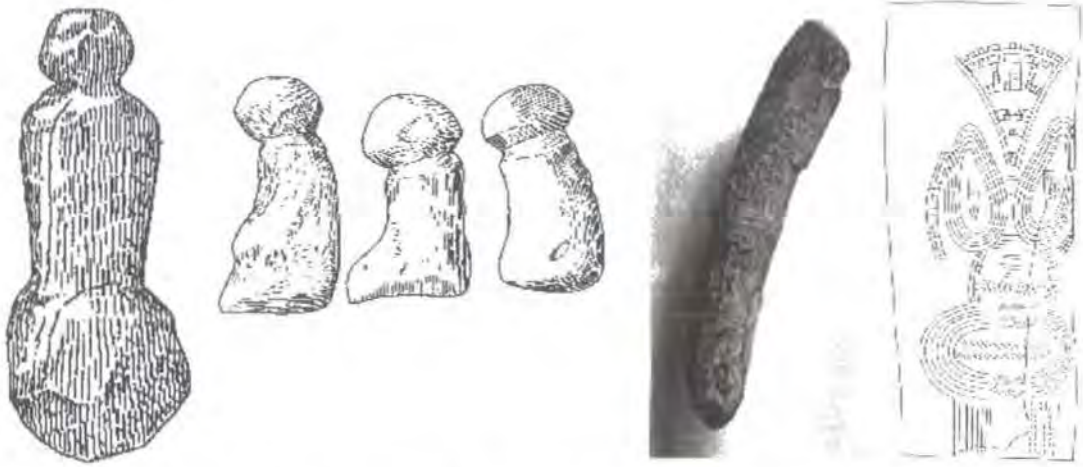
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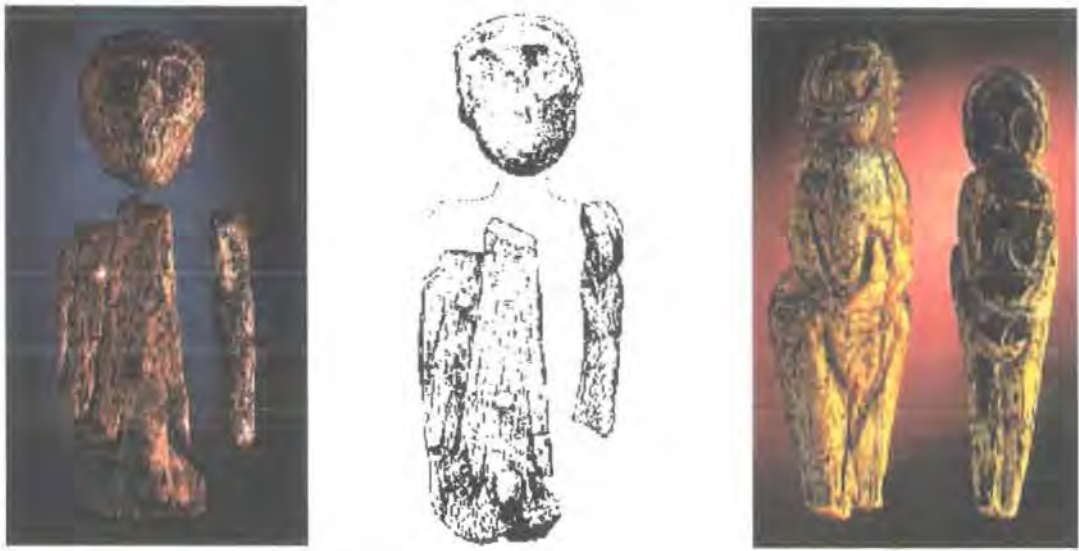
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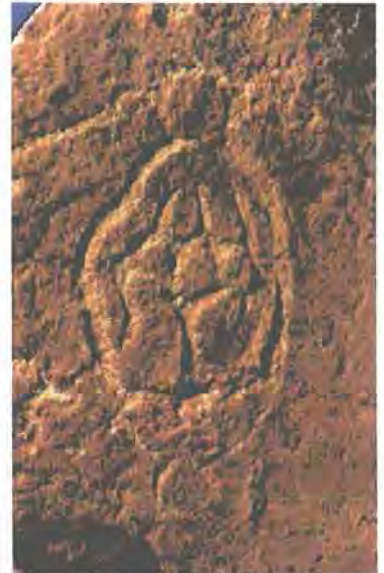


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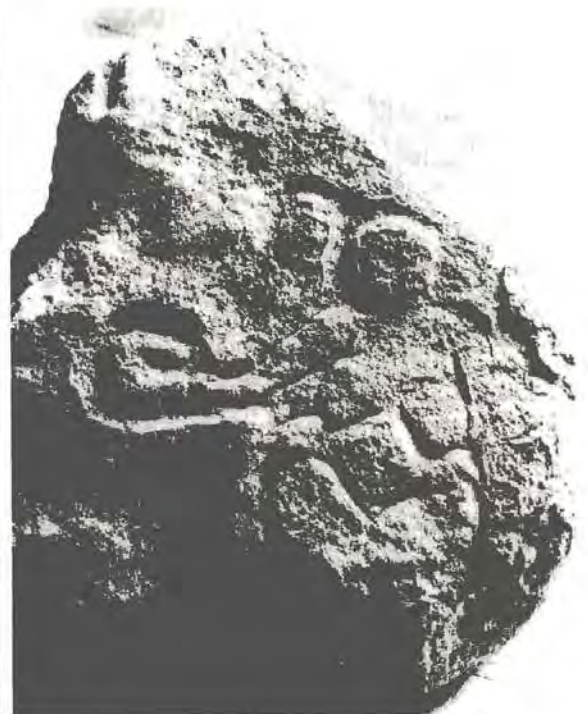


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b. Left to right: Lespugue (Maringer 1956: Plate 7) compared to *la poire* (Graziosi 1960: Plate 1b), *le torse* (*ibid*: Plate 2a), and *le manche de poignard* (*ibid*: Plate 2b) from Brassempouy



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b. *La polichinelle* from Grimaldi: Left to right: Front view (Delporte 1993a: Fig. 91); three-quarter view (Maringer 1956: Plate 31); profile view (Delporte 1993a: Fig. 91)



c. *Le Losange* from Grimaldi: Left to right: Front view (Maringer 1956: Plate 29); three-quarter view (*ibid*: Plate 30); profile view (Graziosi 1960: Plate 4b)

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Left: *d.* Chiozza (Delporte 1993a: Fig. 99); Centre: *e.* Péchialet (Delporte 1993a: Fig. 63); Right: *f.* *la fillette* from Brassempouy (Graziosi 1960: Plate 2b)

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Figure 3.54 Petřkovic, front and rear views (Sandars 1968: Plate 5)

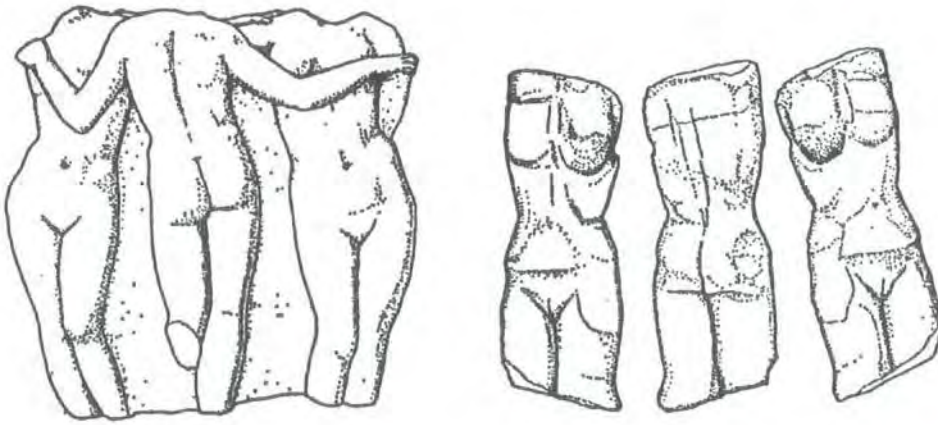


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Figure 3.56 Brassempouy *le torse*, three views (Graziosi 1960: Plate 2a)

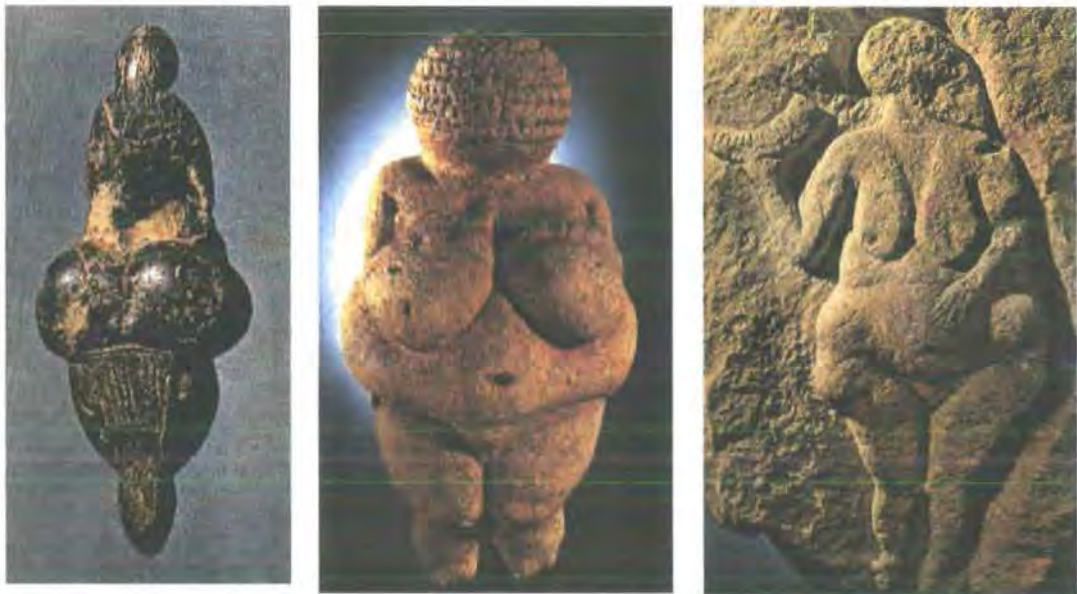


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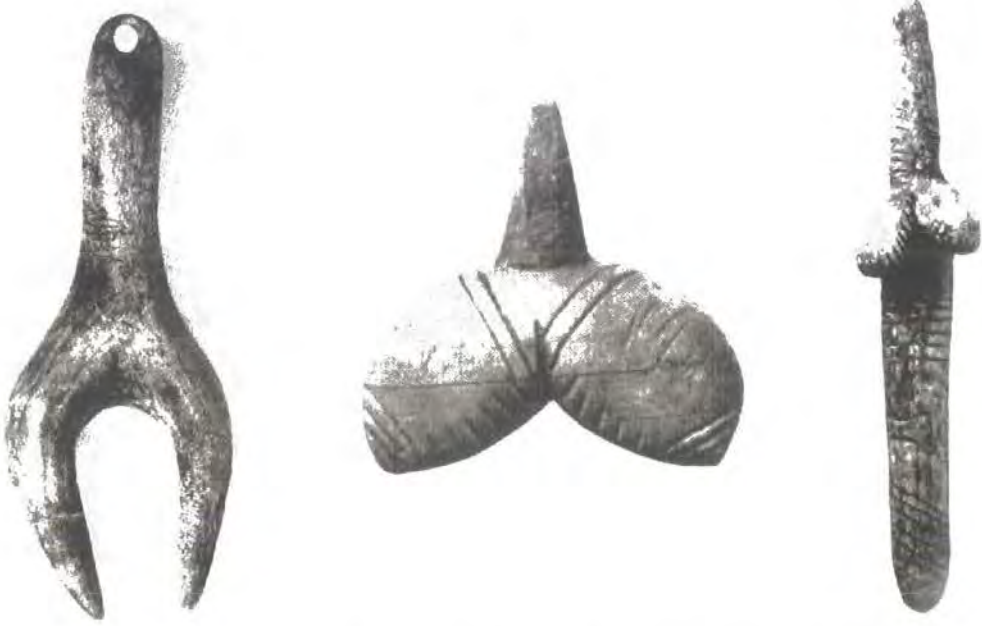
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Left to right: *l.* Laussel the Archer (Delporte 1993a: Fig. 47); *m.* Laussel la femme à la corne (*ibid.*: Fig. 43); *n.* Laussel la femme à la tête quadrillée (*ibid.*: Fig. 44); *o.* Laussel Double Figure (*ibid.*: Fig. 46); *p.* Laussel Vénus de Berlin (*ibid.*: Fig. 45)



Left to right: *q.* Lespugue (Delporte 1993a: Fig. 19); *r.* Monpazier (*ibid.*: Fig. 61); *s.* Abri Pataud (*ibid.*: Fig. 49); *t.* Péchialet (*ibid.*: Fig. 63); *u.* Sireuil (*ibid.*: Fig. 39); *v.* Terme Pialat (*ibid.*: Fig. 60); *w.* Tursac (*ibid.*: Fig. 40)

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Figure 4.4 Four views of Dolní Věstonice Venus V presented by Absolon (Absolon 1949: Fig. 3)

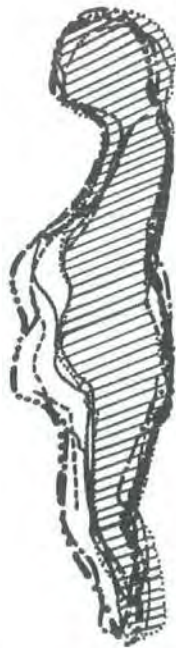


Figure 4.5 Profile view of Gvozdover's "Kostenki-type figurines" showing distinction between the keel and rounded shaped abdomen (shown by the shaded figure) (Gvozdover 1989: Fig. 6)



Left: a. Lespugue (Delporte 1993a: Fig. 19)
Right: b. Willendorf (*ibid.*: Fig. 128)

Figure 4.6 Profile views of Lespugue and Willendorf illustrating "hypertrophic" breasts and bowed heads



a. Willendorf (Marshack 1991: Plate 2a), showing arms on breasts



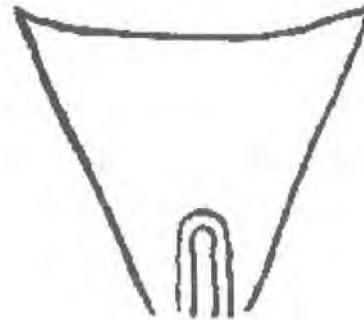
Left: b. Reconstruction of Lespugue with arms on breasts (Graziosi 1960: Plate 3);
Centre: c. Savignano (Delporte 1993a: Fig. 97), showing arms on breasts;
Right: d. Grimaldi *l'hermaphrodite* (*ibid*: Fig. 93), showing arms held flat against the torso

Figure 4.7 Figurines discussed in the texts with reference to the treatment of the arms

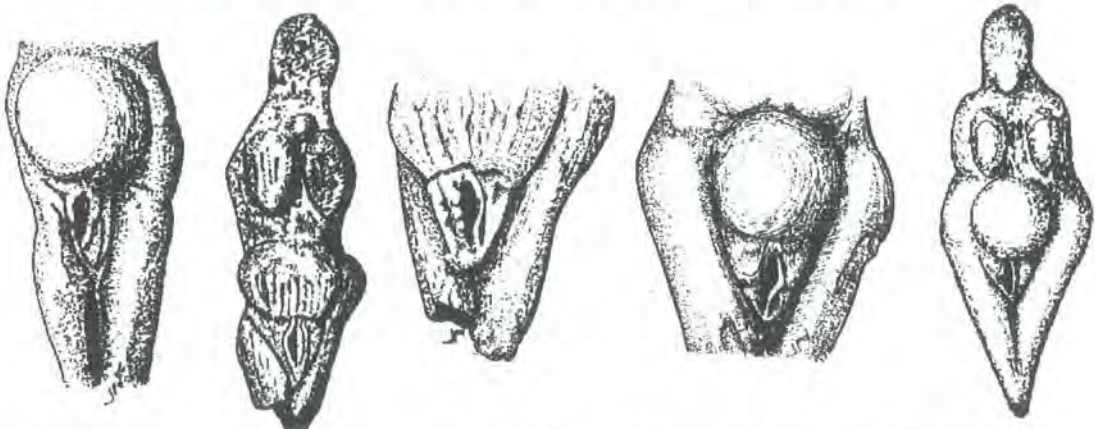


Left to right: *a.* Sireuil (Delporte 1993a: Fig. 39); *b.* Tursac (*ibid.*: Fig. 40); *c.* Lespugue (*ibid.*: Fig. 19); *d.* Monpazier (*ibid.*: Fig. 61); *e.* Dolní Věstonice Venus VI (Absolon 1949: Fig. 2); *f.* Savignano (Delporte 1993a: Fig. 97); *g.* Grimaldi *la polichinelle* (*ibid.*: Fig. 91)

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Figure 4.9 Emphasis of the vulva in Marshack (1991) and Duhard (1993)

The 'Standard' or 'First' type

GRIGOR'EV



Willendorf 1
(*Women in Prehistory Website*)

PIETTE



La poire (Giedion 1962: Fig. 257)

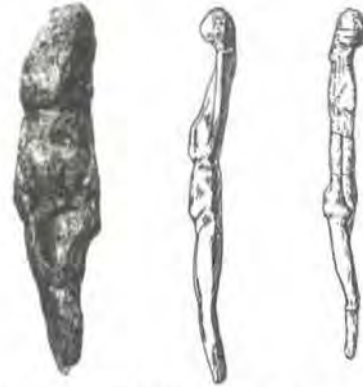
TAYLOR



Grimaldi *l'hermaphrodite*
Delporte 1993a: Fig. 93)

The 'Second' type

GRIGOR'EV



Willendorf 2 (Delporte 1993a: Fig. 129);
Avdeev No. 1 (*ibid*: Fig. 178);
Kostenki No. 7 (*ibid*: Fig. 172)

PIETTE



La figurine à la ceinture (Delporte 1993a: Fig. 9)

TAYLOR



Bouret' No. 4 (Delporte 1993a: Fig. 211)

Figure 4.10 Examples of the two types of figurine identified in the texts
(Continues over page)

The 'Standard' or 'First' type

GIEDION



Savignano (Graziosi 1960: Plate 5)

LEVY



Grimaldi *statuette en stéatite jaune*
(Delporte 1993a: Fig. 88)

LAGUNA



Willendorf I (Marshack 1991: Plate 1)

The 'Second' type

GIEDION



Lespugue (Passemar 1938: Plate IV)

LEVY



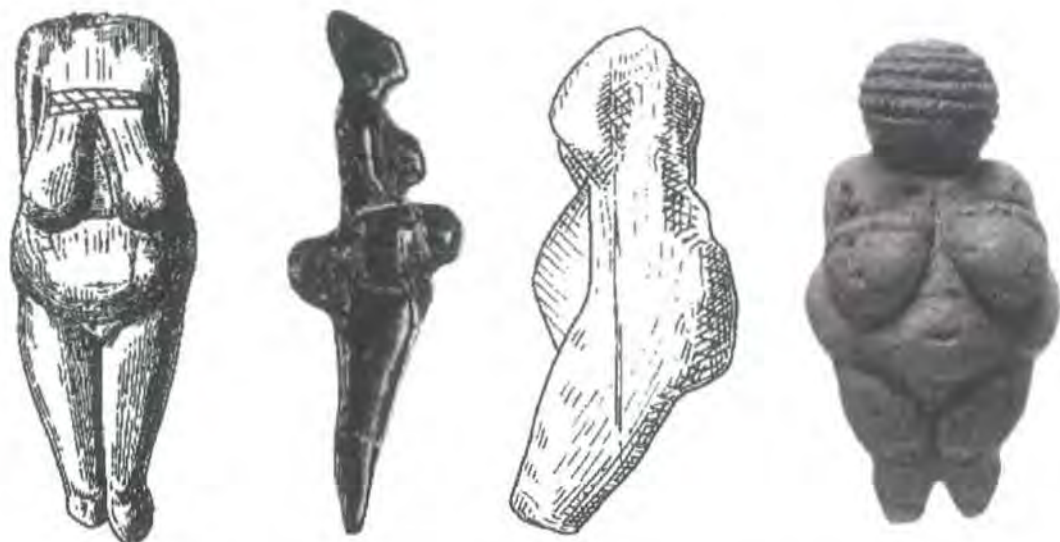
Gagarino No. 1 (Delporte 1993a: Fig. 189)

LAGUNA



Brassempouy *la fillette* (Delporte 1993a: Fig. 11);
Laurerie Basse *Venus impudique* (Giedion 1962:
Fig. 297); Brassempouy *la figurine à la ceinture*
(Delporte 1993a: Fig. 9)

Figure 4.10 Examples of the two types of figurine identified in the texts
(Continued from previous page)



Left to right: a. "Académique", Kostenki statuette 1 (Delporte 1993a: Fig. 166);
 b. "Stéatopyge", Grimaldi la polichinelle (Giedion 1962: Fig. 91);
 c. "Stéatomère", Brassempouy le Torse (Delporte 1993a: Fig. 12);
 d. "Obèse", Willendorf statuette 1 (Passemar 1938: Plate V)

Figure 4.11 The four types of figurine devised by Luquet (1934)



Left to right: a. "Classical", Kostenki statuette 1 (Delporte 1993a: Fig. 166)
 b. "Lean", Petřkovice (*ibid*: Fig. 156)
 c. "Obese", Willendorf statuette 1 (Passemar 1938: Plate V)
 d. "Generalised", Avdeevo statuette 2 (Delporte 1993a: Fig. 175)

Figure 4.12 The four types of figurine devised by Abramova (1967)

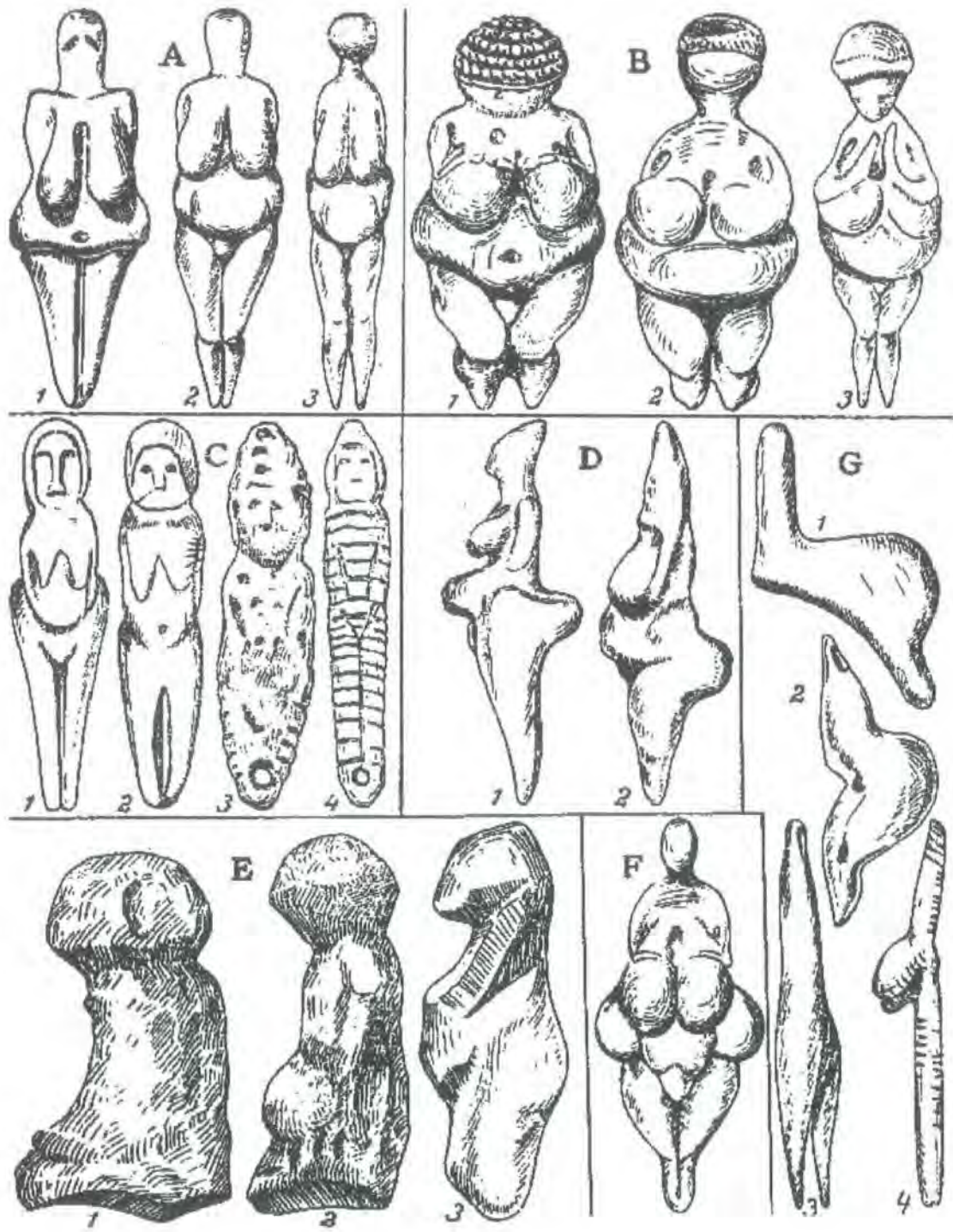
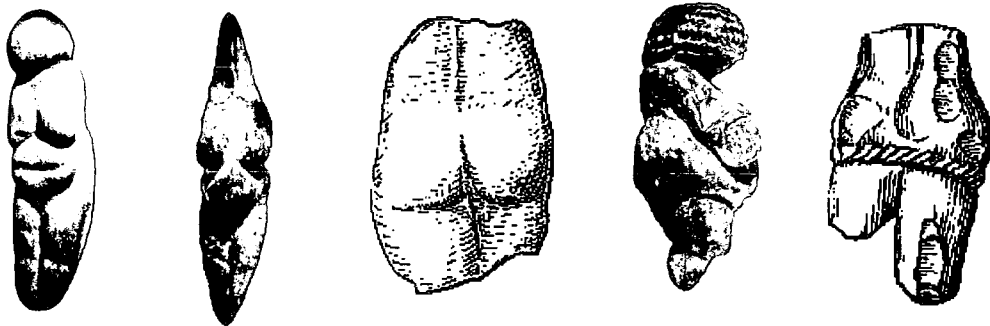


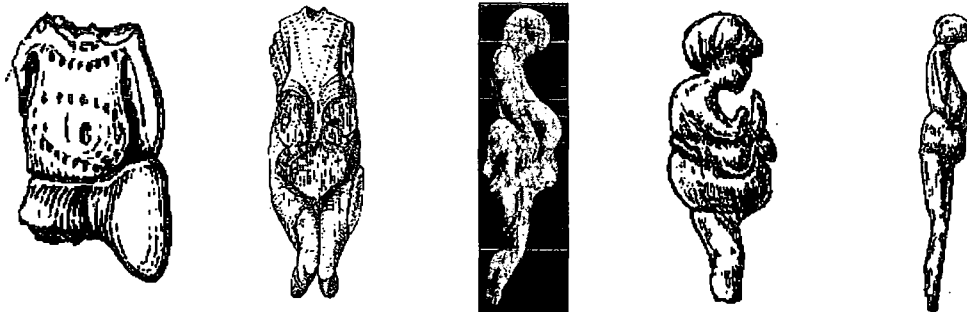
Figure 4.13 The seven figurine types devised by Absolon (1949: Fig. 12)



Left to right: *a.* Brassempouy *le manche de poignard* (Delporte 1993a: Fig. 8); *b.* Lespugue (*ibid.*: Fig. 19); *c.* Monpazier (*ibid.*: Fig. 61); *d.* Pécchialet (*ibid.*: Fig. 63); *e.* Grimaldi *statuette en stéatite jaune* (*ibid.*: Fig. 88)



Left to right: *f.* Chiozza (Delporte 1993a: Fig. 99); *g.* Savignano (*ibid.*: Fig. 97); *h.* Mainz-Linsenberg (*ibid.*: Fig. 111b); *i.* Willendorf (*ibid.*: Fig. 128); *j.* Pavlov (*ibid.*: Fig. 151b)



Left to right: *k.* Dolní Věstonice Venus IX (*ibid.*: Fig. 138); *l.* Kostenki statuette 2 (*ibid.*: Fig. 167); *m.* Avdevo statuette 76 (*ibid.*: Fig. 183); *n.* Gagarino statuette 2 (*ibid.*: Fig. 190); *o.* Gagarino statuette 3 (*ibid.*: Fig. 191)



Left to right: *p.* Khotylevo statuette 1 (*ibid.*: Fig. 201); *q.* Khotylevo statuette 2 (*ibid.*: Fig. 202); *r.* Moravany (*ibid.*: Fig. 161); *s.* Petřkovice (*ibid.*: Fig. 156); *t.* Eliseevichi (*ibid.*: Fig. 200)

Figure 4.14 Examples of figurines included in Gamble's "Classic" Group A (1982)



Left to right: *a.* Tursac (Delporte 1993a: Fig. 40); *b.* Sireuil (*ibid*: Fig. 39);
c. Trasimeno (*ibid*: Fig. 98); *d.* Mauern (*ibid*: Fig. 122)

Figure 4.15 Gamble's Group B (1982)



Left: *a.* Enval (Delporte 1993a: Fig. 106); Right: *b.* Farincourt (*ibid*: Fig. 108)

Figure 4.16 Magdalenian figures with similarities to Gamble's Group B (1982)



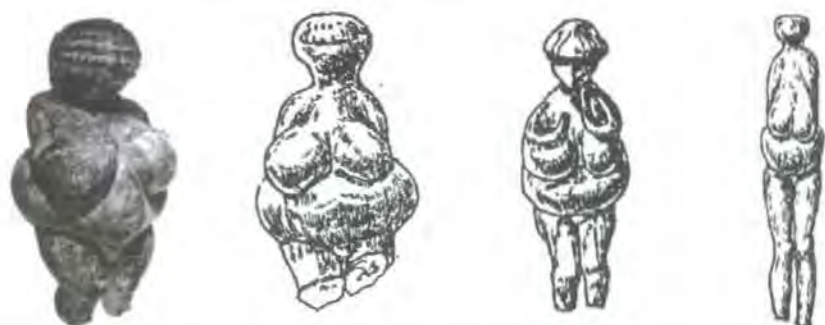
Left to right: *a.* Laussel *la femme à la corne* (Delporte 1993a: Fig. 43); *b.* Terme Pialat (*ibid*: Fig. 60); *c.* Abri Pataud (*ibid*: Fig. 49)

Figure 4.17 Examples of figures in Gamble's Group C (1982)



Left: *a.* Dolní Věstonice Venus I (Putman 1988: 459); Right: *b.* Dolní Věstonice Venus I, views from rear, front and above (Absolon 1949: Fig. 1c, d, and e)

Figure 4.18 Dolní Věstonice Venus I



Left to right: *a.* Willendorf (Delporte 1993a: Fig. 128); *b.* Gagarino statuette 1 (*ibid.*: Fig. 189); *c.* Gagarino statuette 2 (*ibid.*: Fig. 190); *d.* Gagarino statuette 3 (*ibid.*: Fig. 191)

Figure 4.19 Willendorf compared to three statuettes from Gagarino



Left to right: *a.* Mal'ta statuette 1 (Delporte 1993a: Fig. 209); *b.* Mal'ta statuette 5 (*ibid.*: Fig. 209); *c.* Mal'ta statuette 7 (*ibid.*: Fig. 209); *d.* Mal'ta statuette 10 (*ibid.*: Fig. 209)

Figure 4.20 Examples of the statuettes from Mal'ta



Left: *a.* Dolní Věstonice Venus I (Absolon 1949: Fig. 1*a* and *b*);
Right: *b.* Dolní Věstonice Venus XIV (*ibid.*: Fig. 5*a*)



Left: *c.* Lespugue (Delporte 1993*a*: Fig. 19);
Right: *d.* Brassempouy *la tête à la capuche* (Leroi-Gourhan 1968: Plate 6)



Left: *e.* Petřkovice (Delporte 1993*a*: Fig. 156);
Right: *f.* Předmostí stylised engraving on mammoth tusk, with drawing (Giedion 1962: Fig.293)

Figure 4.21 Examples illustrated in Clark (1967)



a. WEST EUROPEAN FIGURES

Left to right: Monpazier (Delporte 1993a: Fig. 61); Brassempouy *la figurine à la ceinture* (*ibid*: Fig. 9); Lespugue (*ibid*: Fig. 19); Tursac (*ibid*: Fig. 40); Grimaldi *la polichinelle* (*ibid*: Fig. 91); Grimaldi *statuette en stéatite jaune* (*ibid*: Fig. 92)



b. CENTRAL EUROPEAN FIGURES

Left to right: Willendorf (Delporte 1993a: Fig. 128); Dolní Věstonice Venus I (Absolon 1949: Fig. 1a); Dolní Věstonice Venus V (*ibid*: Fig. 3); Moravany (Delporte 1993a: Fig. 161); Petřkovice (*ibid*: Fig. 156)



c. RUSSIAN FIGURES

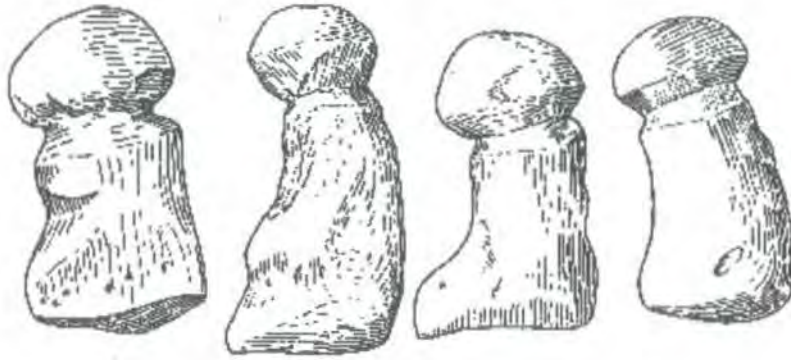
Left to right: Kostenki statuette 2 (Delporte 1993a: Fig. 167); Kostenki statuette 83-2 (*ibid*: Fig. 174); Avdeevo statuette 77-1 (*ibid*: Fig. 184); Gagarino statuette 1 (*ibid*: Fig. 189); Khotylevo statuette 2 (*ibid*: Fig. 202)



d. SIBERIAN FIGURES

Left to right: Mal'ta statuette 1 (Delporte 1993a: Fig. 209); Mal'ta statuette 10 (*ibid*: Fig. 209); Mal'ta statuette 13 (*ibid*: Fig. 209); Bouret' statuette 3 (*ibid*: Fig. 211); Bouret' statuette 4 (*ibid*: Fig. 211)

Figure 4.22 Examples of the geographical groupings of figures proposed by Delporte (1993b) and Gvozdover (1989)



a. Four figures from Předmostí (Delporte 1993a: Fig. 158)



Left to right: b. Péchialet, front and rear views (Delporte 1993a: Fig. 63); c. Pekárna (*ibid*: Fig. 159); d. Trou Magrite (*ibid*: Fig. 109)



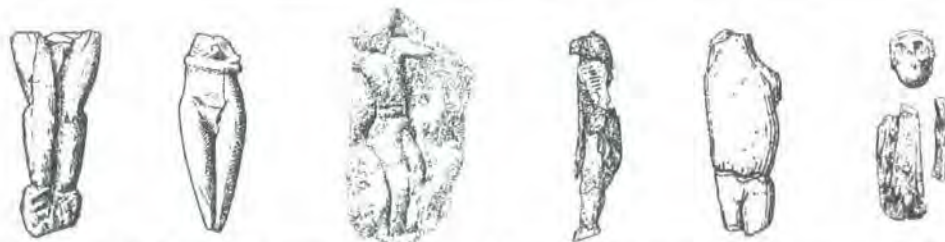
Left: e. Mezine 'male' figure, two views (Delporte 1993a: Fig. 204);
Right: f. Mezine 'female' figure, two views (*ibid*: Fig. 205)

Figure 4.23 Ambiguously gendered figures discussed by Luquet (1934)



Left to right: *a.* Trasimeno (Delporte 1993a: Fig. 98); *b.* Mauern (*ibid*: Fig. 122); *c.* Tursac (*ibid*: Fig. 40)

Figure 4.24 Figures described as ambiguous or bisexual



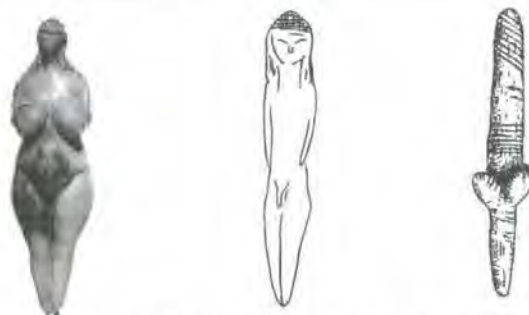
Left to right: *a.* Brassempouy l'ébauche (Delporte 1993a: Fig. 6); *b.* Brassempouy la figurine à la ceinture (*ibid*: Fig. 9); *c.* Laussel the Archer (Giedion 1962: Fig. 319); *d.* Hohlenstein-Stadel (Davidson 1997: Fig. 7); *e.* Dolní Věstonice Venus X (Delporte 1993a: Fig. 139); *f.* Brno (*ibid*: Fig. 160)

Figure 4.25 Examples of suggested male figures discussed in McDermott (1996)



Left to right: *a.* Brassempouy la figurine à la pèlerine (Delporte 1993a: Fig. 10); *b.* El Pendo (Giedion 1962: Fig. 296); *c.* Avdeevo statuette 2 (Gvozdover 1989: Fig. 9); *d.* Avdeevo statuette 75 (*ibid*: Fig. 9)

Figure 4.26 Figures without primary sexual characteristics depicted



Left to right: *a.* Reconstruction of Brassempouy la tête à la capuche on the body of la poire (Delporte 1993a: Fig. 5); *b.* Reconstruction of Brassempouy la tête à la capuche on the body of la figurine à la ceinture from the same site (Dobres 1992a: Fig. 2); *c.* Dolní Věstonice Venus XIV (Delporte 1993a: Fig. 140, shown inverted)

Figure 4.27 Reconstructions of figures suggested in the texts



Left to right: *a.* Kostenki statuette 3, rear view (Delporte 1993a: Fig. 168); *b.* Kostenki statuette 83-2 (*ibid.*: Fig. 174); *c.* Kostenki statuette 87 (*ibid.*: Fig. 175)



d. Willendorf, close up on bracelets on wrists (Marshack 1991: Plate 2a)



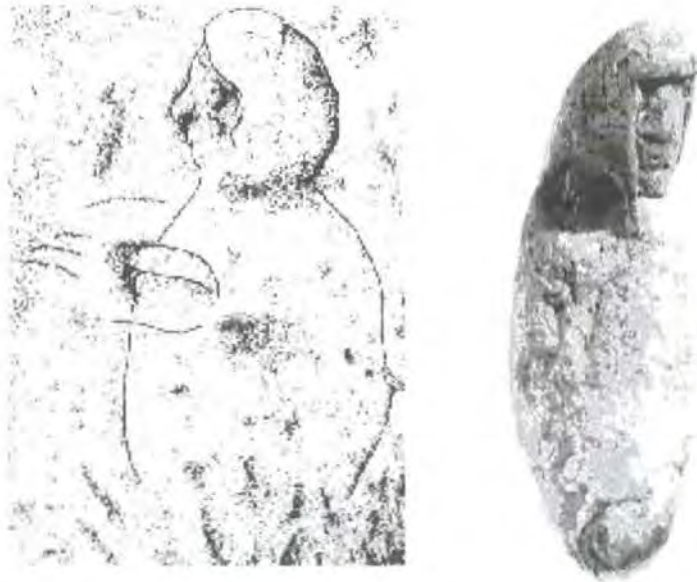
Left to right: *e.* Pavlov figure, two views (Delporte 1993a: Fig. 151b); *f.* Dolní Věstonice Venus I (*ibid.*: Fig. 131); *g.* Dolní Věstonice Venus IX (*ibid.*: Fig. 138)

Figure 4.28 Examples of decoration depicted on the figures



Left: *a.* Petřkovice (Delporte 1993a: Fig. 156); Centre: *b.* Eliseevitchi (*ibid.*: Fig. 200);
Right: *c.* Sireuil (*ibid.*: Fig. 39)

Figure 4.29 Figures termed “slender” in the analysis of Nelson (1993)

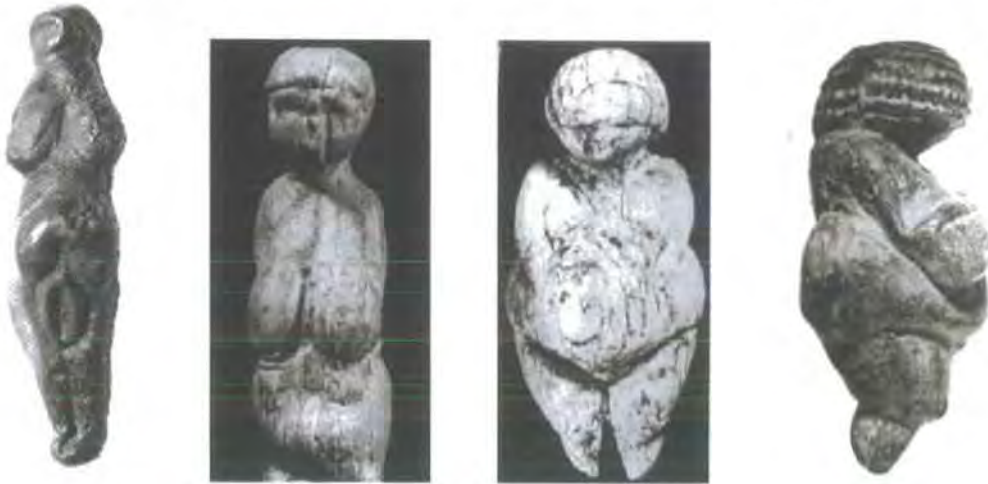


Left: *a.* Le Gabillou femme à l'anorak (Delporte 1993a: Fig. 68)
Right: *b.* Bédeilhac (*ibid.*: Fig. 27)

Figure 4.30 Identifications disputed by Duhard (1993b)



Left: *a.* Brassempouy *la tête à la capuche* (Delporte 1993a: Fig. 6);
 Centre: *b.* Dolní Věstonice Venus XV (Absolon 1949: Fig. 8);
 Right: *c.* Grimaldi *la tête négroïde* (Delporte 1993a: Fig. 95)



Left to right: *d.* Monpazier (Delporte 1993a: Fig. 61); *e.* Avdeevo statuette 77-1 (*ibid.*: Fig. 184); *f.* Kostenki statuette 83-1 (*ibid.*: Fig. 173); *g.* Willendorf (*ibid.*: Fig. 128)

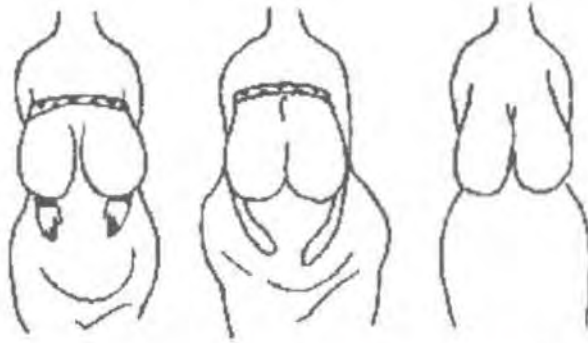


Left to right: *h.* Dolní Věstonice Venus I, views from front and above (Absolon 1949: Fig. 1d and e); *i.* Grimaldi *statuette en stéatite jaune* (Delporte 1993a: Fig. 88); *j.* Grimaldi *le losange* (*ibid.*: Fig. 92); *k.* Lespugue (*ibid.*: Fig. 19)

Figure 4.31 Examples of figurines with facial features and differences in the depiction of the head



Left: *a.* Grimaldi statuette en stéatite jaune (Delporte 1993a: Fig. 88)
 Right: *b.* Willendorf, two views featuring arms resting on the upper chest (*ibid*: Fig. 128)



c. Variable arm positions in Russian figures (Gvozdover 1989: Figs. 5.4, 5.5, and 5.6)



Left to right: *d.* Grimaldi *l'hermaphrodite* (Delporte 1993a: Fig. 93); *e.* Laussel Double Figure (*ibid*: Fig. 46); *f.* Lespugue, rear view (Leroi-Gourhan 1968: Plate 52); *g.* Gagarino statauette 2 (Delporte 1993a: Fig. 190); *h.* Galgenberg (*ibid*: Fig. 130); *i.* Sireuil (*ibid*: Fig. 39)

Figure 4.32 Examples of the depiction of arms on the figures



Left to right: *a.* Willendorf, close up of vulva (Marshack 1991: Plate 2b); *b.* Chiozza (Delporte 1993a: Fig. 99); *c.* Grimaldi *la femme au goût* (*ibid.*: Fig. 89); *d.* Grimaldi *le losange* (Maringer 1956: Plate 29)

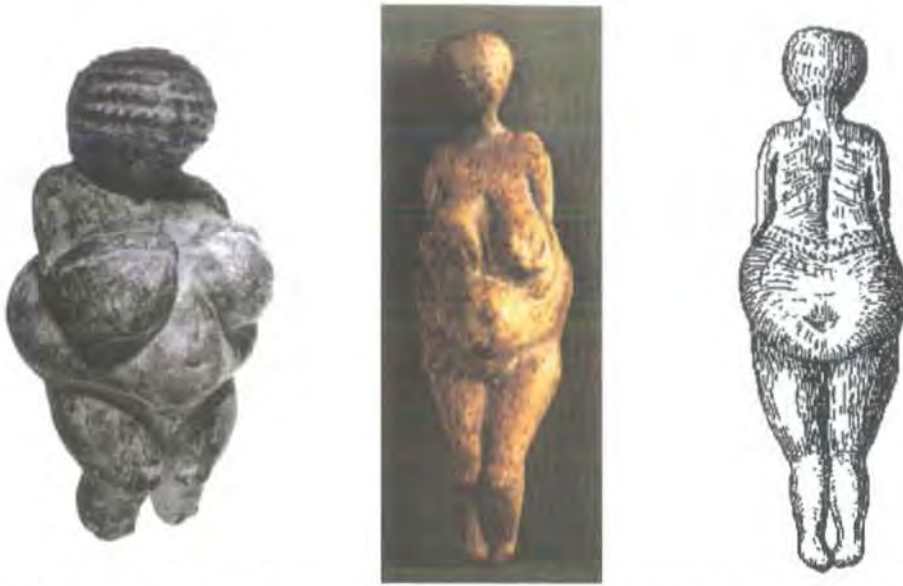


Left: *e.* Monpazier (Delporte 1993a: Fig. 61); Centre: *f.* Gagarino statuette 4 (Pales and Tassin de St-Péreuse 1976: Fig. 41); Right: *g.* Moravany (Delporte 1993a: Fig. 161); *h.* Lespugue, represented with marked vulva (Guthrie 1979: Fig. 16c)



Left to right: *i.* Dolní Věstonice Venus V (Absolon 1949: Fig. 3); *j.* Brassempouy *l'ébauche* (Graziosi 1960: Plate 2b); *k.* Brassempouy *la figurine à la ceinture* (*ibid.*: Plate 2b); *l.* Brassempouy *la fillette* (*ibid.*: Plate 2b); *m.* Dolní Věstonice Venus I (Delporte 1993a: Fig. 131)

Figure 4.33 Examples of figurines used in discussion of vulva depiction



Left: *a.* Willendorf (Delporte 1993a: Fig. 128); Centre and right: *b* and *c.* Kostenki statuette 3 (Clark 1967: Fig. 48; Delporte 1993a: Fig. 168)

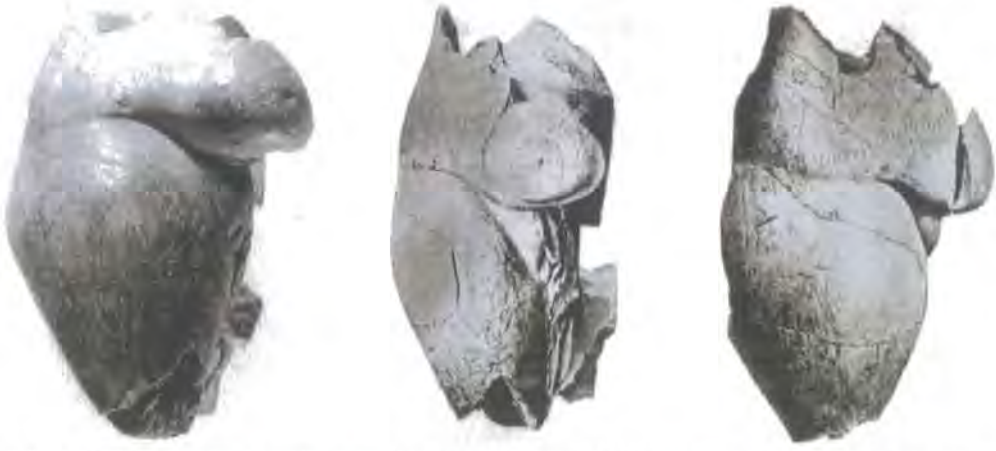


Left: and right: *d* and *e.* Gagarino statuette 4 (Delporte 1993a: Fig. 192)



f. Variable placement of feet (Gvozdover 1989: Fig. 5.1, 2 and 3)

Figure 4.34 Examples of the differential treatment of the legs and feet of the figures

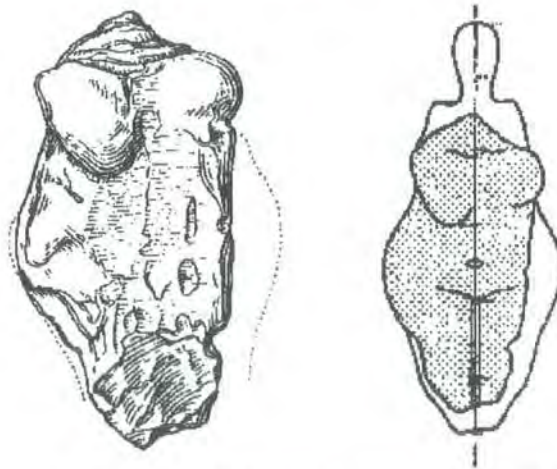


Left: *a. Brassempouy la poire*, profile view (Delporte 1993a: Fig. 4); Centre: *b. La poire*, front view (Graziosi 1960: Plate 1b); Right: *c. La poire*, profile view (*ibid*: Plate 1b)



Left: *d. Lespugue* (Delporte 1993a: Fig. 19); Centre: *e. Willendorf* (*ibid*: Fig. 128); Right *c. Grimaldi statuette en stéatite jaune* (*ibid*: Fig. 88)

Figure 5.1 Brassempouy *la poire* compared to Lespugue, Willendorf and Grimaldi, *statuette en stéatite jaune*



Left: *a. Dolní Věstonice fragment* (Delporte 1993a: Fig. 147); Right: *b. Dolní Věstonice fragment compared to Dolní Věstonice Venus I* (Klima 1983: Fig. 2)

Figure 5.2 Klima's (1983) use of Dolní Věstonice Venus I to reconstruct a fragment from the same site

Fig. 7.17. This chart, from Leroi-Gourhan (1967: 520), indicates the modelling of the female figures. These small sculptures, from a wide geographic area, with their deliberately avoided heads, arms and feet, and their deliberate attention to mid-body obesity and ponderous breasts, are shown in full round. The sophisticated mid-body musculature and obesity is striking. a, b: Kostienki (Soviet Union); c: Lespugue (France); d: Willendorf (Germany). c and d are from Musée de l'Homme, Paris, and Museum of Natural History, Vienna, respectively.

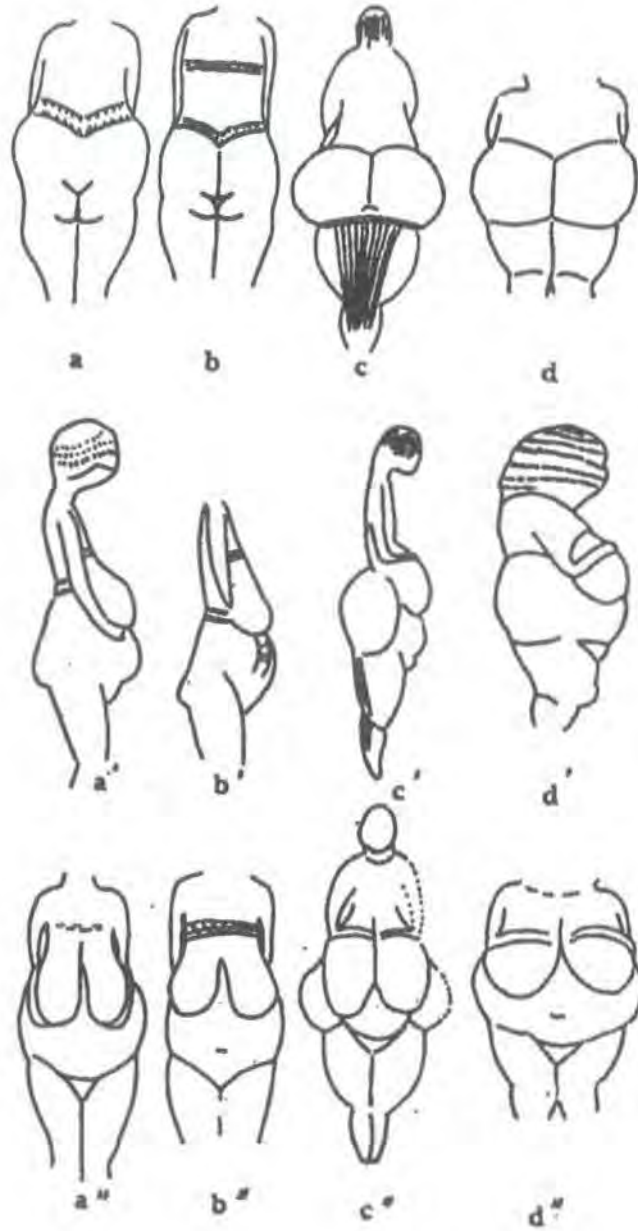
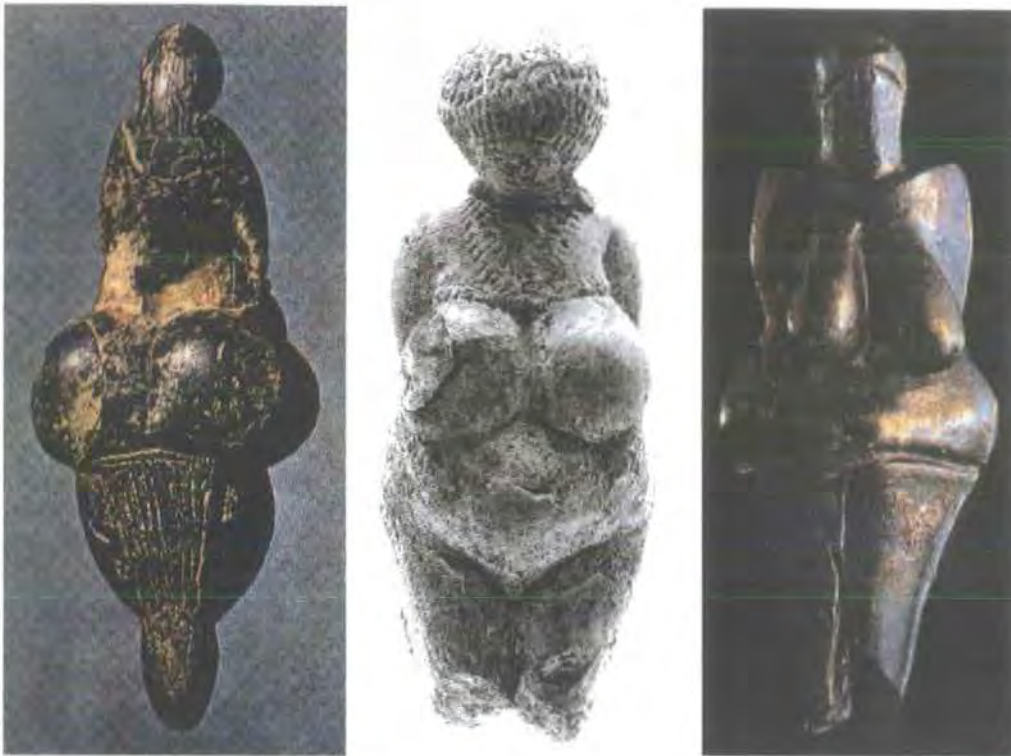


Figure 5.3 Faris' Fig. 7.17, including caption
(Faris 1983: 107, Fig. 7.17)



Left: *a.* Lespugue (Leroi-Gourhan 1968: Plate 52); Centre: *b.* Kostenki statuette 83-2 (Delporte 1993a: Fig. 174); Right: *c.* Dolní Věstonice Venus I (Putman 1988: 459)

Figure 5.4 Comparison between Lespugue, Kostenki statuette 83-2 and Dolní Věstonice Venus I



Left: *a.* Hohlenstein-Städel (Delporte 1993a: Fig. 119); Centre: *b.* Galgenberg (*ibid*: Fig. 130); Right: *c.* Vogelherd (*ibid*: Fig. 121)

Figure 5.5 Examples of Aurignacian statuettes



Left: a. Grimaldi statuette en stéatite jaune (Musée des antiquités nationales);
Right: b. Grimaldi la polichinelle (Pepe Rodriguez.com Website)



Left: c. Willendorf (Hominids.com Website);
Right: d. Lespugue (Artehistoria.com Website)

Figure 5.6 Figures used by Graziosi (1960) to demonstrate group characteristics



Left: *a.* Laussel Double Figure (Giedion 1962: Fig. 167);
 Centre: *b.* Dolní Věstonice Venus I (Pepe Rodriguez.com Website);
 Right: *c.* Dolní Věstonice Venus II (Delporte 1993a: Fig. 148)

Figure 5.7 Examples of figures described as featuring “pendent” or “pendulous” breasts



Left to right: *a.* Grimaldi statuette en stéatite jaune (Delporte 1993a: Fig. 88); *b.* Grimaldi la femme au goût (Delporte 1993a: Fig. 89); *c.* Grimaldi the Janus (*ibid.*: Fig. 90); *d.* Grimaldi la polichinelle (*ibid.*: Fig. 91)

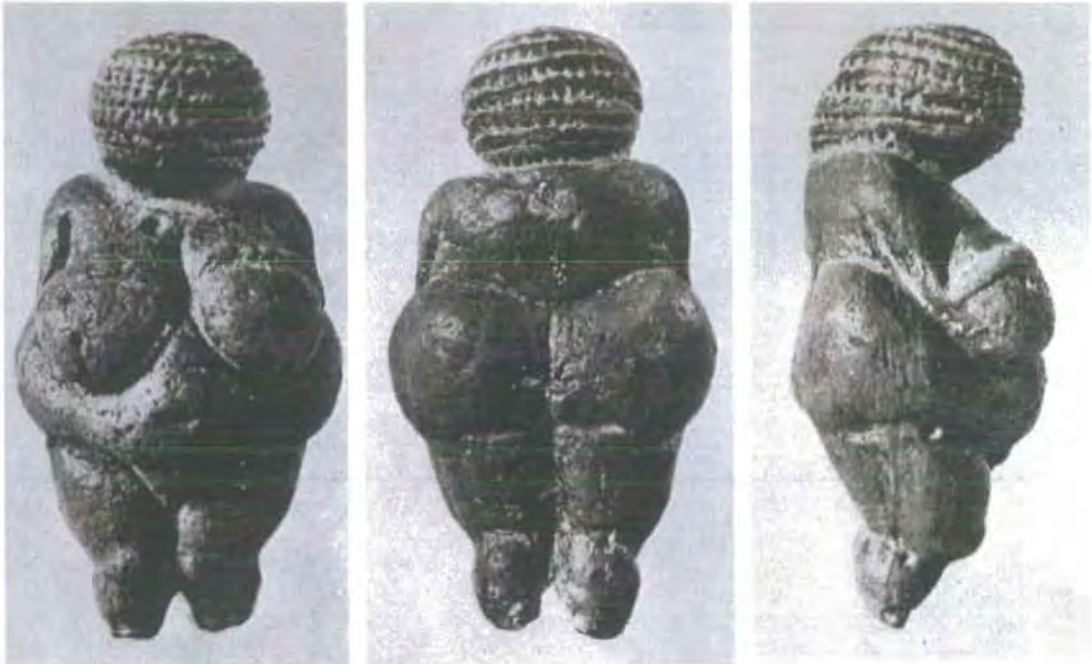


Left: *e.* Grimaldi le losange (Delporte 1993a: Fig. 92); Centre: *f.* Grimaldi l’hermaphrodite (*ibid.*: Fig. 93); Right: *g.* Grimaldi statuette non décrite (*ibid.*: Fig. 94)

Figure 5.8 Close up views of the breasts of the Grimaldi figures described by Delporte (1993a: 102-6)



Willendorf, three-quarter view (Delporte 1993a: Fig.128)



Willendorf, front, rear and profile views (Graziosi 1960: Plate 9)

Figure 5.9 Willendorf, four views



a. Dolní Věstonice Venus I, front and rear views (Hominids.com Website)

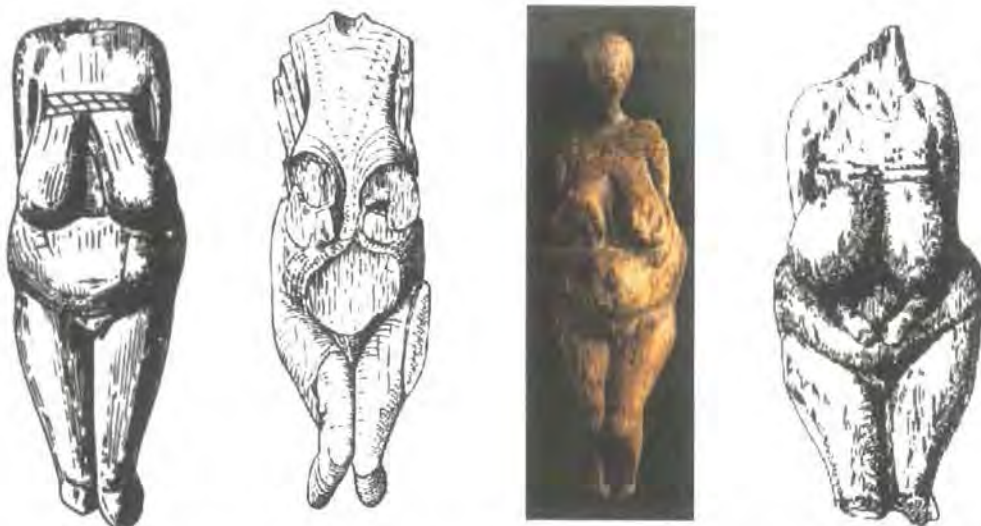


b. Lespugue, front and profile view (Artehistoria.com Website)



c. Brassempouy la tête à la capuche (Bahn & Vertut 1997: Fig. 6.1)

Figure 5.10 Prototype figures



Left to right: *a.* Kostenki statuette 1 (Abramova 1967: Plate I.1); *b.* Kostenki statuette 2 (*ibid*: Plate I.2); *c.* Kostenki statuette 3 (Clarke 1967: Fig. 46); *d.* Kostenki statuette 4 (Abramova 1967: Plate II.2)



Left: *e.* Kostenki statuette 5 (Abramova 1967: Plate V.5); Centre: *f.* Kostenki statuette 6 (Delporte 1993a: Fig. 171); *g.* Kostenki statuette 7 (*ibid*: Fig. 172)

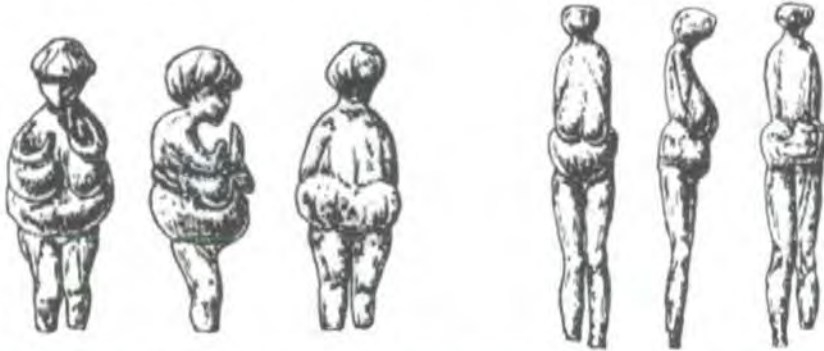


Left: *h.* Kostenki statuette 83-1 (Hominids.com Website); *i.* Kostenki statuette 83-2 (Hominids.com Website); *j.* Kostenki statuette 87 (Delporte 1993a: Fig. 175)

Figure 5.11 Examples of figures from Kostenki



a. Gagarino statuette 1 (Hominids.com Website)

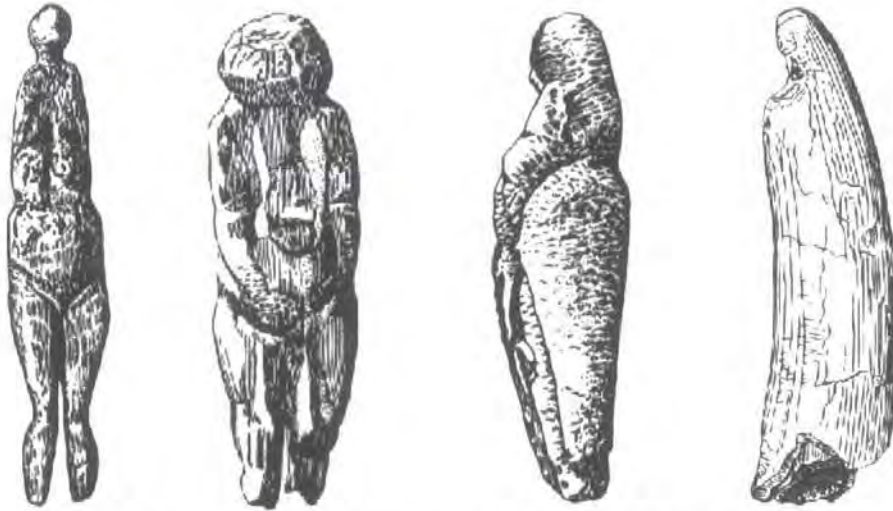


Left: b. Gagarino statuette 2, front, profile and rear views (Abramova 1967: Plate XXV.2);
 Right: c. Gagarino statuette 3, front, profile and rear views (*ibid*: Plate XXV.4)



Left: d. Gagarino statuette 4 (Delporte 1993a: Fig. 192); Centre: e. Gagarino statuette 5
 (*ibid*: Fig. 193); Right: f. Gagarino statuette 6 (*ibid*: Fig. 194)

Figure 5.12 Examples of figures from Gagarino



Left to right: *a.* Avdeevo statuette 1 (Abramova 1967: Plate XXVII.1); *b.* Avdeevo statuette 2 (*ibid*: Plate XXVII.2); *c.* Avdeevo statuette 3 (*ibid*: Plate XXVII.3); *d.* Avdeevo statuette 4 (*ibid*: Plate XXVII.4)



Left to right: *e.* Avdeevo statuette 76 (Hominids.com Website); *f.* Avdeevo statuette 77-2 (*ibid*); *g.* Avdeevo statuette 78 (*ibid*); *h.* Avdeevo statuette 77-1 (*ibid*)

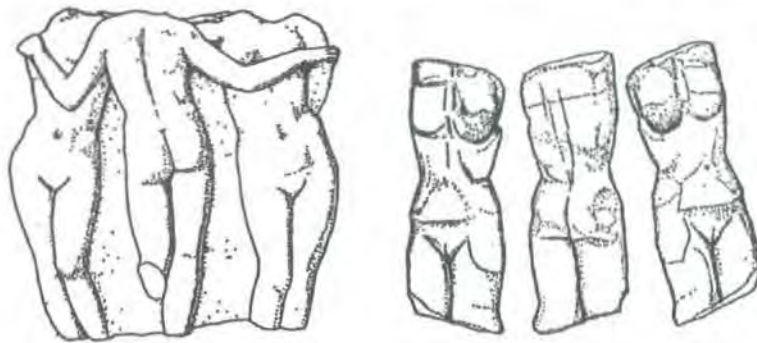


Left: *i.* Khotylevo statuette 1 (Delporte 1993a: Fig. 201); *j.* Khotylevo statuette 2 (*ibid*: Fig. 202); *k.* Khotylevo statuette 3 (*ibid*: Fig. 203)

Figure 5.13 Examples of figures from Avdeevo and Khotylevo



Figure 5.14 Laugerie-Basse *Vénus impudique* (Leroi-Gourhan 1968: Plate 53)



a. Sandars' comparison of the Three Graces to three views of the Petřkovice figure (Sandars 1968: Fig. 2)



b. Sandars' comparison of the Titian Venus to Laussel *la femme à la corne* and Kostenki statuette 3 (Sandars 1968: Fig.6)
 Left to right: The Titian Venus; Laussel *la femme à la corne*, left side; Kostenki statuette 3, profile view; Laussel *la femme à la corne*, right side

Figure 5.15 Sandars' comparisons of Venus figurines to classical images



Figure 5.16 Savignano (*Liguria Palaeolithic Art Magazine Website*)

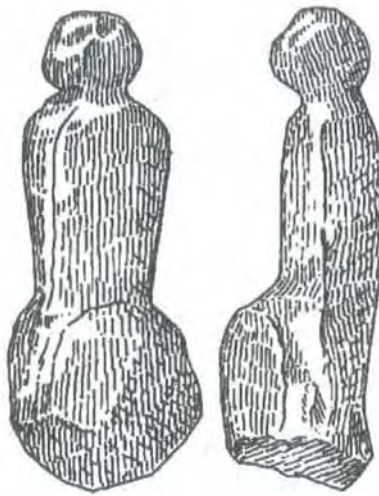


Figure 5.17 Trou Magrite (Delporte 1993a: Fig. 109)



Left: *a.* Willendorf (*Women in Prehistory* page, on the Sweet Briar College Virginia Website); Centre: *b.* Mauern (Delporte 1993a: Fig. 122); Right: *c.* Petřkovice (Svoboda, Ložec & Vlček 1996: Fig. 6. 23)

Figure 5.18 Figures cited as examples of Venuses in Collins and Onians (1978)



Figure 5.19 Willendorf and Dolní Věstonice Venus I illustrated in Eisenbud (Eisenbud 1964: Figs. 6 and 7)

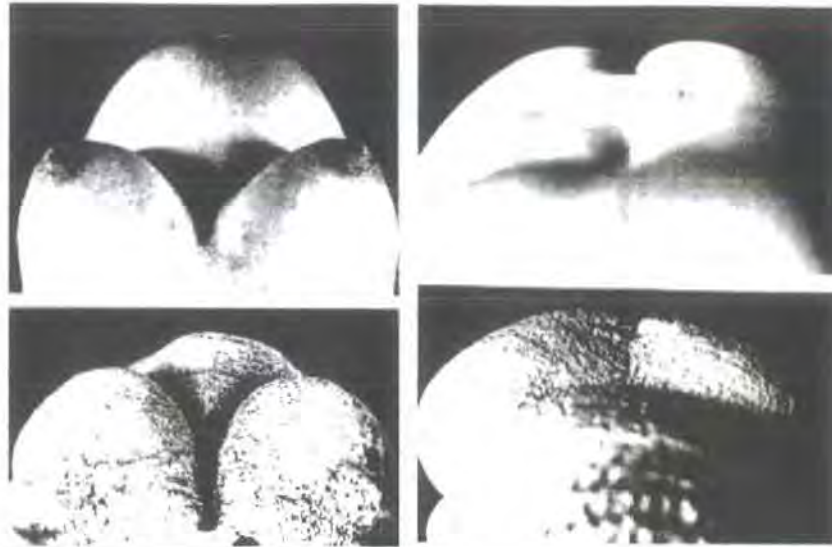


Figure 5.20 McDermott's comparisons of Willendorf and the modern female (McDermott 1996: Figs. 5 and 10)



Fig. 2.1. Views of Lespugue, Willendorf and Dolní Věstonice Venus figurines

Figure 5.21 Burkitt's presentation of Lespugue, Willendorf and Dolní Věstonice Venus I, with caption (Burkitt 1934: Fig. 2)



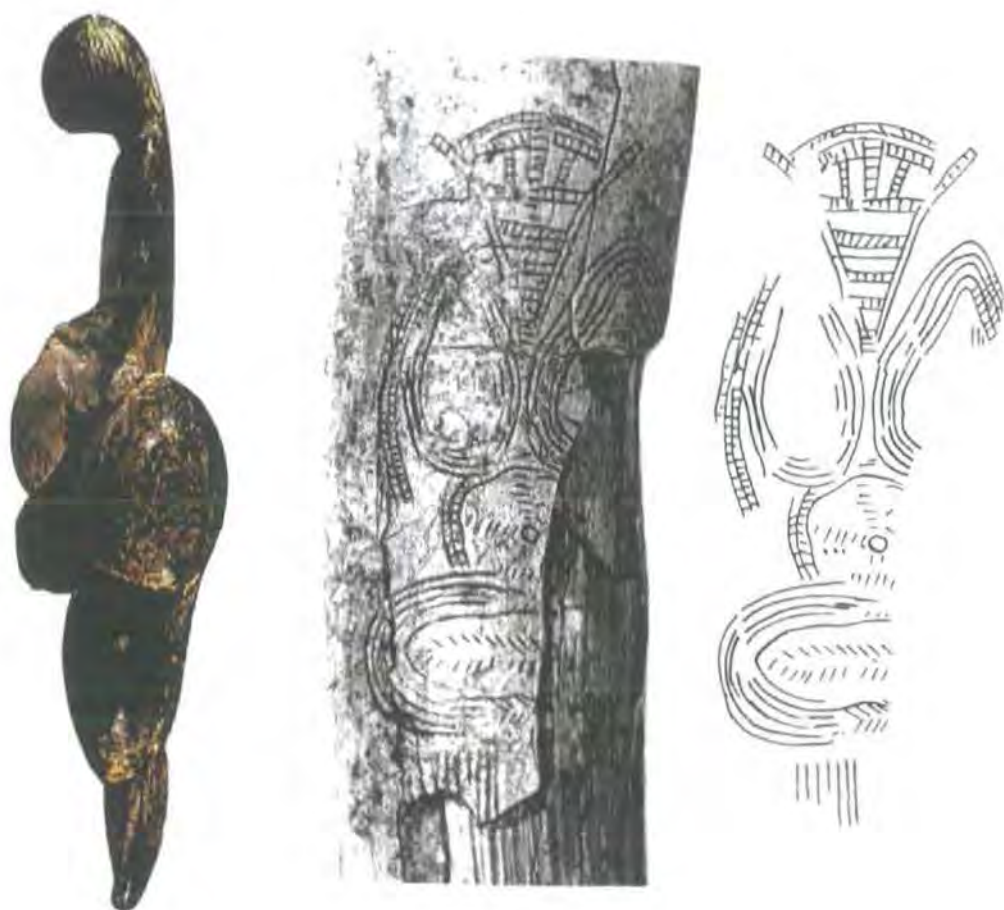
Left to right: *a.* Gagarino statuette 1 (Delporte 1993a: Fig. 189); *b.* Gagarino statuette 2 (*ibid.*: Fig. 190); *c.* Gagarino statuette 3 (*ibid.*: Fig. 191); *d.* Willendorf (*ibid.*: Fig. 128); *e.* Lespugue (Demoule 1990: 17); *f.* Grimaldi statuette en stéatite jaune (Graziosi 1960: Plate 4a)

Figure 5.22 Gagarino statuettes 1, 2 and 3 compared to Willendorf, Lespugue and Grimaldi statuette en stéatite jaune



Left to right: *a.* Lespugue (Passemar 1938: Plate IV); *b.* Willendorf (*ibid*: Plate V); *c.* Dolní Věstonice Venus I (Delporte 1993a: Fig. 31); *d.* Gagarino statuette 1 (*ibid*: Fig. 189); *e.* Kostenki statuette 3 (*ibid*: Fig. 168)

Figure 5.23 Lespugue used as the 'type image' for comparisons



Left: *a.* Lespugue (Demoule 1990: 17); Right: *b.* Předmostí stylised engraving (Svoboda, Ložek & Vlček (1996: Fig. 6.21)

Figure 5.24 Lespugue compared to the Předmostí engraving, suggested by Giedion (1962: 447-8)

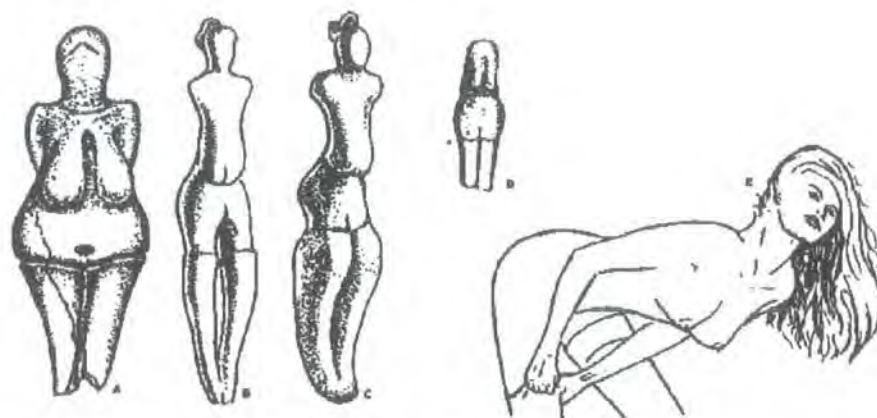


Figure 5.25 Guthrie's comparison of Dolní Věstonice Venus I to erotic art (Guthrie 1979: Fig. 19)

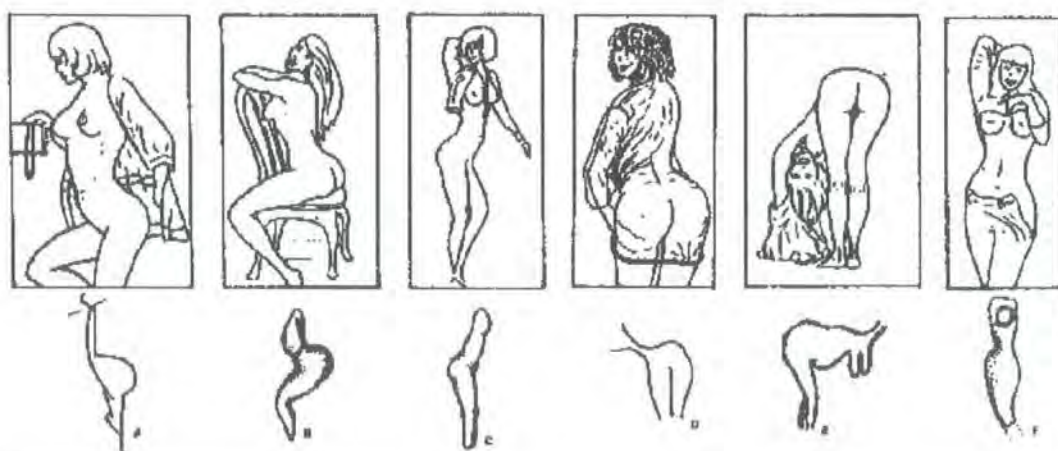


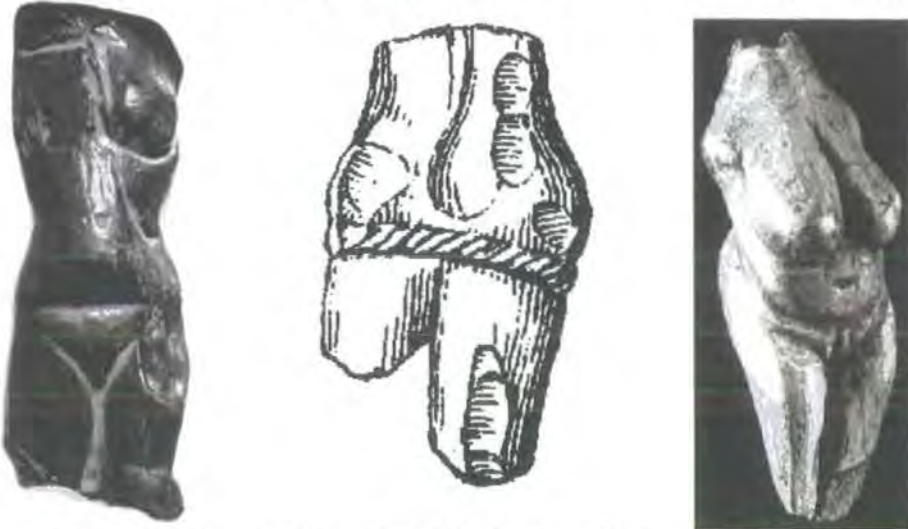
Figure 5.26 Guthrie's comparison of "common erotic postures" from *Playboy* magazine with "common female postures in Palaeolithic art" (Guthrie 1979: Fig. 20)



Figure 5.27 Baring & Cashford's placement of Laussel *la femme à la corne* alongside Astarte (Baring & Cashford 1991: Fig. 42)



Left: *a* Dolní Věstonice Venus I (Delporte 1993a: Fig. 131); Centre: *b*. Dolní Věstonice Venus V (Absolon 1949: Fig. 3); Right: *c*. Dolní Věstonice Venus VI (*ibid*: Fig. 2)

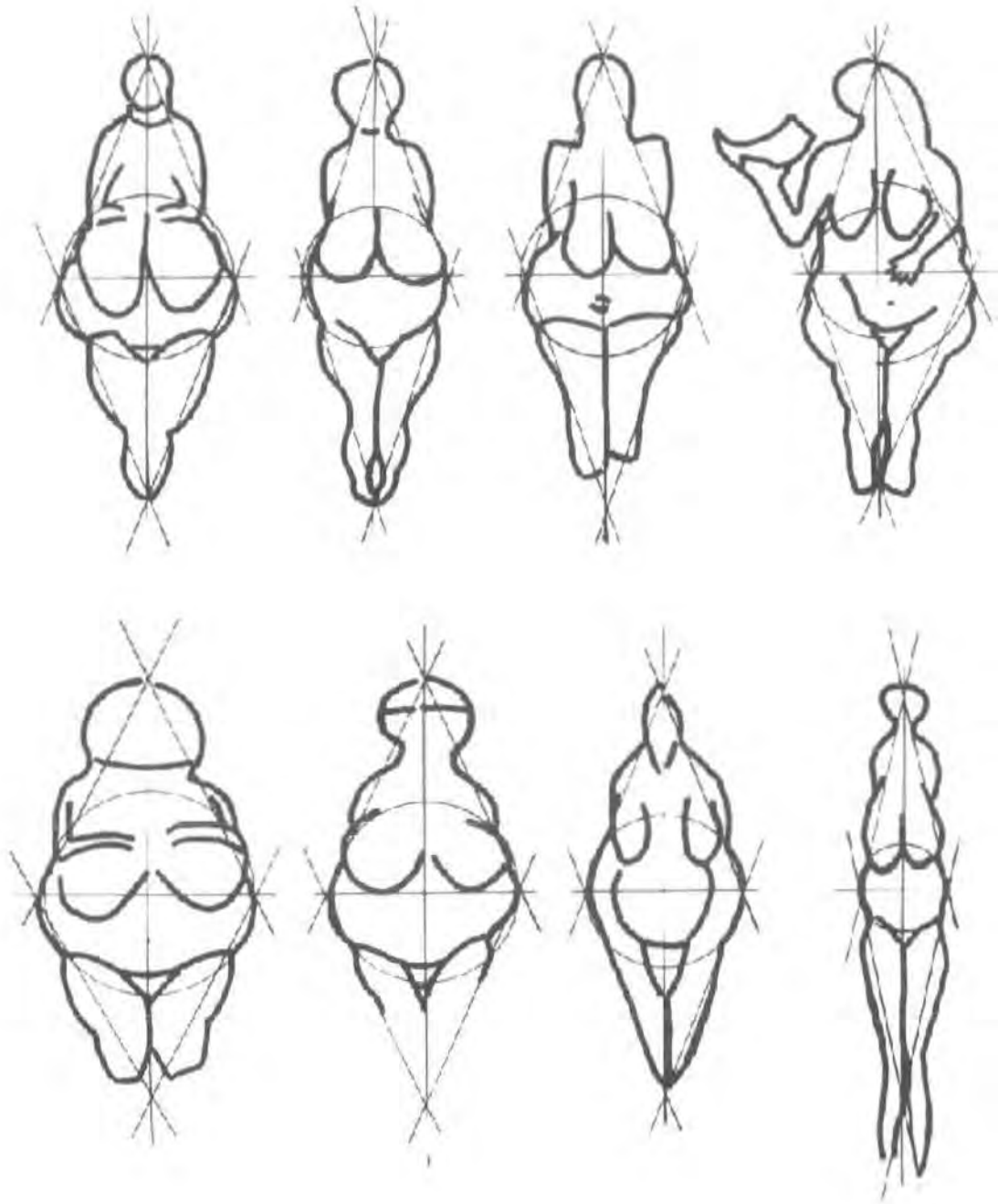


Left: *d*. Petřkovice (Delporte 1993a: Fig. 156); Centre: *e*. Pavlov statuette (*ibid*: Fig. 151b); Right: *f*. Moravany (*ibid*: Fig. 161)



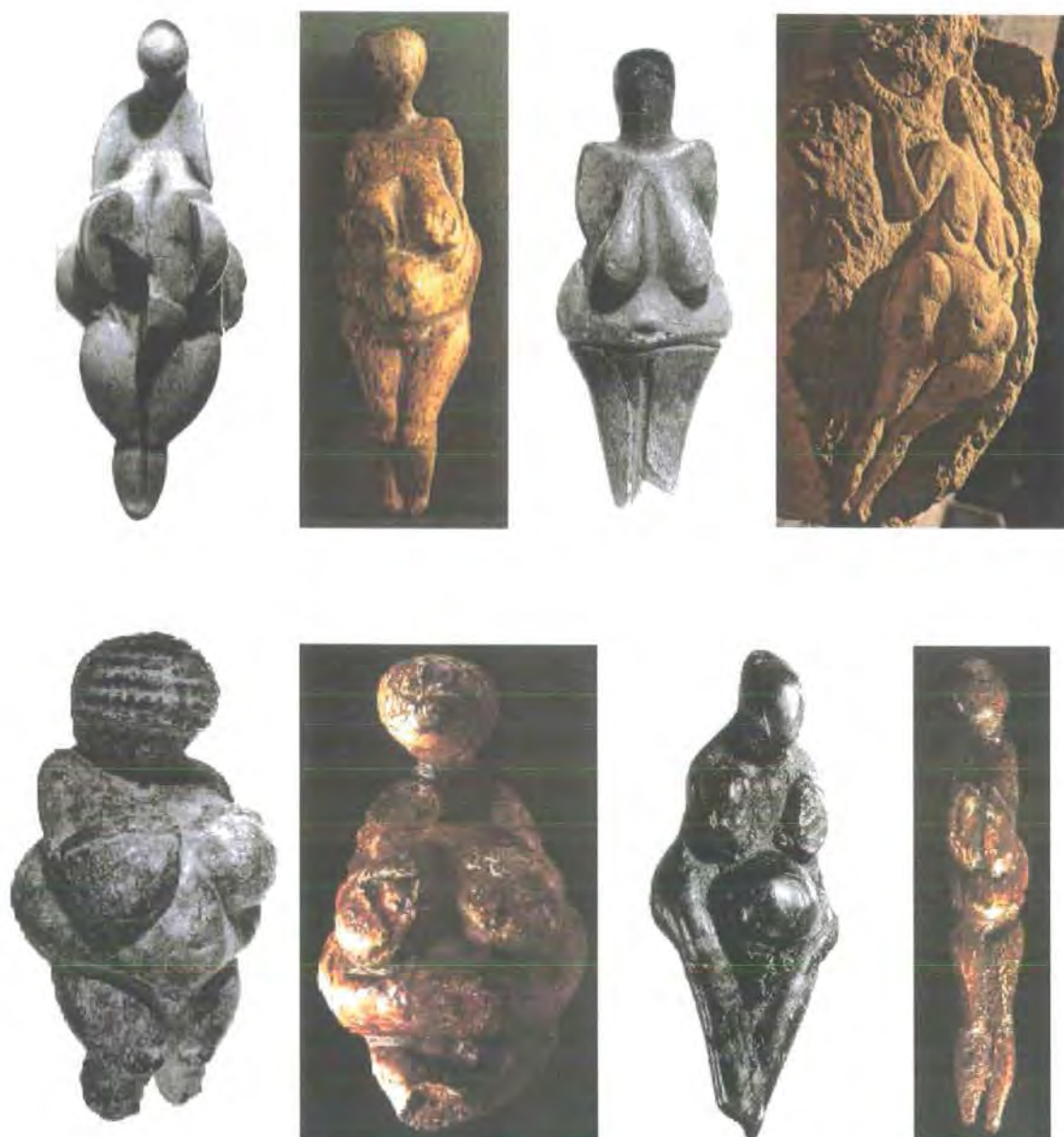
Left: *g*. Willendorf 1 (Delporte 1993a: Fig.128); Right: *h*. Willendorf 2 (*ibid*: Fig.129)

Figure 5.28 Examples of figures from the Pavlov and Willendorf cultures



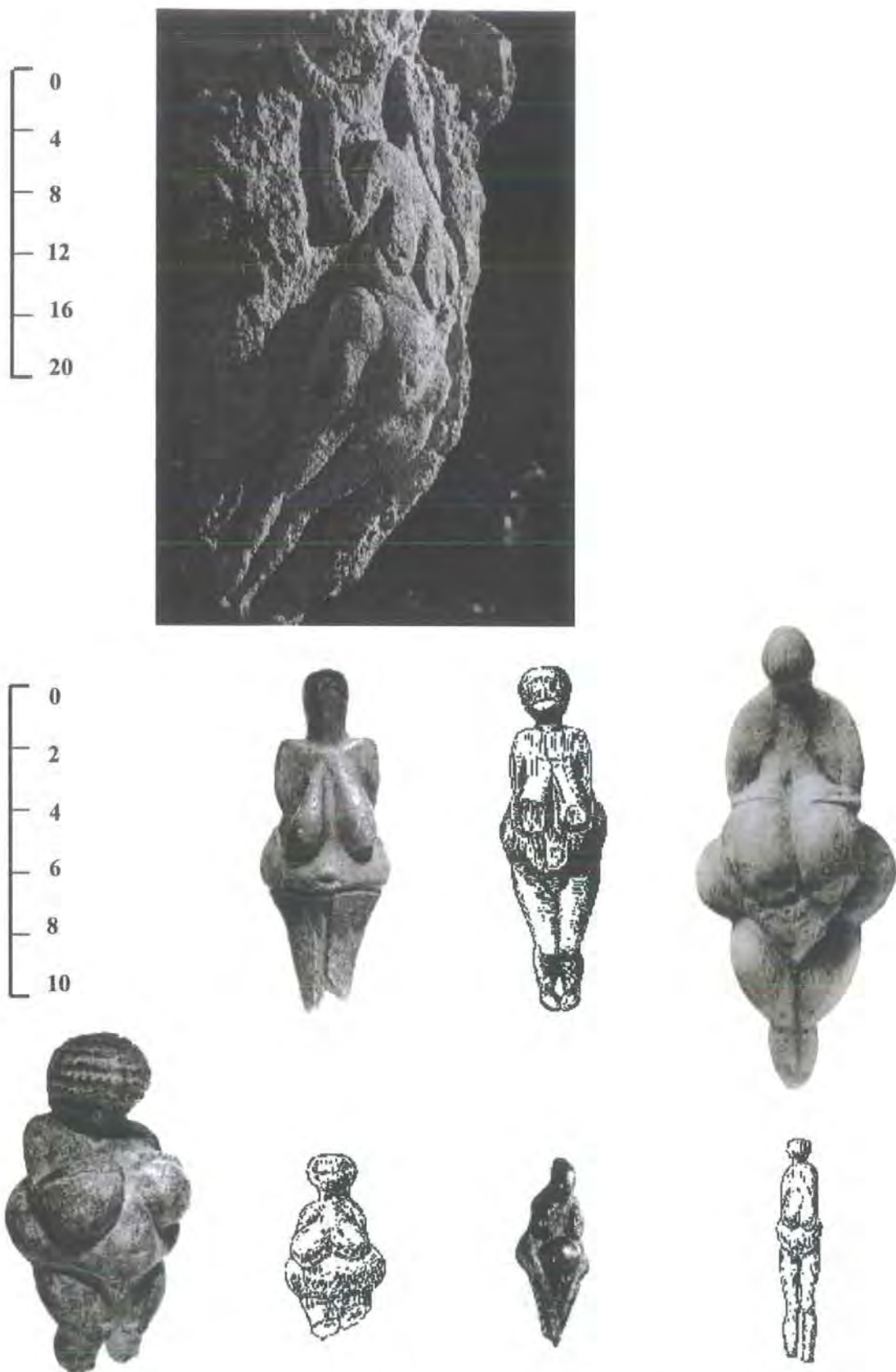
Top Row: (Left to Right) Lespugue; Kostenki statuette 3;
 Dolní Věstonice Venus I; Laussel *la femme à la corne*
 Bottom Row: (Left to right) Willendorf; Gagarino statuette 1;
 Grimaldi *le losange*; Gagarino statuette 3

Figure 6.1 The 'lozenge composition':
 Leroi-Gourhan's presentation of the convention governing the construction of the
 figurines (Leroi-Gourhan 1968: 92)



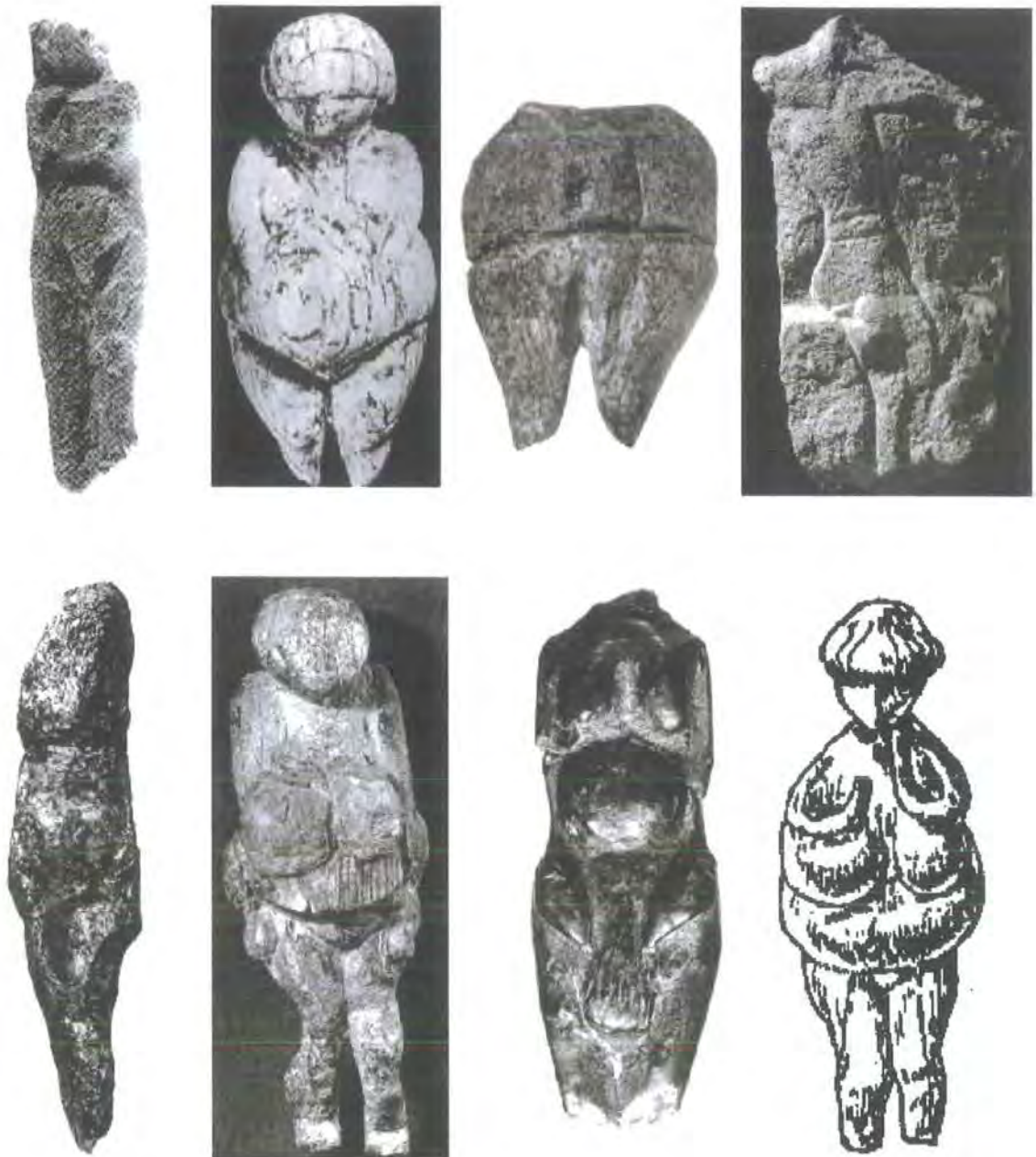
Top Row: (Left to right) Lespugue (Delporte 1993a: Fig. 19); Kostenki statuette 3 (Clark 1967: Fig. 46); Dolní Věstonice Venus I (Delporte 1993a: Fig. 131); Laussel *la femme à la corne*, seen *in situ* (Giedion 1962: Plate XX)
Bottom Row: (Left to right) Willendorf (Delporte 1993a: Fig. 128); Gagarino statuette 1 (Institute for Ice Age Studies Website); Grimaldi *le losange* (Delporte 1993a: Fig. 92); Gagarino statuette 3 (Institute for Ice Age Studies Website)

Figure 6.2 Examples used in the 'lozenge composition' (Leroi-Gourhan 1968: 92) in photographic form



Top Row: Laussel *la femme a la corne*, seen *in situ* (Giedion 1962: Fig. 318);
 Middle Row: (Left to right) Dolní Věstonice Venus I (*ibid*: Fig. 131); Kostenki statuette 3
 (Delporte 1993a: Fig. 168); Lespugue (Passemar 1938: Plate IV)
 Bottom Row: Willendorf (*ibid*: Fig. 128); Gagarino statuette 1 (*ibid*: Fig. 189);
 Grimaldi *le losange* (*ibid*: Fig. 92); Gagarino statuette 3 (*ibid*: Fig. 191)

Figure 6.3 The 'lozenge composition' repeated with size differentials indicated (Scale in cm)



Top Row: (Left to right) P chiallet (Delporte 1993a: Fig. 63);
 Kostenki statuette 83-1 (*ibid*: Fig. 173); Doln  Věstonice Venus V (Absolon 1949: Fig. 3);
 Laussel the Archer (Giedion 1962: Fig. 319)
 Bottom Row: (Left to right) Willendorf 2 (Delporte 1993a: Fig. 129); Gagarino statuette 4
 (*ibid*: Fig. 192); Grimaldi l'hermaphrodite (*ibid*: Fig. 93); Gagarino statuette 2 (*ibid*: Fig.
 190)

Figure 6.4 The 'lozenge composition' repeated in photographic form,
 with alternative examples replacing the original figures

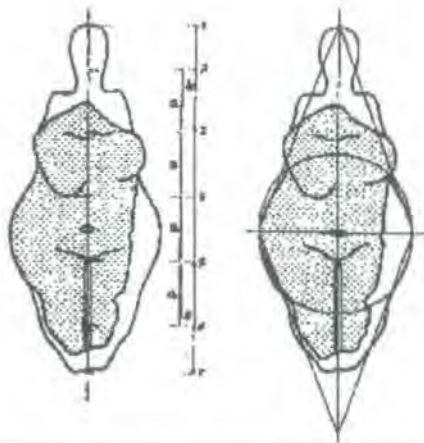
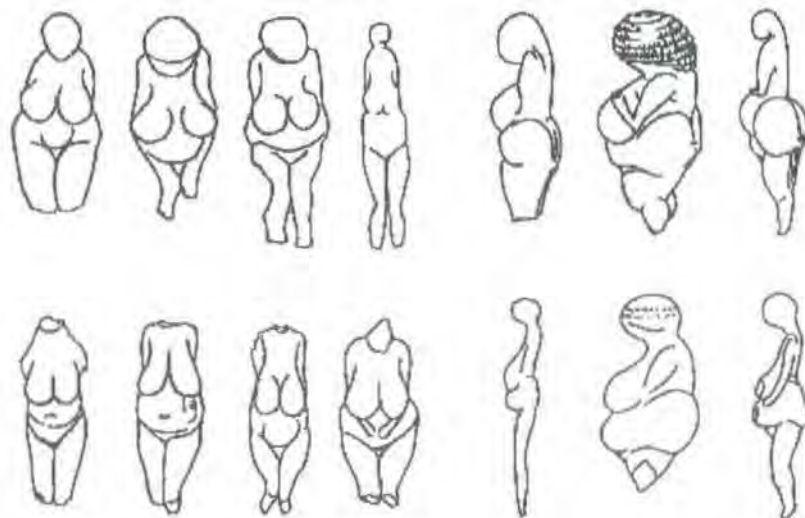


Figure 6.5 Klima's use of the 'lozenge composition' to reconstruct a fragment from Dolní Věstonice (Klima 1983: Fig. 2)



Left: a. "PKG" style figurines (McDermott 1996: Fig. 2)
 Right: b. Adaptation of Leroy-Gourhan's Chart LXV (McDermott 1996: Fig. 3)

Figure 6.6 Illustrations used in McDermott (1996)

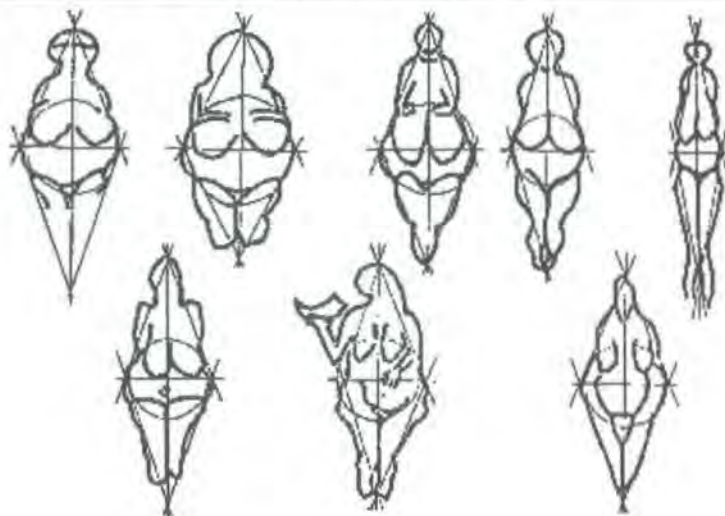


Figure 6.7 Pfeiffer's presentation of the 'lozenge composition' (Pfeiffer 1982: 203)



Left: *a.* Willendorf 1 (Delporte 1993*a*: Fig.128)
Right: *b.* Willendorf 2 (*ibid*: Fig.129)

Figure 6.8 Comparison of Willendorf 1 and 2



Figure 6.9 Galgenberg (Delporte 1993a: Fig. 130)



a. Grimaldi le losange, two views (Maringer 1956: Plates 29 and 30)



b. Lespugue, two views (Maringer 1956: Plates 27 and 28)

Figure 6.10 Examples of figures 'diagnosed' by Duhard (1991)

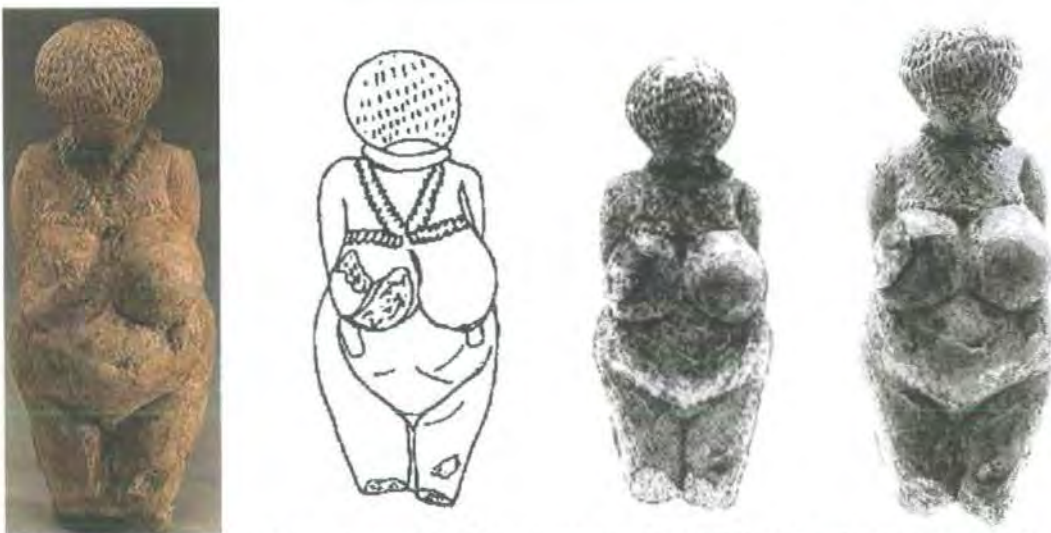


Left: *a.* Willendorf (*Women in Prehistory* page, Sweet Briar College Virginia Website);
 Centre: *b.* Brassempouy *la tête à la capuche* (Bahn & Vertut 1997: Fig. 6.1);
c. Lespugue (Demoule 1990: 17)

Figure 6.11 Brassempouy *la tête à la capuche* compared with Willendorf and Lespugue



Figure 6.12 Kostenki statuette 87 (Delporte 1993a: Fig. 175)

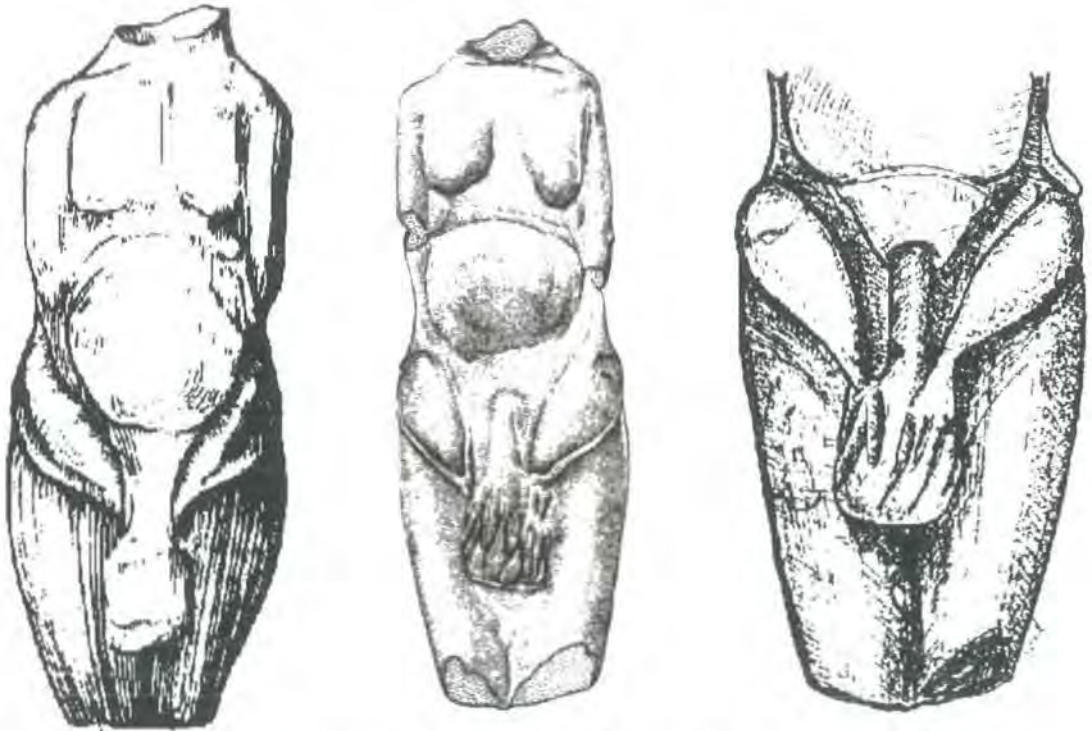


Left to right: *a.* Kostenki statuette 83-2 (Hominids.com Website); *b.* Kostenki statuette 83-2, drawing (Abramova 1995: Fig. 74.4); *c.* Kostenki statuette 83-2, drawing (Taylor 1996: Fig. 5.16); *d.* Kostenki statuette 83-2 (Delporte 1993a: Fig. 174)

Figure 6.13 Four presentations of Kostenki statuette 83-2



a. Grimaldi, *l'hermaphrodite* (Delporte 1993a: Fig. 93)



Left: b. Grimaldi, *l'hermaphrodite*, drawing (Pales & Tassin de Saint-Péreuse 1976: Plate 176.41); c. Grimaldi, *l'hermaphrodite*, drawing (Talyor 1996: Fig. 5.10);
d. Grimaldi, *l'hermaphrodite*, drawing (Duhard 1993a: Plate VIIIc)

Figure 6.14 Four presentations of the Grimaldi *l'hermaphrodite*



a. La Magdeleine, right hand figure (Delporte 1993a: Fig. 34 and drawing)



b. La Magdeleine, right hand figure (Giedion 1962: Fig. 326 and drawing)



c. La Magdeleine, right hand figure (Leroi-Gourhan 1968: Fig. 502 and drawing)



Left: *d.* La Magdeleine, right hand figure (Giedion 1962: Fig. 327);
Right: *e.* La Magdeleine right hand figure, drawing (Duhard 1993: Plate XXX)

Figure 6.15. La Magdeleine, right hand figure



a. La Magdeleine, left hand figure (Delporte 1993a: Fig. 33 and drawing)



b. La Magdeleine, left hand figure (Giedion 1962: Fig. 325 and drawing)



c. La Magdeleine, left hand figure (Leroi-Gourhan 1968: Fig. 501 and drawing)



Left: *d.* La Magdeleine, left hand figure, drawing (Ucko & Rosenfeld 1972: Fig. 13);
Right: *e.* La Magdeleine, left hand figure, drawing (Duhard 1993: Plate XXX)

Figure 6.16 La Magdeleine, left hand figure



a. La Magdeleine, left hand figure, drawing (Pfeiffer 1982: 141)



b. Guthrie's comparison of La Magdeleine figures to contemporary erotic art (Guthrie 1979: Fig. 13)

Figure 6.17 Presentations of La Magdeleine figures in contemporary postures



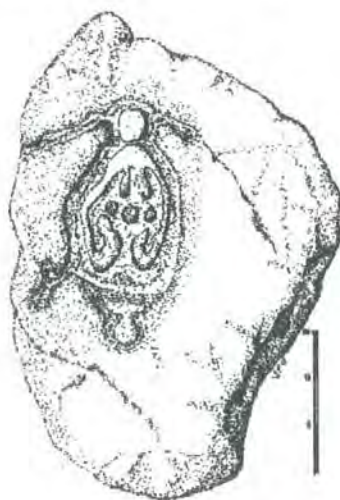
Figure 6.18 Close up of the vulva of La Magdeleine, left hand figure (Giedion 1962: Fig. 108 and drawing)



Left: *a.* Laussel Double Figure (Bahn and Vertut 1997: Fig. 11.14);
 Right: *b.* Laussel Double Figure, drawing (Levy 1948: Plate VIIc)



Left: *c.* Laussel Double Figure, drawing (Guthrie 1979: Fig. 18a)
 Right: *d.* Guthrie's "interpretation" of Laussel Double Figure (Guthrie 1979: Fig. 18b)

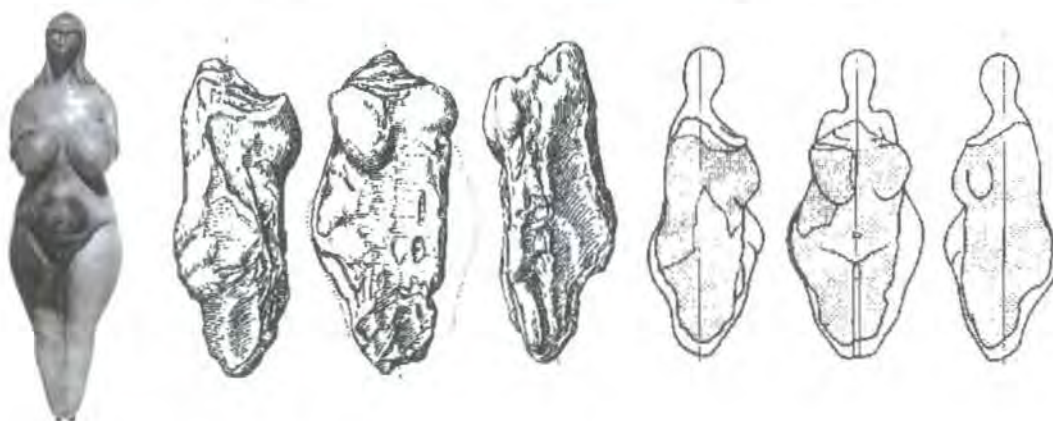


Left: *e.* Laussel Double Figure, drawing (Duhard 1993a: Plate XX);
 Centre: *f.* Laussel Double Figure, drawing (Leroi-Gourhan 1968: Fig. 287);
 Right: *g.* Laussel Double Figure, drawing (Giedion 1962: Fig. 167)

Figure 6.19 Presentations of Laussel Double Figure



Left: *a.* Brassempouy *la poire*, reconstruction (Giedion 1962: Fig. 257); Centre: *b.* Brassempouy *la poire*, profile and front views (Passemar 1938: Plate I); Right: *c.* Brassempouy *la poire*, profile and front views of reconstructed figure (*ibid*: Plate I)



Left: *d.* Reconstruction of Brassempouy *la tête à la capuche* on the body of *la poire* (Delporte 1993a: Fig. 5); Centre: *e.* Fragmentary figure from Dolní Věstonice (Klíma 1983: Fig. 1); Right: *f.* Fragmentary figure from Dolní Věstonice reconstructed through use of Dolní Věstonice Venus I (*ibid*: Fig. 2)



Left: *g.* Lespugue, original figure (Artehistoria Website); Right: *h.* Lespugue, drawing (Guthrie 1979: Fig. 16c)

Figure 6.20 Reconstructions of original figures



Figure 7.1 [42]



Figure 7.2 [201]



Figure 7.3 [302]



Figure 7.4 [392]

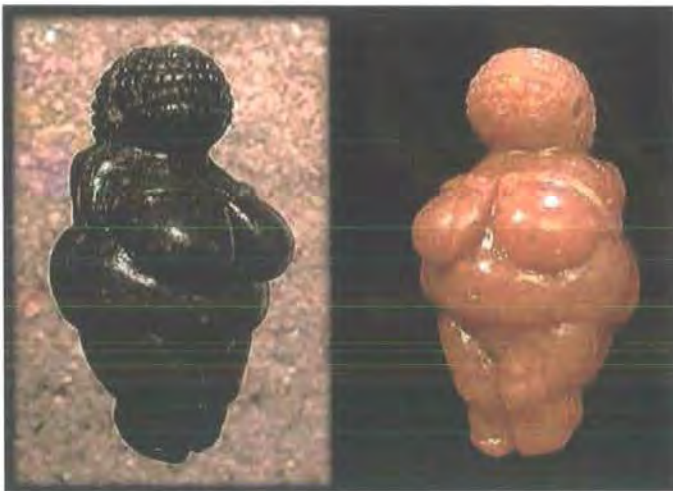


Figure 7.5 [54]



Figure 7.6 [196]



Figure 7.7 [28]



Figure 7.8 [173]

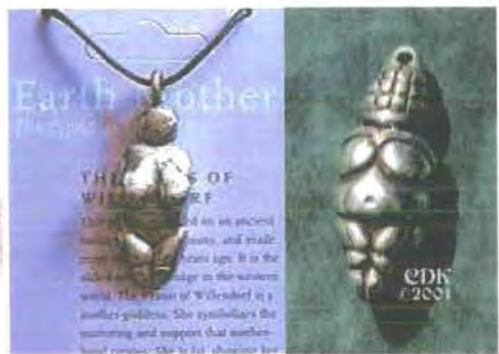


Figure 7.9 [175]

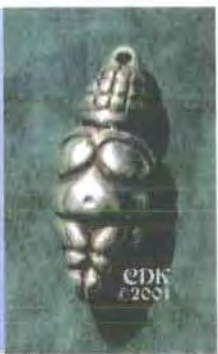


Figure 7.10 [257]



Figure 7.11 [101]



Figure 7.12 [83]



Figure 7.13 [83]



Figure 7.14 [115]



Figure 7.15 [105]



Figure 1.16 [232]



Figure 7.17 [282]

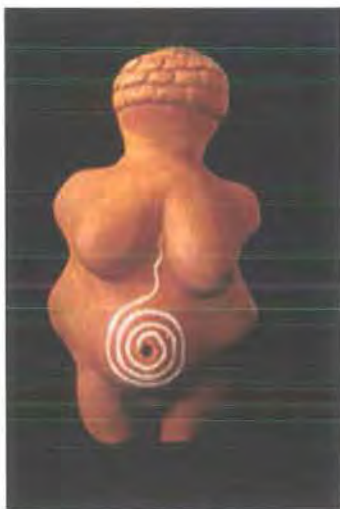


Figure 7.18 [323]



Figure 7.19 [323]



Figure 7.20 [323]



Figure 7.21 [35]



Figure 7.22 [35]



Figure 7.23 [35]



Figure 7.24 [71]



Figure 7.25 [71]



Figure 7.26 [71]



Figure 7.27 [313]



Figure 7.28 [385]

Temple of the Goddess

Figure 7.38 [73]



Figure 7.39 [130]



Figure 7.40 [262]



Figure 7.41 [271]



Figure 7.42 [271]

11th European Congress on Obesity



Figure 7.43 [142]



Figure 7.44 [218]



Figure 7.45 [191]



Figure 7.46 [191]



Figure 7.47 [48]

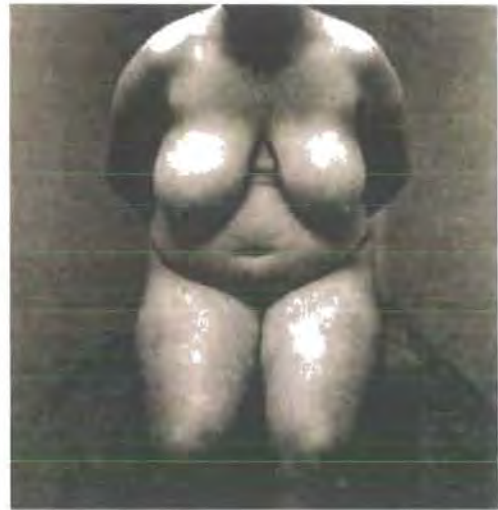


Figure 7.48 [145]



Figure 7.49 [311]



Figure 7.50 [311]



Figure 7.51 [379]



Figure 7.52 [37]



Figure 7.53 [162]



Figure 7.54 [127]



Figure 7.55 [163]



Figure 7.56 [308]



Figure 7.57 [295]



Figure 7.58 [85]



Figure 7.59 [50]

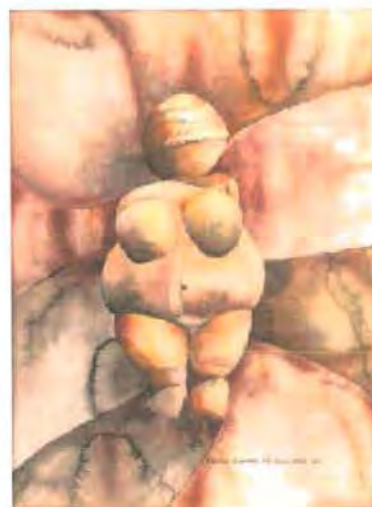


Figure 7.60 [169]



Figure 7.61 [192]

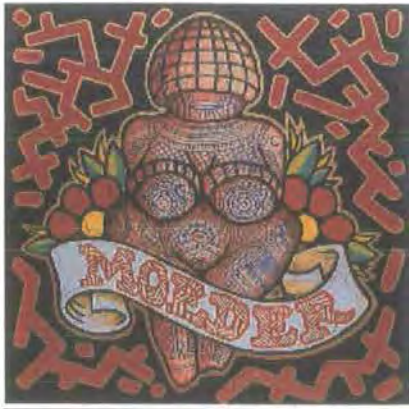


Figure 7.62 [267]

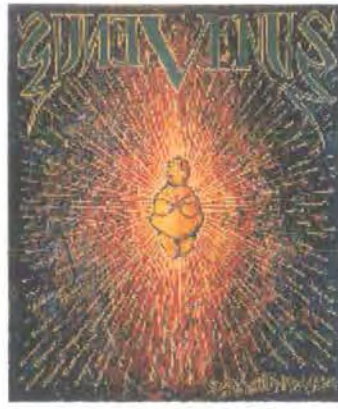


Figure 7.63 [267]

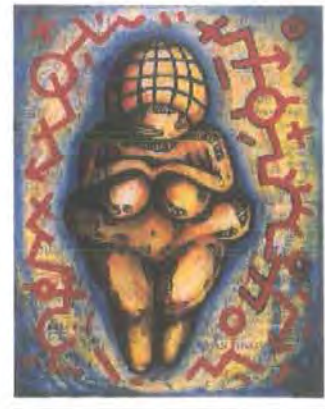


Figure 7.64 [267]



Figure 7.65 [384]



Figure 7.66 [384]



Figure 7.67 [149]

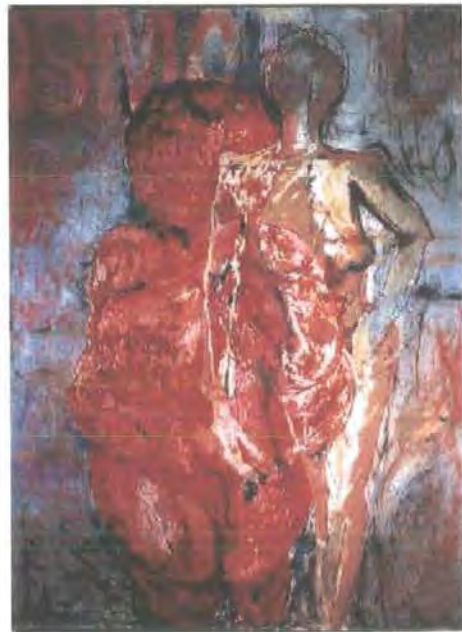


Figure 7.68 [252]

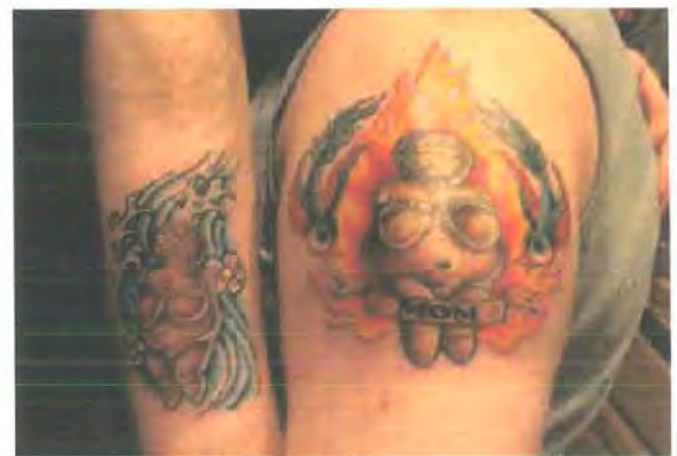


Figure 7.69 [402]



Figure 7.70 [LA7]



Figure 7.71 [LA17]



Figure 7.72 [LA26]



Figure 7.74 [LA24]

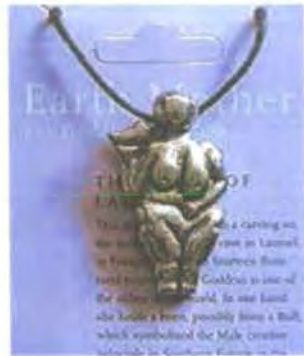


Figure 7.73 [LA33]



Figure 7.75 [LE6]



Figure 7.76 [LE15]



Figure 7.77 [LE18]



Figure 7.78 [LE25]



Figure 7.79 [LE25]



Figure 7.80 [LE24]



Figure 7.81 [LE14]



Figure 7.82 [DV7]

