

The Oxford Handbook Of The Bronze Age Aegean

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Lesley Fitton Peter M. Day Gerald Cadogan John L. Caskey Sarah P. Morris Karen Polinger Foster
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are we to believe that late minoan crete was over run with dancers and bull leapers as senta german shows dancing and bull leaping were the most prevalent themes of late bronze age glyptic art although aside from their demonstration of a social and perhaps symbolic activity they also had a much deeper function in late minoan society

the oxford handbook of the bronze age aegean provides a comprehensive overview of our current understanding of the bronze age aegean ca 3000 1000 bc and describes the most important debates and discussions within the discipline presented in four separate sections within the handbook the sixty six commissioned articles cover topics ranging from chronological and geographical to thematic to site specific the volume will be indispensable for scholars and advanced students alike

how do we interpret ancient art created before written texts scholars usually put ancient art into conversation with ancient texts in order to interpret its meaning but for earlier periods without texts such as in the bronze age aegean this method is redundant using cutting edge theory from art history archaeology and anthropology carl knappett offers a new approach to this problem by identifying distinct actions such as modelling combining and imprinting whereby meaning is scaffolded through the materials themselves by showing how these actions work in the context of specific bodies of material knappett brings to life the fascinating art of minoan crete and surrounding areas in novel ways with a special focus on how creativity manifests itself in these processes he makes an argument for not just how creativity emerges through specific material engagements but also why creativity might be especially valued at particular moments

rhyta are among the most appealing yet enigmatic classes of artefacts from the aegean bronze age they were produced in a wide range of forms and media with a consistently high degree of craftsmanship this comprehensive study of bronze age rhyta from the aegean builds on nearly a century of discoveries and scholarly contributions and addresses questions of typology function context and the uses of these vessels the volume includes a thoroughly illustrated catalogue an index of sites and the present locations of rhyta

the explosion of research in the field of ancient and historic glasses has opened up glass studies in

recent years however our deeper understanding of the technology and provenance of bronze age egyptian and roman glasses in the mediterranean has not been mirrored by our studies of glasses and other vitreous materials found in the late bronze age aegean there are few studies which collate the material culture of the region and still fewer which explore the patterning of vitreous materials in the landscape our knowledge of where the material originated and who used it is still incomplete therefore in 2005 a group of scholars in the fields of glass studies and aegean prehistory came together as part of the sheffield centre for aegean archaeology's round table discussions to bring the subject up to date the central themes to this discussion were based upon provenance occurrence and the role of vitreous materials in the late bronze age mediterranean nine papers are presented from the discussions by experts in bronze age glass and faience and aegean specialists who examine a fascinating and diverse selection of topics surrounding the production movement use and role of vitreous materials in the late bronze age aegean the contributions from john bennet karen foster paul nicholson george nightingale marina panagiotaki mark peters thilo rehren sue sherratt and mike tite bring together our current understanding of these materials and their role in the societies who used them

the classical greeks sought their own origins in legends of gods and heroes it was not until the discipline of archaeology emerged in the nineteenth century that the evidence of material culture could be used to form an image of the earliest societies in greek lands only in the last 125 years have the cycladic minoan and mycenaean peoples been brought to light and an elaborate framework of dates styles periods and events constructed to enable us to understand the aegean bronze age where have these facts come from and how accurately do they actually describe a remote period from which there is no written history to trace the progression from a blank to a complex picture this book begins with the towering achievements of individuals such as heinrich schliemann and arthur evans whose dramatic discoveries made them household names the author then charts the consolidation and often controversial reinterpretation of their finds by succeeding generations thereby raising fascinating questions about how archaeological knowledge is acquired and how our changing assumptions and attitudes shape our view of the ancient past

recently our understanding of metals and metallurgy in the early bronze age aegean has been

dominated by studies which focus on the circulation and provenance of metals over the last decade the study of early metallurgy in the aegean has witnessed dramatic developments with ever earlier and more detailed evidence for metal production being discovered in the field paralleling these field studies are a wealth of new laboratory analyses relating to the material aspects of metal production this diverse new data when coupled with recent theoretical approaches now allow for significant shifts in our understanding of this important aspect of aegean prehistory since few studies of metallurgy have extended beyond typological analysis of artefacts the circulation of raw materials and the detailing of technical processes metallurgy in the aegean early bronze age was made a subject of discussion at the sheffield centre for aegean archaeology's round table this volume contains fifteen papers which address aspects of mining smelting and artefact production from a range of theoretical perspectives it represents the first publication of many of the key details from numerous newly discovered sites contributors include yannis bassiakos phillip betancourt mihalis catapotis peter m day nota dimopoulou rethemiotaki roger doonan myrto georgakopoulou jim muhly georgia nakou olga philaniotou hadjianastasiou sue sherratt metaxia tsipopoulou yiannis papadatos and david e wilson

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five essays which look at contacts influences and cultural exchange between the bronze age aegean and the rest of europe particularly in the recent work of kristian kristiansen there is a growing tendency to see substantial aegean influences in central and northern european bronze age culture to the extent of a relationship of cultural dependency

the papers published here are dedicated to the memory of ellen n davis one of the most valued and beloved aegean scholars of her generation all of the articles are in some way inspired or influenced by davis own contributions to the field in the area of metalwork several papers investigate interconnections within and around the aegean during the early middle and late bronze ages betancourt ferrence and muhly weingarten kopcke while others examine metal ware in its social context wiener papers on wall painting range from studies of pigments and optical illusions vlachopoulos to representations of water shank anthropomorphic representations or their absence of goddesses or priestesses jones rulers palaima or initiates koehl are also studied here with new eyes and fresh insights

this collection of papers explores whether the lévi straussian notion of the house is a valid concept in aiding the comprehension of the social structure of bronze age aegean societies the volume succeeds in stressing the advances made in the study of social structure of the aegean on the basis of material remains

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