

**KOSMOS. Jewellery, Adornment and Textiles in the Aegean Bronze Age (13th
International Aegean Conference)
19-23 April 2010, University of Copenhagen**

List of abstracts
(in alphabetical order of the speakers)

Maria Emanuela Alberti (Università di Udine), Vassilis L. Aravantinos (IX Ephorate of Prehistoric and Classical Antiquities, Thebes), Maurizio del Freo (Università di Roma “La Sapienza”), Ioannis Fappas (IX Ephorate of Prehistoric and Classical Antiquities, Thebes), Athina Papadaki (IX Ephorate of Prehistoric and Classical Antiquities, Thebes) and Françoise Rougemont (CNRS Nanterre)
‘Textile production in Mycenaean Thebes. A first overview’

As is well known from the Linear B texts, one of the major concerns of the Mycenaean palaces was the textile industry. The archaeological evidence for such an industry, while known of by means of various small details, has not yet been systematically investigated.

What we present here is a tentative reconstruction of the organization of the textile production at Thebes based on the preliminary results of the project *Mycenaean Textiles. Texts and Contexts: The Evidence from the Kadmeia of Thebes* (9th Ephorate P.C.A., Thebes ; CTR, Copenhagen ; INSTAP, Philadelphia).

In this reconstruction the two major issues of centralization / decentralization and production / administration will be discussed. Some of the questions we will try to answer are the following. Were there different areas of textile production and / or storage in the Kadmeia or was the production fully centralized? Which was the distribution of the textile-related craft-units and craft activities within the Mycenaean town? Does the pattern emerging from the tablets fit the archaeological evidence?

Eva Andersson Strand (CTR Copenhagen)

‘From loom weights to fabrics in the eastern Bronze Age Mediterranean’

The most common archaeological evidence for weaving in the Aegean is the presence of loom weights, which indicate the use of the warp-weighted loom. A wide variety of loom weight shapes have been recorded. In the past, this diversity has generally been explained in terms of cultural, geographical and chronological factors. In contrast, recent research has considered some aspects of shape as an expression of loom weight function. This new approach, which draws on experimental archaeology, has made it possible to render textile craft visible, even if the textiles themselves are not preserved (Mårtensson *et al.* 2009). Furthermore, it has become obvious that in the discussion on production of tabby versus twill fabrics it is not the loom weights themselves that exclude a production of twill fabrics. Actually the opposite has via new analyses been demonstrated; some loom weights are more suitable to produce twill fabrics than tabbies. In this presentation I will first give an outline of general weaving techniques and present the methodology. Secondly I will give some examples of how this method has been used and finally how the results can be interpreted and discussed.

Stavroula Apostolakou (XXIV Ephorate of Prehistoric and Classical Antiquities), Philip P. Betancourt (Temple University), and Tom Brogan (INSTAP Study Center for East Crete)

‘The settlement on Chryssi island and its murex dye industry’

This paper reports on the recent excavations by the KD Ephorate of Prehistoric and Classical Antiquities on the island of Chryssi. Work in 2008 and 2009 recovered important new evidence for the production of murex dye on the island in both the Protopalatial and Neopalatial periods. The finds provides a unique illustration of what scholars have long posited as a major component of the Minoan textile industry, which is the focus of this particular conference.

In this presentation we focus on House B.1 which was built and destroyed in the Late Minoan IB period and contains the clearest evidence for the manufacture of purple dye at the site. The house and its contents are extremely well-preserved, leaving the impression of a sudden and unexpected abandonment at the end of LM IB after which the inhabitants did not return. Four of the eight rooms excavated so far appear to be connected with different steps in the manufacturing process. The most significant evidence comes from Rooms 3 and 4 where the ceramic and stone tools and the faunal and botanical record provide conclusive evidence for the repeated production of murex purple. In conclusion we compare this installation with two more contexts recovered at the site, which help distinguish the activities in the workshop from other domestic kitchens in the LM IB town on Chryssi.

Vassilis L. Aravantinos (IX Ephorate of Prehistoric and Classical Antiquities, Thebes)
‘The gold of Thebes: Power and decorative tastes in a Mycenaean state’

It is often believed that the gold finds, because of their value and the impression caused upon their discovery, are very well-known to the public. In fact, however, for reasons not analyzed in this study, the exact opposite is true with a few exceptions, since only a small number of gold items have been adequately published.

This study examines the entire corpus of the gold Mycenaean objects deriving from the Kadmeia excavations, including pieces of raw material and artifacts. The gold objects found in palatial buildings (treasury) and other houses, workshops (moulds, ornaments, wires etc) as well as the gold burial offerings from the tombs of the Mycenaean cemeteries surrounding the Kadmeia acropolis are here examined. It is finally attempted to classify the artifacts according to their style and on the basis of their excavation records, while potential external influences and imports from other contemporary centres are also traced.

Katherina Aslanidou (University of Sharjah)

‘Some textile patterns from the Aegean wall-paintings of Tell el-Dab’a: Reconstruction and comparative study’

The discovery of the Minoan murals from Tell el-Dab’a has revealed a broad artistic repertoire with ornamental and figurative scenes. A number of lime plaster fragments from the excavation areas H/I and H/IV in particular, demonstrate a direct connection with textile patterns originating from small- and large-scale male figures. The initial aim of this paper is to represent the reconstructions of the textile patterns that are associated with these specific male costumes. These representations are evidence for the skill of the artists to paint repetitive designs based on a thoroughly planned

method. The reconstruction of the relevant fresco material represents many challenges indicating a variety of costume designs of diverse origin within the cultural area of the Eastern Mediterranean . The comprehensive analysis of the material will demonstrate its connection with the textile tradition of the Eastern Mediterranean and consequently will give additional evidence for the relations of Egypt with its adjacent cultures.

Elizabeth J.W. Barber (Occidental College, Pasadena)

‘Some evidence for traditional ritual costume in the Bronze Age Aegean’

Until quite recently, ritual customs deemed important for fertility and protection were carried out in many rural agricultural areas of southeast Europe . Idiosyncratic traces of some of these same rituals are turning up in the evidence for Bronze Age as well as Neolithic and Iron Age Greece, as the result of careful comparison of the archaeological material with the remarkably enlightening ethnographic data. One can thereby shed light on some of the most evanescent aspects of ancient Aegean culture—especially on ritual concerns and ritual costume long associated with an antique agrarian way of life. (Most of these customs concern women as the bearers of offspring: garments, treatment of hair, and divination practices relating to marital or childbearing status; offerings of cloth and clothing to female protective spirits; purveyors of fertility-enhancing “motion”—dancing, swinging, etc.—sometimes involving special costume. Men’s efforts to secure protection and fertility from the spirits traditionally involved masks and metal appendages).

Ralf Becks (Deutsches Archäologisches Institut, Istanbul) and Canan Cakirlar (Universität Tübingen)

‘Purple dye production at Troia’

This paper evaluates the archaeological evidence for purple dye production at Troia and assesses the size and character of this industry at the site, based on archaeomalacological data from old and new excavations. The data is compared with related evidence from other Bronze Age sites in the Mediterranean basin and considered in view of the requirements of a traditional purple dye industry. Present evidence shows that the production of purple dye at Troia began already during the Middle Bronze Age (phase Troia VIa, ca. 1750 BC) and continued until the end of the Late Bronze Age (phase Troia VIIa, ca. 1180 BC). *Hexaplex trunculus* was the chief species used as raw material. We suggest that this major industry, indicated by the scale of accumulated crushed *H. trunculus* remains in the archaeological deposits, is linked to the flourishing textile industry at the site during the Late Bronze Age, and was initiated by the increasing Minoan influence in the Middle Bronze Age Aegean.

Philip P. Betancourt (Temple University), Tom Brogan (INSTAP Study Center for East Crete) and Stavroula Apostolakou (XXIV Ephorate of Prehistoric and Classical Antiquities of Greece)

‘The MM IIB dye workshop at Pefka near Pacheia Ammos, east Crete’

The recent excavation of a large Minoan workshop for dyeing wool has contributed much new information to our knowledge of the fabric industry of MM IIB Crete. The installation consisted of nine vats carved into limestone bedrock, nearby buildings, and a well. Because of later disturbance, the buildings were not preserved, but the vats and the accompanying finds provide many details of the workshop and its function.

The many tripod cooking pots, basins, and other industrial vessels must have been used in the operation. Crushed murex shells show that the purple dye derived from this species of gastropod was one of the colors used in the workshop.

Kiki Birtacha and Anastasia Devetzi (The Archaeological Society at Athens, Excavations at Akrotiri, Thera)

'The cosmetic use of pigments in prehistoric Aegean. Some evidence from Akrotiri, Thera'

The analysis of pigments from the prehistoric settlement at Akrotiri revealed the existence of lead oxides, mostly cerussite, hydrocerussite and litharge. Their presence on stationary grinding tools, mainly querns, as well as the existence of pieces of litharge in the settlement testify to the local production of lead pigments. The use of these pigments remains ambiguous, although the limited number of vessels with residues of such pigments and their complete absence from the wall paintings indicate a limited and rather specific use. The earliest evidence of the use of lead pigments is associated with the female toilet. At Akrotiri, the made-up faces of women depicted on the wall paintings, as well as a bright rose pigment (a mixture of minium with a large percentage of calcite) found dried out in layers, allow us to consider the preparation of cosmetics as a possible use of lead pigments at Akrotiri.

Fritz Blakolmer (Universität Wien)

'Body marks and textile ornaments in Aegean iconography: Their meaning and symbolism'

Abbreviation and schematization constitute two essential phenomena of early artistic expression which often cause problems in our differentiation between stylistic form and interpretation of images. This applies also to the iconography of the Aegean Bronze Age. The paper will focus on two distinct sets of problems concerning the interrelations between artistic form and content. In the first part of this paper, the question of the concrete meanings of body marks attested on painted Cycladic figurines as well as in other media will be raised. Do these motifs painted or engraved on face, body or limbs of figurines mean simple ornamental elements on the abstract surface of the artefact, as signs for the definition of the figure bearing them, or as reproductions of real marks painted or tattooed on the human body? In the second part, comparable questions of semantic meaning will be addressed to what is known as textile ornaments on figurines and in iconographical scenes of Aegean art. Although at times they remind us of the decoration of synchronous pottery styles, this does not imply by itself that the ornaments of Aegean garments have been closely related to the decoration styles of pottery. Moreover, in the light of some wall paintings, the question arises if textiles as well as textile ornaments could even have had a symbolic meaning per se.

Elisabetta Borgna (Università di Udine)

'Remarks on some garments of clay female figures in the Minoan and Mycenaean traditions'

In the contribution a fragmentary object interpreted as belonging to a big wheel-made painted clay female figure is presented. It comes from the LM IIIC assemblage of the "Casa a ovest del Piazzale I" at Phaistos and may be dated to a very late phase of the

life-cycle of this elite dwelling, which seems to have then housed some cult installations. The cult activities seem nevertheless to have been rooted in earlier phases of the Minoan civilization, as is clearly indicated by some evidence pointing to persistence and continuity throughout the Late Bronze Age. On the present occasion the analysis is aimed exclusively at the discussion of both the technological and stylistic language used by the artisan for the expression of meaningful symbolic aspects of the female equipment belonging to the religious sphere. Several Mycenaean and Minoan exemplars of clay female figures and figurines are compared in order to explore the different traditions peculiar either to the Mainland or Crete in the domain of dress and garments and, ultimately, of cult symbols and values.

Christos Boulotis (Academy of Athens)

‘Jewels in cult’

Jewellery, in all its forms and materials, constitutes a diachronically significant agent of symbolic message, either religious or socioeconomic. This is documented in iconography and literature throughout the Mediterranean antiquity. In the Aegean world of the 2nd millennium bc, jewellery is embedded in religious beliefs and practices already from the dawn of the Minoan palaces and such connotations may have an even earlier ancestry. However, the quantitative and qualitative ‘explosion’ of such a use for jewellery is most richly documented in the Neopalatial period, in which Crete has been most influential of the communities it came in contact with (e.g. Thera, Shaft Grave period Mainland). Pendants, *pectoralia*, pins for hair or dresses, earrings, signet rings and seal-stones become the bearers of religious imagery. Apart from personal adornment, the range of possible uses for these items extends from their *in corpore* deposition in cult areas to their use for the decoration of architectural elements and assorted constructions in, presumably, various festive occasions.

The present paper will focus on iconographical evidence for jewellery involved in ritual action. Beginning with the Knossian “Jewel Fresco”, our scope will expand on two well-known frescoes which depict pendants carried in the hands of female forms, aiming either at a ‘dedication’ or the adornment of a superior female form (elite or divine); the relevant images come from the so-called ‘*adyton*’ in Xeste 3, Akrotiri, as well as the Southwest Building at Mycenae (the so-called ‘*Mykenaiia*’). Based on these representations, we will attempt to show that a similar practice was present, among other objects and flowers, in the Procession Fresco from the ‘Old Kadmeion’ at Thebes. A reconsideration of the fragments of this composition in their entirety, something that Helga Reusch did not have the opportunity to do during her respected study, in conjunction with an internal analysis of its iconography, lend support to the suggested reconstruction of the hitherto unpublished fragments.

Points of similarity and difference among the Theran, Mycenae and Theban scenes referred above concern both their iconographical and conceptual perception, as well as their deep cult associations.

Tom Brogan (INSTAP Study Center for East Crete), Stavroula Apostolakou (XXIV Ephorate of Prehistoric and Classical Antiquities), and Philip P. Betancourt (Temple University)

‘The purple dye industry of eastern Crete’

This paper examines the growing body of evidence for the collection of murex to produce purple dye at sites in eastern Crete in the Middle Minoan and Late Minoan I

periods. The 12 extant contexts are varied and include houses at 6 Minoan towns, several remote farmsteads and two islands located off the south coast of Crete. The earliest finds suggest that the Minoans began to exploit the island's rich sources of murex intensively at the end of the Prepalatial and beginning of Protopalatial periods. Some of this activity may have been connected with domestic production; however, the recent discovery of an industrial-scale installation at Pefka in Pacheia Ammos indicates that some Protopalatial purple production was closely linked with the manufacture of textiles in the palaces and elite residences at Malia, Gournia, Petras, and Palaikastro. Two recent excavations by the KD Ephorate at Pefka and Chryssi allow us to assess the strategies and process in the Protopalatial Period.

In the conclusion we draw a comparison with the evidence for murex collection and purple production in the Neopalatial levels at sites in eastern Crete. Although the number of contexts is smaller, the new finds from Chryssi suggest that the entire LM IB community on this remote island may have been specializing in the production of purple dye. Chryssi was rarely inhabited again in Cretan history suggesting that it was difficult to supply and maintain even a small settlement there. That the Minoans were able to do so in the LM IB period indicates both the value of the murex source in the shallow waters around Chryssi and the ability of the Neopalatial economy to extract and convert the dye into a luxury commodity.

Brendan Burke (University of Victoria)

'Looking for sea-silk (Byssos) in the Bronze Age Aegean'

In recent years, two scholars (F. Maeder, 2008. "Sea-Silk in Aquincum: First Production Proof in Antiquity," in *Vestidos, Textiles Y Tintes*, ed. by C. Alfaro and L. Karali, 109-118, and P. McKinley, 1998. "Pinna and her silken beard: A foray into historical misappropriations," *Ars Textrina* 29, 9-223) have investigated the textile fibre known ambiguously as *byssus*, or sea-silk, made from the large shellfish *Pinna nobilis* (aka 'fan shell', 'pen shell' in English). The possibility of finding evidence for this fiber in the Bronze Age Aegean is slight, although the species of shellfish which produce it are relatively common in the Mediterranean.

Comparable perhaps to the general study of textiles in the Bronze Age Aegean, which was once thought impossible to locate because few finished products were preserved through time, sea-silk might be identified archaeologically if Aegeanist become more aware of what it is and how it was produced. This paper will investigate the likely sources for *byssus*, material remains related to processing sea-silk, textual evidence for the fibre, and possible artistic representations of garments made out of it. The main objective of this paper is to create awareness for this type of textile and to begin to look for evidence for it in the Bronze Age Aegean.

Bryan E. Burns (Wellesley College)

'Imagery and ideology of glass ornaments in the Mycenaean Argolid'

While there is no definitive evidence for the manufacture of glass in Bronze Age Greece, evidence abounds for importation of the raw material from the eastern Mediterranean. Mycenaean artisans put this foreign material to diverse, creative uses from simple beads to weapon components to architectural decoration. Most typical of the Mycenaean art are molded ornaments that could be strung to wear as jewelry, attached to clothing, and inlaid in furniture and other objects.

The excavations of Late Bronze Age sites in the Argolid have produced over 10,000 individual pieces of glass. Working from this massive collection, I will assess the value of glass through moments and manners of consumption, as it was put to use in a variety of social contexts. The Argolid's unparalleled data shows clear trends in the motifs cast in glass and suggests that the material may have been carried particular ideological significance.

The region also provides the best evidence for the working of glass, including eight stone jewelry molds and the Mycenae Oi tablets that list workers of *kyanos*. The centralized records and the concentration of molds at Mycenae indicate the strength of palatial control over the glass industry. Those wielding wealth and power at Tiryns and Midea-Dendra, however, also took an interest in the possibilities of glass, with its rich, gem-like color and malleable form. Each center deployed the allure of glass in different strategies of production and display, revealing the potential importance of material symbols and technological practices in the contest for power in the Mycenaean Argolid.

Tristan Carter (McMaster University)

'The body politic: Adornment and identity in the EBII Cyclades and Crete in its broader eastern Mediterranean context'

The funerary record of Early Bronze Age Mochlos provides us with an array of artefacts of Cycladic, Anatolian, Near Eastern and Egyptian origin and/or influence, a reflection of this community's nodal position within a series of mercantile exchange networks. Preferential access to the base commodities (copper, obsidian), luxury goods (textiles, precious metals), and ideational benefits (technological, stylistic and politico-religious innovations) that flowed along these trade routes, would have represented a fundamental means of creating and maintaining social distinction in this coastal community.

This paper focuses on the nature of interaction between EBII Mochlos and the Near East as expressed through the body. It is argued that Cretan north coast communities occupied an interesting space between two strikingly different worlds with regard to how the human form was employed as a means of constructing and expressing the social being. On the one hand you have the Cyclades, with its essentially 'Neolithic' aesthetic, involving a gaudy mixture of temporary and permanent corporeal modification: depilation, painting, tattooing and adornment. On the other, you have the first states of the Near East, with their emphases on unmarked and clothed bodies and the use of goldwork - not least sheet jewellery such as diadems - whose brilliance evoked a link between divinity and political leadership.

Mochlos represents an important case study into one of the ways through which members of Crete's Prepalatial populations reconfigured long-term concepts of body, self and society through the adoption and performance of practices and institutions associated with Near Eastern states.

Anne P. Chapin (Brevard College)

'Do clothes make the man (or woman)? Sex, gender, costume, and the Aegean color convention'

Over a century ago, at the time of his early excavations at Knossos, Sir Arthur Evans identified a simple artistic code used by Aegean fresco painters to distinguish male from female figures: red-skinned figures were male; white-skinned figures were

female. This Aegean color convention, as it came to be known, was broadly accepted until the 1980s, when some scholars, notably Silvia Damiani-Indelicato and Nanno Marinatos, observed that the white-skinned leapers of the Taureador Fresco from Knossos lacked breast development and instead displayed noticeably male physiques and costumes. The red-white Aegean color convention, it was argued, did not always distinguish men from women. Similarly, the male sex of the figure(s) represented in the Priest-King Fresco from Knossos has been extensively questioned on the basis of its ambiguous neither-red-nor-white skin color. Recent studies of the gendered body now focus attention on the limitations of existing modes of inquiry, but basic problems of interpretation remain. This study approaches the gendered body from a diachronic perspective. Minoan, Cycladic, and Mycenaean frescoes preserving images of people are investigated for information on sex, gender, and costume as each relates to the color convention in different periods of Aegean art. Additionally, male and female nudity is recognized as an under-studied category of Neopalatial costuming that throws new light on the basis of the Aegean color convention.

Cynthia S. Colburn (Pepperdine University)

‘Bodily adornment in the Early Bronze Age Aegean and Near East’

The role of bodily adornment in constructing identities is well documented. The use of such items as emblems is especially powerful given the active and performative nature of the human body. It is therefore no surprise that the Early Bronze Age inhabitants of the Near East and Aegean exploited items of adornment to convey their evolving ideologies and power structures.

In this paper I analyze the evidence for bodily adornment in the Early Bronze Age Near East and Aegean in order to better understand the role adornment played in the development of complex societies in these regions. The third millennium B.C.E. saw the development of increasingly hierarchical societies in the Near East, culminating in the first cities and states. This differential wealth is especially evident in elite graves from Mesopotamia. Objects made of precious materials such as gold, ivory, lapis lazuli and carnelian were crafted into objects of bodily adornment, which acted as status or power symbols of the local elite and were important votive objects in religious worship. After their first appearance in the Near East, similar materials were imported to the Aegean, where they were locally crafted into objects of bodily adornment that mirror those from the Near East, suggesting they served a similar function. The archaeological context of Aegean examples and the subsequent development of centralized political centers in the Aegean such as the palaces on Crete suggest that bodily adornment played an important role in the development of complex societies in the Aegean.

Dora Constantinidis (University of Melbourne) and Lilian Karali (University of Athens)

‘Floral or faunal? Determining patterns of preference in Minoan and Mycenaean jewellery motifs’

During the Neolithic era people in the Aegean used primarily organic materials to create jewellery. The transition from the natural characteristics of these elements into non-organic materials that have survived from the Bronze Age era probably reflect motif preferences that were developed over a long duration of time. The designs and motifs created from more malleable media such as metals were in many cases inspired

from the use of floral, wood, shell and stone materials from the past. With the use of materials that could be carved, moulded or shaped more readily, faunal emblems and motifs, even of mythical characteristics, also gained dominance during the Bronze Age. For what purposes floral or faunal motifs were used and whether these had any underlying social, religious, amuletic or purely aesthetic functions is not entirely clear. Tombs and less likely hoards are not the ideal identifiers or contexts from within which we can easily interpret the social and/or religious intentions of the jewellery. The strongest evidence for this remains the depiction of jewellery in wall-paintings, and most notably those from Akrotiri. An initial attempt to correlate faunal and floral motifs within a social and religious context is made in conjunction with a clearer identification of the actual species that these faunal and floral motifs were perhaps derived from and used during the Minoan and Mycenaean eras. What will also be considered is whether or not the surrounding environment of the most likely site these jewellery motifs were created at may also have influenced their selection.

Janice L. Crowley (The Australian Archaeological Institute at Athens)
'Prestige clothing in the Bronze Age Aegean'

Since the Minoan and Mycenaean civilisations first came to light the beautiful flounced skirts and elaborate bodices of the females and the accoutrements of the warrior-hunter males have occasioned much comment. Now, with the evidence of the recently published sealings from various Cretan sites, it is time to revisit the old descriptions of clothing and to add some new ones. This paper gathers the LMI sealings and the previously well-known seals and signets from the Shaft Graves and the Vapheio Tholos to take a snapshot of the clothing of Aegean elites in LM I/LH I-II and then supplements it with examples from the other media.

Female attire is examined and named and then male attire. The seal artist's careful delineation of tiny details allows comment on the way garments are made and even makes it possible to distinguish what type of fabric has gone into their manufacture. Then some particular items of prestige clothing are discussed more fully including their use as symbols when not actually being worn and their role in certain ceremonial and combat scenes when they are.

The paper thus provides a nomenclature for all Aegean clothing and an interpretation of the significance of prestige garments.

Massimo Cultraro (CNR-IBAM, Catania)
'Exotic adornment and gold jewellery from Early Bronze Age Lemnos: The Near Eastern connection?'

The aim of this paper is to explore the nature, context and composition of the gold jewellery hoard found in the Early Bronze Age settlement at Poliochni, Lemnos. This gold items assemblage was found into a multi-rooms monumental building (Room 643) of Yellow Period (EBA II) and was interpreted as a 'treasure', according to the most famous Schliemann 'treasures' at Troy.

The new exhibition of gold treasure from Poliochni in the National Museum at Athens has given the opportunity to re-study this important hoard, in order to propose a new dating (latest phase of EB II/transitional to EBIII, and a different evaluation of the stored precious metals. Some gold artifacts, initially interpreted as imported from Western Anatolia or Troy-related items, display close affinities with the royal jewellery found in North Siria and Mesopotamia of Early Dynastic III Period. To the

same area can be related a group of 24 lobed hair-rings which are documented in the burials of the Royal Cemetery at Ur. Finally, some carnelian cylinders (beads?) found in the hoard of Room 643 can be interpreted as imported items from Near East. These features resembling the Near Eastern invite to debate the theme of the transmission and circulation of gold craft techniques into a broader international style of Syro-Levant origin.

At Poliochni the presence of gold items of a probable Mesopotamian origin has to relate to other Near Eastern imported artifacts found in the levels of the Yellow Period, such as a carved ivory seal, Syrian bottles and storage vessels decorated with impressed figurative motifs by Mesopotamian seals. An attempt is made to investigate the cultural significance of the Poliochni hoard in relation to the socio-economic context of North Aegean in the EBA, and to interpret its visual and symbolic value. Both factors bear witness to the emergence of local elites that emulated their wealthier counterparts of Troy II-III, receiving precious artifacts of Near Eastern provenance.

Joanne Cutler (University College London)

‘Ariadne’s Thread: The adoption of Cretan weaving technology in the wider southern Aegean in the mid second millennium BC’

By the mid second millennium BC, the material culture of a number of sites across the southern Aegean was showing signs of a strong Cretan influence. This influence is evident in a variety of Cretan-style material culture features; among them, the appearance of discoid loom weights of Cretan type. The presence of loom weights is indicative of the use of the warp-weighted loom, and in many of the southern Aegean settlements the appearance of Cretan-style loom weights is evidence not only for the adoption of a particular form of loom weight, but also for the introduction of the warp-weighted loom itself.

This paper will focus on the evidence for, and the implications of, the adoption of Cretan weaving technology in the wider southern Aegean, examining how such craft techniques are learned and discussing the possible means by which the necessary technical knowledge and skills may have been transmitted. It will further consider the types of textiles that may have been produced using the adopted warp-weighted loom technology.

Mary Jane Cuyler (University of Texas at Austin)

‘Rose, sage, cyperus and e-ti: The adornment of olive oil at the Palace of Nestor’

The Pylos Fr series consists of 53 tablets concerned with the inventory and allocation of olive oil. This series is particularly fascinating because many of the tablets are inscribed with adjectives describing oil which has been treated with specific ingredients: We find oil infused with roses (*wo-do-we*), cyperus (*ku-pa-ro-we*), sage (*pa-ko-we*) and *ertis* (*e-ti-we*), likely a foreign plant such as henna used for dyeing the oil. The process by which the Mycenaean Greeks produced these treated oils has been reconstructed by comparing recipes and descriptions recorded by Theophrastus and Dioscorides to the ingredients listed in tablets such as PY Un 267, which records the distribution of raw materials to an unguent boiler (*a-re-pa-zo-o*). Building on the work of Cynthia Shelmerdine and others, my presentation more closely examines the properties of the plants infused in the olive oil. Because the people living at Pylos in the Late Bronze Age had a variety of herbs, spices and flowers available to them, the four primary ingredients they did choose to include in their treated oils are significant

and worthy of further investigation. Furthermore, attention to this variety of mixtures can sharpen our conceptual tools and terminology. Scholars commonly refer to the process by which olive oil was treated, stored and allocated at the Palace of Nestor as the *perfume industry*. Yet the use of the term “perfume” to describe oil that has been treated with plants creates analytical problems because it limits the ways we think about uses of the oil. When we describe the oil as perfumed, we confine it to its olfactory function. “Perfume” suggests an unguent created and worn for its value as a scent, enhancing status and beauty through masking the odors of daily life. This is almost certainly the function of the oil adorned with rose. The term does not however suggest an unguent that is used for its medicinal value, ritual function or even hallucinogenic properties. By describing the olive oil as “adorned” or “treated”, we can associate it with a wider variety of functional contexts, thus informing our interpretation of how the olive oil adorned people and their possessions at Pylos in the Late Bronze Age.

Anastasia Dakouri-Hild (University of Virginia)

‘Making a “difference”’: Production and consumption of prestige artifacts in Late Bronze Age Boeotia’

An unduly focus on the cost-of-production and traditional utility theory of value in archaeology generally, and Aegean archaeology specifically, and the notion that production can only be a context in which artifacts are invested permanently with economic value, has led to excessive emphasis on consumption as the domain in which value of the symbolic kind can be articulated dynamically and mutably. I argue that, through production, value can also be articulated in non-permanent form -value which is neither purely economic nor simply garnished with symbolic elements. Through production, artifacts are oriented towards particular readings and valuations, their signficatory surplus is reduced, but their value is not permanently inscribed for consumers to passively read. On the other hand, I argue that, through consumption, artifacts are placed in a nexus of relations with others, rendered comparable in context and juxtaposed with other artifacts absent from context. The symbolic value of artifacts is thus articulated both relationally and differentially through consumption. Needless to say, the artifact *par excellence*, the body, constitutes an integral part of ‘context’. To be associated with certain artifacts in death or life stipulates identity as much as it spells out the symbolic value of things. Consuming certain artifacts among many potentially available others entails value-judgment.

In this paper I first examine the performative aspects of production in E Boeotia. I look at types of artifacts produced and the conditions under which they were produced, and examine the resources (broadly construed) entailed as they converge at the palatial center so that highly elaborate, composite artifacts can be produced. I aim to interpretatively understand what sorts of things were produced by the palace and summarize the emerging patterns of production, detecting any changes through time from the LH IIIA2 period until the collapse of the palatial system in the early LH IIIC period. Secondly, I examine consumption as yet another episode in the social life of the same range of artifacts. Employing the mortuary data primarily, I entertain the performative nature of consumption in E Boeotia. I look at the frequency and distribution of consumed artifacts throughout the region, the types of commodities (in terms of origin, materials, function, iconicity), and the combination of different kinds of artifact in given contexts. The development of sumptuary patterns over time is tracked, and the data is eventually brought together to determine the contextual

relationships among various classes of artifacts and to assess fluctuating value-sets as witnessed in the sphere of consumption.

Jason W. Earle (INSTAP, Greenwich)

‘Cosmetics and cult practices in the Bronze Age Aegean? A case study’

This paper examines the nexus of body adornment, color symbolism, and religious practices in Bronze Age Aegean societies, with particular consideration given to an unusual iconographic type in Aegean art: women with red ears. This imagery is remarkable for its persistence, diffusion and appearance in various media. Among the best known examples are an Early Cycladic figurine now in the Getty, the ‘priestess’ fresco from the West House on Thera, and a fresco fragment from Pylos. After tracing the history of this iconography, I consider its possible social and religious significance through formal analysis, cross-cultural comparisons, and examination of archaeological contexts.

Emily Catherine Egan (University of Cincinnati)

‘Cut from the same cloth: The textile connection between Palace Style jars and Knossian wall paintings’

This paper explores the way in which textiles form a link between two seemingly disparate classes of material: Palace Style Jars and Final Palatial wall painting from the palace at Knossos. Since Evans’ excavations in the early twentieth century, the wall painting repertoire at Knossos has been celebrated for its detailed, large-scale renderings of patterned textiles. Among the best preserved of these are the kilts worn by the male figures in the Procession and Cup Bearer Frescoes. In this paper I argue that the painted form of these garments is inspired by Palace Style amphorae. Support for this conclusion comes from a new interpretation of the decoration of some of these vessels that sheds fresh light on issues of how and why certain iconographic elements moved between different artistic media.

Susan C. Ferrence (INSTAP)

‘Miniature jars and bone tubes from the Early Bronze Age Aegean’

The Early Minoan I graves at Hagia Photia in eastern Crete contained many different classes of grave goods, the vast majority of which are the typical types and style of objects that occur in Kampos Group burials of the Early Bronze Age Cyclades. The so-called “toilet kit” of Early Cycladic graves sometimes includes bone tubes and miniature jars, which are also commonly called miniature aryballoi. The graves at Hagia Photia included 9 miniature jars, but bone tubes were not introduced by the time the cemetery went out of use toward the beginning of EM II. Based on a catalog of miniature jars and bone tubes from Hagia Photia, 8 other locations around the Aegean region, and 2 museum collections, the miniature jars seem to be a characteristic of the toilet kit in the EB IB Kampos Group, while bone tubes become popular in the EB II Keros-Syros Group.

Several of these small vessels and tubes have been discovered to contain powdery substances, which in most cases is blue in color. The toilet kit found in many graves was possibly used for the preparation of paints that were applied to the dead body as some sort of funeral rite. The toilet tool kit includes: tweezers, obsidian blades that were possibly used as razors, marble bowls and/or seashells that were used

as mortars, pestles and obsidian cores that were used as grinders, and bone tubes and miniature jars that were used for storing pigment.

Richard Firth (Centre for Textile Research)

‘The textile tools of Demircihüyük’

This paper describes the spindle whorls and loom weights that were excavated from the Early/Middle Bronze Age site of Demircihüyük in North-West Anatolia. Particular attention is given to three groups of loom weights. These are analysed with the objective of trying to assess the types of fabric that they could have been used to weave using a warp-weighted loom.

Peter M. Fischer (Göteborg University)

‘Jewellery from Hala Sultan Tekke, Cyprus’

This paper deals with jewellery from the Swedish excavations at Dromolaxia-Vizatzia, Hala Sultan Tekke. The Late Cypriote Bronze Age city is situated west of the mosque of Hala Sultan Tekke near the Larnaca Salt Lake and airport. The city seems to have been founded at the end of the Middle Cypriote Bronze Age, around 1600 B.C. It was extensively occupied in the 12th century when it was destroyed several times. Its importance vanished in the 11th century B.C.

Official excavations began in 1897-1898 by a British team, were continued in the 1960s by the Cypriote Department of Antiquities and after 1971 by P. Åström from the University of Gothenburg. The author participated during several years in P. Åström's excavation and will, after the untimely death of P. Åström, resume the excavation in spring 2010. This paper will concentrate on jewellery from the 12th century B.C. Intercultural contacts will be highlighted.

Karen Polinger Foster (Yale University)

‘The adornment of Aegean boats’

The theme of this conference affords a welcome opportunity to reconsider the matter of the adornment of Aegean boats, particularly those depicted in the Thera West House. In this paper, I revisit my proposal advanced some years ago, which suggested that Aegean stern, prow, hull, and other decorations, as well as special deck appurtenances, served as geopolitical indicators in a celebratory context akin to the Heb Sed Festival of pharaonic Egypt. The present study further investigates iconographic parallels and textual evidence from Egypt and Mesopotamia, revealing significant conceptual similarities and differences. Taken as a whole, these may shed new light on the role(s) of adornment in Aegean rituals involving marine processions.

Carole Gillis (Lund University)

‘Color is as color does. The meaning of color in the Bronze Age’

Color, its uses and its meaning in an ancient setting have not received much attention in the archaeological literature. The aim of this study is to look at the use of colors in the material record starting with Late Bronze Age Asine, in particular the finds from Chamber Tombs I:1-7. Color is regarded here in its wider meaning—a combination of hue, value (shininess vs mattness) and saturation (intensity). By analyzing the colors of these objects from this point of view, I wish to see whether anything can be said

about the relation the Late Bronze Age people in Asine had to color, at least in funerary contexts of death. Can any preference be made for hues, degree of value, and degree of saturation? If so, can any tentative interpretation be made? First there will be a brief introduction to the study and aspects of colors in general, followed by a quick review of the material in this regard, the analysis will be presented and finally a conclusion will be suggested based on the preliminary results.

Margarita Gleba (CTR Copenhagen)

‘Textile production in Bronze Age Miletos’

Miletos had a reputation for its wool products in Classical times but textile production on the site was already developed during the Bronze Age. The paper presents preliminary analysis of the investigation of textile tools excavated in the Middle and Late Bronze Age contexts of Miletos. Statistical analysis of around 300 discoid and cylindrical loom weights and over 100 spindle whorls found in the Athena Temple area of the site provides information about the type of cloth which could have been produced using them.

Alessandro Greco (University of Padua)

‘The background of Mycenaean fashion: A comparison of Near Eastern and Knossian documentation on sheep husbandry’

Among the Near Eastern documents there is a very large number of texts dealing with sheep husbandry, shedding light not only on the different categories of sheep, but also on the techniques of flock management with a precision and a richness of data which cannot be found in the Mycenaean tablets. The main goal of this paper is the study of the Near Eastern administrative procedures, and a constructive comparison with the Mycenaean archives of Pylos and Knossos.

For example, in the Mycenaean archive of Knossos in addition to the main ideograms for sheep and ram (*OVIS^m* and *OVIS^f*), the scribes used eight more determinatives pertaining to the young sheep, *WE*, *ki*, *ne*, *za*, *pe*, *ki ne*, *ki pe* and *ki za*. There is a general agreement in recognizing *za* as the acronym for Greek *za-we-te*, “this year”; *ne* as the acronym for the Greek adjective *ne-wo*, “new animal”; *pe* as the acronym of *pe-ru-si-nu-wo*, “of the last year”, etc; but if from some studies it has been deduced that such categories solely represent young animals, the apparent excess of terminology has led many Mycenologists to conclude that these animals can all be considered basically similar, and that most determinatives were, actually, comparable. However, even from a first look at the sheep husbandry documents from the Near Eastern archives, it may be noted that, as in Knossos, are attested no less terms designating various categories of animals younger than two years; among which, e.g., **ù-tu-da**, “new born”, **kir₁₁ ga**, “suckling female lamb”, **sil₄ ga**, “suckling male lamb”, and **sil₄ / kir₁₁ gaba /gu**, sheep which are “close to being weaned” etc. This simple comparison seems to prove that these typologies, far from being redundant or used as equivalent definitions, were aimed at designating different stages in the evolution of the young sheep and allowed the scribe or the owner of the flock to estimate the needs and the production targets of each animal they possessed, defining and anticipating the role they would have had in the palace herds.

In the following example, a simple look at the Near Eastern documents will make evident the risks which the Mycenologists take when they attempt to reconstruct

the Mycenaean pastoral system without a strict comparison with the Near Eastern documents.

A small group of Knossos tablets seems to prove that some animals, first registered as missing, were replaced with old animals. In some studies, it is suggested that such replacement might prove the shepherds, once charged to replace the missing heads, were free to do it regardless of the age of the animals themselves. According to these hypotheses, this particular operation was possible because the Palace was not interested in the ways in which the flocks were replenished as far as two basic elements were respected: the flock's original dimension and its capacity of producing wool. It is also suggested that the shepherds could also keep for themselves the milk produced by the animals and the surplus derived from wool production.

These hypotheses cannot withstand a comparison with Near Eastern documentation. As a matter of fact, in the Neo-Sumerian tablets it is clearly attested that shepherds were obligated to replace the missing animals, but also that they were not allowed to decide how to replace them. On the contrary, every operation was strictly controlled by the palace, who demanded that a missing animal should have been replaced *only and always with animals of the same age and quality*. As a matter of fact, it is clear that palace did not allow the shepherds to effect any replacement which might compromise the original condition of their flocks. Furthermore, a great attention was paid to *all* the products which might be extracted from their flocks, including not only the wool but also the milk and its by-products. An economic management of palatial herds as it is assumed by some studies could not have been accepted by any Near Eastern administrative bureau.

Joann Gulizio (College of Charleston)

'Textiles for the gods? Linear B evidence for the use of textiles in religious ceremonies'

Minoan and Mycenaean religious practices must have involved a number of festivals that took place throughout the calendar year. These festivals likely included ritual processions, feasting, libations and the offering of votives, as evidenced by iconography, cult equipment found in ritual contexts, and textual evidence (particularly for feasting) in the form of the Linear B tablets. We are especially fortunate that the Linear B tablets provide us with the actual names of several religious festivals, including the *re-ke-e-to-ro-te-ri-jo*, generally understood as /lechestroterion/ or "the spreading out of couches" and the *to-no-e-ke-te-ri-jo*, interpreted as /thornohelktrion/ or "the dragging out of the throne". Moreover, the etymologies of these festival names offer a glimpse into what may have occurred during these festivals. Unfortunately, little else is understood about the *specifics* of these festivals beyond what their etymological analysis tells us.

This paper examines in depth the Linear B attestations for a religious festival known as the *te-o-po-ri-ja*. Again, the etymological understanding of this term as the /theophoria/ or "the carrying of the gods" gives us some idea about the ritual actions that may have taken place. It is generally assumed that images of the divine were carried, probably in some type of religious procession, from one place to another. Beyond this basic supposition, little can be stated with any certainty. However, a close examination of this term within the Linear B tablet corpus and more specifically in context with tablets found in the same archaeological deposit may help to shed some light on the specific rituals involved.

The festival name *te-o-po-ri-ja* only occurs twice in the Linear B corpus and, in both instances, on tablets from Knossos: Ga 1058 from the Area of the Clay Signet; and Od 696 from the Northwest Passage. Unfortunately, these tablets are quite fragmentary and seemingly offer little information. Ga 1058 provides a single record of an offering of cyperus (PYC) being brought to a place called *ma-sa* for the *te-o-po-ri-ja*. Od 696, though difficult to understand completely, provides the intriguing term *e-pi-ro-pa-ja*, tentatively interpreted as “an attachment to a cloak”. Along with the attestation of wool (LANA) in line .2 of the text, *e-pi-ro-pa-ja* suggests that this tablet has something to do with recording the production and/or distribution of garments in connection with the *te-o-po-ri-ja* festival. Moreover, all of the other tablets from the Northwest Passage are associated with the textile industry. This is interesting considering that many of the tablets from the Area of the Clay Signet are concerned with records of sheep and wool. The fact that the *only* two tablets containing the term *te-o-po-ri-ja* occur in deposits recording sheep, wool and garments suggests some connection between the *te-o-po-ri-ja* and textiles, though it is difficult to say exactly what the relationship is. This paper explores the various avenues of interpretation and suggests some of the possible connections between the textile industry and a festival involving a procession of divine images.

Ute Günkel-Maschek (Universität Heidelberg)

‘Of olive trees and olive branches... Reflections on the symbolic meaning of the olive branch as hair ornament in the wall paintings of Xesté 3, Akrotiri’

Building Xesté 3 at Akrotiri on Thera offers a rich and fascinating cycle of wall paintings which, as generally accepted, provides an important insight into the Late Cycladic process of constructing gender identity by means of rites of passage from childhood to adulthood. On the Northern wall of the so-called Lustral Basin two female figures are shown facing a built structure depicted on the Eastern wall of the same room. The built structure is topped with horns of consecration, and an olive tree rises between its ‘horns’. One of the female figures, the ‘wounded girl’ or ‘seated girl’ stands out for her posture, as well as her unique clothing and hair dress. Her long black hair is bound into a double knot and wrapped in a hair-band. It is further decorated with a golden hair-pin at the neck and a leafy branch stuck into the hair-band above the forehead. It has already been identified as an olive branch by Nannó Marinatos based on the colouring and shape of the leaves, which now find their equivalent in the olive tree on the Eastern wall of the ‘Lustral Basin’.

The aim of my paper is to trace possible aspects of meaning of the olive branch as hair ornament in the present context. For this purpose I would like to address the following issues: first, the pictorial appearance and contexts of branches and olive trees and their aspects of meaning as they may be inferred from the imagery of the neighbouring and most influential Minoan Crete; second, the immediate pictorial context of the olive branch within the Xesté 3 building, which should contain the clues to its meaning in this particular representation. It will be shown that the olive branch as hair ornament of the ‘seated girl’ can provide an additional contribution to the understanding of the figure herself, and of her role within the wider social context of the rites of passage most probably taking place within building Xesté 3.

Marta Guzowska (Warsaw University), BECKS Ralf (Deutsches Archäologisches Institut, Istanbul) and ANDERSSON Eva (CTR Copenhagen)

“‘She was weaving a great web’”. Women and textiles in Troia’

Birgitta P. Hallager (The Danish Institute at Athens)

‘Pins and buttons in Late Minoan dresses?’

Scholars have been - and still are – divided over the subject ‘dress pins’ in the Late Bronze Age: there are those who states that dress pins were used and those who deny it. No evidence of dress pins can be found on the preserved frescoes or on figures or figurines. “Pins” are, however, often mentioned from settlement excavations and they are recorded in several tombs, although it is often unclear exactly what type of pin we are dealing with: a hair pin, a dress pin or other types of pointed objects like e.g. needles and rods. Likewise the use of buttons in dresses has been a matter of dispute - and it still seems to be - as the word is not uncommon in the literature. Were pins and buttons used in dresses? Only the contents of the tombs can give us an answer and here will be presented the evidence of the Late Minoan material.

Katherine M. Harrell (University of Sheffield)

‘The weapon’s beauty: A reconsideration of the ornamentation of Mycenaean swords’

Archaeologists have traditionally viewed Mycenaean swords, especially the Shaft Grave weaponry, as objects for human adornment, much like jewellery. By extension, the swords “make the man,” and are a symbolic expression of a warrior’s power and virility. Nevertheless, the archaeological evidence implies that Mycenaean swords are not one-dimensional icons whose purpose is simply to aggrandise the martial prowess of their owners. Indeed, the Mycenaeans have clearly gone to great lengths to make the Shaft Grave swords unique and individual objects in terms of their craftsmanship of the metalwork, choice of particular typology, exact length, distinct midrib, number of rivets, incised decoration, and the addition of exotic and imported materials. Moreover the blades most probably had distinct artefact biographies and perhaps even names. We should thus regard the physical embellishment of the blades as though the weapons themselves are beautified through a process that parallels the physical and social formation of the warrior. It is the aim of this paper, then, to outline this analogous relationship and explore the complex network that enmeshes object, action and agent.

Jane Hickman (University of Pennsylvania)

‘Jewelry production in Prepalatial Crete’

Gold or silver jewelry has been recovered from 26 prepalatial contexts – separate tombs or distinct levels within tombs – at 13 sites in Crete. Based on proximity of findspots, sites may be assigned to one of three regions: north-central Crete, south-central Crete, or east Crete. No gold or silver jewelry is presently associated with the prepalatial period in west Crete. Over 600 objects (including beads) have been identified, the majority from Mochlos in east Crete. However, many different types of jewelry were recovered from sites in all regions. This paper will discuss manufacturing techniques employed and classes of objects produced in prepalatial Crete. Although similarities exist between methods of manufacturing and the production of specific objects such as diadems, regional variation is quite apparent. The variety of jewelry crafted in early Crete – with differences evident even between sites within regions – suggests many local centers of production.

Louise Hitchcock (University of Melbourne)

‘Dressed to impress: Architectural adornment as an exotic marker of elite identity in the eastern Mediterranean’

The term ‘International Style’ was formulated to characterize the circulation of portable prestige objects in exotic materials, rendered in a hybridized, shared repertoire of artistic motifs in the Aegean, Cyprus, and the Near East in the Late Bronze Age east Mediterranean. Marian Feldman has recently interpreted such hybridized portable objects as playing a key role in the construction of supra-elite identities, which cross-cut ethnic and geographic boundaries. At the proceedings of the 32nd international art history conference in 2008, I extended the concept of an ‘International Style’ to include monumental architecture in Cyprus, the Aegean, and the Levant in the form of hybridized architectural features, elements, and designs executed in religious and political monuments.

An important component of this style includes architectural decoration. I regard architectural decoration in the Late Bronze Age as the purposeful adornment of ashlar blocks, re-use of particular elements (spolia), the sparing use of particular or exotic types of stone, and the use of architectural decoration that also includes a variety of elements. These elements can include crowning elements such as capitals or horns of consecration, decorative or functional architectural supports, veneering, and carved decoration. It is argued that these features were experienced differently than smaller types of adornment, that they were strategically used to lend a rare and exotic quality to the buildings they adorned, and that they conferred additional status on the occupants and patrons of such structures.

Annette Højen Sørensen (University of Aarhus)

‘A toast to diplomacy! Cups in diplomacy and trade; the case of Minoica in Cyprus and the Levant 2000-1500 BC’

Royal summit meetings were staged in West Asia during the Middle Bronze Age. At these summits toasts were proposed in wine and were drunk from delicate gold and silver cups or goblets. Literary and iconographic evidence attests to this. It will be argued here that Minoans at times were part of these royal summits and that their exquisitely handcrafted cups and goblets were used as pawns in the diplomatic game and utilized to display the power and underline the vanity of the king. It will furthermore be argued that this diplomatic royal game might have influenced the tastes in other social layers as well.

The picture, however, changed in the early Late Bronze Age as policies, relations or customs were transformed. New object groups were introduced in West Asia and Cyprus entered the international stage as a complex society governed by an élite who developed a taste for imported tableware.

Petya Hristova (University of California, Los Angeles)

‘Overlaying Mycenae’s masks in funerary and living contexts of symbolic action: “Jewellery for body adornment, portraits, or else?”’

The Mycenae’s masks have been interpreted as jewellery for body adornment and thus elements of the Early Mycenaean funerary costume. The stylistic heterogeneity of the assemblage of metal overlays – facial representations, flat, triangular and schematic or round, three-dimensional and individualistic, all of them made from

sheet metal, has been explained as occurring within a typological development of representational standards. This line of inquiry has firmly established that the objects were not made as death masks and were not intended as artworks of portraits. In addition, the review of previous research shows that the archaeological evidence about the electrum mask in particular has not been sufficiently explored for object identification as well as for distinguishing various symbolic actions among them intended funerary gestures relatable to identity and body adornment in situ. From a contextual perspective, the notion of spatial relatedness is central to the archaeological description of object assemblages in situ. It does not, however, reflect a direct residual relationship to depositional practices and funerary symbolism. A visual-spatial analysis of the archaeological documentation about the electrum mask from grave Gamma in Circle B at Mycenae demonstrates that the position of the object, which was found at a certain distance from the nearest cranial remains, could not have resulted from post-depositional natural factors and processes. At the time of the last sealing of the grave it was not used as funerary bodily prosthetics or in association with textile wrappings and wooden coffins. It is difficult to maintain that the electrum mask was used for bodily adornment in situ rather than as metal element of a composite object.

In the settings of multiple successive inhumation the object might have been deposited at the time of the latest burial episode in grave Gamma. An import, the electrum mask might have served as a model for the remainder of the shaft-grave mask assemblage in terms both of ritual practice and artistic influences within the development of a distinct style of object overlay decoration as a Mycenaean counterpart of the Levantine metal inlay technique.

Julie Hruby (Berea College)

‘Red is for Rethymniotes? Identity and the visual identification of seals’

That seals mark identity is, by now, so obvious as to be unquestioned. However, we have tended to assume that they refer to the identities of individuals or of offices, and that their primary means of communication is through impression. However, patterns in the distribution of Minoan seals and their find contexts suggests that seals must also have reflected group or familial identities.

While there are indeed certain iconographic elements that are specific to certain regions or "workshops" and that would have been visible only in impression or under close examination, there are also more visually distinctive elements, such as color, that correlate strongly with find context in ways that suggest that seals worn as jewelry signaled family or group identity. It is possible to demonstrate that these distribution patterns do not reflect the availability of raw materials and are, therefore, a result of intentional strategies intended to mark the wearer's membership in a group to those who see her adorned as well as to those who see the seal's impression.

Bernice Jones (Ringling College of Art and Design)

‘An investigation of the Minoan side-pleated skirt costume’

Although depicted on at least 25 figurines in bronze and terracotta and on seals, the Minoan side-pleated skirt costume has generated little interest, presumably because its design is far less elegant than the contemporaneous fancy flounced skirt and kilt costumes that have stood as icons of Minoan civilization. Nevertheless, depicted on female figurines in ritual gestures, and found in such palatial villas as Hagia Triada

and elite sanctuaries as Piskokephalo on Crete, and as far afield as Kea, an exploration of this important costume is long overdue.

This paper thus provides an examination of each and every figurine that portrays this costume, some photographed in the round for the first time, and reveals elements of the costume's construction and decorative patterning. The conclusions are buttressed with experimental modern cloth replications of the costume modeled on a live woman who imitates the pose of the figurines. Ultimately, this interesting design provides an important counterpart to other Minoan costumes.

Eleni Konstantinidi-Syvridi (National Archaeological Museum, Athens)

'A fashion model of Mycenaean times: The ivory lady from Prosymna'

Although the subject of female dress and adornment of Mycenaean times has evoked a lot of discussion, based mainly on the fresco representations of the period, there is a unique source of information that was left outside: the exquisite ivory lady from Prosymna, unearthed by Carl Blegen in a LH IIA-B tomb (middle of 15th cent. BC). Being one of the few ivories in the round, the lady, apart from her high aesthetic value, is the only known piece of work that offers a detailed three-dimensional image of the dress and adornment of the time: from the fillet that holds her hair tied up and the delicate necklace of clearly distinguishable waz-lilies, to the bodice fastened down to the waist by means of a loose belt and the richly decorated flounced skirt, the lady provides the most vivid portrait of Mycenaean times.

Regardless of whether or not she represents a deity, she seems to define the Mycenaean standard of feminine beauty: the badly damaged face which today may not seem too appealing, still retains traces of the large almond eyes, the prominent cheeks, the straight nose and the full lips shown on a close relative of hers from Mycenae. Her thick torso with the full breasts and the narrow waist give her a grandiose appearance, unparalleled in the minor arts of the period.

Katerina Kopaka (University of Crete)

“Perideraioi kosmoi”: On Aegean necklaces and other neck-ornaments'

Necklaces are perennial and universal ornaments, that carry meaning throughout prehistoric and historic cultures and are, thus, very familiar to the readers of Aegean societies of the past. In archaeology, they are viewed active and almost complete, as they are depicted on “living” beings but also on “inanimate” artefacts; or they are unearthed, inactive and dismantled, usually in minute pieces, in the settlement or, especially, the tomb. Starting with some relevant evidence from Gavdos, the paper aims to bring together and discuss aspects of the multifaceted information provided by Aegean neck-ornaments. It will question briefly their forms and types, numbers, materials, colours, uses, contexts, and, tentatively, their symbolisms.

Konstantinos Kopanias (University of Athens)

'Exotic jewellery or magic objects? The use of imported Near Eastern seals in the Aegean'

The reason for the import of Near Eastern seals in the Bronze Age Aegean is not as obvious as it may seem at first. They may have been imported to be used as administrative tools, exotic jewellery, status symbols, as (diplomatic) gifts, magic apotropaic objects or just raw material. There is probably no definite answer, which

could be applied in all cases. This paper examines the find context of imported seals in the various administration centers, graves and elsewhere, and is going to offer a statistical analysis of the available data.

Olga H. Krzyszkowska (Institute of Classical Studies, London)

‘Worn to impress? Symbol and status in Aegean glyptic’

How to assess the role of seals as status markers is a major challenge in the field of Aegean glyptic. One line of enquiry is to consider the material from which seals were made. Although ostensibly an objective criterion, there is a danger that we might impose our own value regimes on the past, in equating precious metals with high status owners / users and soft local stones with those lower down the social spectrum. Other variables to be considered are iconography, style and quality of workmanship. We must also be alert to diachronic variation in competitive display. This paper will focus on issues specific to LBA Crete, where some groups of soft stone seals depicting the same subject or *Bildthema* display marked discrepancies in style and quality of workmanship. At the same time, other LM soft stone seals depict innovative or unusual motifs, which do not always reflect subjects (so far) attested on seals of hard stone or precious metal.

Evangelos Kyriakidis (University of Kent)

‘The right way to see the signet rings’

A few years ago Pini published a seminal article on the best way to see the ring depictions. His results were ambivalent, but yet imposed a specific way for rings to be shown. This was a good thing. But this has created a new reality for Minoan studies, a reality that new evidence has shown to be further inaccurate than Pini himself had argued. This paper will argue that original rings and sealings can be viewed in multiple ways.

Robert Laffineur (Université de Liège)

‘For a Kosmology of the Aegean Bronze Age’

The evolution of studies on prehistoric and antique material remains has seen a significant but slow shift in the last decades from the centuries long conception of material productions divided into traditional individual forms, mainly architecture, sculpture and painting, and all the rest, including textiles and jewellery, that had usually been designated collectively and rather contemptuously as minor productions or minor finds.

The essentially subjective appreciation of the qualitative value that forms the basis of such a distinction and of the identification of fine arts vs minor arts has now to be abandoned, or at least basically revised. This is the aim of the present keynote address that would like to contribute to a definition of the specificities of the different forms of adornment – not only visual adornment –, as well as to lay the foundations of a discipline of its own, kosmology . The traditional descriptive approach, indeed, appears obviously insufficient and unsatisfying, as will be made clear by some examples. These have been selected mainly in the field of jewellery – but not only – and in connection with their aptitude for revealing some of the original contextual aspects of finds, thanks to a close examination of techniques, typology, chronology, geographical distribution, iconography and possible literary connections.

Judit Lebegyev (University of Budapest)

‘Constructions of gendered identity through jewellery in the Early Mycenaean period’

Age and gender are important aspects of social identity. In the case of subadults sex/gender identification is not possible through standard anthropological methods. The only secure method is Ancient DNA analysis. The sole child burial dating to the earlier part of the Mycenaean period whose sex was determined this way was a two years old boy buried with two jugs and two cups in Grave Circle B at Mycenae.

In the Shaft Grave period on the basis of adult burials whose sex was determined by anthropological methods, several types of objects can be distinguished which can be considered as gender-laden. Among these, a number of jewellery items can be related to female burials, such as earrings, finger rings and dress-fastener pins. These types of objects are also known from burials of children representing different age groups. No specific jewellery types can be undoubtedly related, however, to male burials.

By reviewing the available evidence of gender-specific jewellery items with respect to various age groups, the paper not only explores the possibilities of gender identification of subadult burials through secondary evidences, such as grave goods in the formative stages of the Mycenaean period, but also intends to discuss the question whether it is possible to discern the approximate age when gender was officially recognized by children.

Valeria Lenuzza (Università di Pisa)

‘Sacred knots and “funerary locks” in Minoan iconography: Following dropped crumbs along the way for social identity’

This paper focuses on some details of the Camp Stool Fresco, which originally decorated an upper hall on the West side of the palace at Knossos, in the attempt of analyzing and grasping their possible meaning and correlating them with iconographical comparisons, mainly from wall-painting and glyptics. Even if preserved only in small fragments, the fresco still shows some interesting details pertaining to the figures’ garments.

Evans reconstructed the presence of at least twelve figures, all males, with the exception of a single female. The latter, called *La Parisienne* for her stylishness, is the best-known figure of the whole composition and appears in a prominent position for her size and for the sacral knot behind her neck. In the 60’s Platon, reconsidering the fragments belonging to the fresco, discerned the presence of a second woman, facing the other at some distance and preserving just a detail of the robe, a sacral knot that adorns her shoulder and links up her with *La Parisienne*. Nilsson considers the sacral knot a mere ornament without any religious significance, defining it ‘nothing but a detail of contemporary fashion’, but most scholars now agree on assigning a sacral meaning to it, so that *La Parisienne* and her possible counterpart are sometimes identified as priestesses.

The aim of this paper is to confirm the sacral nature of the knot and to discuss its possible role of symbolic and concise hint at the cloth which appears associated with women on seals and wall-paintings, such as the fresco with the lady from the Pillar Crypt at Phylakopi or the scenes of Xestè 3, Akrotiri. A peculiar detail also concerns some of the males of the Camp Stool fresco, which wear a long garment reaching down to the ankles, with short sleeves. In two cases at least, it is possible to

recognize a sort of wing-like appendages apparently hanging downwards from the shoulders at the back of the figures.

The actual nature of these ‘wings’ still represents a puzzling question. They mainly occur in representations pertaining to the funerary sphere, such as the painted sarcophagus from Ayia Triada, a larnax from the North Cemetery at Knossos or one of the Tanagra larnakes, where are worn with no distinction by men and women. This fact often led to consider them a typical, specific feature and to indicate them as ‘funerary locks’. Their presence as ornament in some figures’ robes of the Camp Stool fresco, which represents a drinking ceremony, however, induces to reconsider their nature and their possible function.

Abby Lillethun (Montclair State University)

‘Finding the flounced skirt’

This paper is part of research-in-progress on the Minoan flounced skirt. I ask, “What was it like to wear a Minoan flounced skirt?” or one may ask “How do you find wearing that skirt?” To investigate this question I bring the concept of dress as an embodied practice in contact with the archaeological record. The concept of dress as embodied practice suggests that the “visceral nature of dress relative to the body” as well as its “social nature” must both be accounted for in the study of dress. Clear iterations of the skirt in the record characterize its social nature: Worn by females, carried, and presented, its ritual and courtly nature are well attested. Key forms are identified within those contexts for close examination in the paper. The depictions in the record are analyzed with the textile evidence in order to consider the physiological reality of wearing the skirt, its materiality—its weight, dimensions, and shapes—and its interaction with the body. A conceptual “wearing” of the skirt is followed by assessment of flounced skirt recreations.

Eugenio R. Luján and Alberto Bernabé (Universidad Complutense de Madrid)

‘The work of ivory in Mycenaean texts’

The paper will gather the evidence provided by Linear B tablets on the work of ivory and horn. The word *e-re-pa* ‘ivory’ and the adjective *e-re-pa-te-jo* occur several times in Mycenaean texts. The analysis of the contexts in which they appear shows that ivory was used frequently as an ornamental material. The evidence of the ornamental use of ivory in Linear B texts is basically related to furniture, chariots and chariot equipment, and weaponry.

(a) Furniture: ivory was inlaid in tables (PY Ta 642.2) and chairs (PY Ta 708.1). It was also used to produce certain parts of some pieces of furniture, such as chair backs (PY Ta 707.2, 708.2), or decorative elements like human figures, lions, and others (tablets of the Pylos Ta-series). Some tables are described as being made of ivory (*e-re-pa-te-ja* = *elephanteya* PY Ta 713.2, 715.2), which poses some problems of interpretation. Similar problems are raised by tables described as having ivory (or ivory and ebony) legs or stays (PY Ta 642.3, 713.1) and also by some ebony tables having ivory stays (PY Ta 713.3, 715.1).

(b) Chariots: ivory was inlaid in the tires of the wheels (PY Sa 793) or in the chariot frame itself (KN Sd 4401, 4403, 4408). On PY Sa 840 horn appears to have been substituted for ivory in wheels as a cheaper material. Some horse-blinkers (*o-po-go* = *opok^wois*) are qualified as *e-re-pa-te-jo* – they must have been made of leather and had some ivory ornaments attached to them.

(c) Weapons: some daggers (*pa-ka-na* = *phasgana*) in the KN Ra-series had ivory hilts and are further described as *a-ra-ru-wo-a* (= *ararwoha* ‘fitted together’) – these must be the kind of daggers known from archaeological findings which had ivory hilts joined by rivets. Horn was used as a cheaper substitute in this case, too.

Some tablets (KN Og 7504, V 684) mention quantities of ivory, measured either in pieces or by weight. The latter possibility seems to imply that we are dealing with raw material. In the Linear B tablets we do not have any specific reference to how this material was worked. However, we can make some inferences about ivory work from the lexicon used by the scribes. Tablet PY Va 482 is quite interesting for that purpose, even if its interpretation is not so straightforward. In this tablet the word *e-re-pa* seems to be qualified at least by three words or phrases: *a-no-po*, *qe-qino-me-no e-wi-su-*79-ko*, and *ro-i-ko*. *anopos* might mean ‘not perforated’, while *qe-qi-no-me-no e-wi-su-*79-ko* must mean ‘carved with two symmetrical gazelles’ (*kwekwin o menos ewisuzorkoi*).

We know two occupational nouns related to the work of ivory and horn:

(a) *pi-ri-je-te* (*prieter*), probably the name of the ivory worker.

(b) *ke-ra-e-we* on PY Xn 1482, followed by the logogram *189, which includes the acrophonic abbreviation *ke*.

The information provided by the Linear B tablets may be compared to the surviving ivory pieces from Mycenaean times, which also show the high degree of perfection attained. It is also interesting to compare the data provided by the Linear B tablets to the information about ivory found in the *Iliad*, the *Odyssey*, and some other archaic Greek texts.

Isabelle Martelli (Università IULM, Milano)

‘Textile tools at Mycenae in the Bronze Age?’

We are aware of a significant textile industry in the various Mycenaean kingdoms through the texts in Linear B. The tablets from the archives of Mycenae testify to a number of specializations of such industry. We find, for instance, mention of a particular kind of weaver (MY Oe 119.2, -129, Oi 701.5, -704.2), of female decorators for the finishing of fabrics (MY Fo 101.10, Oe 119), and of ‘women tasked with the application of *o-nu-ke*’ (MY Oe 106.1). Dyeing seems to be also witnessed: the *Carthamus tinctorius* is mentioned in the Ge series (MY Ge 602, -605), as well as ‘fabrics to be boiled’ (MY Oe 127). Furthermore, amounts of wool are recorded in the Oe series texts. Such amounts were weighed and underwent various treatments (washing, carding, combing) before being worked; eventually they reached the last phase, i.e. spinning, which consisted in obtaining a thread through a spindle and a spindle whorl. Although no mention of spinners (*a-ra-ka-te-ja*,/alakateiai/ fileuses’) is found in the archives of Mycenae, we have a number of spindle whorls among the findings. The spinners are attested at Cnossos, Pylos, and Thebes. However, apart from the most common textile tool, i.e. the spindle whorls, do we have other textile tools at Mycenae?

Sascha Mauel (Aristotle University of Thessaloniki)

‘Textile production at the Bronze Age settlement of Kastanas, central Macedonia. Summarizing results of a new analysis of the textile tools’

According to Barber the Aegean is one of the worst possible places in the Old World for the survival of textiles. This also applies to the northern marginal corner of the

sophisticated civilisations of the Aegean Bronze Age. Here, at the threshold to the Balkans, we find Central Macedonia, a region that - during the 2nd millennium BC - was characterised by deviating cultural traditions. Apart from the absence of textile finds, neither Linear B tablets nor frescoes have been found. This leaves us with insufficient knowledge concerning the technological standard of the textile production of this period.

The paper presents a new analysis of the numerous spindle whorls and loom weights which were unearthed at the tomb of Kastanas in the years 1975-1979, and which rudimentarily have been published by Aslanis and Hochstetter. The study is based on current investigations of these textile tools, illuminated in the light of recent results based on spinning and weaving experiments. It also takes into account new evidence of weaving activities from contemporary Macedonian sites.

The analysis offers possibilities to observe changes through time and space in the activities of spinning and weaving. At Kastanas the LBA appears as a *floruit* for textile production with a broad spectre of tools, some of which seem to indicate the making of surprisingly thin threads (perhaps for luxury fabrics?). This may reflect regional innovations and perhaps intensified interactions with the Mycenaean *koine*.

Pietro Militello (Università di Catania)

‘Textile activity in Neolithic Crete; the evidence from Phaistos’

Textile related tools (Spindle-whorls and perhaps also tablets or loom-weights) are well represented in the neolithic strata from Phaistos, especially if compared with the limited extension of the excavated areas. The evidence for spinning in particular is much stronger than in the subsequent periods of the settlement, until the very end of the second millennium B.C. Finally, the distribution of this class of artifacts shows a concentration on specific spots rather than the more frequent scattered pattern of distribution. The recent reappraisal of the phaistian neolithic levels and structures by Di Tonto and Todaro allows a better understanding of this peculiar situation, suggesting the possibility of a ritual use or of a ritual deposition of tools linked with textile manufacture in neolithic Phaistos.

Walter Müller (CMS Marburg)

‘Concepts of value in the Aegean Bronze Age: Some remarks on the use of precious materials for seals and and finger rings’

The range of materials used in the Aegean Bronze Age for the manufacture of seals and jewellery is very large. It extends from simple local stones available in the countryside or seashore to rare colorful stones many of which were imported over long distances. Moreover, hard stones and metals required complex manufacturing technologies. Evaluating Aegean Bronze Age seals and finger rings in accordance with modern criteria, such as the rarity of the material and the time and effort required for the manufacture, can only yield satisfactory results up to a certain point. The contribution searches for evidence which can shed light on specifically Bronze Age concepts of value. In addition, the range of the material is compared with the quality of workmanship. The attempt to provide answers to the question will also draw on the examination of the contexts in which the objects were found.

Georg Nightingale (Universität Salzburg)

‘Vitreous beads as part of the Mycenaean costume’

It is difficult to reconstruct the ways glass, faience, and frit beads were used despite the many vitreous beads found mostly in funeral contexts and to some extent in settlement contexts as well. This is mainly due to the Mycenaean custom of multiple burials resulting in a lot of disturbance of the burials. There are only a few occasions where enough is known of the find contexts to reconstruct the way such beads were arranged and worn.

It is interesting to note that despite their presence throughout the area where the Mycenaean culture dominated, vitreous beads do not seem to be represented in an easily recognisable way in the frescoes or on painted clay figurines or carved ivory statuettes. Nevertheless, the depictions of jewellery available give us a general idea about the use of beads, which can be compared with the finds.

There are good indications of how some types of vitreous beads could have been worn. The use of some types of beads is difficult to determine. These types of beads include some of the most complex types with regards to their production technology (e.g. several varieties of cone or stamp beads). A further element of the use of vitreous beads in Mycenaean society is their appearance in male burial contexts as well, thus giving evidence of male uses of vitreous beads. On some occasions the grave goods of men were complemented with rare examples of weapon parts made of glass. Mycenaean palatial culture was very fond of beads of glass, faience, and frit beads and frequently made use of the shining quality of the mostly dark blue colours of these beads.

Kalliopi Nikita (University of Nottingham)

‘Glass technology in the service of the dead? Jewellery of cobalt blue glass in Mycenaean funerary practices’

The paper is the outcome of a combined scientific and archaeological research in glass jewellery of dark blue colour and its role in Mycenaean funerary practices. The ample glass jewellery and its wide distribution throughout the Mycenaean world illustrates that a prosperous glass industry was operating during the principal Mycenaean times. Mycenaean glass beads and plaques of dark blue or turquoise colour, as in the case of jewellery in general, are mainly found in burials, also reflecting how they may have been used in everyday life.

Dark blue glass beads and relief plaques from burials in east central mainland Greece of a palatial, post-palatial and early protogeometric period were investigated by scientific means to identify their chemical composition. The examined material comes from the cemeteries at Kolonaki, Mikro and Megalo Kastelli around the citadel of Thebes as well as from cemetery sites of the Mycenaean periphery, namely Elateia-Alonaki in northeastern Phokis, Leivantes-Kokkinonyzes and Atalanti-Spartia in eastern Lokris. Chemical analyses have yielded significant information about the various sources of cobalt blue colourants involved in the production of dark blue glass ornaments. Results from the scientific analysis of allied vitreous materials such as cobalt blue faience and ‘frit’ will also be considered to help a more comprehensive discussion.

Despite the rarity of cobalt-rich ores in the Aegean there was a characteristic predilection for cobalt-blue glass in the Mycenaean period, which continued even after the collapse of the Mycenaean palaces and the subsequent decline of the glass

industry until its final disappearance. The paper aims to define the funerary function of cobalt blue glass jewellery by assessing its technological features and its deposition in Mycenaean burials. Ultimately, the discussion will emphasise on the dark blue relief plaques in relation to the ritual of dressing, ornamentation and display of the dead, a practice that had flourished amongst Mycenaean aristocracy.

Marie-Louise Nosch (CTR Copenhagen)

'From texts to textiles in the Bronze Age Mediterranean'

The Linear B textile terminology, in combination with the textiles terminologies of contemporary languages in the Near East, yield rich textile vocabularies. They inform about the terminology for textiles, garments, textile tools and the textile production processes. In the Aegean, only very few and fragmented archaeological textiles have come to light. We must therefore turn towards the iconography to visualise Bronze Age Aegean textiles. Another approach is to investigate the textiles terminologies. They inform about less mundane textile types and testify to a rather standardised Mycenaean textile production with strong connections to the Linear A administrative traditions. Through the texts, we can now visualise the Mycenaean textile production. The texts inform features which are not visual in the images: fibre types, resources for dyes and mordants, and textile production management.

Marcia Nugent (University of Melbourne)

'Natural adornment by design: Beauty and/or function? Botanic motifs of the Bronze Age Cycladic islands'

Representations of botanic motifs adorn many Cycladic vessels and wall paintings, particularly in the later stages of the Bronze Age. The use of nature as an inspiration for design is a strong iconographic element of Cycladic art. Since our earliest times, plants have been important to our survival, fulfilling practical needs such as shelter, clothing, fuel, food and medicine. Plants and the natural environment have also aroused an appreciation of beauty and a sense of wonder, acting as a conduit to the spiritual realm in some cultures. Significant symbolic and practical meaning may therefore lie behind botanic motifs and they are a great potential source of information about the Bronze Age Cycladic Islands. However, interpreting any intended meaning of motifs is difficult without a body of contextual evidence, such as a strong written record, that sheds light on the motives of the designers and the viewers.

To contribute to our understanding of the purpose and any symbolism of botanic motifs of the Bronze Age Cycladic Islands, this paper explores the human experience of using the objects and plants that the motifs adorn and represent. Through a selected group of botanic motifs, including lotus, lily, rose and poppy, connections between the senses, the motifs, the objects and the plants are explored. Associated archaeological context and contemporary comparisons are also discussed, revealing that many of these forms may represent far more than visual adornment.

Thomas G. Palaima (University of Texas at Austin)

'Kosmos in the Mycenaean tablets: The cultural response of Mycenaean scribes to items of jewellery, adornment, textiles and luxury'

It has not gone unnoticed by scholars who concentrate on the work of Mycenaean scribes (we use hereafter the more appropriate term 'tablet-writers') and how they

record information on their texts that they have what we might call aesthetic sensibilities, or an appreciation of style and beauty. This shows itself in some tablet-writers in an almost calligraphic elegance in their handwriting and a sensitivity to the overall appearance of the final text. This is noteworthy because we have put to rest, I believe, the old notion that any of the clay-tablet inscriptions had contents that were important enough to require what we would call 'fair-copy' texts. Given that most texts were designed for future reference by the tablet-writers themselves or others who knew the general information parameters of texts on particular topics, the tablet-writers were at liberty to have bad handwriting.

In T.G. Palaima, 'Mycenaean Scribal Aesthetics', in R. Laffineur and J.L. Crowley (eds.), *EIKON: Aegean Bronze Age Iconography: Shaping a Methodology* [*Aegaeum* 8] (Liege, 1992) 63-75, I discussed how the Mycenaean tablet-writers might have been influenced by their surroundings (especially by looking at frescoes) in the process of drawing ideograms (I chose as an example deer) upon the tablets. Ruth Palmer is now in the process of taking this work further where deer are concerned. I also discussed the artistic qualities of scribal doodles.

Here I want to take up what we can say from the evidence of the tablets about the scribal palette of descriptive terms relating to the kinds of items that are manufactured and used because human beings are drawn to beauty. While it is true that the repertory of such terms will be limited by the relatively banal nature of the tasks the tablet-writers are performing—they are not writing, after all, for a museum guide, a connoisseur magazine or art history journal, but to keep track of objects by identifying, grouping or differentiating them in unique ways—still they have freedom in choosing how to describe the color, size, shape, materials, and details of specific items. In so doing they might have developed their own artistic tastes.

We are also somewhat limited in that the surviving texts are concerned with the large-scale picture. We have no surviving texts describing something like the famous collection of non-Aegean seals from Thebes or individual items of personal clothing or adornment, such as wrist seals or necklaces or individual garments.

Nonetheless by looking at how tablet-writers make references to color, decorative motifs and the of which objects are made, we might be able to determine to what degree they, as individuals, were satisfied with generic vs. specific terms or used variation in terminology that would reflect eyes trained for the particular, a *sine qua non* in connoisseurship.

We shall also try to reconstruct the visual environment that would have conditioned the responses of tablet-writers to physical objects.

Athina Papadaki (IX Ephorate of Prehistoric and Classical Antiquities, Thebes) **'The ivories of Thebes'**

Thebes in Boeotia is one of the most important Mycenaean centers comparable to Pylos, Tiryns and Mycenae in the Peloponnese, and probably the best known outside Peloponnese, up to now. Gold, semiprecious stones, and, what is of special interest in this paper, exquisite artifacts of ivory, were brought to light in different sites in the Mycenaean citadel of Thebes.

As far as ivory is concerned, there is a great quantity of finds, dating to the 13th cent. B.C. that could be roughly assigned to two categories, the ones in use and the workshop material. The ones in use are finished objects found in looted cemeteries and in distinguished buildings of the citadel, while the workshop material comes from buildings interpreted as work areas and storerooms. This paper presents and discusses

some of the most interesting pieces, both from technological and decorative side of view.

Angelos Papadopoulos (Department of Antiquities, Cyprus)

‘Dressing a Late Bronze Age warrior: The role of “uniforms” and weaponry according to the iconographical evidence’

Already from the Early Bronze Age, the human figure, when portrayed in the Aegean arts, has been adorned with weapons, headgear and occasionally with pieces of jewellery. Most famous examples are the marble so-called ‘hunters/warriors’. This became more frequent during the Middle Bronze Age, to the extent that certain Cretan terracotta figurines were distinguished as a class by themselves because they were shown with daggers or short swords attached to their belts. However, it was mostly throughout the Late Bronze Age in the Aegean region that warriors and hunters were depicted carrying or wearing standardized equipment that differentiated them from other figures portrayed on both religious and secular iconographic contexts. These characters were represented on a great variety of artefacts of several sizes and qualities.

The aim of this paper is, first of all, to focus on the entire Late Bronze Age Aegean (namely from the LB I period up to LB IIIC) and to examine the evolution of the adornments, clothes and weaponry that accompanied the human figures on a variety of representations. It will then be attempted to identify a pattern that may be connected to ideological and symbolic uses of these images and finally the political and social conditions that define the local arts and the way these warriors and/or hunters were represented, will be discussed.

For this purpose, selected case studies will be presented and analysed from the mainland, Crete and the Aegean islands, while reference will be made to the material culture discovered in burial contexts, in order to support the arguments. Issues like identity and ethnicity will be addressed during this attempt to comprehend to a greater depth the role of the martial ‘uniforms’ in the Late Bronze Age Aegean.

Thanasis Papadopoulos and Litsa Kontorli-Papadopoulou (University of Ioannina)

‘Specific types of jewellery from Late Mycenaean/Minoan tombs as evidence for social differentiation’

The possibility that specific types of jewellery could have been to some extent an expression and indication of social status and differentiation in the Aegean World is generally recognized and has been occasionally the subject of some speculation by some scholars, but not of systematic examination. In this paper an attempt will be made to present the available evidence from the Late Mycenaean/Minoan tombs, in connection with that of iconography on non-movable media (frescoes and glyptic), as there is close relationship between these specific burial finds and the relevant iconographic representations.

Evanthia Papadopoulou (Aristotle University of Thessaloniki)

‘Textile technology in Northern Greece: Evidence for a domestic craft industry from Early Bronze Age Archontiko’

Clay implements are the most common and widespread evidence of textile production in the Bronze Age Aegean. In Northern Greece throughout the Bronze Age spindle

whorls, spools and loom weights are par excellence the finds associated with textile activities. These toolkits bear distinctive features that are often indicative of the involved technological processes and products and therefore worthwhile of analysis. In view of that, a specially formed technological approach has been applied to the tool assemblage of Archontiko, a tell settlement in north-western Macedonia, with the aim to reveal some aspects of the spinning and weaving technologies of the Early Bronze Age. The results point to a domestic craft that served mainly mundane and everyday needs. As the demanding and time consuming tasks of thread and fabric manufacture were inserted into the labour organisation scheme of the Archontiko households, they influenced domestic social relations. Consequently, the production as well as the consumption of textile goods offered chances of social discourse to household members and groups. Archontiko, being a suggestive example, will serve then as the focus of this paper's tentative effort to explore the means, structure and characteristics of textile production and its social implications for the Early Bronze Age Greek mainland communities.

Aikaterini Papanthimou (Aristotle University of Thessaloniki) and Ioannis Fappas (IX Ephorate of Prehistoric and Classical Antiquities, Thebes)

'Ceremonial adornment and purification practices in Mycenaean Greece: Indigenous developments and Near Eastern influences'

Face- and body-painting seems to exist as part of ritual decoration during the Bronze Age in the Aegean . First of all it is possible that the remnants of decoration on cycladic figurines point to a burial ritual which includes the painting mostly of the face. Minoan figurines and frescoes (and Theran frescoes) also reflect the practice of such a ritual decoration. The samples are not many, which could be simply due to luck. However, if this is not the case, we must accept that this decoration was limited. Then we could assume that other material symbols, such as jewellery, clothes and hair dressing, were of major importance in every kind of ritual. In Mycenaean Greece this decoration is detected in the figurines which are part of the worshipping ritual. However, it is very difficult in this case to figure out if these statuettes depict deities, clergy or worshippers.

Ritual decoration, especially in ceremonial occasions, must have been accompanied by other practices focusing on the ritual purification of the participants. These practices, including the ceremonial use of water and perfumed oils, were especially widespread in the ancient Near East and can be traced back to the 3rd millennium B.C. Purification enabled humans and especially priests to participate in the ritual and attract the deities, whose presence was necessary for the good outcome of the prayers. Elements of the Mycenaean ritual, coupled with some references in the Linear B tablets, show that a quite similar ritual of purification possibly existed in Mycenaean Greece too. If this was the case, some of the influences on the formation of Mycenaean ritual practices could be attributed to the ancient Near East.

Lena Papazoglou-Manioudaki (National Archaeological Museum, Athens)

'Gold and ivory objects at Mycenae and Dendra revealed. Private luxury and/or *insignia dignitatis*'

The focus of this study are objects from Mycenae and Dendra that are made of gold and ivory and have remained little known until now. All come from systematic excavations so they provide a context within which their possible use is investigated.

The gold and ivory bowl from chamber tomb 10 at Dendra is recently conserved and restored in the Laboratory of the National Archaeological Museum. It is a unique piece, made of thin gold foil, kept in place by an ivory ring. It is probably meant for cosmetic use.

The ivory shaft, covered with gold foil, from the Cyclopean tholos tomb at Mycenae, could be a real sceptre. The so called 'sceptres' in the form of figure of eight shield from the Prehistoric Cemetery at Mycenae are carved in the round from large elephant tusks. Recent cleaning, revealed gold particles that remain in situ on the surface. A new restoration and interpretation is put forward relating the pieces to the decoration of a wooden coffin (or a bier), following evidence from the Tanagra larnakes.

A griffin plaque, partly preserved, comes from the same context as the ivory shields and it is certainly an inlay, decorating possibly the long side of a coffin. An attempt is made to restore the scene presented, the central part with two facing griffins while the side panel(s) may present antithetically disposed griffins flanking a column, as is suggested by the seal imagery.

Constantinos Paschalidis (National Archaeological Museum, Athens)

'Reflections of Eternal Beauty. The unpublished context of a wealthy female burial from Koukaki, Athens and the existence of mirrors in Mycenaean tombs'

In 1930, during construction works at Koukaki, Athens, a Mycenaean chamber tomb was unearthed. The few finds that escaped looting included some impressive pieces of gold, amber and glass jewellery and a seal stone, which were published half a century later in the monograph: *Ai Proistorikai Athinai* by M. Pandelidou-Gofa. During the recent works for the renovation of the National Archaeological Museum, some unknown Mycenaean bronzes and pieces of jewellery deriving from the same tomb were located. These objects altogether, seem to comprise the context of a richly buried Athenian lady, who lived and died in the early 14th c.BC. Furthermore, the presence of precious ornaments together with a complete set of toilet equipment in the tomb, reveal the personal articles of a deceased, who was honoured and intended to be remembered especially for her elegance and beauty.

Together with the re-evaluation of the Koukaki context, this paper deals with the inconceivable – in contemporary terms – coexistence of *beauty and death*, in many female burials of the Mycenaean and the Minoan World. In order to shed light on this matter, this paper examines the presence of mirrors and beauty articles in contemporary burials of Egypt and the Orient, as well as in some significantly similar burials of Classic Athens, where the custom of *reflecting eternal beauty* seems to have survived.

Peter Pavúk (Comenius University, Bratislava)

'Aegean-type weaving at Troy revisited: the case of spools'

Previous research on weaving at Troy has concentrated on the occurrence of Minoan type loom - weights. New evaluation of the Troy VI Early and Middle pottery has cleared some contextual evidence, confirmed their absence during the early phases of Troy VI and stressed the need to evaluate them in a later, non-Minoan context. Whereas there are no loom-weights at all during early Troy VI (ca. MH III-LH I in the Aegean), there are pierced small spools, which point mainly to the Greek mainland and are usually associated with horizontal loom by other researchers. The paper will

therefore attempt to place this phenomenon in a broader, largely North-Aegean context, and will connect it with the cultural transformations as reflected by pottery.

Vassilis P. Petrakis (University of Athens)

“‘Minoan’ to ‘Mycenaean’”: Thoughts on the emergence of the Knossian textile industry’

This paper attempts to look into (as well as backwards from) the richly documented textile industry controlled by the Late Minoan III literate administrative elite based at Knossos . The sheer quantity of the documents related to the various stages and aspects of the industry, surely beyond a mere taphonomic chance, indicates its great significance for the Knossian political economy and posits the problem of the origins of such an intense interest. A survey of the (admittedly sparse) Neopalatial and possible LM II-III A1 (‘Room of the Chariot Tablets’) epigraphic data will also be used as a basis to outline continuities and discontinuities with the later situation as reflected in the Linear B evidence. The historical problems related to the emergence of the Knossian textile industry will be examined as a vital segment of the more extended agenda concerning the diachronic development of the Late Bronze Age Knossian ‘state’ and the proper placement of textile production within its political economy.

Luca Peyronel (University IULM of Milano)

‘Weaving technologies during the Middle Bronze Age: Interconnections between the Aegean and the Levant’

The use of the warp-weighted loom in the Aegean and at Cyprus since the Early Bronze Age is well testified by archaeological evidences indicating that this is the main weaving technology in the area. On the contrary the situation of the Levant during the Bronze Age was completely different and a strong interaction between different weaving methods at least since Middle Bronze Age, when loom-weights testify for the introduction of the warp-weighted loom - side by side the traditional Syro-Mesopotamian horizontal ground-loom - and probably the new technique of the two-beam vertical loom was also elaborated, later on well documented through iconographic representations in Egypt. The distribution and the typology of the textile materials collected in the Syro-Palestinian regions also suggest that the evolution of the new loom types probably happened in specific borderline zones, along the southern coast, in the ‘Amuq valley and in the Nile delta, where the cultural and commercial relations between the Aegean, Cyprus and the Anatolian plateau have been more consistent. On the socio-economic ground the presence of the warp-weighted loom in the Levant during the MBA seems to be a phenomenon mainly related to a restrict group of craftsmen linked to the palatial organization, possibly reflecting specific textile products and/or a distinct sector of the local textile industry.

Jacke Phillips (School of Oriental and African Studies, London)

‘On the use and re-use of jewellery elements’

Most jewellery consists of more than a single element, used in combination to complete the whole. Different materials often combined using a variety of techniques. Individual beads are strung together. Pieces of formed metal are soldered or otherwise

glued together. Stones and glass are formed and inlaid. Such techniques and materials can often result in breakage and loss during use, and even during manufacture.

What to do? The obvious answers are to restring, re-solder, rearrange, and replace. If the individual element is broken, it can be reshaped, replaced or reused elsewhere. If it is beyond repair and the right material, it can be melted down and the material itself reused. If of sentimental or economic value to the owner, it may be retained, even if no longer functional. Fashion must also have played some role in the reuse of individual elements. Multi-component jewellery also could be deliberately disassembled for reuse of its constituent elements, either differently reassembled or dispersal into two or more new pieces. Discard is only the ultimate, unhappy option.

Evidence for reuse – in one guise or another – can be inferred in a surprising quantity of Aegean jewellery, and can be demonstrated in others. This paper will highlight aspects in the use and, especially, reuse of certain jewellery elements in a variety of materials.

Vassiliki Pliatsika (Hellenic Ministry of Culture)

‘Simply divine: The jewellery, dress and body adornment of the Mycenaean clay female figures in light of new evidence from Mycenae’

This paper deals with a group of Mycenaean female figures made of fine clay, usually interpreted as cult images employed in the practice of official Mycenaean cult. The best-preserved examples are the figures found in the Mycenaean sanctuaries in Mycenae, Tiryns and Phylakopi, but an even larger number of such objects has turned up in various sites of the mainland and the islands in the LBA. Despite individual characteristics, these wheel-and-handmade figures constitute a distinct group with common features, both modeled and painted, which lead to the identification of a specific type. Emphasis will be placed in the representation of the figures’ dress, jewellery, hair and body adornment which is examined here in detail in an effort to trace a pattern for the “divine” dress-code.

Parallels will be sought in other iconographic media but, most importantly, an association will be attempted with actual objects relating to female dress, jewellery and body adornment which were recovered from Mycenaean cultic deposits in relation to the clay figures. The recent study of the excavation of the House M quarter in Mycenae led to the identification of a new area of cultic activity in the citadel and furnished significant new evidence in favour of the establishment of a close connection between the clay figure and the finds of the cultic deposit.

Returning to the basic figure type, it is observed that the features which relate to female dress and adornment are intertwined with the figures’ functional form and a plausible interpretation is offered for the use of these objects in Mycenaean cult practice.

Maia Pomadère (Université de Picardie)

‘Dressing and adorning children in the Aegean Bronze Age: Material and symbolic protections as well as marks of an age group?’

Clothes and jewellery are often marks of gender identity, age, profession or social rank, each culture emphasizing one of those dimensions. This paper, based on iconography and burial remains, will try to elucidate if children as age group were distinguished by particular dress and/or jewels. Iconographical records of Late Bronze Age show nudity as a characteristic of childhood, but it was then probably a

convention more than a reality in daily life for the children. Besides, few infant graves have provided pins which could be related to swaddling.

After infancy, dress seems mostly to reflect gender or social hierarchy more than a particular age. In contrast, some jewel types appear to be specifically associated with children age group, at least from the Middle Bronze Age onwards. This concerns especially necklaces of shells and stone beads. Part of the children jewels had probably an apotropaic function whereas others are rather evidence of the wealth of the child's family and of competitive display in the burial of children of elites

This study thus enables a better understanding of perceptions of childhood and cultural identities in Aegean Bronze Age societies.

Jean-Claude Poursat (Université de Clermont II)

'Of looms and pebbles. Weaving at Minoan coastal settlements'

The aim of this paper is to focus on a specific category of objects, the "naturally perforated pebbles", discovered during excavations at several Cretan coastal settlements (Kommos, Malia, Mochlos, Myrtos). Although they were generally found together with clay loom weights, their interpretation is still hesitant (line or net weights for fishing, etc.).

Since many of them were found during the Quartier Mu excavations at Malia in the same contexts as groups of clay loom weights, it is now evident that these pebbles could also have functioned as loom weights. This paper reviews the evidence and asks what it might tell us about the Minoan weaving tradition and the organisation of textile production.

Eleni Salavoura (University of Athens)

'Mycenaean "ear-pick": A rare metal burial gift, toilet or medical implement?'

Ear-picks or ear-scoops (made of gold, silver or bronze) are quite rare finds of the early Mycenaean period (LH I-II B). They belong to the very varied objects not included in the classes of finds usually discussed in publications. They are in almost all cases burial gifts of male and female burials of high rank. The most known finds come from the Argolid (Mycenae, Heraion-Prosmyrna, Nauplion, Asine (?)), Laconia (Vapheio), Messenia (Routsi-Myrsinocori, Koukounara-Phyties), Arcadia (Palaiokastro), as well from Attica (Thorikos), Boeotia (Thebes) and East Lokris (Kalapodi). The fact that the majority of the known examples come from old excavations, namely from uncertain contexts, makes their use more problematic. Obviously they are specialized tools, but their purpose(s) is/are not clear at all. They are usually mentioned as personal objects used for cosmetic purposes. In the case of a chamber tomb at Nauplion (grave K) it seems high probable that the deceased was a medical doctor since the ear-scoop was part of a set of surgical tools. Recent finds from Kalapodi led the excavator Ph. Dakoronia to the same conclusion.

In this paper three variations of the type are discerned and its relationship (or similarity) with implements described as spoons (*cochliaria*) and pins is set under discussion. Ear-picks are examined in connection with their contexts (wherever data are available) and an attempt to answer to the following questions is made: Have all the types of the objects described as ear-picks the same use? Where they come from, since the Early and Middle Helladic, as well as the Minoan examples, are almost non-existent? Why are they found exclusively with early Mycenaean burials? Are they replaced by another type of instrument or not? Are they just objects of personal use,

such as mirrors and combs, or do they really have many applications in medicine, as in Hellenistic and Roman period?

Anaya Sarpaki and Melpo Skoula (Technical University of Crete, Chania)

‘Case studies of the ethnobotany of adornment and dyeing in Crete: Insights for a dialogue with archaeological hypotheses’

Archaeologists are well aware that societies of the past were much more closely related to their environments compared with today. This closeness stimulated observation of materials which *per se* led to trials and errors and, eventually, to knowledge. This popular, unsophisticated and unwritten knowledge, which was transmitted from generation to generation in a casual and matter-of-fact fashion, is what created the greatness of many past civilizations. This chain has been broken and knowledge is now, only, transferred through printed material (books, computers) and erudite channels. The environment, and hands-on knowledge is no longer our source of inspiration and observation, but it is something we feel, alas, the need to tame and hamper with, without even having discovered its endless wealth.

Archaeologists, fortunately, have the Linear B texts, the actual works of art (wall paintings, pottery, sealstones) and the artifacts/ objects themselves, to demonstrate, piece by piece what was the world of adornment in the Bronze Age Aegean, such as the jewellery, the rare textiles, the use of colour and the body decorations. However, we need to be aware that these “tastes” and habits sprang from the popular conventions of their time but, nevertheless, reflected more sophisticated fashions, in accordance to the higher social complexity as they, obviously, reproduced habits of the higher social classes. Yet, we know nothing of the adornment of the common people, for they have left no mark on the written records, or on the pictorial depictions. Now and then, the occasional archaeological find does provide a fleeting view.

In this paper, we intend to present two ethnobotanical case studies from the island of Crete and discuss our findings together with the insight they do provide about interpreting archaeological remains related to adornment in the Bronze Age. This dialogue between what is still found in the field and what we believe existed in the past is an ongoing one and has not, by any means, reached its end. We, therefore, believe that ethnobotany, and ethnography in general, has a great deal to offer in understanding simple facts, which due to our distancing from our “environment”, we need to relearn and redefine. The way common country people in the past expressed adornment, in order to symbolize and enrich their lives, has left neither written records nor pictorial depictions but do, to a certain extent, have roots in our “environment”, we believe, and therefore, does remain an open question, worth investigating.

Ann-Louise Schallin (Swedish Institute at Athens)

‘Jewellery and adornment from Late Bronze Age Midea and Dendra’

Finds of precious materials have been made in the Greek-Swedish excavations at Midea. The finds comprise jewellery and adornments belonging to contexts from the Late Bronze Age citadel site situated on the fringe of the Argos Plain. The site’s elevated, strategic and exposed location, together with the strong fortification wall imply that defense was of prior importance here. The presence of jewellery and adornments in precious materials may then appear somewhat surprising. However, in

spite of its location, Midea may have had a similar status as Mycenae and Tiryns. In the struggle for local dominance, the sites on and near the Argos Plain probably shared a common competitive tradition when it came to the display of prestige goods.

The setup of finds, together with other characteristics, no doubt reflect a site's identity and the precious objects are here used in order to define a specific Midean identity, which could be compared to the neighboring citadel sites. The starting point will be a presentation of the precious finds and their contexts in the area east of the East Gate at Midea. The picture will get clearer when adding published data from previous excavated areas. Furthermore the nature of the Midean precious objects will be compared with the precious objects from the cemetery at Dendra, which is situated nearby and which may have served the citadel site of Midea.

Nagia Sgouritsa (University of Athens)

'Remarks on jewels from the Mycenaean site at Lazarides on Eastern Aegina'

Precious prehistoric jewels are well known on Aegina; they come from the Kolonna area, the settlement (the EH treasury) and the Windmill Hill cemetery (the astonishing Aegina treasure), in the western part of the island. Until lately the case of a settlement like Kolonna was unparalleled in the eastern part of the island. Due to recent researches and the study of the material found in the past, the significance of a Mycenaean settlement located near the modern semi-mountainous village named Lazarides is acknowledged. It is situated on a high plateau, ten kilometers from the harbor and Kolonna, about an hour's walk from the eastern coast and unseen from the sea. To the S and in a short distance from the settlement a cemetery with spacious built chamber tombs was discovered. The finds from both the settlement and the cemetery include a great amount of objects, among which jewels made of glasspaste, fayence, amber, semi-precious (such as rock-crystal, carnelian, steatite) and common stones, as well as bronze, lead and silver; almost all were locally made. Some pieces can be distinguished by the material used and their special type. The data arising from this group of evidence may outline the picture of prosperity of the inhabitants in the site during LH IIIA2 and LH IIIB periods and offer issues concerning the economic and social life of the community.

Elizabeth Shank (INSTAP Study Center for East Crete)

'The procession of 'mature' women from Xeste 3, Akrotiri'

In 1973, a series of fresco fragments depicting female figures was excavated under the direction of Spyridon Marinatos at Xeste 3, Akrotiri. The fragments were originally part of the second-floor pictorial program which included the "Saffron Gathers" and the "Mistress of the Animals" frescoes of Room 3 of the building. In 1999, Christos Doumas published several large pieces of a scene depicting two life-size female figures, and in 2003 Andreas Vlachopoulos added to our understanding of the fresco with his description of the excavation of the fragments and their reconstruction into two panels, and his color restorations of these panels. Four female figures are now preserved, and they are unique among the representations of women at Akrotiri. They lend themselves well to a discussion of the jewellery, adornment, and textiles of the Aegean Bronze Age. Many scholars have commented on the figures, and recently Anne Chapin has examined the figures' costumes, especially that of the partially preserved "Lady of the Landscape" from this processional group. In this paper, the four preserved figures will be examined as an iconographically unique group, with

emphasis placed on the womens' jewellery, including the rare depiction of a red and yellow necklace bordered by black dots, which has been described as either a torque or a crescent-shaped plaque, and the objects which the women carry in the procession.

Cynthia Shelmerdine (University of Texas at Austin)
'Mycenaean furniture and vessels: Text and image'

A number of intelligent appraisals of Mycenaean furniture already exist, thanks to Olga Krzyszkowska, Yannis Sakellarakis and others. The emphasis has been on morphology and construction, but decoration has also received some attention. I shall build on this work to explore a little further the nature and status of the rather extraordinary tables, chairs and footstools described in the Pylos Ta tablets, a series well analyzed recently by Tom Palaima. The comparative evidence of iconography and surviving artifacts helps in interpreting the written descriptions of the Ta furniture, which are still not fully understood. Some decorated (metal) vessels also appear in the Ta series, and these can be analyzed to similar effect, following Robert Laffineur's own pioneering work on such vessels. Considering both classes of object together in this way allows for a better understanding of how the Ta descriptions work, and gives a context for evaluating the rarity and status of the objects inventoried.

Malgorzata Siennicka (Warsaw University)
'Textile production in Early Helladic Tiryns'

Tiryns was one of the most important sites in the Argolid (Greece) in the Early Bronze Age, especially during Early Helladic II phase (c. 2750-2300/2200 BC). Architectural remains were discovered on the upper citadel (monumental 'Rundbau'), as well as on the lower citadel (domestic buildings). Numerous tools for textile production have been discovered at the site in the primary and secondary contexts, especially on the lower citadel. In the present paper various textile tools will be discussed, including clay and bone spindle whorls, as well as several types of clay objects, which may be identified as loom weights (pyramidal, crescent-shaped, cylindrical, etc.). Both spindle whorls and loom weights are in average considerably heavy, suggesting that rather thick threads (possibly to make woollen cloth and rugs) were produced and employed at Early Helladic Tiryns.

Anna Simandiraki-Grimshaw and Fay Stevens (University College London)
'Adorning the body: Animals as ornaments in Bronze Age Crete'

Animals often appear as bodily adornments in the Bronze Age Aegean. Their relationship to the human body has tended to focus on their symbolism, religious connotation and animalism. More often than not, they are viewed as static displays that adorn the human body. Our paper presents a reconsideration of the interaction between animal ornamentation and the human body. We will consider the themes of animation, performativity and hybridity. Through our analysis of specific examples from Bronze Age Crete, we will illustrate that animal/human adornment may have been more nuanced and active than has until now been recognised.

Joanna S. Smith (Princeton University)

'Tapestries in the Mediterranean Late Bronze Age'

The second millennium bce in the Mediterranean was a time of expanding travel and exchange, particularly for those traveling by sea. Among the arts that most influenced the “kosmos” or world view of people during this time were textiles, second only in value to precious metals and sometimes valued above them. Clothing style signified a person’s age, gender, wealth, or even origin. Cloth coverings for furniture and cloth for ship sails underline the everyday and special purpose functions of textiles. Multicolored textiles could be created in several ways, such as through weaving, embroidery, and sewing. Among these methods was weaving in the tapestry technique. From texts, cloth fragments, and, most importantly, the tools and spaces of textile manufacture we can trace the development of tapestries first in Syria, then in Egypt, and eventually in the Levant and Cyprus. With their potential to form large and elaborately patterned wall decorations, tapestries became portable elements of interior design that could create spaces of prestige wherever their owners might have needed them. This paper explores the impact of tapestry weaving on the Aegean and the importance of Aegean weaving practices, particularly band weaving, in the eastern Mediterranean. These two practices came together on the island of Cyprus where each polity adopted and developed different weaving techniques. Examination of weaving contexts on the island offers a fresh view into the dynamics of the multiple world views that coexisted there at the end of the Bronze Age.

Robert Angus K. Smith (Brock University)

'Children and adornment in Mycenaean funerary ritual at Ayia Sotira, Nemea'

During the summers from 2006 to 2008 The Canadian Institute in Greece sponsored the excavation of a Mycenaean chamber tomb cemetery at Ayia Sotira in the Nemea Valley. These modest tombs were undoubtedly associated with the nearby settlement of Tsoungiza, and offer a picture of the humble mortuary practices associated with this settlement. Among the minimum of twenty-one individuals buried in the five excavated tombs were three that were treated with particular care. Two of these were placed in side niches of the dromoi of the tombs, and a third was placed in a niche carved into the side of a tomb’s chamber. All three are suspected to be burials of children, due to the lack of skeletal remains and the presence, in two cases, of feeding bottles. All three burials were also associated with numerous tiny stone beads, and were the only burials at Ayia Sotira to contain such ornaments. This paper will explore the implications of this correspondence by examining both the possible uses of such stone beads – as parts of necklaces, textiles, or other adornment – and by considering their meaning in relation to the children with which they were buried.

Jeffrey S. Soles (University of North Carolina at Greensboro)

'The symbolism of certain Minoan/Mycenaean beads from Mochlos, Crete'

It is often pointed out that a bead is a capsule of cultural information, describing the origins of its material, the method of its manufacture, its different uses, its travels, and above all its symbolism in a particular setting. From the time beads were first manufactured 30,000 years ago to the present, they have had symbolic value. Cases have been documented in many different cultures where they have multiple meanings (L. Dubin, *The History of Beads*, 1987; L. Sciama and J. Eicher, *Beads and Bead*

Makers, 1998). They might reflect age, gender and social status, or be used to store, exchange and transmit wealth, or serve as talismans and religious artifacts.

This paper examines how beads come to acquire a particular meaning and how it might be possible to understand what that meaning is in a prehistoric setting without written information. Using certain Minoan and Mycenaean beads from Mochlos as examples, it suggests that three factors are involved: the material from which the bead is made, the bead's iconography, and the context where it was found.

Youlie Spantidaki and Christophe Moulherat (Hellenic Centre for Research and Conservation of Archaeological Textiles, Athens)

'Archaeological attested cordage from Akrotiri (Thera)'

Excavations on the Akrotiri site on the island of Thera revealed an ancient city preserved under the ashes of a volcanic eruption dated mid 17th century B.C. Amongst furniture discovered, few of the vestige are organic, but their significance is quite novel. Many objects have made of twisted thread in "non-woven" techniques, had many other applications in Greece besides clothing, such as sacks and sails. Some examples of other uses, from the Akrotiri site, are given here.

- vegetable felt put on some silo vase,
- braids used for instance to insulate vase metallic handles for handling purposes,
- thin cords found on the structures of beds in situ which allow us to understand that beds were made with twisted springing,
- fishing and carrying nets,
- basketwork elements.

All those illustrate the richness and the creativity of Bronze Age populations in the antic Aegean world to cope with their needs. This work was made in two phases: Firstly the study of the different sorts of vestige, their classification by category and purpose and secondly, samples were taken from each of them to analyse the nature of material used. The main difficulty is in the identification of material. Given their state of preservation, the chosen method is the characterization by phytolith analysis for the reconstruction of vegetation in Akrotiri. First results show the predominance of palm trees in the creation of those materials.

Nancy R. Thomas (Jacksonville University)

'Adorning with the brush and burin: Shared style in Aegean ivory, fresco, and inlaid metal'

If we could connect two Aegean artisans to specific examples of their oeuvre, and if we could further show that these two artisans had recently adopted the same new technology but were applying quite different technical pasts to it, we would have a bona fide example of "hands" and a possible example of cross-craft production in Aegean art.

Cross-craft is defined as an artisan working in more than one craft and bringing the technology and character of one into the other. Cross-craft has been suspected many times in Aegean art whenever a motif, such as the griffin, appears in many materials, for example in gold, stone, ivory, and paint. Cross-craft may or may not be involved in multi-craft objects, such as the hollow crystal pinhead painted inside in several colors. Younger suggested examples of cross-craft work in Shaft Grave art

based on traits of the lion head rhyton, and Laffineur proposed a related phenomenon when he found gold ornaments and glass paste beads made from the same stone mold.

Although we can never prove which artisan made specific Aegean objects, I believe we can come very close with three LH I inlaid daggers—the Lion Hunt, Three Lion, and Nilotic daggers from Shaft Graves IV and V from Mycenae. If we start at the smallest possible level of observation and move outwards, we will see on these daggers the marks of two different artisans, one coming from a background of two-dimensional work probably involving incision on flat pieces of ivory, wood and sheet gold; and the other from a background of three-dimensional production of repoussé metal and carved lumps of ivory. Both of these craftsmen applied their very different hand/tool skills to a new and exotic technique—black and polychrome inlay in precious metals on bronze daggers. How different would we expect their productions to be?

The visible trials and errors in the surface marks on the daggers and the differences and incongruities in execution among the daggers all make sense if we interpret them as tell-tale marks of other crafts deposited in the new medium. Comparing these marks via highly magnified photographs separates the Three Lion dagger from the other two. The execution of the three inlaid lions is consistent with the volumetric tradition of repoussé and chasing. The Lion Hunt and Nilotic daggers, however, have none of this three-dimensional bulk. Instead, their figures are created by line and color alone and are so fluidly executed as to suggest a draftsman at work, someone skilled in two-dimensional incision and perhaps also in fresco painting. Two eccentricities of mark-making appear on the Lion Hunt and Nilotic daggers from Mycenae and also on frescoes from Xeste 3 at Akrotiri.

The possibility of distinguishing hands as related to cross-craft production offers new perspectives on old, thorny issues in Aegean art, including the influence of technique on style, the role of demand on workshop economies, and the modes of transmission of luxury crafts across the Aegean.

Helena Tomas (University of Zagreb)

‘Putative Aegean jewellery in the Bronze Age hoard from the Eastern Adriatic coast’

At the 25th Aegaeum conference (*Emporia*, 2004) I presented indications of contacts between Mycenaean Greece and the eastern Adriatic coast during the Late Bronze Age. It was shown that those traces are not only scarce, but their interpretation as Mycenaean is furthermore questionable. My paper at this conference addresses links between the two areas during the preceding phases of Bronze Age. In the light of the overall theme of the conference, an examination of such links focuses on the jewellery items. The earliest indication is provided by three Montenegrin tumuli from the mid-3rd millennium BC which yielded golden hair ornaments resembling those from the Ionian island of Leukas. Such precious items are believed to have arrived to Montenegro through gift exchange, probably to enhance the social status of the deceased. This phase is shortly followed by the Cetina Culture period whose typical pottery is discovered at a significant number of the EH III Greek sites; only for this period we can entertain a notion of a regular Bronze Age trade between the territory of today’s Greece and the eastern Adriatic coast. A chance find of a hoard of gold items from Nin-Privlaka belongs to the territory of the Cetina Culture, and it is precisely this hoard to which the majority of the paper is devoted. It includes biconical necklace beads similar to those from Steno at Leukas, Troy IIg, and Poliochni, as well

as golden bracelets that were in the initial publication of the hoard from the early 1960s compared to the EMII-III finds from Mochlos and Platanos on Crete. The paper brings a more detailed study of the proposed parallels in order to establish how justified they are.

Iphigenia Tournavitou (University of Thessaly)

‘Fresco decoration and politics in a Mycenaean palatial centre: The case of the West House at Mycenae’

The fresco compositions attested in a considerable number of buildings, both palatial and non-palatial, inside the citadel and in the Lower Town of Mycenae, are re-evaluated as potential indicators of the socio-political status of the occupants of the buildings and of the socio-economic stratification of Mycenaean society in general.

The unpublished fresco compositions from the West House, one of the group of four houses in the Lower Town of Mycenae, also known as the ‘Ivory’ Houses, erected in the beginning of the 13th c BC (LH IIIB1) and destroyed by fire at the end of this period, decorated the ground floor and/or the first floor of the building. The extant compositions, although technically inferior to the fresco decoration recovered from the palace, are thematically unique, confirming the unique status of the building. The latter, along with the other three houses in the group (House of Shields, House of the Oil Merchant, House of Sphinxes), are a curious mixture of the official and the domestic, combining the domestic aspect with a wide range of often overlapping industrial and administrative activities, intimately related to the palace bureaucracy and serving, partly at least, as official appendages of the central authority.

Sophia Vakirtzi (The Archaeological Society at Athens, Excavations at Akrotiri, Thera)

‘Akr 8794 : A miniature artifact from Akrotiri, Thera and the “whorl or bead” question in light of new textile evidence’

One aspect of the research on ancient textiles concerns the manufacture of yarns and the “industry” engaged in their production. The best preserved testimony of Bronze Age yarn production is the spindle whorl, the only part of a spindle that usually survives at Aegean sites. Their size has a general analogy to the product, mostly in terms of thread thickness. In this way, spindle whorls can provide some information on yarns, even if the actual threads are missing. While studying the spindle whorls that came to light during the recent excavations at Akrotiri, Thera, I came upon an artifact which I considered a bead at first sight, due to its small size. On second thought, I wondered if it could have functioned as a spindle whorl.

This paper discusses the morphological and functional attributes of this artifact in an effort to answer the “whorl or bead” question, taking into consideration recently recovered textile fragments from Akrotiri, as well as archaeological data from other Aegean sites.

Trevor van Damme (University of Victoria)

‘Reviewing the evidence for a Bronze Age silk industry in the Aegean’

For many years there has been a debate among scholars over whether or not a native source of silk was exploited in the Mediterranean prior to the importation of Chinese sericulture in the 6th century AD. Ancient sources such as Socrates and Pliny have

been used to support the hypothesis that an indigenous silk industry existed in the Eastern Mediterranean, perhaps located in the Dodecanese Islands. Despite this, there has been little consideration of just how early the roots of such a technology may extend. One exception to this is a paper published by Eva Panagiotakopulu *et al.* in 1997, concerning the discovery of a lepidopterous cocoon from Thera, which they employed as evidence that a viable silk industry may have existed in the Bronze Age Aegean. Their efforts demonstrated that further evidence for silk production and trade could also be found in the art and artifacts of the Bronze Age Aegean.

This paper seeks to assess the evidence presented by Eva Panagiotakopulu *et al.*, by highlighting the significance of representations of moths in the archaeological record, as well as re-considering the textual and artistic evidence. Furthermore, my research highlights some of the archaeological materials which may be associated with silk production in the Aegean based on parallels with the Chinese tradition of silk manufacture. In this manner, it should be possible to identify whether a viable silk industry was present in the Mediterranean before the adoption of Chinese sericulture, and if so, whether it was economically viable. The results of this work will help to place the overall economic importance of silk in the Bronze Age Aegean.

Carlos Varias (Universidad Autónoma de Barcelona)

‘The textile industry in the Argolid in the Late Bronze Age from the written sources’

The evidence for the textile industry in the Linear B inscriptions coming from the Mycenaean sites in the Argolid are far smaller than those from Knossos and Pylos, as the host of this conference, Prof. Marie-Louise Nosch, knows very well, and, consequently, they have received less attention by the scholars: see, for instance, the recent survey of the cloth production in the Linear B documents by Prof. John T. Killen in the superb volume *Ancient Textiles* (Oxford 2007). So far there is no clear reference to cloth in Tiryns and Midea, so only the site of Mycenae has yielded written sources of textile production in the Argolid in Mycenaean times. Nonetheless, the peculiarity of the find-places of these textile inscriptions and some new finds in the last decade give us an interesting mark of comparison (or contrast) with the evidence from other sites (in particular, Thebes). The main evidence is the Oe series, which records quantities of wool: it is the series with more inscriptions in Mycenae, 29 tablets, all coming from one place outside the citadel (Room 2 of the House of the Oil Merchant). But we have more references to textile activity in several places of this site: inside the citadel, in the Palace (tablet L 710) and in the Cult Centre (Oi series), and outside the citadel, in the House of Shields (tablet X 1) and probably the last find in Petsas House (tablet Ui 2), which takes back the evidence to the 14th century bc. All the inscriptions can be put together like a puzzle to draw an original picture of the textile production in Mycenae.

Josephine Verduci (University of Melbourne)

‘Wasp-waisted Minoans: Costume, belts and body modification in the Late Bronze Age Aegean’

The iconographical expression of Late Bronze Age Minoan culture involved the communicative aspect of Minoan costume based upon ideologies that were prescribed by convention and tradition, in contexts suggesting a wide range of sociopolitical interactions within and outside the palace. The goal of this paper is to present an

overview of Minoan costume and aims to assess the belts worn by both males and females and the possibility of intentional waist compression. Various artefacts are discussed with the aim of improving our understanding of the function of the belt and its stylistic variations. In this particular approach I propose a new belt typology that distinguishes different forms from the conventional fitted and roll belt styles previously recognized. The goal of such an exercise is to offer a new perspective on belt usage in relation to gender and role.

In recent years the history of dress has shifted to incorporate the study of the human body. The body is now understood not just as a biological given, but also as a social construct producing multiple meanings. Clothing and other forms of body adornment, along with any resultant modifications to the human form, serve to convey messages regarding an individual within their cultural group and beyond. This paper will discuss the belt as a symbol, and how artefacts are used to communicate by individuals, or communities, by evoking secondary meanings.

Observations are also made on the increasingly prevalent practice of body modification amongst mainly Western Europeans and North Americans. To be reviewed is how this subculture is an expression of non-conformity within its own group and to other groups. Along with an understanding of how Artificial Body Modification is used within some tribal groups, this may help to determine how such practices might be used to proclaim group identity and rank, civility and culture, as well as being used as a boundary marker.

It is clear that in the ancient Aegean people shared our own modern preoccupations, not least of which was the projection of self. The implication that belts were used as tools for body modification necessitates an examination of the significance of such radical customs. This paper strives to look at the ways by which clothing and the body constitute, signal and reproduce gender and social relations and the manner in which elements of culture are sustained. I argue that belt styles and their stylistic representations in figurines, seals and seal impressions, paintings and relief carvings are related to the visual expression of the individual and their society and reflect the human tendency to use symbols to display social worth and cultural boundaries.

Salvatore Vitale (Università di Pisa/Italian School of Archaeology in Athens)

‘Dressing up the dead. The significance of Late Helladic IIIB female and male adornments from the cemeteries of Eleona and Langada at Kos’

This paper investigates the socio-economic and political significance of the rich collection of jewellery, adornments, and weapons recovered from the cemeteries of Eleona and Langada on Kos, with special reference to those dating to the LH IIIB period. The evidence, which includes necklace beads, rings, bracelets, buttons, pins, fibulae, swords, daggers, and knives, will be presented by means of three main sections. The first will propose a revised relative chronology of the burials and a review of the most significant contexts. The second will consist of a new comprehensive typological examination of the various finds, subdivided by functional classes and materials. The third will suggest an interpretation of the data. Particular attention will be devoted to the analysis of the following points: (a) an evaluation of the wealth and social stratification of Koan society during the 13th century B.C.; (b) a tentative assessment of the role played by the Koan elites in the complex political scenario of the southeast Aegean, including the so-called Ahhijawa question; (c) the

gender characterization of the different adornments offered to the dead and their social and ideological implications.

Andreas Vlachopoulos (University of Ioannina, Akrotiri Excavations) and Fragoula Georma (Ministry of Culture, Akrotiri Excavations)

‘Jewellery and adornment at Akrotiri, Thera: The evidence from the wall paintings and the finds’

The wall paintings of Thera depict humans and, in few cases, animals wearing various items of jewellery and with the bodies adorned in different ways. The actual jewellery found so far at Akrotiri is surprisingly scarce, presenting a striking contrast between the “images” of the settlement and the finds from its ruined buildings, private and public. Human figures bedecked with jewellery appear in the wall paintings from the Porter’s Lodge, the House of the Ladies, the West House, Building B, Xeste 3 and Xeste 4. The paper discusses the distribution of representations of jewellery and modes of adornment in relation to the iconographic programme and, in particular, to the gender and the age of the human figures.

Elisabeth Völling (Universität Würzburg) and Nicole Reifarth

‘The intercultural context of Treasure A in Troy - Jewellery and textile’

Heinrich Schliemann’s excavations at Tell Hissarlik, conducted between 1871 and 1890, produced a total of 19 so called treasures. After Schliemann’s death, Hubert Schmidt accomplished the task of organizing the finds in a comprehensive catalogue, which redefined ‘Priam’s Treasure’, discovered at the end of May 1873, as ‘Treasure A’. This deposit comprised silver and gold vessels, bronze tools and weapons, silver ingots as well as the famous gold ‘jewellery’, which was found *in situ* in the largest of the silver vessels. The latter is 21 cm in height (ca. 8.3 ft) and contained at its discovery 8.830 single gold pieces. The gold items composed of these include two diadems, several earrings, necklaces, torques and so called ‘hair rings’ and formed part of the insigniae of a local dynasty. Remaining mineralized fibres inside the jug, which could be traced by means of video microscopy in 2009, demonstrate that these insigniae were originally wrapped in textiles for protection before being placed within the vessel. The availability of the applied metals and the high quality of workmanship attest to Troy’s importance as a metallurgical centre in the second half of the 3rd millennium BCE and its close cultural and economic ties to Anatolia and Mesopotamia as well as the Aegean and the Balkan regions during the late EBA II and EBA III.

David A. Warburton (Université de Lyon 2)

‘Economic and social aspects of financing the luxury industry from the Egyptian/Near Eastern standpoint’

In the Near East, one must distinguish between two categories of textiles: those produced for export to acquire silver, and those which were themselves luxury goods. The acquisition of silver was essential for participation in international trade, and luxury articles for prestige and adornment formed a socially important aspect of this trade. In Syria and Mesopotamia, the organisation of this international trade is relatively clear, although some details are subject to dispute. In Egypt, the situation is far from clear, and what philological evidence we have deals with quite different

activities, such as the local textile markets, and the internal consumption of textiles, and the acquisition of silver without reference to the means of purchase. Yet, in Egypt a number of striking parallels linking wealth and political prestige demonstrate that the values were fundamentally the same as those known from Mesopotamia. Furthermore, the archaeological evidence confirms that Egypt was participating in the same trading system. I will try to summarize the salient points from the Mesopotamian system and then explore the evidence from Egypt.

Jörg Weilhartner (Universität Salzburg)

‘Gender dimorphism in the Linear A and Linear B tablets’

Despite frequent depictions of unambiguously sexually differentiated human figures in Minoan and Mycenaean art of the Late Bronze Age, Aegean gender studies have been paying a lot of attention to those cases where the problem of gender ambiguity remains. Usually, gender ascriptions in polychrome images such as frescoes are based on colour: white figures are taken to represent women, reddish brown figures are taken to represent men. The identification of gender in other media, including sealings, figurines, and pottery, is based on physical appearance, costume, hairstyle, adornment, posture, gestures and associated pictorial information. However, as genital imagery is virtually absent and due to the fact that some attributes are shared by females and males (e.g. long tunic, long hair or jewellery) in cases where physical sexual characteristics are not clearly shown, ambiguities in the determination of gender remain. Additional problems of decoding gender are posed by the lack of an agreed methodology on how to identify and assess implicit culturally determined gender markers. In the course of this discussion, questions have been raised about the general applicability of a traditional, fixed binary framework of female and male. Moreover, scholars have become increasingly sensitive to multiple and fluid gender categories applying such terms as ‘third gender’ and ‘meta-gender’.

Within the study of gender in Bronze Age Aegean the Linear B documents play only a minor part. To date they have only been tested for the textual evidence that proves a highly gendered society in which women and men perform tasks as members of sexually segregated workgroups. However, the tablets also provide differently accentuated symbolism of woman and man by means of the logograms MUL and VIR which allow a clear-cut categorization according to their gender. By analyzing the graphic varieties and both their constituent and optional parts these symbolic representations provide a valuable source of information for gender-specific elements that are mutually exclusive and show cultural ideas of femaleness and maleness. The special role played by these two logograms of the Linear B script in communicating gender definitions seems to be in sharp contrast to the evidence of the Linear A script. Since there is only one sign in Linear A that shows a clear relation to human beings this may hint to a different conception of the human body in terms of gender differentiation.

Helène Whittaker (University of Tromsø)

‘Some reflections on the use and meaning of colour in dress and adornment in the Mycenaean period’

Iconographical evidence from the Mycenaean period indicates that richly decorated and colourful clothes and jewellery played a vital role in the self-presentation of the elite. In this paper I will attempt to look at the various ways in which appearance was

linked to the expression of power and status. There will be a particular focus on the use of bright and shining colours.

John G. Younger (Kansas University)

‘Mycenaean collections of seals: The role of amethyst’

Mycenaean tombs have yielded numerous collections of seals, ranging from a few to 29. Looking at the distribution of iconography, shapes and colors of these seals, Rehak and Younger 2000 noted that pairs and occasionally triplets of similar seals occurred in these collections and we suggested that Mycenaean leaders shared responsibilities with one or two lieutenants.

I revisit this approach but with a new focus on collections of seals that include amethyst seals. Olga Krzyszkowska 2005 outlined the short-lived appearance of amethyst seals in the Aegean (MM II-LM/LH II). This paper goes a step further, how amethyst seals function within Aegean collections of seals. In most collections, amethyst seals occur as singletons, and in many collections they are older than the rest of the collection which may be stylistically homogeneous and workshop fresh. When amethyst seals pair up with another seal it may be through a shared iconography (e.g., *CMS V 646* of amethyst from Gouvalari Tholos 2 and 645 of a red stone from Gouvalari Tholos 1) or through the blue color that they share with another seal (e.g., lapis lazuli or blue glass seals). In fact, the color range within most collections is narrow: red (cornelian, sard; perhaps gold could be included here), brown (agates), and blue (amethyst, lapis lazuli, glass). Many collections have a definite preference for one of the three colors with token representatives of the other two colors. All this leads to the suggestion that the Mycenaean deliberately collected sealstones, making deliberate choices about iconography, shape, and color. This paper will suggest how they were able to do this.

Caroline Zaitoun

‘The process of cosmetic adornment. Similarities between Mycenaean prestigious unguents and Egyptian liturgical preparations’

The word cosmetic derives from *kosmêtikè*, which suggests the importance of harmonious combination between the body and its adornment, and between components of the adornment itself. Among the latter, cosmetics can be considered as the most intimate part. The process of cosmetics’ conception, using a complex chemistry involving chromatic and/or different chemical effects, consists in the creation of specific compounds. When applied, these potent preparations mix up with the body and change its composition. The specialised cooking of ancient unguents (more or less aromatic), beyond the search for pure extracts and for distinctive perfumes, involves a science of mixing. This essential principle of mixing, underlined in classical sources, can be traced back to the Mycenaean palatial world, in the evidence of administrative documents in Linear B, and especially in the most explicit one from Pylos. A new reading can be proposed in that sense, applied not so much to the Fr tablets - concerning perfumed or treated oils indicated in a simple way - as to records of ingredients delivered to unguent-boilers (PY Un 249, 267, 592, An 616). Recent studies of recipes inscribed in Ptolemaic Temples - probably derived from a long tradition -, reveal significant parallels with an Egyptian production. Ritual preparations of complex mixtures, made with similar ingredients to those found associated in the Mycenaean records, are ordered in liturgical programs or cycles,

structured by ceremonial uses. This example invites to further thoughts on the craft process and the destination(s) of prestigious unguents in the Mycenaean palatial world. In this context, references to a sacred sphere have to be interpreted in terms of cult practices.