ΦΙΛΟΜΑΘΕΙΑ. Studies in Bronze Age Aegean Art and Archaeology in Honor of Anne P. Chapin



# ΦΙΛΟΜΑΘΕΙΑ

## Studies in Bronze Age Aegean Art and Archaeology in Honor of Anne P. Chapin

Edited by

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# Contents

**List of Figures** ..... iii

**Abbreviations** ..... ix

**Anne Proctor Chapin: A Professional Overview** ..... x
Robert Bauslaugh

**Bibliography of Anne P. Chapin** ..... xii

**Contributor Biographies** ..... xv

**Chapter 1: Introduction** ..... 1
Marie N. Pareja

**Chapter 2: Seasonality in the Asphendou Petroglyphs** ..... 4
Thomas F. Strasser and Alexandra van der Geer

**Chapter 3: The Deep State and the Minoan 'Palaces' in Crete: Bureaucracies as Constraining and Enabling Socio-Political Structures** ..... 9
Louise A. Hitchcock

**Chapter 4: Behind Closed Doors of Minoan Shrines** ..... 20
Nanno Marinatos

**Chapter 5: Problematic Patriarchal Perceptions: Saffron, 'Fertility,' and Xeste 3 at Akrotiri, Thera** ..... 27
Marie N. Pareja

**Chapter 6: Rocky Landscapes: The Tell el Dabʿa Hunt Frieze and its Aegean Connections** ..... 43
Lyvia Morgan

**Chapter 7: Minoan Transcorporeality: Female Bodies, Ritual, and Nature in Late Bronze Age Crete** ..... 67
Caroline Tully

**Chapter 8: Brushwork, Banqueting Clothes, and Nature Painting: A Challenge to the Aegean-Egyptian Narrative** ..... 85
Nancy R. Thomas

**Chapter 9: Decorated Plaster Tripod Offering Tables of the Aegean Late Bronze Age** ..... 141
Elizabeth Shank

**Chapter 10: Ornamentation and Legitimation: The Kilt of a Participant in the Procession Fresco from Knossos** ..... 146
Leanna Kolonauski

**Chapter 11: On Right-Handedness in the Aegean Bronze Age: Iconography and More... and Why This Can be Helpful for the Reconstruction of the 'Lily Prince' from Knossos ..... 158**
Fritz Blakolmer

**Chapter 12: Monkey Business in the Grave of the Griffin Warrior at Pylos ..... 173**
Jack L. Davis and Sharon R. Stocker

**Chapter 13: On the Axe-Adze with a Figure-of-Eight Shield Representation from the Tholos Tomb of Vapheio ..... 176**
Emilia Banou

**Chapter 14: Smite Him Down: The Construction and Evolution of Minoan and Mycenaean Images of Power ..... 184**
Tenninger Kellenbarger

**Chapter 15: Mind the Gap: A Note on Art and Frame in the Mycenae Cult Center ..... 196**
Emily Catherine Egan

**Chapter 16: A Line of Genii: A Wall Painting From the Cult Centre at Mycenae ..... 203**
John G. Younger

**Chapter 17: The Jewelled Garden of Nineveh: Cultivating Ideals and Illusions in Imperial Assyria ..... 207**
Karen Polinger Foster

# List of Figures

## Chapter 2: Seasonality in the Asphendou Petroglyphs

Thomas F. Strasser and Alexandra A.E. van der Geer


Figure 2.1: The Asphendou cave petroglyphs. Dimensions of engraving 1.15m × 0.8m, north is up. Drawing by C. Kolb ..... 5
Figure 2.2: The petroglyphs depicting a herd of *Candiacervus ropalophorus*. Dimensions of engraving 1.15m × 0.8m, north is up. Drawing by C. Kolb and S. Murray ..... 6


## Chapter 3: The Deep State and the Minoan 'Palaces' in Crete: Bureaucracies as Constraining and Enabling Socio-Political Structures

Louise A. Hitchcock


Figure 3.1: Minoan 'Palace' at Knossos, Neopalatial Period, Detailed Plan of East Wing, showing Grand Staircase, Minoan Pier-and-Door Partition Hall and Benched Room, West at Top. Illustration by author, after Cadogan 1976 ..... 10
Figure 3.2: Map of Crete, with most Minoan 'Palatial' sites (*c.* 1700–1450 BCE) indicated. Illustration by author ..... 11
Figure 3.3: Minoan 'Palace' at Kato Zakro, Neopalatial Period, Plan. Author illustration, after Platon 1985 ..... 11
Figure 3.4: Knossos, Sealing, so-called Mistress of the Mountains. Illustration by author, after CMS II,8 no. 256 ..... 13
Figure 3.5: Chania, Sealing, so-called Master Impression. Illustration by author, after Hallager 1985 ..... 13
Figure 3.6: Nirou Chani, Villa East of Knossos, Neopalatial Period, Benched Room 12. Photograph by author ..... 14
Figure 3.7: Phaistos, Neopalatial Period, West Wing of 'palace,' Detailed Plan, Showing Benched Meeting Rooms 23 and 24. After Levi 1981 ..... 14
Figure 3.8: Phaistos, Neopalatial Period, West Wing of 'Palace,' Benched Meeting Room 23. Photograph by author ..... 15
Figure 3.9: Phaistos, Neopalatial Period, West Wing of 'Palace,' Benched Meeting Room 24. Photograph by author ..... 15
Figure 3.10: Kato Zakro, Neopalatial Period, Detailed Plan of 'Palace,' Showing Hall 28 and Archive Room 16. Author illustration, after Platon 1985 ..... 16
Figure 3.11: Hagia Triada, Neopalatial Period, Villa-Annex Complex, Gypsum Chest Used as Archive. Photograph by author ..... 16
Figure 3.12: Hagia Triada, Neopalatial Period, Villa-Annex Complex, Benched Room 4. Photograph by author ..... 17
Figure 3.13: Hagia Triada, Neopalatial Period, Villa-Annex Complex, Detailed Plan of Halls, South at Top. Author illustration, after Halbherr, Stefani, and Banti 1977 ..... 17


## Chapter 4: Behind Closed Doors of Minoan Shrines

Nanno Marinatos


Figure 4.1: Painting of a Shrine façade. Adyton, Xeste 3, east wall. After Marinatos 2016. Computer Restoration by M. Toufeklis and N. Marinatos 2016, 127 ..... 20
Figure 4.2: Berlin Ring, CMS XI, 28. Courtesy of the CMS Heidelberg ..... 21
Figure 4.3a: Plan of Adyton. Arrows indicate the position of the wounded goddess (north wall) and the shrine (east wall). After C. Palyvou ..... 21
Figure 4.3b: Sketch of the Wounded Goddess on the North Wall of the Adyton. After Marinatos 1984 ..... 21
Figure 4.4a: Wounded Goddess with an olive twig on her forehead. Computer restoration by M. Toufeklis and N. Marinatos 2016, 12 ..... 22
Figure 4.4b: Drawing of the wounded Goddess from the north wall of the adyton, Xeste 3. Drawing by Ray Porter ..... 22
Figure 4.4c: Wounded Goddess, detail of injured foot. Computer enhancement of a photograph taken by Irene Papageorgiou. Image courtesy of I. Papageorgiou ..... 22
Figure 4.5: Detail from the shrine façade of the Zakros Rhyton. Image courtesy of L. Platon ..... 24
Figure 4.6: Gold ring from Poros showing a sacred mansion on a mountain and an adorant facing it. Image courtesy of G. Rethemiotakis ..... 24


## Chapter 5: Problematic Patriarchal Perceptions: Saffron, 'Fertility,' and Xeste 3 at Akrotiri, Thera

Marie N. Pareja


Figure 5.1: Offering to the Seated Goddess Wall Painting, Room 3a, First Floor, Xeste 3, Akrotiri, Thera. LC IA. After Doumas 1992: 158–59, fig. 122 ..... 28
Figure 5.2: Necklace Swinger, Wounded Woman, and Veiled Girl Wall Painting, Adyton, Ground Floor, Xeste 3, Akrotiri, Thera. LC IA. Image courtesy of Nanno Marinatos ..... 29
Figure 5.3: Presentation Scene on a Mesopotamian Cylinder Seal. Babylon, Hematite. *c.* 19th century BCE. Museum Object Number 89198. Image courtesy of the British Museum ..... 32
Figure 5.4: Investiture of Zimri-Lim Scene, Mari. 2000–1800 BC. AO 19826. Image courtesy of the Musée du Louvre. ..... 33
Figure 5.5: Plan of Ground and First Floors of Xeste 3 with Thresholds Highlighted from the Offering to the Seated Goddess Wall Painting to the Adyton. Image courtesy of Clairy Palyvou. Adapted by M.N. Pareja ..... 37
Figure 5.6: Seal showing a female figure with a sword from Knossos. LM IA. (CMS II.3 016.1). Image courtesy of the CMS Heidelberg ..... 38

Figure 5.7: Seal stone showing presentation scene with genii and seated female figure from Tiryns. LBA II. (CMS I 179). Image courtesy of the CMS Heidelberg ..... 38

**Chapter 6: Rocky Landscapes: The Tell el Dabʿa Hunt Frieze and its Aegean Connections**

Lyvia Morgan

Figure 6.1: Reconstruction of the Taureador Frieze, Tell el Dabʿa (Bietak, Marinatos and Palyvou 2007, Figure 59B). Enhanced fragments F19, F134 at 1:3 scale (Bietak, Marinatos and Palyvou 2007, Figs 42–43, Cat. nos. A2, A3) ..... 44
Figure 6.2: Hunter and dog from the Tell el Dabʿa Hunt Frieze at 1:4 scale (Morgan 2020a, Pl. XVIc). Reconstruction: Lyvia Morgan. Computer realization: Marian Negrete-Martinez ..... 45
Figure 6.3: Fragments depicting rocks from the Hunt Frieze at 1:2 scale. Original condition and enhanced: F865, F801, F541, F688 (lower edge). Original condition: F474, F885 (lower edges) ..... 46
Figure 6.4: Enhanced fragments from the frieze with lions: F327 (Lion 5), F120 (Lion 6), F491 (Lion 10) at 1:2 scale (Marinatos 2010, Figs. 15, 18–19, 23) ..... 47
Figure 6.5: Fragments of the Hunt Frieze (original condition): F17 at 1:4 scale. F90c, F348, F22, F90b at 1:2 scale ..... 49
Figure 6.6: Monkeys and Bluebirds Frieze, House of the Frescoes, Knossos. (a) Reconstruction: Mark Cameron, ink and coloured pencil (Evely 1999, p. 247). Courtesy of the British School at Athens. (b) Reconstruction: E. Gilliéron fils, watercolour (Evely 1999, p.264 = Evans 1928, Pl. XI). Courtesy of the Ashmolean Museum ..... 51
Figure 6.7: Detail of the Monkeys Frieze, Beta 6, Akrotiri, Thera (Doumas 1992, pl. 86, detail). Courtesy of Thera Excavations Archives ..... 52
Figure 6.8: Paintings from three walls in Room 14, Ayia Triada (Evely 1999, p.96). Reconstruction: Mark Cameron. Courtesy of the British School at Athens ..... 53
Figure 6.9: Floral Fresco, Unexplored Mansion, Knossos (Chapin 1997, Pl. A, detail). Reconstruction: Anne Chapin ..... 53
Figure 6.10: Crocus Gatherers, Xeste 3, Akrotiri, Thera (Doumas 1992, pl. 116, detail). Courtesy of Thera Excavations Archives ..... 55
Figure 6.11: 'Spring Fresco', Delta 2, Akrotiri Thera (Doumas 1992, pl. 67, detail). Courtesy of Thera Excavations Archives ..... 55
Figure 6.12: Rocks in the Ship Frieze, West House, Akrotiri, Thera. (a) Departure Town, (Doumas 1992, pl. 36 left, detail). Courtesy of Thera Excavations Archives. (b) Arrival Town of the Ship Frieze (Doumas 1992, pl. 38 left, detail). Courtesy of Thera Excavations Archives ..... 56
Figure 6.13: Rocky Landscape from the Miniature Frieze, Northeast Bastion, Ayia Irini, Kea at 1:4. (Morgan 2020b, Figure 7.25). Visualization: Lyvia Morgan, watercolour. Fragments nos. 270, 276, 272. Scale: 1:2. (Morgan 2020b, Pls. 22, 23) ..... 57
Figure 6.14: Hunt scene, Tomb of Antefoker (TT 60), Thebes, 12th dynasty (Davies 1920, Frontispiece). Watercolour facsimile ..... 58
Figure 6.15: Hunt scene, Tomb of Kenamun (TT 93), Thebes, 18th dynasty, reign of Amenhotep II, (Davies 1930, vol. II, folio, pl. XLVIIIA). Watercolour facsimile ..... 59
Figure 6.16: Drawings of hunt scenes in Aegean glyptic art. Images courtesy of the CMS Heidelberg. (a) CMS VI, 180, calcedony cushion seal, Archanes?, MM III–LM IA. (b) CMS II.6, 70, ring impression, Ayia Triada, LM IA. (c) CMS I, 185, agate lentoid seal, Dendra, LB II ..... 60

**Chapter 7: Minoan Transcorporeality: Female Bodies, Ritual, and Nature in Late Bronze Age Crete**

Caroline Tully

Figure 7.1: Gold ring HM 1700, Knossos. Photo by Jebulon, CC0 1.0. Image courtesy of the Heraklion Archaeological Museum—Hellenic Ministry of Culture and Sports—Archaeological Receipts Fund ..... 69
Figure 7.2: Gold ring HM 989 from Archanes. Photo: I. Pini. Image courtesy of E. Sapouna-Sakelleraki ..... 70
Figure 7.3: Drawing of fresco paintings from the north wall, first level, Building Xeste 3 at Thera. Marinatos 1984, 62, Fig. 40 ..... 71
Figure 7.4: Drawing of agate seal, CMS VS IA No.75, from Knossos. Pini 1992, 84 ..... 72
Figure 7.5: Ivory pyxis lid from Minet el-Baida. Image courtesy of the Louvre (AO 11601) ..... 72
Figure 7.6: Drawing of Akkadian cylinder seal (2250–2150 BCE) from Mari. Keel 1998, Fig. 7 ..... 73
Figure 7.7: Drawing of the Investiture Scene painting from the palace at Mari. After Parrot 1958b, 58, Fig. 48 ..... 74
Figure 7.8: Drawing of pear-shaped sheet gold and electrum pendant. Keel 1998, Fig. 17 ..... 75
Figure 7.9: Drawings of scarab seal from the southern Levant. Keel 1998, Fig. 26 ..... 75
Figure 7.10: Female Genitalia with Branches on Cycladic 'Frying Pans'. Coleman 1985, 196, ill. 4 ..... 77
Figure 7.11: Drawing of arms and breast emerging from a sycamore tree pouring water. Goldwasser 1995, Fig. 32 ..... 78
Figure 7.12: HM 65. Evans, *Palace of Minos*, 1:502, fig. 360 b ..... 79
Figure 7.13: Faience dresses with mountain design. Drawing by Anne P. Chapin. Image courtesy of Marie N. Pareja ..... 80
Figure 7.14: Mountain patterned skirt. Drawing by Anne P. Chapin. Image courtesy of Marie N. Pareja ..... 80

**Chapter 8: Brushwork, Banqueting Clothes, and Nature Painting: A Challenge to the Aegean-Egyptian Narrative**

Nancy R. Thomas

Figure 8.1: Tomb of Rekhmire, TT 100, Banqueting scene. Nina de Garis Davies facsimile, Metropolitan Museum of Art, New York, Object Number: 30.4.78, Open Access ..... 87
Figure 8.2: Banqueting scene fragments, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 87
Figure 8.3: Banqueting scene detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 88

Figure 8.4: Banqueting scene detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 88
Figure 8.5: Banqueting scene detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 89
Figure 8.6: Fishing and Fowling scene, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 89
Figure 8.7: Banqueting scene detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 90
Figure 8.8: Fishing and Fowling, papyrus detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 92
Figure 8.9: Fishing and Fowling, papyrus detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 92
Figure 8.10: Fishing and Fowling, birds detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 93
Figure 8.11: Fishing and Fowling, cat detail, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 93
Figure 8.12: Floor Pavement, Room E, Malkata, Metropolitan Museum of Art, New York, Inv. no. 20.2.2. Open Access. Courtesy of the Metropolitan Museum of Art, New York ..... 94
Figure 8.13: Floor Pavement, South Palace, Amarna, Berlin, Ägyptisches Museum und Papyrussammlung. Courtesy of the Staatliche Museen zu Berlin - Ägyptisches Museum und Papyrussammlung, Inv. No. ÄM 15335, Photo Sandra Steiß. 94
Figure 8.14: Banqueting scene, Menna, TT 69. Charles K. Wilkinson, facsimile. Metropolitan Museum of Art, New York. Object Number: 30.4.194, Open Access ..... 95
Figure 8.15: Banqueting scene. Nakht, TT 52. Chuck Siefke photo, Creative Commons licensed as CC BY 2.0 ..... 95
Figure 8.16: Papyrus plants, Menna, TT 69. Nina de Garis Davies, facsimile. Metropolitan Museum of Art, New York. Object Number: 30.4.48, Open Access ..... 96
Figure 8.17: Pool and Garden, Tomb of Nebamun, British Museum. Image courtesy of The Trustees of the British Museum ..... 97
Figure 8.18: Pool and Garden, TT 100, Tomb of Rekhmire, Nina de Garis Davies facsimile, Metropolitan Museum of Art. Public Domain Dedication MET DT244060 ..... 99
Figure 8.19: Ceiling, Sennefer, TT 96. Creative Commons: https://creativecommons.org/publicdomain/mark/1.0/ Universal ..... 99
Figure 8.20: Banqueting Scene, Horemheb, TT 78. Drawing by Nancy R. Thomas after Cherpion 2023: fig. 84 ..... 100
Figure 8.21: The Necklace Swinger, Xeste 3, Akrotiri, Thera. Image courtesy of the Thera Excavations Archives ..... 103
Figure 8.22: The Veiled Woman, Xeste 3, Akrotiri, Thera. Image courtesy of the Thera Excavations Archives ..... 104
Figure 8.23: Saffron Gatherer with Black Hair, Xeste 3, Akrotiri, Thera. Image courtesy of the Thera Excavations Archives ..... 104
Figure 8.24: Nilotic Scene detail, east wall, West House, Akrotiri, Thera. Image courtesy of the Thera Excavations Archives ..... 105
Figure 8.25: Lady B detail, Pseira, Crete. Image courtesy of the Archaeological Museum of Heraklion, the Ministry of Culture (Hellenic Republic), and the Cultural Resources Management and Development Organization ..... 106
Figure 8.26: Bluebird, House of the Frescoes, Knossos, Crete. Image courtesy of the Archaeological Museum of Heraklion, the Ministry of Culture (Hellenic Republic), and the Cultural Resources Management and Development Organization. 107
Figure 8.27: Olive Spray, Knossos, Crete. Image courtesy of the Archaeological Museum of Heraklion, the Ministry of Culture (Hellenic Republic), and the Cultural Resources Management and Development Organization ..... 107
Figure 8.28: Proposal for the relation between fragments F00001 and F00248 from Area H/I, Tell el Dabʿa. Image courtesy of Johannes Becker ..... 108
Figure 8.29: Unretouched Plants, Throne Room, Knossos, Crete. Image courtesy of Elizabeth Shank. ..... 109
Figure 8.30: Floor pavement detail, Malkata, Egyptian Museum Cairo SR 4/11704 (TR 3.5.27.5). Image courtesy of The Malqata Paintings Project ..... 109
Figure 8.31: Cylinder seal, Syrian, 'Aleppo' group, late Middle Bronze Age; Oxford, Ashmolean Museum 1914.161. Courtesy of the Ashmolean Picture Library ..... 110
Figure 8.32: Hagia Triada Sarcophagus, Archaeological Museum of Heraklion, Crete. Image courtesy of the Archaeological Museum of Heraklion, the Ministry of Culture (Hellenic Republic), and the Cultural Resources Management and Development Organization ..... 111
Figure 8.33: 'La Parisienne', Campstool Fresco, Knossos, Archaeological Museum of Heraklion, Crete. Image courtesy of the Archaeological Museum of Heraklion, the Ministry of Culture (Hellenic Republic), and the Cultural Resources Management and Development Organization ..... 112
Figure 8.34: Seated Woman detail, Campstool Fresco, Knossos, Herakleion Archaeological Museum, Crete. Image courtesy of the Archaeological Museum of Heraklion, Crete, the Ministry of Culture (Hellenic Republic), and the Cultural Resources Management and Development Organization ..... 112
Figure 8.35: Bench Side Panel, Malkata, Metropolitan Museum of Art, New York, 11.215.453. Public Domain ..... 115
Figure 8.36: Floor Pavement detail, Room E, Malkata, Metropolitan Museum of Art, New York, Inv. no. 20.2.2. Open Access. Courtesy of the Metropolitan Museum of Art, New York ..... 115
Figure 8.37: Floor Pavement detail, Malkata, Egyptian Museum Cairo SR 4/11660 (TR 3.5.27.6). Courtesy of The Malqata Paintings Project ..... 116
Figure 8.38: Portion of Ceiling Painting, Malkata, Egyptian Museum Cairo, SR 5/7755 (TR 18.4.24.1). Courtesy of The Malqata Paintings Project ..... 117
Figure 8.39: Portion of Ceiling Painting detail, Malkata, Egyptian Museum Cairo, SR 5/7755 (TR 18.4.24.1). Courtesy of The Malqata Paintings Project ..... 117
Figure 8.40: Floor Pavement detail, Malkata, Egyptian Museum Cairo, SR 4/11705 (TR 3.5.27.7). Courtesy of The Malqata Paintings Project ..... 118
Figure 8.41: Floor Pavement detail, Room E, Malkata, Metropolitan Museum of Art, New York, Inv. no. 20.2.2, Open Access. Courtesy of the Metropolitan Museum of Art, New York ..... 119

Figure 8.42: Floor Pavement, Maru-Aten, Amarna, University of Pennsylvania Museum of Anthropology and Archaeology, E15726. Courtesy of the University of Pennsylvania Museum....119
Figure 8.43: Floor Pavement detail, Malkata, Egyptian Museum Cairo, SR 4/11705 (TR 3.5.27.7). Courtesy of The Malqata Paintings Project....121

**Chapter 9: Decorated Plaster Tripod Offering Tables of the Aegean Late Bronze Age**

Elizabeth Shank

Figure 9.1: Painted plaster offering table from Nirou Chani. Courtesy of the Herakleion Museum....142
Figure 9.2: Painted plaster tripod table leg from Palaikastro. Watercolour by Douglas Faulmann, Courtesy of the Palaikastro Archaeological Project....142
Figure 9.3: Painted plaster tripod dolphin offering table from the West House, Akrotiri. Courtesy of the Akrotiri Archive....142
Figure 9.4: Painted plaster tripod offering table fragment 7 T sw from Pylos. Courtesy of the Palace of Nestor Excavations, The Department of Classics, University of Cincinnati....142
Figure 9.5: Painted plaster tripod offering table fragment 1 T nw from Pylos. Courtesy of the Palace of Nestor Excavations, The Department of Classics, University of Cincinnati....143
Figure 9.6: Reconstruction by Piet de Jong of the painted plaster offering table from Pylos. Courtesy of the Palace of Nestor Excavations, The Department of Classics, University of Cincinnati....143
Figure 9.7: Painted plaster offering table fragment from Chania. Courtesy of Maria Andreadaki-Vlazaki and the Chania Archive....143

**Chapter 10: Ornamentation and Legitimation: The Kilt of a Participant in the Procession Fresco from Knossos**

Leanna Kolonauski

Figure 10.1: Drawing of one fragment from the Procession Fresco featuring three male participants. Scale: 1:16. Drawing author....147
Figure 10.2: Detail of the blue kilt of a participant in the Procession Fresco from Knossos. Scale 1:8. Drawing author....147
Figure 10.3: Plan of the West Entrance System in LM II oriented with north to the left. Not to scale. After Hood and Taylor 1981: plan. Drawing author....148
Figure 10.4: Bead-net overlay, based on the Lady in Red from Knossos. Not to scale. Drawing author....149
Figure 10.5: Detail of the red tunic with a bead-net overlay and filling ornaments worn by the Egyptian goddess, Isis. Queen Nefertari being led by Isis, facsimile by Charles K. Wilkinson, tempera on paper. From the Tomb of Nefertari (QV 66), Dynasty 19, Thebes, Egypt. Courtesy Met Museum (public domain)....149
Figure 10.6: Ivy and papyrus composite pendant motif from the Procession Fresco: black and white line drawing (left) and color rendering (right). Not to scale. Drawings author....150
Figure 10.7: Abstracted ivy and papyrus composite pendant motif. (a) design from a LM IB ceramic sherd from Knossos. Modified from Popham 1967: pl. 81: a. Not to scale. Drawing author. (b) Painted plaster fragment, possibly MM III–LM IA, from Knossos, colors approximated. After Fyfe 1902–1903: fig. 81. (c) Design from a Palace Style vase from Tomb 10, Dendra. Modified from Persson 1942a: fig. 77. Not to scale. Drawing author....151
Figure 10.8: Details of the finials of the gold loop-in-loop chain necklace from the Grave of the Griffin Warrior at Pylos featuring the ivy and papyrus composite motif. Photos J. Vanderpool. Courtesy The Palace of Nestor Excavations, The Department of Classics, University of Cincinnati....152
Figure 10.9: Ivy and papyrus composite pendant motif as hanging ornaments: (a) ivory ornament from Menidi; (b) painted plaster fragment from Tiryns. Modified from Schliemann 1885: pls VIb, e. Courtesy HathiTrust (public domain).....153

**Chapter 11: On Right-Handedness in the Aegean Bronze Age: Iconography and More... and Why This Can be Helpful for the Reconstruction of the 'Lily Prince' from Knossos**

Fritz Blakolmer

Figure 11.1: Harvester vase from Hagia Triada, detail with sistrum-player (after Marinatos and Hirmer 1973: pl. 104 bottom)....160
Figure 11.2: Lion Hunt inlay dagger from Shaft Grave IV at Mycenae (after Morgan 1983: 86, fig. 1 top)....160
Figure 11.3: Handshake Krater from Tiryns, detail (after Chatzina *et al.* 2023: 28, fig. 9b; permission by Joseph Maran and Alkistis Papadimitriou)....161
Figure 11.4: Danicourt-Ring (CMS XI, no. 272; image courtesy of the CMS Heidelberg)....161
Figure 11.5: Seal stone from Vapheio (*CMS* I, no. 231; image courtesy of the CMS Heidelberg)....162
Figure 11.6: Bronze spouted vessel from Akrotiri, Thera (after Marinatos 1971a: pl. 91b)....164
Figure 11.7: Reconstruction of the 'Lily Prince' by A. Evans (after Evans 1928, 2: frontispiece)....165
Figure 11.8: Reconstruction of the 'Lily Prince' by J. Coulomb (after Coulomb 1981: 34, fig. 5)....165
Figure 11.9: Reconstruction of the 'Lily Prince' by W.-D. Niemeier (after Niemeier 1987: pl. 9, 1; drawing by B. Niemeier)....165
Figure 11.10: Reconstruction of the 'Lily Prince' by M.C. Shaw (after Shaw 2004: 68, fig.4:5)....165
Figure 11.11: Chieftain cup from Hagia Triada (after Kaiser 1976: fig. 25a)....166
Figure 11.12: Sketch drawing of the mural paintings in the Room with the Fresco at Mycenae (after Blakolmer 2019: 71, fig. 16; based on Marinatos 1988: 251, fig. 3)....166
Figure 11.13: Mural painting of the 'Dancing Lady' from Knossos (after Günkel-Maschek 2020: 148, fig. 1; permission by Ute Günkel-Maschek)....167
Figure 11.14: Mycenaean ivory plaque from Delos (after Aruz 2008: fig. on p. 434)....167
Figure 11.15: Stucco relief fragment from Knossos; reconstruction by the author (after Blakolmer 2002: 13, fig. 2)....168

**Chapter 12: Monkey Business in the Grave of the Griffin Warrior at Pylos**

Jack L. Davis and Sharon R. Stocker

Figure 12.1: Plan of the recent excavations at Pylos. Copyright the Department of Classics of the University of Cincinnati .....174
Figure 12.2: Illustrations of the monkey bead from the grave of the Griffin Warrior: (a) Drawings Tina Ross. Copyright Department of Classics of the University of Cincinnati. (b) Photos Jeff Vanderpool. Copyright Department of Classics of the University of Cincinnati .....174

**Chapter 13: On the Axe-Adze with a Figure-of-Eight Shield Representation from the Tholos Tomb of Vapheio**

Emilia Banou

Figure 13.1: The fenestrated axe of Near Eastern origin from the cist grave of the tholos tomb of Vapheio. H.: 0.143m, W.: 0.13m. After Kilian-Dirlmeier 1987, 201, fig. 4. Courtesy of the National Archaeological Museum – Department of Prehistoric, Egyptian, Cypriot and Near Eastern Antiquities Collection .....177
Figure 13.2: The two sides of the axe-adze with a figure-of-eight shield represented in relief from the cist grave of the tholos tomb of Vapheio. L.: 0.158m, W.: 0.040m, H: 0.048m. After Kilian-Dirlmeier 1987, 201, fig. 5. Courtesy of the National Archaeological Museum – Department of Prehistoric, Egyptian, Cypriot and Near Eastern Antiquities Collection....178
Figure 13.3: The golden signet ring from Vapheio (CMS I, no. 219) via the Arachne Database of the German Archaeological Institute [DAI] .....178

**Chapter 14: Smite Him Down: The Construction and Evolution of Minoan and Mycenaean Images of Power**

Tenninger Kellenbarger

Figure 14.1: Drawing of CMS V Suppl. 1A: no. 294, Moni Odigitria, EM III–MM IA. Image courtesy of the CMS Heidelberg.....186
Figure 14.2: CMS II.8: no. 280. From Evans 1921, I, fig. 509. Boxing scene and pillar on Repository sealing, Knossos. Image courtesy of Universitätsbibliothek Heidelberg.....186
Figure 14.3: CMS II.6: no. 15, Hagia Triada, LM I. Image courtesy of the CMS Heidelberg .....187
Figure 14.4: Drawing of CMS II.7: no. 20, Kato Zakro, LM I. Image courtesy of the CMS Heidelberg.....187
Figure 14.5: Drawing of CMS II.6: no. 17, Hagia Triada, LM I. Image courtesy of the CMS Heidelberg.....187
Figure 14.6: Drawing of CMS VII: no. 129, LM I. Image courtesy of the CMS Heidelberg.....188
Figure 14.7: Drawing of CMS XII: no. 292, LM I. Image courtesy of the CMS Heidelberg.....188
Figure 14.8: Drawing of CMS I: no. 11, Mycenae, Shaft Grave III, LH I. Image courtesy of the CMS Heidelberg.....189
Figure 14.9: Enlarged drawing of the Pylos Combat Agate (SN18-112), as it appears on the face of the sealstone. Drawing T. Ross. Courtesy of The Palace of Nestor Excavations, The Department of Classics University of Cincinnati .....189
Figure 14.10: Drawing of CMS I: no. 12, Mycenae, Shaft Grave III, LH I. Images courtesy of the CMS Heidelberg.....190
Figure 14.11: Drawing of CMS I: no. 16, Mycenae, Shaft Grave VI, LH I. Drawing of the signet ring known as the *Battle of Glen*. Image courtesy of the CMS Heidelberg .....190

**Chapter 15: Mind the Gap: A Note on Art and Frame in the Mycenae Cult Center**

Emily Catherine Egan

Figure 15.1: The wall painting from Mycenae Cult Center Room 31, with diminutive figure in lower left (drawing by author after Chapin 2016: fig. 11.1).....197
Figure 15.2: Detail of the wall painting in Figure 15.1, with direct view of gap (drawing by author).....197

**Chapter 16: A Line of Genii: A Wall Painting From the Cult Centre at Mycenae**

John G. Younger

Figure 16.1: Line of genii, wall painting from the Mycenae Cult Center, 'Ramp' House, adapted from Cook 1894, fig. 1 .....203
Figure 16.2: Line of small genii from the Mycenae Cult Center, 'Tsountas's' House, adapted from Kritsele-Provide 1982, fig. 2 ....203
Figure 16.3: Painting in the tomb of Djehutihotep showing his colossal statue on a sled being transported by 88 workers pulling ropes (drawing by Sir John Gardner Wilkinson).....204
Figure 16.4: CMS II, 3, no. 105a, a cushion seal from Kalyvia. Drawing courtesy of CMS Heidelberg.....204

# Abbreviations

| | |
|---|---|
| AIA | Archaeological Institute of America |
| AJA | American Journal of Archaeology |
| ASCSA | American School of Classical Studies at Athens |
| BCH | Bulletin de correspondance hellénique |
| BM | British Museum |
| BSA | British School at Athens |
| CAENL | Contributions to the Archaeology of Egypt, Nubia, and the Levant |
| CMS | Corpus der minoischen und mykenischen Siegel |
| EBA | Early Bronze Age (chronology) |
| EM | Early Minoan (chronology) |
| IA-BARN | Indus-Aegean Bronze Age Research Network |
| KU | University of Kansas |
| Kya | Thousand years ago |
| LBA | Late Bronze Age (chronology) |
| LH | Late Helladic (chronology) |
| LM | Late Minoan (chronology) |
| MBA | Middle Bronze Age (chronology) |
| MM | Middle Minoan (chronology) |
| PLAN | Plasters Analysis Project |
| SNAP | Stelida Naxos Archaeological Project |

# Anne Proctor Chapin: A Professional Overview

Robert Bauslaugh

Anne Proctor Chapin spent twenty five years of her academic career teaching at a small liberal arts college in the mountains of western North Carolina that has no graduate program or even an Art History major, and yet she became a mentor to many undergraduates, graduate students, and younger scholars, a collaborator with numerous national and international researchers, and a significant contributor to our understanding of Bronze Age Aegean art, archaeology, and culture.

Born in Philadelphia and raised in New Jersey, across the Hudson River from New York City, where she could see the twin towers of the World Trade Center from her bedroom window, Anne Chapin graduated as a pioneer female student from the Pingry School in New Jersey and went on to become an Economics and Political Science major at Duke University. After her junior year in 1982, she attended a Duke summer program at Oxford University and backpacked across Europe to visit Greece and Crete for the first time, but it was a Greek Archaeology class taught by then Duke professor John Younger that opened her heart and mind to the siren call of Greek antiquity.

Upon graduation with her B.A. (1983), Anne returned to the Northeast and worked for a small publishing company as an editor and artist until she left to visit her sister in Egypt and traveled on to Israel and again to Crete. When visiting Matala, amid the breathtaking sea, sky, and overhanging cliffs, she had a life-changing epiphany that her true calling was to study Minoan art.

Anne began the Art History graduate program at Duke's arch-rival UNC Chapel Hill in Fall 1986, where Sara Immerwahr guided her prehistoric study, while Mary Sturgeon and others in the Art History and Classics programs greatly expanded her professional training through her M.A. to Ph.D. One early seminar paper on Etruscan horsemanship offered insights from her own life-long love of horses and personal equestrian experience that were subsequently published. The field of archaeology also grew in importance to her. In 1990, Anne attended the American School of Classical Studies at Athens Summer Seminar (as Hill Scholar) led by Jack Kroll and, at five o'clock tea in Loring Hall, she met Emory University Classics Professor Robert Bauslaugh (to whom she would be married for more than 30 years). The following summer (1991), she returned to Greece and excavated at the Athenian Agora under then-Director John Camp in the area of the newly discovered *Stoa Poikile* and Great Drain.

Having already written her Master's thesis on 'Perspective in Minoan Pictorial Art' (1988), Anne continued her investigation of prehistoric Aegean Art in her Ph.D. dissertation that focused on the Minoan use of landscape in their highly original and distinctively stylized art. While directed by Professors Sara Immerwahr and Mary Sturgeon, 'Landscape and Space in Aegean Bronze Age Art' (1995) had an additional reader and reviewer, Minoan expert Maria Shaw, then professor at University of Toronto. A decades long friendship and professional collaboration resulted from Maria's generous outside involvement (e.g., M.C. Shaw. 2006. The Frescoes from the House of the Frescoes at Knossos: A Reconsideration of their Architectural Context and a New Reconstruction of the Crocus Panel. *British School at Athens* 101: 57–88 with 5 plates).

After several years of adjunct teaching at Emory University and Georgia State University, in January 1998, Anne was appointed to a full-time position as Assistant Professor of Art History and Archaeology at Brevard College, a small four-year liberal arts college in the Blue Ridge Mountains of western North Carolina. As the only art historian in the Art Department, she was soon teaching a wide variety of courses ranging from Egyptian, Greek, and Roman, to Modern, Contemporary, and World Art. While teaching a four course load each semester, raising a son, Andrew Bauslaugh Chapin, born in 1996, and helping lead undergraduate study programs abroad (beginning with a 6-week joint Brevard College and Emory University trip to Greece and Turkey in 1998), Anne combined education and research together with her professional artistic experience to single-handedly edit a wide-ranging *Festschrift* in honor of her mentor, UNC Emerita Professor Sara (Sally) Immerwahr (2004. *ΧΑΡΙΣ: Essays in Honor of Sara A. Immerwahr* (ASCSA Hesperia Supplement 33), 452 pages).

In the early 2000s Anne joined University of Melbourne Professor Louise Hitchcock to identify possible Bronze Age sites that the Australian Archaeological Institute could apply for permission to investigate. The Mycenaean site of Vaphio soon became a front runner, and while working in Athens supported by an Appalachian College

Association grant (Summer 2006), Anne met University of the Peloponnese Professor Emilia Banou. Together with Professor Hitchcock, the three discussed their interests in renewed investigation of the Vapheio Palaiopyrgi area in cooperation with the Laconian *Ephoria* and applied for permission (1) to conduct a field survey between the famous Vaphio tholos tomb and Paleo Pyrgi and (2) to publish an associated conglomerate stone quarry, discovered by Bob Bauslaugh, which featured an unfinished column base still in situ.

Nevertheless, Crete and the Minoan culture continued to call. At a visit to Gournia in 2009, Anne discussed with University of Buffalo Professor Vance Watrous his intention to conduct *synergasia* excavations focused on the Protopalatial period at the civic site well known for its Late Minoan remains that were exposed by Harriet Boyd Hawes in 1902–1904. From the beginning of new excavation in 2010, Anne served as co-director of the team's stoa operation to register and study finds, based at the INSTAP Study Center for East Crete, together with Norwegian archaeologist Rita Letrud (2010–2017), while her husband and son (then 13) spent the first year digging in the trenches under the field supervision of Matt Buell. Incredibly, in the first year, the team collected, sorted, cleaned, inventoried, and carefully stored all the thousands of excavation finds, including pottery. After a three-year extension of the original five-year *synergasia* permit that continued excavation through the summer of 2017, study seasons followed until the outbreak of the global pandemic late in 2019 that prevented continued on-site study of the enormous number of finds. Anne was assigned the study of plaster fragments, and although little painted plaster had been discovered, the remains of finely made floor, wall, ceiling, and even waterproof roof plaster took until 2023 with the final, crucial help of Nikki (Marie N.) Pareja to clean, study, photograph, and describe for publication.

As Anne's reputation for Minoan archaeology grew, her willingness to take on new academic challenges also expanded, and in 2010–2011, together with University of South Florida Professor Suzanne Murray, she served as costume consultant for the Packard Humanities Institute's modernized production of Mozart's *Idomeneo* by Opera San Jose. In 2011, Maria Shaw asked Anne to help pull together articles and unpublished research on patterned textiles that Maria had been intending to assemble and publish as a separate monograph. By expanding the scope and soliciting contributions from a number of other scholars working on Bronze Age costume and weaving, and with the encouragement and generous support of Marie-Louise Nosch of the Danish National Research Foundation's Centre for Textile Research, Anne helped bring together an extremely useful edited volume, *Woven Threads: Patterned Textiles of the Aegean Bronze Age*, with contributions by E. Barber, G. Bianco, B. Burke, E. Egan, and S. Murray (Center for Textile Research, University of Copenhagen, Denmark and Oxbow Books, 279 pages).

In the midst of editing and the ongoing work at Gournia, Anne held a Titus Fellowship at the University of Cincinnati to pursue research on Minoan pictorial art (Fall 2015) and together with Louise Hitchcock and Emilia Banou, received permission to conduct field survey at Vapheio Palaiopyrgi. During October 2016 and May 2017, Hitchcock, Banou, and Chapin led mixed teams of Australian, Greek, and American students in a carefully recorded gathering of surface evidence subsequently stored in the Laconian *Ephoria*.

Always looking to expand her understanding of the prehistoric Bronze Age cultures of Greece, Anne began in the 1990s investigating how Aegean artists depicted childhood and young adult development. As time and resources allowed, she shared her research and insights through papers at the annual meetings of the Archaeological Institute of America and presentations at conferences devoted to Bronze Age Aegean culture. With precious little institutional support, this was a labor of love aimed at connecting with the national and international scholarly community. When the pandemic interrupted travel, Anne turned to online presentations to remain active until illness struck in December 2020, and all academic work had to be suspended. Following a year and a half of recovery, Anne returned to teaching in Fall 2022 on a half-time schedule just as AI began to affect the writing intensive course instruction she had always maintained as the essential centerpiece of teaching visual arts. At the end of Spring Semester 2023 Anne chose to retire from Brevard College after 25 years of teaching and service.

As the ancients often bemoaned, 'The gods are jealous.' Although Anne never held a position at a research university where she could guide her own graduate students in the study of Aegean Art, she has always generously and tirelessly helped any and all students and researchers in any way she could. Sadly, the gods may have not granted, as they so often do not, a long and productive emerita period, but this short summary of her academic life has emphasized that Professor Chapin's love of the ancient Aegean World has assisted many and led to a better understanding of Bronze Age culture.

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# Contributor Biographies

**Emilia Banou** is Associate Professor of Prehistoric Archaeology at the University of the Peloponnese, with a focus on the Bronze Age Aegean. She has been working and publishing extensively on Laconia and Kythera, including field work in the area of Vapheio-Palaiopyrgi and excavations at the Minoan peak sanctuary at Agios Georgios sto Vouno, respectively. Her research interests and publications also include the study of Minoan and Mycenaean religion.

**Robert Bauslaugh** is Emeritus Professor of Ancient History and Classics and former Vice President for Academic Affairs and Dean of Faculty at Brevard College in Brevard, NC. He earned his MA and PhD from the Ancient History and Mediterranean Archaeology graduate program of UC Berkeley, and he is an alum of the Society of Fellows in the Humanities of Columbia University. Robert taught classics, archaeology, and history at Emory University and Brevard College. Author of two books and a number of articles on neutrality in the warfare of classical Greek states and ancient numismatics, he is currently engaged in research about the Middle Paleolithic occupation of the island of Crete and the presence of humans in North America during the Pleistocene. He was married to Anne Chapin for 30 years.

**Fritz Blakolmer** is Associate Professor at the Institute of Classical Archaeology at the University of Vienna where he teaches Minoan and Mycenaean Archaeology. His main research interests are the arts and iconography of the Aegean Bronze Age, religion and ritual iconography in the Aegean, the history of research and modern artistic reception, color and its significance in antiquity, and tomb forms in Classical Lycia. He has published widely on all these topics.

**Jack L. Davis** is Carl W. Blegen Professor of Greek Archaeology at the University of Cincinnati. He has directed archaeological fieldwork in Greece on the island of Kea, in the Nemea Valley, and at Pylos and in Albania at Apollonia and Dyrrachium. In 2015 Davis and Sharon Stocker resumed excavations at and around the Palace of Nestor at Pylos. In 2022 they were made Commanders of the Order of the Phoenix by the President of Greece in recognition of their work at Pylos.

**Emily Catherine Egan** is Associate Professor of Ancient Eastern Mediterranean Art and Archaeology in the Department of Art History & Archaeology at the University of Maryland. Her research and publications focus on artistic practice in the Bronze Age Aegean, and particularly on the iconography, intermediality, and functionality of Mycenaean wall and floor paintings. She has undertaken archaeological fieldwork in Italy, Turkey, Jordan, Armenia, Cyprus, and Greece, where she is engaged in the study and reconstruction of painting assemblages from the Palace of Nestor at Pylos and Petsas House at Mycenae.

**Louise Hitchcock**'s PhD is in Aegean Bronze Age Art and her MA is in Ancient Near Eastern History (both UCLA). She has taught Art History at California State University, Long Beach, Anthropology at California State University, Dominguez Hills, and Aegean Archaeology at the University of Melbourne. Her books include *Minoan Architecture: A Contextual Analysis*, *Theory for Classics*, and *Aegean Art and Architecture* (with Donald Preziosi). She is the co-editor of *DAIS: The Aegean Feast*, *Tell it in Gath: Studies in the History and Archaeology of Israel. Essays in Honor of Aren M. Maeir on the Occasion of his Sixtieth Birthday*, and *Plague in Antiquity*. When not dancing on tables in Aleppo, running away from rattle snakes, or jumping into lost tombs, Louise has found time to publish over 120 articles on various topics in Mediterranean Archaeology. The Australian Research Council and the Institute for Aegean Prehistory funded her excavations at the Philistine site of Tell es-Safi/Gath, in collaboration with Aren Maeir. She has also collaborated with Anne Chapin and Emilia Banou in a survey of the area of Vapheio Palaiopyrgi in Lakonia. If adventure has a name, her name is Louisiana Hitchcock.

**Tenninger Kellenbarger** is currently an adjunct instructor at the Tyler School of Art at Temple University. She received her PhD in Art History in 2023 from Temple University. Her doctoral dissertation presented the artistic expression of power in Egypt, Crete, and the mainland of Greece during the Bronze Age and the influence of trade networks in the eastern Mediterranean. She received her M.A. in Art History from Temple University, and her thesis focused on the creation of early weaponry in the Aegean world. Her BA is from Lycoming College.

**Leanna Kolonauski** is an adjunct instructor of art history at Temple University in Philadelphia, PA. She specializes in the visual culture of Minoan Crete and the wider Aegean during the Bronze Age. She focuses particularly on

paintings and approaches their analyses using iconography and phenomenology to examine what these artworks meant to their ancient viewers. She has created digital reconstructions of paintings and their architectural contexts for several projects including the Procession Fresco from Knossos and the lustral basin from Chania. One of her current projects is the study of a Minoan landscape painting from the South House at Knossos with Anne Chapin, Maria Shaw, and Marie N. Pareja.

**Nanno Marinatos** was born in Athens, Greece in May of 1950, and she is the daughter of the Greek archaeologist Spyridon Marinatos. She followed her father's work on Minoan culture but first studied Classical Greek Philology and History at the University of Colorado with a PhD on *Thucydides and Religion* (1978). She became professor and eventually head of the Department of Classics at the University of Illinois, Chicago. She is now retired and lives in Greece. Her focus of research has been Minoan iconography and religion, on which subjects she has produced many articles and several books, including *Minoan Kingship and the Solar Goddess* (2010).

**Lyvia Morgan** now writes full-time and lives mainly in England. She was formerly Baring Lecturer in Aegean and Egyptian Art at Manchester University and Visiting Professor at Harvard University. Her work has focused in particular on wall paintings of the Cycladic Islands (Thera, Melos, Kea) and the Egyptian palace at Tell el Dabʿa. She is the author of *The Miniature Wall Paintings of Thera: A Study in Aegean Culture and Iconography* (Cambridge University Press 1988). Her book, *Wall Paintings and Social Context: The Northeast Bastion at Ayia Irini* (*Keos* XI) (INSTAP Academic Press, 2020), was the recipient of the 2024 James R. Wiseman Book Award presented by the Archaeological Institute of America. She is currently working on two books: *The Hunt Frieze from Tell el Dabʿa*, and *Art and Ritual Space. The Power of Paintings in the Ancient and Medieval Worlds*.

**Marie N. Pareja ('Nikki')** earned her MA (2013) and PhD (2015) from Temple University in Aegean Prehistory, and she is assistant professor of art history at Salisbury University. Nikki specializes in Bronze Age materiality, plaster and pigment technologies, iconography, and long-distance exchange, and she is always interested in new collaborative projects. She is author of *Monkey and Ape Iconography in Aegean Art* (2017), and she serves as founder and executive director of the Aegean Bronze Age Study Initiative (ABASI), designer and director of the Excavation Simulator at Salisbury University, director of the Plasters Analysis Project (PLAN) at the University of Pennsylvania, and co-director of the Indus-Aegean Bronze Age Research Network (IA-BARN) at the University of Oxford. Nikki also currently serves as a materials specialist for the Stelida Naxos Archaeological Project (SNAP), Mochlos Archaeological Project, Sissi Archaeological Project, and Gournia Excavations. She is studying plaster from The South House and the Royal Road at Knossos together with Lyvia Morgan. Nikki is also the recipient of the 2027 Award for Excellence in Undergraduate Teaching presented by the Archaeological Institute of America.

**Karen Polinger Foster**, a specialist in the art and archaeology of the Aegean Bronze Age and Ancient Near East, recently retired after many years of teaching in the Departments of Near Eastern Languages and Civilizations and History of Art at Yale University. She has written or edited fourteen books on a wide range of topics, including three in French on Soissonnais subjects. *Civilizations of Ancient Iraq*, co-authored with Benjamin R. Foster, won the 2010 Holton Book Award of the Archaeological Institute of America. Her latest publication, *East of the Moon*, is her first photo essay venture, based on recent journeys to Central Asia, Iran, Ethiopia, and Egypt. At present, she is working on *The Ahmosids and the Aegean? Reconsidering Art and Influence at the Dawn of the New Kingdom*.

**Elizabeth Shank** received her PhD from Temple University. She is the United States Coordinator for the INSTAP Study Center for East Crete and a visiting lecturer at the University of Pennsylvania. She specializes in Minoan painted plasters and iconography. Elizabeth is working on the painted plaster material from Chania, and she is analyzing plaster samples from the Knossos Anetakis site. She is working with Maria Vlazaki on the publication of the Chania Lustral Basin fresco which was recently restored and put on display at the Archaeological Museum of Chania.

**Sharon R. Stocker** is a Senior Research Associate in the Department of Classics at the University of Cincinnati. She has directed archaeological fieldwork in Greece at Pylos and in Albania at Apollonia and Dyrrachium. In 2015 Jack Davis and Stocker resumed excavations at and around the Palace of Nestor. In 2022 they were made Commanders of the Order of the Phoenix by the President of Greece in recognition of their work at Pylos.

**Thomas F. Strasser** earned his PhD from Indiana University in 1992. He specializes in Mediterranean island biogeography with an emphasis on Crete. He has also directed or participated on excavations and other field projects in Greece, Cyprus, Turkey and the USA for over 30 years. His research concerns primarily prehistoric stone tools, early farming, and Aegean wall paintings, on which he has published numerous articles. He is a professor at Providence College and active in field research on Crete.

**Nancy Rhyne Thomas** is Professor Emerita of Art History at Jacksonville University in Jacksonville, FL. She studied art history and studio art for her BFA at the University of Georgia. When she arrived at the University of North Carolina at Chapel Hill for her PhD, she planned to be a medievalist, but a year-long seminar on Aegean Palaces taught by Sara A. Immerwahr introduced her to the Aegean, where lions, lion art, and Bronze Age interconnections became her enduring focus.

**Caroline Tully** (PhD) is an archaeologist and antiquities curator. She is an Honorary Fellow in the School of Historical and Philosophical Studies at the University of Melbourne with a background in the Bronze and Iron Age Mediterranean and Art History. Caroline is also a professional tapestry weaver at the Australian Tapestry Workshop, and she has an interest in archaeological textiles, particularly the garments of Minoan Crete.

**Alexandra van der Geer** graduated in Classic Indology (PhD, 1998) and Vertebrate Palaeontology (PhD, 2014) at Utrecht University, the Netherlands. She investigated the presence, nature and role of animals depicted in South Asian stone sculpture covering the past four millennia (Brill, 2008). Later, she specialized in the evolution of mammals on islands (Wiley-Blackwell, 2010, 2021). Currently, Alexandra continues her palaeontological research at Naturalis Biodiversity Center and the University of Leiden (the Netherlands) with emphasis on island biogeography and the impact that humans have on insular faunas.

**John G. Younger** joined the University of Kansas in 2002 as Professor of Classics and retired from KU in the summer of 2019; he came from Duke University where he taught for 27 years. At KU, John was affiliated with several departments: Classics; Humanities and Western Civilization; Women, Gender, and Sexuality Studies (2008–12); and Jewish Studies (2013–19). He has a BA in History (with majors in Music and Classics also fulfilled) from Stanford University, and a MA and PhD in Classics from the University of Cincinnati. Younger's research focuses on the Bronze Age Aegean: the pottery workshop at Gournia, engraved seal stones and finger rings, iconography ('A View from the Sea,' 2011), gender and sexuality (*Sex in the Ancient World*, *A-Z*, 2004 and 'Minoan Women,' 2016). Other major interests include Greek sculpture ('The Temple of Zeus at Olympia,' 2009), early synagogues in the Galilee ('Excavations at Nabratein,' 2009), and reconstructing Minoan myth (2017, 2018). In 2017, John moved out to his farm 'Thorneypaw,' a 70-acre parcel of orchards, vineyard, and prairie in southern Douglas County.