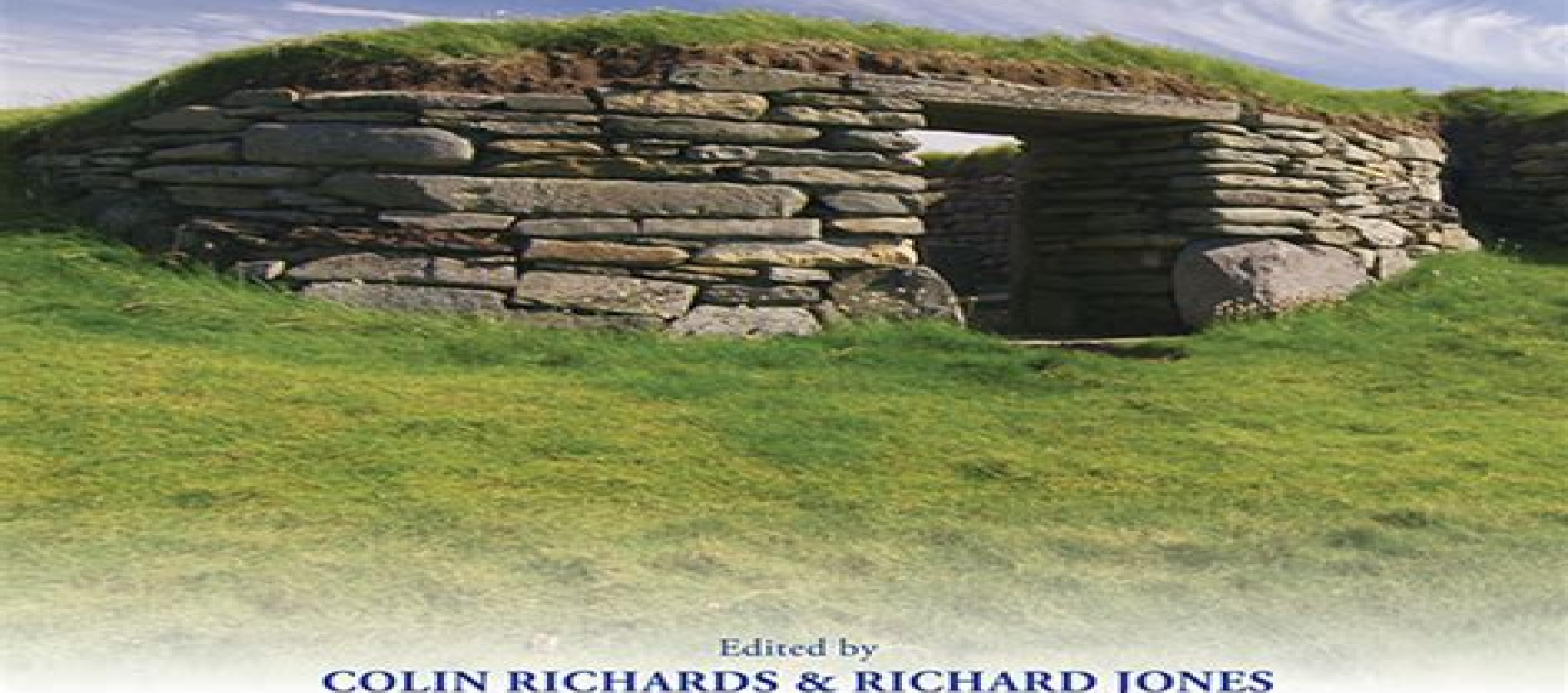


THE DEVELOPMENT OF NEOLITHIC HOUSE SOCIETIES IN ORKNEY



Edited by
COLIN RICHARDS & RICHARD JONES

Pdf Development Neolithic House Societies Orkney

**Andrew Meirion Jones, Marta Díaz-
Guardamino**



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The Development of Neolithic House Societies in Orkney Colin Richards, Richard Jones, 2016-04-30 Considering that Orkney is a group of relatively small islands lying off the northeast coast of the Scottish mainland its wealth of Neolithic archaeology is truly extraordinary An assortment of houses chambered cairns stone circles standing stones and passage graves provides an unusually comprehensive range of archaeological and architectural contexts Yet in the early 1990s there was a noticeable imbalance between 4th and 3rd millennium cal BC evidence with house structures and villages being well represented in the latter but minimally in the former As elsewhere in the British Isles the archaeological visibility of the 4th millennium cal BC in Orkney tends to be dominated by the monumental presence of chambered cairns or tombs In the 1970s Claude Lévi Strauss conceived of a form of social organization based upon the house societies (*sociétés matriarcales*) in order to provide a classification for social groups that appeared not to conform to established anthropological kinship structures In this approach the anchor point is the house understood as a conceptual resource that is a consequence of a strategy of constructing and legitimizing identities under ever shifting social conditions Drawing on the results of an extensive program of fieldwork in the Bay of Firth Mainland Orkney the text explores the idea that the physical appearance of the house is a potent resource for materializing the dichotomous alliance and descent principles apparent in the archaeological evidence for the early and later Neolithic of Orkney It argues that some of the insights made by Lévi Strauss in his basic formulation of societies (*sociétés matriarcales*) are extremely relevant to interpreting the archaeological evidence and providing the parameters for a social narrative of the material changes occurring in Orkney between the 4th and 2nd millennia cal BC The major excavations undertaken during the Cuween Wideford Landscape Project provided an unprecedented depth and variety of evidence for Neolithic occupation bridging the gap between domestic and ceremonial architecture and form exploring the transition from wood to stone and relationships between the living and the dead and the role of material culture The results are described and discussed in detail here enabling tracing of the development and fragmentation of societies (*sociétés matriarcales*) over a 1500 year period of Northern Isles prehistory

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anthropological kinship structures In this approach the anchor point is the house understood as a conceptual resource that is a consequence of a strategy of constructing and legitimizing identities under ever shifting social conditions Drawing on the results of an extensive program of fieldwork in the Bay of Firth Mainland Orkney the text explores the idea that the physical appearance of the house is a potent resource for materializing the dichotomous alliance and descent principles apparent in the archaeological evidence for the early and later Neolithic of Orkney It argues that some of the insights made by Lévi Strauss in his basic formulation of *sociétés matriarcales* are extremely relevant to interpreting the archaeological evidence and providing the parameters for a social narrative of the material changes occurring in Orkney between the 4th and 2nd millennia cal BC The major excavations undertaken during the Cuween Wideford Landscape Project provided an unprecedented depth and variety of evidence for Neolithic occupation bridging the gap between domestic and ceremonial architecture and form exploring the transition from wood to stone and relationships between the living and the dead and the role of material culture The results are described and discussed in detail here enabling tracing of the development and fragmentation of *sociétés matriarcales* over a 1500 year period of Northern Isles prehistory [The Circular Archetype in Microcosm: The Carved Stone Balls of Late Neolithic Scotland](#) Chris L. Stewart-Moffitt, 2022-07-14 This study is the culmination of seven years research into the Carved Stone Balls of Late Neolithic Scotland It is the first study of these enigmatic artefacts since that undertaken by Dorothy Marshall in 1977 and includes all currently known examples in both museums and private hands described and analysed in considerable detail *Stone Circles* Colin Richards, Vicki Cummings, 2024-08-27 The definitive guide to the stone circles of Britain and Ireland From Stonehenge and the Ring of Brodgar to the Rollright Stones and Avebury the British and Irish Isles are scattered with the stone circles of our prehistoric ancestors Although there have been many theories to explain them to this day there is no consensus about their purpose Colin Richards and Vicki Cummings provide a clear and illuminating field guide to 424 key stone circle sites in Britain and Ireland Organised by region this handy volume sets out the features of these megalithic monuments including their landscape position construction and physical properties The authors take stock of cutting edge research and recent excavations stone circles that were previously lost to time They present new insights on the chronology composition and roles of different circles to transform our understanding the sites Beautifully illustrated with photographs maps and plans this is an essential guide to Britain and Ireland's most mysterious prehistoric monuments **Making a Mark** Andrew Meirion Jones, Marta Díaz-Guardamino, 2019-03-31 The visual imagery of Neolithic Britain and Ireland is spectacular While the imagery of passage tombs such as Knowth and Newgrange are well known the rich imagery on decorated portable artefacts is less well understood How does the visual imagery found on decorated portable artefacts compare with other Neolithic imagery such as passage tomb art and rock art How do decorated portable artefacts relate chronologically to other examples of Neolithic imagery Using cutting edge digital imaging techniques the Making a Mark project examined Neolithic

decorated portable artefacts of chalk stone bone antler and wood from three key regions southern England and East Anglia the Irish Sea region Wales the Isle of Man and eastern Ireland and Northeast Scotland and Orkney Digital analysis revealed for the first time the prevalence of practices of erasure and reworking amongst a host of decorated portable artefacts changing our understanding of these enigmatic artefacts Rather than mark making being a peripheral activity we can now appreciate the central importance of mark making to the formation of Neolithic communities across Britain and Ireland The volume visually documents and discusses the contexts of the decorated portable artefacts from each region discusses the significance and chronology of practices of erasure and reworking and compares these practices with those found in other Neolithic contexts such as passage tomb art rock art and pottery decoration A contribution from Antonia Thomas also discusses the settlement art and mortuary art of Orkney while Ian Dawson and Louisa Minkin contribute with a discussion of the collaborative fine art practices established during the project

Tracking the Neolithic House in Europe Daniela Hofmann, Jessica Smyth, 2012-12-09 The Neolithic period is noted primarily for the change from hunter gatherer societies to agriculture domestication and sedentism This change has been studied in the past by archaeologists observing the movements of plants animals and people But has not been examined by looking at the domestic architecture of the time Along with tracking the movement of sedentism Neolithic houses are also able to show researchers the beginnings of cultural identity group representation through the construction and decoration of these structures Additionally as agriculture moved west and north in this era the architecture and material culture shows this change and its significance Chapters are arranged chronologically so that authors can address differences and similarities of their region to neighboring ones To ensure continuity authors have framed the chapters around the following considerations construction materials and architectural characteristics how houses facilitated or perpetuated

Neolithic Houses in Northwest Europe and beyond Timothy Darvill, Julian Thomas, 2002-12-01 A digital reprint which makes available again the first publication of the Neolithic Studies Group containing papers given to a special colloquium on the structures of Neolithic Europe Contributions include Neolithic houses in mainland Britain and Ireland a skeptical view Julian Thomas Houses in context Building as process Alasdair Whittle A Central European Perspective Jonathon Last Neolithic houses in Ireland Eoin Grogan Neolithic buildings in Scotland Gordon Barclay Neolithic buildings in England Wales and the Isle of Man Tim Darvill Mesolithic or later houses at Bowmans Farm Romsey Extra Hampshire Francis Green Ballygalley houses co Antrim Derek Simpson Later Neolithic Structures at Trelystan Powys Alex Gibson Life times and works of House 59 Tell Ovcharovo Bulgaria Douglass Bailey Structure and ritual in Neolithic houses Peter Topping Architecture and Cosmology in the Balinese house life is not that simple Colin Richards Houses in the Neolithic imagination an Amazonian Example Christine Hugh Jones

WHAT THE ARCHITECTURE TELLS US MARIANNE. POLLICH, 2017

Art and Architecture in Neolithic Orkney Antonia Thomas, 2015 This thesis presents a contextual analysis of Neolithic art and architecture in Orkney Focussing upon the Heart of Neolithic Orkney World

Heritage Site it details the results of original fieldwork at three sites with in situ dressed and decorated stonework Maeshowe Skara Brae and the Ness of Brodgar It combines the re interpretation of known architecturally situated carvings with primary data from new survey and excavation work and reports the discovery of many previously unrecorded examples This study reveals a diversity of stoneworking practices at these three sites which contradicts a broad catch all term of art demanding a more nuanced investigation Previous studies have discussed the in situ decoration at Maeshowe and Skara Brae but these have never been compared in detail and the long histories of attention at these sites have led to questions over the authenticity of their carvings The discovery of hundreds of comparable in situ decorated stones from sealed Neolithic deposits during excavations at the Ness of Brodgar demolishes these doubts The insight that this fieldwork has allowed is crucial Excavation exposes aspects of the architecture which normally remain hidden and allows the recording of decoration and stoneworking in situ and as it is first revealed This takes the discussion beyond the surface to allow an understanding of how stones were worked and decorated as part of the processes of construction and occupation This challenges many narratives of Neolithic art and architecture which have tended to focus upon superficial aspects of visual form overlooking the ways in which buildings and stones came to be worked carved built and appreciated It allows an exploration of how buildings and carvings emerge through process and how the temporality of the working decoration and appreciation of particular stones relates to the wider context of art and architecture in Neolithic Orkney

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