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Title: Stereotype: the role of grave sets in Corded Ware and Bell Beaker funerary practices

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Curriculum vitae

Karsten Wentink was born in 1981 in Doetinchem. Already at a very young age he developed an interest in archaeology. He attended the Ludger college in Doetinchem from 1994 and graduated VWO in 2001. In the same year he started his studies at the Faculty of Archaeology, Leiden University. He did a combined bachelors in both archaeological sciences (focus on functional analysis at the Laboratory for Artefact studies) and prehistoric archaeology (with a focus on the Neolithic of North-West Europe). In 2004 he obtained a Bachelor of Arts degree and was admitted to the newly established Research Masters Program. He graduated with the *judicium cum laude* in 2006. His Mphil thesis “*Ceci n’est pas une hache*” focussed on Middle Neolithic axe depositions. For his thesis he was awarded the W.A. van Es-prize.

During his studies he worked on various research projects for SyntheGra Archeologie B.V. and was involved in various University-led research projects such as the excavation of the Neolithic site at Schipluiden and an archaeological field project in Malawi, Africa. After his studies he was appointed as research assistant and junior lecturer in 2006 (temporarily replacing prof. dr. Annelou van Gijn). Between 2006 and 2008 he worked as a research assistant for both the Laboratory for Artefact studies and the Prehistory department at Leiden University. In 2007 he co-founded the academic publishing house Sidestone Press where he still works today as co-director.

In 2008 he started his PhD research at the Leiden Faculty of Archaeology as part of the NWO-funded *Ancestral Mounds* project. He (co-) authored and edited several papers, chapters and books. When the PhD funding stopped in 2012 he started working full time for Sidestone Press while continuing his PhD research. In addition he is currently also involved in a research project focussing on the Ommerschans sword and aims to continue his research in the future.

Acknowledgements

Writing the acknowledgements to this thesis is surprisingly more difficult than I had anticipated. This is caused in part because of the cunning plan I hatched when I first started my research. Since I was in contact with so many people, colleagues at the faculty, museum curators, other researchers, etc. I kept a folder in my e-mail inbox with copies of all the correspondents that would need to be mentioned in this section. But when my PhD funding ended back in 2012, so did my University e-mail account. So far for my cunning plan. I will do my best to remember, but I am bound to forget to mention some of you. To those I apologize upfront!

The first people that need mentioning are my fellow researchers, Quentin Bourgeois and Marieke Doorenbosch. Together we were the *Ancestral Mounds PhDs*. We shared a room, many good discussions, a lot of laughter, research pains and frustrations, but also breakthroughs. Doing a PhD, where you are laser focused on a highly specialized subject, can be a lonely thing, it is therefore so much better to dive down the rabbit hole together. As it later appeared, these first four years would only be the ‘formative years’ of my entire PhD journey, but nevertheless I am glad I could share these with you!

Especially given the fact that my journey took much longer than expected, I must give my thanks and gratitude to my team-leaders and supervisors, David Fontijn, Annelou van Gijn, Corrie Bakels and Harry Fokkens. Especially David needs special mentioning for he kept reading texts, coaching me, and encouraging me to continue the work. He kept me focussed and motivated these last few years. Thank you all!

Thank you to Eric Mulder and Annemieke Verbaas at the Leiden Laboratory for Artefact Studies. They often assisted me in my research and shared their thoughts and expertise. Before starting my PhD I worked as a research assistant to Annelou van Gijn. Together we toured the Netherlands hunting for treasure in the form of flint artefacts. We either brought them home to our lab to study them or took the lab with us to do microwear analysis on location. Many of the objects we studied for her book “Flint in Focus” also found their way into this thesis. She taught me the tricks of our trade and has been my mentor and friend for almost 20 years. It has been a wonderful journey so far, and I hope it will continue far into the future.

A big thanks should go to all the museum curators who gave me access to the wonderful objects this thesis is based on: Luc Amkreutz (Rijksmuseum van Oudheden, Leiden), Wijnand van der Sanden, Vincent van Vilsteren, Bastiaan Steffens and Jaap Beuker (Drents Museum, Assen), Louis Swinkels (‘t Valkhof, Nijmegen), Bert Huiskes (Stadsmuseum, Rhenen), Elly van der Velde (Nairac, Barneveld), Joanneke Hees (PUG-collectie).

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Starting my PhD went hand in hand with learning how to sail. Being out on the water is the most wonderful way of clearing your mind. I made so many friends at the Blauwe Schuit but special thanks should go to my main (sailing) buddies: Rutger, Diede, Bas, Marinus, Eric, Johan.

While one part of this thesis was written at my University desk, the other part was written at my desk at Sidestone Press. A very big thank you should go to Corné van Woerdekom with whom I created Sidestone, and who supported me finishing this thesis. Also I want to thank all the people that work with Sidestone, the authors that publish with us and the readers who buy our books. If it was not for your trust, I would have had to get an actual job. I cannot even bear to think of it.

A final and most important thanks goes to my family who kept supporting me and never grew tired of listening to me go on about ancient dead people. Inspiration can be found in the most unexpected of places. Whether it is helping out my sister with her homework (Goffman), watching my grandfather – as a child – organize his tools, crossing the Alps with my brother, watching my parents prep for a party or talking to my grandmother about knitting. She always asked how my work was coming along, and when she would be expected to come to my defence. I am sorry it took too long.

It was Park (1950, 249) who wrote that we enter this world alone, as individuals, but it is through interaction with the people around us that we achieve character and become persons.

STEREOTYPE

Throughout northern Europe, thousands of burial mounds were erected in the third millennium BCE. Starting in the Corded Ware culture, individual people were being buried underneath these mounds, often equipped with an almost rigid set of grave goods. This practice continued in the second half of the third millennium BCE with the start of the Bell Beaker phenomenon. In large parts of Europe, a 'typical' set of objects was placed in graves, known as the 'Bell Beaker package'.

This book focusses on the significance and meaning of these Late Neolithic graves. Why were people buried in a seemingly standardized manner, what did this signify and what does this reveal about these individuals, their role in society, their cultural identity and the people that buried them?

By performing in-depth analyses of all the individual grave goods from Dutch graves, which includes use-wear analysis and experiments, the biography of grave goods is explored. How were they made, used and discarded? Subsequently the nature of these graves themselves are explored as contexts of deposition, and how these are part of a much wider 'sacrificial landscape'.

A novel and comprehensive interpretation is presented that shows how the objects from graves were connected with travel, drinking ceremonies and maintaining long-distance relationships.



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