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978-0-521-83728-6 - Archaeology and the Senses: Human Experience, Memory, and Affect

Yannis Hamilakis

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ARCHAEOLOGY AND THE SENSES

This book is an exciting new look at how archaeology has dealt with the bodily senses, showing at the same time how the discipline can offer a richer glimpse into the human sensory experience. Yannis Hamilakis proposes a sensorial archaeology that can unearth the lost, suppressed, and forgotten sensory and affective modalities of humans. Using Bronze Age Crete as a case study, he shows how sensorial memory can help us rethink questions ranging from the production of ancestral heritage to large-scale social change and the cultural significance of monuments. Hamilakis thus points the way to reconstituting archaeology as a sensorial and affective multi-temporal practice, offering at the same time a new framework on the interaction between bodily senses, things, and environments, which will be relevant to scholars in other fields.

Yannis Hamilakis is Professor of Archaeology at the University of Southampton. His research focuses on the archaeology of the bodily senses, the politics of the past, archaeological ethnography, social zooarchaeology, and the archaeology of Greece. He has been a member of the School of Advanced Study at Princeton, a scholar at the Getty Research Institute in Los Angeles, a Margo Tytus Fellow at the University of Cincinnati, and a visiting scholar at Princeton University. He serves on the editorial board of many journals including the *Annual Review of Anthropology*, the *American Journal of Archaeology*, the *Journal of Contemporary Archaeology*, *Archaeologies: The Journal of the World Archaeological Congress*, the *Journal of Mediterranean Archaeology*, and the *Annual of the British School at Athens*. He also co-directs the Koutroulou Magoula Archaeology and Archaeological Ethnography Project, focusing on the excavation of the tell site of Koutroulou Magoula in central Greece. He has published many articles and has authored, edited, or co-edited 11 books, including *The Nation and Its Ruins: Antiquity, Archaeology, and National Imagination in Greece* (2007), which won the Edmund Keeley Prize and was shortlisted for the Runciman Prize.

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*Human Experience, Memory,
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YANNIS HAMILAKIS

University of Southampton



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Στην κυρία Νίκη, και στη θεία Ριρίκα

To Mrs Niki (my primary school teacher), and to Auntie Ririka

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PREFACE

When do book projects start and when are they completed? Hard to tell. It feels as if I have been ‘writing’ this book all my adult life, as if everything I have done, both within the scholarly domain and outside it, was an attempt to find the words to express and enact the connection between life, experience, and bodily senses. If this were indeed the case, then I would need another book-length volume to thank all the people who have contributed to the making of this one: colleagues, students, friends, ethnographic interlocutors, family, lovers. But this book also had a formal beginning, and that was the time, about a decade ago, when I submitted a book proposal to Cambridge University Press, encouraged by Richard Bradley. It is thus to him and to the staff at the Press (including the former Archaeology editor, Simon Whitmore) that I owe immense gratitude; they took on a project, at a time when the senses was not the fashionable topic that it has recently become, and waited patiently for its completion. The anonymous readers for the Press provided constructive feedback and have helped shape the final outcome, and my current editor, Beatrice Rehl, and her staff (especially Anastasia Graf), have nurtured and facilitated this project in all possible ways. Luane Hutchinson has been a wonderful and gentle copy editor, and Vasko Demou worked diligently on the index.

I have lectured on this topic on many occasions at various universities around the world, and hosts and audiences listened carefully, at times sceptical, other times enthusiastic, but always offering constructive and useful feedback. During the final stages of writing this book, audiences at Columbia University and Binghamton University heard

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versions of it, thanks to my good friends and colleagues who acted as hosts: Brian Boyd and Zoe Crossland at Columbia, and Ruth van Dyke, Randy MacGuire, and Josh Reno at Binghamton. On an earlier occasion, in March 2010, Jo Day invited me to deliver the keynote speech at the inspiring conference she organised in Carbondale, Illinois, on 'Making Senses of the Past', an event that provided much sensorial stimulation and embodied thinking, and one which became an equally stimulating book.

Other colleagues read portions of the book and offered generously their thoughts: Constance von Ruden and David Sutton must be singled out. Constance in particular shared with me her deep knowledge on wall paintings and her expertise on all matters archaeological, helping at the same time with some of the illustrations. Several Aegeanist colleagues have discussed related issues with me over the years, and have provided access to unpublished or in-press work; amongst them, John Bennet, Keith Branigan, Cyprian Broodbank, Despina Catapoti, Jan Driessen, Paul Halstead, Nicoletta Momigliano, Yiannis Papadatos, and Isle Schoep. Maria Andreadaki-Vlazaki gave me the opportunity to work with my students at the Nopigeia site, which shaped my thinking on deposition and sensorial memory. Nadia Seremetakis, together with David Sutton (again), have been constant sources of inspiration on material memory and the senses. Andy Jones co-organised with me a Southampton meeting on bodily senses and memory, a memorable occasion for all involved. The late Andrew Sherratt did much to shape my thinking on the sensorial aspects of food, and Susan Sherratt has been an inspiring co-author and collaborator on related projects.

Fotis Ifantidis was and is the most wonderful collaborator in our sensorial, photo-ethnographic projects, some of the results of which can be seen in this book. Eleni Tzirtzilaki took the time to talk to me about Iridanos River and the Monastiraki Square in Athens, and the affective power of running water. Mark Pluciennik and Sarah Tarlow were my co-organisers for that memorable 1998 Lampeter conference on *Thinking Through the Body*, where I first presented my sensorial archaeology. I owe special thanks to Paul Rainbird who has supported this project from the outset, and has offered advice on all things, small and large, until the last minute. His care, invaluable and durable friendship, and humour sustained my efforts and made the whole endeavour worthwhile. Eleonora Vraskidou alerted me to the sensorial thinking

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of Herder, and heard some of the ideas in this book, offering valuable feedback.

My colleagues at the University of Southampton took on my administrative burdens while I was on leave to complete this book, and they, together with my students, listened to my ideas and helped in more ways than they could have imagined. Former and current doctoral students have shared their thoughts and ideas with me, and I have learned from them as much as (I hope) they have learned from me: Ioanna Antoniadou, Vasko Demou, Kerry Harris, Brittany Hill, Dimitra Mylona, Nota Pantzou, Kostas Papadopoulos, Helen Stefanopoulos, Eleni Stefanou, Vasilis Tsamis, Vasilis Varouhakis, and Nicolas Zorzin. My students that took (over the years) my ‘Archaeology and Anthropology of Eating’ course and the ‘Archaeologies of the Senses’ course deserve special thanks.

Various institutions provided funding for research which allowed me to work on this book. Part of it was written in Los Angeles, while I was a visiting scholar at the Getty Research Institute (2005–2006), but most of the book was revised and completed at Princeton, while I was a member at the School of Historical Studies, Institute of Advanced Study (IAS), in 2012–2013. I am grateful to the Institute’s faculty (and to Angelos Chaniotis in particular) for granting me this unique opportunity. The librarians there were wonderful, and my fellow faculty members produced and sustained a fertile intellectual environment. Heinrich von Staden has discussed with me aspects of this work with his characteristic generosity, openness, and warmth. The Institute’s staff, including its chefs and kitchen personnel, guaranteed that our thoughts and reflections were nourished daily in a multi-sensorial manner. At IAS, I should also thank Maria Mercedes Tuya for her care and hard work with some of the illustrations, and Butch, who cleaned my office, for our much-needed relaxing chats at the end of a long and exhausting day.

The British School at Athens (and its archivist, Amalia Kakkisis), Steven Appleby, Phil Betancourt, Keith Branigan, Luca Girella, Fotis Ifantidis, Sandy MacGillivray, Wolf-Dietrich Niemeier, Yiannis Papadatos, and Peter Warren offered me their kind permission to reproduce illustrations. Small portions of this book have appeared or are in press in various volumes (all cited in the References), and their editors deserve thanks for their feedback and editorial advice: Peter Van Dommelen, Tim Insoll, Bernard Knapp, Yiannis Papadatos, and Maria Relaki.