

Chapter 1 : Medicine and Healing in the Ancient Mediterranean World

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We are on the lovely island of Crete where the breeze is gently rippling over the deep blue sea, clouds cluster on the peaks of the high mountains, the cicadas are chirping, the air is scented with Cretan herbs, and at night every star is visible in the velvet dark sky. Tearing ourselves away from the beauty of our surroundings, we are doing a museum study season in the Ayios Nikolaos museum. Our task is the study of thousands of small clay figurines of people and animals from the peak sanctuaries of the Cretan Minoan Bronze Age. The project is a collaboration of archaeologists based in both Ireland and Greece: The overall aim of this project is to publish the finds, especially the figurines, from the East Cretan peak sanctuaries excavated often to save them from looting during the 1970s by Professor Davaras, who has generously invited us to collaborate with him. For this work we are fortunate to have funding support from the Irish Research Council for the past two weeks we have been working away at cataloguing, photographing and 3D scanning of which more in a moment this archaeological material, focusing first of all on the site of Prinias in Eastern Crete. Our day starts with a stop at the Melissa bakery for delicious chortopitas spinach pies and freshly brewed coffee. In the museum apotheker store rooms we have ample space to spread out and study the figurines these include representations of men and women, animals large and small, including large bulls and more miniaturized animals bovines, sheep, goats, and some more unusual creatures horned beetles, weasels the Cretan nifitsa and even the occasional cat. Many of these mountain sanctuaries, including Prinias, also have miniaturized clay models of body parts legs, arms, half bodies, swollen hands which were offered as part of a healing cult. Female clay figurines from Prinias. All these objects were made locally and carried up the mountain, where they were left as part of the rituals performed there. It is not difficult to imagine them being somewhat like modern Greek Orthodox rituals at mountain churches sometimes even on the very mountains where their Bronze Age ancestors had their peak sanctuaries activities that were social, communal, and accompanied by food, drink and much celebration. Cataloguing the figurines in a relational database Brendan getting the scanning underway! Alongside the standard archaeological cataloguing in a Filemaker Pro database, we are excited to be creating 3D scans of many of the figurines. To date, we have around 100 completed scans. We plan to make these available on a website, to complement the more conventional printed publication. The 3D models show off the complexity and character of the figurines more effectively than photographs. The scans also capture subtle details of modeling and can help us to study how the figurines are made. For this latter task, we have also explored making our own Minoan-style figurines enlisting the help of keen students in Dublin, and, last week, the students on the Priniatikos Pyrgos field school, whom Brendan instructed in the mysteries of making figurines from local Cretan clay. Where there is a 3D model there can also be a 3D print; we have a few sample printed models, and hope to expand on this further for educational use. Our Prinias cat head being scanned Results of the scan of a male figurine from Prini Some samples of our scanning work are available on Youtube:

Christine Morris and Alan Peatfield, Feeling through the body: gesture in Cretan Bronze Age religion, in Y. Hamilakis. M. Pluciennik, & S. Tarlow eds. Thinking Through the Body.

Late Minoan gold rings with engraved ritual scenes show clear affinities with imagery expressive of ecstatic religious experience in other ancient and traditional societies. Our work has been firmly located within current archaeological interest in the body, and in experiential and experimental methodologies. We also argue for the importance of a fully sensory archaeology, which engages with the dynamics of ritual and spirituality on these mountain shrines. In this chapter we explicitly address the issues raised by our own encounters and experimentation with shamanic practices in a Cretan context, particularly the apparent tension between objective and subjective analysis, and how that may be resolved.

Introduction Religion or spirituality? The explicit purpose behind this volume is to draw the methodological debate about the archaeology of religion away from conventionalised definitions of religion towards a greater appreciation of the subtle and extraordinary variety of human spirituality, as it can be perceived through the archaeological record. Morris The reason is that definitions of religion, as borrowed from other disciplines, such as anthropology and philosophy, tend to privilege the intellectualized processes of belief. Although such a definition seems to be self-evidently correct, especially to scholars of Judaeo-Christian traditions, several problematic issues arise. First, as already observed, this definition privileges the process of belief, which is essentially a mental, intellectual process. This further involves description and articulation, which in turn can become fixed as dogma. The actions of religion, ritual action, are therefore seen as subordinate to belief. This is an implicit acceptance of Cartesian ideas, which make the body subordinate to the mind. The second problematic issue is the assumption that religion is about superhuman beings, deities in the broadest sense. By this limited perspective, Buddhism is not a religion, because it explicitly rejects belief in a supreme deity, in favour of direct spiritual engagement with the nature of being. By extension, this means that religions such as Buddhism would not be amenable to archaeological discourse, which is clearly not the case. Significantly too, even religion defined as belief in deities is not taken as self-evident in anthropology. Tambiah, for example, attributes the origin of these definitions to the nineteenth century social Darwinian scholar, Edmund Tylor. Tambiah is from Sri Lanka, a Buddhist culture, and therefore brings a non-western perspective to the study of religion. He argues that religion is more about performative processes, not belief processes. Beliefs and practices are assumed to be codified and organized, and controlled by ritual specialists. While such assumptions may be appropriate to the structures of complex societies or emergent states, it does not allow for the more fluid ways less complex societies use to express their spiritual impulses. Spirituality allows for a more open perspective on the archaeological identification and understanding of the immense and subtle variety of ways in which human individuals and cultures have marked and celebrated their engagement with the indefinable world of the spirit.

Spirituality and Minoan Peak Sanctuaries It is one thing to advocate an archaeology of spirituality; it is quite another to define the parameters of its methodologies. In the context of Minoan religion, we have argued elsewhere that it is more important what people do in their rituals, than what they may believe or say about them. In that sense we focus on the performative aspects of spirituality. For the archaeologist, this neatly accords with the emphasis on the recovery and study of the material culture, the physical remains, the artifacts of spiritual performance of ritual. We strongly agree with Renfrew that the archaeological recognition of ritual must lie in the identification of patterns of context and assemblage. Performative aspects of spirituality intersect with spiritual experience. Performance and experience lie at the heart of our case study, the peak sanctuaries of Minoan Bronze Age Crete. After briefly summarizing the background to Minoan peak sanctuary studies, we discuss the material from our own excavation of the Atsipadhes Korakias peak sanctuary in west Crete. It was during this study that we realized the performative and experiential qualities of peak sanctuary ritual, and the implications of that for Minoan religion. A Summary Peak sanctuaries are the fundamental element of the religious landscape of the Minoan Crete. The prototype site was excavated by

Myres in on the summit of Petsophas, rising above the coast of east Crete Myres " Apart from the common location on a mountain peak, the characteristic finds from these sites are large numbers of clay figurines of three types: Two important issues about the figurines were evident from the start. The human figurines were representations of the worshippers, not deities Myres " Secondly, the animal figurines and votive limbs represented the interests of the worshippers, respectively, the care of their domestic animals and their own health and welfare. This demonstrates the human experience of the peak sanctuary cult. Morris further refined the typological characteristics of peak sanctuaries so that, by the late s, only 25 or so sites are recognized as having similar features of both topography and finds Peatfield , Other peak sanctuaries have since been identified, but the number still remains below 30 Nowicki , The shared characteristics of these peak sanctuaries suggest a commonality of practice over Minoan Crete Peatfield, Morris and Karetsou forthcoming. Soetens , ; Megarry Peak sanctuaries also have a shared chronology. They appeared during the period of the emergence of the Minoan palaces, in the transition of the Early to Middle Bronze Ages c. Interpretations link the peak sanctuaries to the social and political processes involved in the development of the Minoan palace state. In the succeeding Protopalatial period, all the peak sanctuaries were in use. Given that they vary in size and wealth of finds, corresponding to the nearby settlements, the peak sanctuaries are a manifestation of popular cult. This changes in the Neopalatial period, which is the cultural highpoint of Minoan civilization, the era of the famous frescoes, and other figured artifacts. Knossos was dominant culturally, and perhaps also economically and politically. The peak sanctuaries of this period are fewer, maybe only eight, but they are the peak sanctuaries associated with Knossos and other elite settlements and regional power centres. This suggests not a diminution in the importance of the peak sanctuary cult, but rather a process of elite appropriation, an ideological component of economic and political control. Significantly, images of mountains are incorporated into the elite symbolic iconography of power, especially at Knossos Peatfield , ; Karetsou forthcoming. Atsipadhes Korakias Our excavation of Atsipadhes Korakias in was an opportunity to test both the topographic observations and the interpretations of the socio-historical development of peak sanctuaries, including insights into the nature of the cult and its practices Peatfield Of the plus peak sanctuaries known until then, 18 had been variously excavated: Since Petsophas in , only Jouktas had been excavated on a large scale Karetsou ; forthcoming. Therefore, part of the rationale of the Atsipadhes project was to attempt something new: The purpose was to explore whether the distribution of the finds could reveal anything of the ritual use of the site. This methodology was successful. The material, comprising pottery and the familiar clay figurines, was concentrated in the centre of the peak, either side of the drop between the two terraces. The character of the material on the east edge of the Upper Terrace was different from that of the Lower Terrace. The Upper Terrace artifacts were mixed in with a dense scatter of water-worn pebbles, which were absent from the Lower Terrace. Most important was the identification of a small area empty of finds, around which the pebbles, potsherds, and figurines clustered densely Fig. It appears as though something stood in this Feature, as a focus for the ritual depositional activity. Immediately around the Feature, the pottery fragments included cups, bridge-spouted jars, and specialized libation vessels, called rhyta. The small finds included clay offering tables and fragments of animal rhyta, forms not found elsewhere on the site. Further away from the Feature, the pottery shapes change to include a number of open bowls. These resemble the bowl containing food offerings depicted on a stone vase fragment from Knossos portraying an offering ritual at a peak sanctuary Warren The Upper Terrace was evidently the liturgical part of the site, the focus for a variety of rituals clustered around the Feature. The density diminished further to the east and north of the Terrace. This concentration of material indicates how the ritual activity was focused within the spatial organisation of the site. Our methodology was also designed to try and elucidate deeper layers of the rituals on the site by analysing in detail the distribution patterns among the figurines. Technology has now caught up with our analytical vision, and by A. This work is still in progress, but one distribution pattern that immediately excited our interest was the differential distribution within the site of human figurines performing different gestures. Identification of these gestures had resulted from the careful initial collection of figurine fragments from the 1 This research received an award from the Irish Research Council for the Humanities and Social Sciences " Approaching the Peak Sanctuary The clay figurines offer clues to the performative nature of the peak

sanctuary ritual. Before this, however, there is another aspect deserving of consideration. That is the material tangibility, the physicality of the figurines, and the process of bringing them to the peak sanctuary. The presence of the figurines and other offerings on the sites is often taken for granted. The processes involved in how they got there are rarely discussed. This is not a simple process of transportation, but rather is a performative and sensory prelude to the rituals on the peak sanctuaries. The obvious analogies are the traditional rituals associated with the picturesque mountain chapels of the modern Greek landscape. These pilgrimages start with preparations involving the whole community, for special food, clothing, and offerings. All this has to be brought up to the sanctuary chapel, and involves the physical effort of the steep climb. The participants, including old ladies and children, start at first light. The whole process generates intense sensory and somatic input—the climb over rocks and along stony paths; changing light and spectacular vistas as one ascends to the summit; smells of the summer herbs and incense approaching the chapel; sounds of voices, wind and the birds, distant bells of sheep and goats; the texture and feel of the offerings carried in hand. All this further generates intense emotional excitement and expectation, together with the evocation of memories of past festivals, even before the rituals on site are engaged. The insights here are clearly applicable to the peak sanctuaries. Survey of the Ayios Vasilios valley below Atsipadhes Korakias has identified the main Minoan settlements contemporary with the peak sanctuary Moody, Peatfield and Markoulaki. While there is not space in the present chapter to develop fully this idea of dynamic, embodied performance within the particular landscape of Atsipadhes, some further reflections on the specifically material dimension will help to give a taste of it. If we imagine the human participants climbing to the site, they make the A. The pots, the figurines, and the river-worn pebbles have all played their roles in the activities on the site and are left behind, permanent reminders of the experiences of the day. Pebbles, gathered from a nearby river, are carried—perhaps turned in the hand, hard and smooth—and have been placed or dropped on the central area of the Upper Terrace, and, to judge from the associated concentration of vessels for liquids and pouring, may have glistened as if in a watery setting. The figurines can typically be grasped comfortably in the hand Fig. Though very fragmentary, pieces from larger figures and from models both types which are better attested at other peak sanctuaries also testify to the transport of larger and heavier, perhaps more fragile, items. Shamanic Models of Religion This dynamic sense of human spiritual experience has informed the more embodied model of the religion of Bronze Age Crete for which we have argued elsewhere, and explore further in this chapter. This model accounts for a strong ecstatic dimension, wherein trances and visionary states were cultivated as part of Minoan spirituality, and were recorded in the religious art and material record. It has long been recognized that Minoan religion included a strong ecstatic dimension, which is represented in elite art. There is a vocabulary of ecstasy, yet there has been little exploration of the bodily mechanics or purposes of such deeply physical methods of engaging with the non-mundane Otherworld. Human societies have developed a range of ways for cultivating or entering into these altered states:

Chapter 3 : Selga Medenieks | Trinity College Dublin - calendrierdelascience.com

Chapter 11 Dynamic Spirituality on Minoan Peak Sanctuaries Alan A.D. Peatfield and Christine Morris Abstract Previous work by the authors has argued for a shamanic element to Cretan Bronze Age religion.

Chapter 4 : Neil Erskine | University of Glasgow - calendrierdelascience.com

Christine Morris, Alan Peatfield, From Production to Consumption: Life Histories of Figurines from Cretan Bronze Age Peak Sanctuaries (abstract), Les Carnets de l'ACoSt (Association of Coroplastic Studies), Terracottas in the Mediterranean through Time, University of Haifa, , 13, Conference Paper, URL.

Chapter 5 : Thinking through the body : archaeologies of corporeality - JH Libraries

Morris and Peatfield permanent reminders of the experiences of the day. Dynamic Spirituality on Minoan Peak

Sanctuaries upward journey carrying a variety of objects. to judge from the associated concentration of vessels for liquids and pouring. and the river-worn pebbles have all played their roles in the activities on the site.

Chapter 6 : Christine Morris (Editor of Ancient Goddesses)

Christine Morris and Alan Peatfield RITUAL ACTION IN MINOAN CRETE The first major work written on the Bronze Age civilization of Crete, Sir Arthur Evans' The Mycenaean Tree and Pillar Cult and its Mediterranean.

Chapter 7 : Christine Morris : Profiles - Trinity Research : Trinity College DublinChristine Morris

This book is based on the Thinking through the Body workshop held at the University of Wales, Lampeter, in June We would like to thank the University of Wales, Lampeter, and in particular the De.

Chapter 8 : Christine Morris | Day of Archaeology

Archaeology of Spiritualities provides a fresh exploration of the interface between archaeology and religion/spirituality. Archaeological approaches to the study of religion have typically and often unconsciously, drawn on western paradigms, especially Judaeo-Christian (mono) theistic frameworks and academic rationalisations.

Chapter 9 : Formats and Editions of Archaeology of spiritualities [calendrierdelascience.com]

Sample scan from a 3D scanning project of clay figurines from peak sanctuaries of the Minoan Bronze Age. Project Directors: Dr Alan Peatfield; Dr Costis Dava.