Excellence Cluster 264 Topoi

Research Area C – Posters on Research Activities 2007–2009

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RESEARCH AREA C: PERCEPTION AND REPRESENTATION

Spatial Expressions in Ancient Egyptian
The semantic space and the loss of simple spatial prepositions

Fig. 1: Semantic space of simple spatial prepositions in English

SEMANTIC SPACE

Languages differ in respect to the linguistic devices they use to encode simple static spatial relations like *a pen is lying on a desk*. Like many languages Hieroglyphic Ancient Egyptian (3rd–1st mill. BCE) uses prepositions for that purpose. Also, languages divide the cognitive space of possible spatial relations into different subspaces. Eg. German differentiates between

> 'Der Stift liegt *auf* dem Tisch.'

and 'Das Bild hängt *an* der Wand.'

as far as the prepositions are concerned. English, on the other hand, — although genetically closely
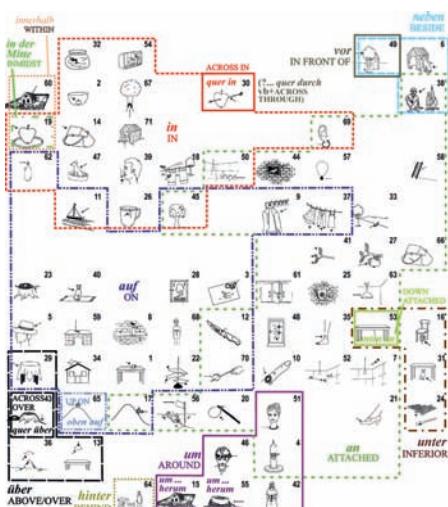
Fig.2: Semantic space of simple spatial prepositions in German

related to German — does not differentiate in the correspondig sentences:

> 'The pen is *on* the table.'
> 'The picture is *on* the wall.'

It is possible to neatly visualize and compare the subdivisions that different languages make in the semantic space of simple spacial relations, by using, as a *tertium comparationis,* a fixed set of pictures that show various simple spatial configurations. (Such a set has been developed by Prof. Melissa Bowerman and the Language and Cognition Group of the Max Planck Institute for Psycholinguistics, NL.) Compare the semantic spaces of English (Fig. 1) and German (Fig. 2).

As part of this TOPOI project, Daniel Werning researched the corresponding subdivisions in the semantic space of simple spatial prepositions in Classical Hieroglyphic Ancient Egyptian (Fig. 3) and seven modern languages into which hieroglyphic texts are often translated (German, English, Russian, French, Spanish, Italian, and Arabic). Becoming more aware of the differences, helps the translator to better understand the sometimes subtle differences in meaning that are generated by different spacial prepositions in foreign languages.
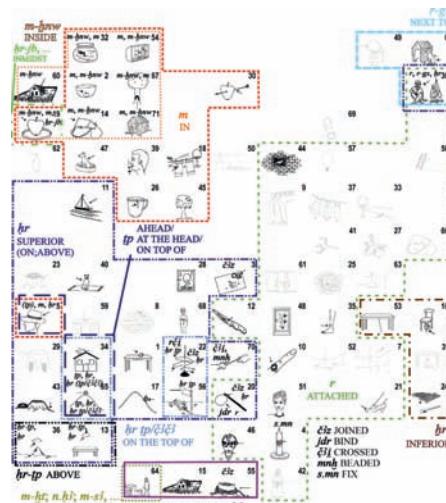
Fig. 3: Semantic space of simple spatial prepositions in Hieroglyphic Egyptian

LOSS OF PREPOSITIONS

A second study, undertaken by Frank Kammerzell, focusses on certain cases of linguistic variation and change in Egyptian, which all have in common the loss of a preposition and the resultant shift of

its syntactic function as a relator onto what originally has been its complement. There are several types of preposition loss, each of which is governed by distinctive constraints:

(1) The drop of the preposition in periphrastic constructions consisting of

> SUBJECT + PREPOSITIONS + INFINITIVE

is considered a typical feature of Late Egyptian. But on closer inspection, it turned out that in a considerable amount of cases (c. 20%) the precursor of the Late Egyptian "Future III"

> jw-f *(r=)* sdm

shows no preposition already in Old Egyptian.

(2) In a process of grammaticalization, several body part expressions, relational nouns and expressions of time used as complements of simple prepositions (e.g. 𓏏𓏤𓊪𓉐 *ẖnw* 'interior') became void of their lexical meaning and, after the loss of the original head of the phrase, served as simple prepositions on their own: 𓅓 𓏏𓏤𓊪𓉐 *m= ẖnw* 'in the interior' > 𓅓𓈖 *m-ẖn* 'in' > 𓈖 *ẖn=* 'in' (cf. also OHG. *untar zuiskēn* 'between both' > MHG./ ModG. *zwischen* 'between'.

(3) Occasional dropping of prepositions like in ModG. *Gehst du ø Schule?* 'Are you going to school?' is often judged as a symptom of a "low" variety (e.g. *Kanak-Deutsch*). However, cases as such are not confined to non-standard oral speech, but also used in some domains of written communication – including 2nd millenium Egyptian letters, literary texts and even tomb inscriptions, e.g.

𓊪𓈖𓎡𓅓𓏏𓏥	𓏠𓈖𓃀𓂋𓅱𓀧		𓊪𓂋𓇋𓏏𓊨
p= zẖ	*mnj*	*ø*	*mry.t*
ART:M.S=scribe	land\INF	[att]	port:F

'The scribe disembarks at the port'.
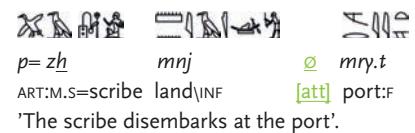
This sort of preposition drop is acceptable if a particular spacial relation between locatum and relatum is highly functional and can be considered prototypical after a particular verb. Whereas the grammatical category seems to play the crucial role in the case of predicative infinitives, preposition drop is more dependent on the lexical semantics of the adjacencies in other situations. Cross-linguistic inquiries reveal a high degree of typological similarity in a variety of individual languages and thus give evidence for speakers not only storing the lexical and grammatical meaning of a word but also having within immediate reach its prototypical cotexts.

Daniel Werning
Insitut für Archäologie, HU Berlin
daniel.werning@topoi.org
+49.30.2093-4856

Prof. Dr. Frank Kammerzell
Insitut für Archäologie, HU Berlin
frank.kammerzell@topoi.org
+49.30.2093-4746

Freie Universität Berlin

Spatial Representations in Ancient Egypt
Language and Image

Ancient Egyptian Concepts of Space and Spatial Constellations in Linguistic and Pictorial Representations

This project's point of interest is the question of how, in ancient Egypt, visual perception of objects and spatial constellations could be translated into linguistic expressions on the one hand and pictorial representation on the other, and whether systematic correlations existed between these two different kinds of representation. To address this issue, it is essential to compare the textual to the pictorial sources.

The Egyptian pictures do not show nature as human beings perceive it, namely, in a binary fashion, instead, they represent the world in a structured and tabulated way. The measurements and arrangements of persons and objects in the illustrations represent the importance of the different entities and normally have nothing to do with our binary means of representation. Generally, natural perspective foreshortenings were not used. Describing the exact spatial correlation of persons and objects was not of primary importance to the ancient Egyptians. Thus, ancient Egyptian art did not aim for optical illusion; it aimed at producing a readable, meaningful picture, which represented the meaning not the perception of the world.

The extent to which textual representations of space and spatial constellations reflect these principles of ancient Egyptian art is the topic of this research project.

Katharina Aldenhoven

Stela of Antef (detail), 12. Dyn. Ca. 1950 BC, Kairo, CG 20561, From: Nofret – Die Schöne II, die Frau im alten Ägypten, eine Ausstellungstournee der ägyptischen Altertümerverwaltung, Cairo/Mainz (1984), p. 17

The Expression of Motion Events

I. Manner or Path?
In expressions of motion, languages tend to prefer encoding either path (verb-framed languages) or manner in the verb root. If a verb conveys manner of motion, path information is supplied by an additional element (satellite-framed languages). Therefore, the initial research question was: To which type does Egyptian belong?
The data suggests that path-encoding is preferred to manner-of-motion, e.g. a snake would "exit" its burrow rather than "crawl out" of it. Thus, Egyptian fits the verb-framed pattern. Further study will investigate how, and under what conditions, manner-of-motion is expressed.

II. The Diachronic Axis
Languages can alter their preferred type of motion encoding in the course of time (e.g. Greek: from satellite-framed to verb-framed). In the Coptic chronolect, a word meaning "(towards) outside" is frequently used. This raises the question of why directional expressions unattested at earlier stages of Egyptian are so prominent in this phase. Is it possible that Egyptian underwent a change from a verb-framed to a satellite-framed language?

III. Lexical Patterning vs. Cultural Setting
Linguistic typology claims that encoding path and manner information in one verb root is impossible. At first glance, Egyptian seems to provide us with two exceptions that test the rule. Two verbs are believed to refer to path (northwards/downstream and southwards/upstream) and manner (travel on the Nile by ship). Upon closer examination, it turns out that these verbs may be used for travelling on land, too. In fact, the erroneous interpretation originates from the one-sidedness of our sources. These refer mostly to travels within Egypt which were usually undertaken on the Nile by ship.
Correct analysis of semantic potential is one of the major challenges of using material derived from the corpora of a dead language instead of elicitation tests.

Eliese-Sophia Lincke

Studies on the Egyptian Nisba

Introduction
In Old Egyptian (OE), adjectives of relation can be derived from nouns by attaching a suffix *-y to them. They imply a semantic relationship to the noun in much the same way nisba adjectives do in the cognate Semitic languages. Hence, they fulfil a crucial function in those languages in the denotation of discrete, ethnic and spatial relations. Their understanding, therefore, is vital, if we are to comprehend language-based spatial representation in Egyptian.

The Problem
The Egyptian nisba, however, is said to differ in two aspects from its Semitic counterpart. (1) It can be derived not only from nouns, but prepositions as well. (2) There are so called "reverse" nisba adjectives exhibiting an inverted semantic relationship. Accordingly, the Egyptian nisba span a 2×2 matrix as follows:

Base	Relation	
	normal	reverse
prepos.	*im.y rd* – "belonging to the foot"	*im.y rd* – "to whom the foot belongs"
noun	*ḥ3.ty* – "belonging to the front; i.e. the first"	*ḥ3.ty* – "that which has a (copped) front; i.e. the heart"

Egyptian nisba matrix

Yet, preliminary studies conducted for the master's thesis have established that "reverse" nisbas can be demonstrated neither on a morphological nor on a semantic level. The question remains, how does the difference in meaning, shown in Tab. 1, arise?

The Method
Because it deals with a dead language documented only fragmentarily, the procedural method of the doctoral thesis has to be largely heuristic. Yet, special emphasis is laid on a positivistic approach, ruling out all theories not in line with demonstrable data. If data is scarce, comparative studies are conducted to fill in the gaps.
The study of the Egyptian nisba has proved itself to be an effective means of testing and contesting basic theories of Egyptian linguistics. It can give us remarkable insights into a variety of topics, such as syllable structure, vocalisation and stress theory.

Alexander Schultheiss

Katharina Aldenhoven, Eliese-Sophia Lincke, Alexander Schultheiß
Institut für Archäologie, HU Berlin
katharina.aldenhoven@topoi.org, eliese.lincke@nexgo.de, alexander.schultheiss@topoi.org

Freie Universität Berlin

# Corpus Creation and Corpus-Linguistic Research

INTRODUCTION

This project aims at providing an infrastructure which allows users to build and analyse a multilingual linguistic corpus of ancient oriental languages. Multilingual in this case means that the infrastructure offers methods and tools for creation and research which are not restricted to a single language.

The corpus should be created in a distributed environment by various users who are experts on ancient oriental languages. Additionally users will be able to work concurrently on the same texts. Linguistic analysis focused on spatial terms can be conducted through a publicly accessible website.

TOPOI CORPUS EDITOR

The Topoi Corpus Editor (TCE) is a Java-based software tool that supports the creation of a multilingual corpus. It is related to traditional linguistic tools, but tries to simplify use by providing an intuitive user interface and reducing functionality to the necessary features. Consequently, it offers an easy way to enter text and annotate it with linguistic and philological information as well as with meta-data concerning the original source of the text.

The Editor is directly connected to a local XML-data base[1] in which all texts of the corpus are stored. Additionally, it can be connected to a re-
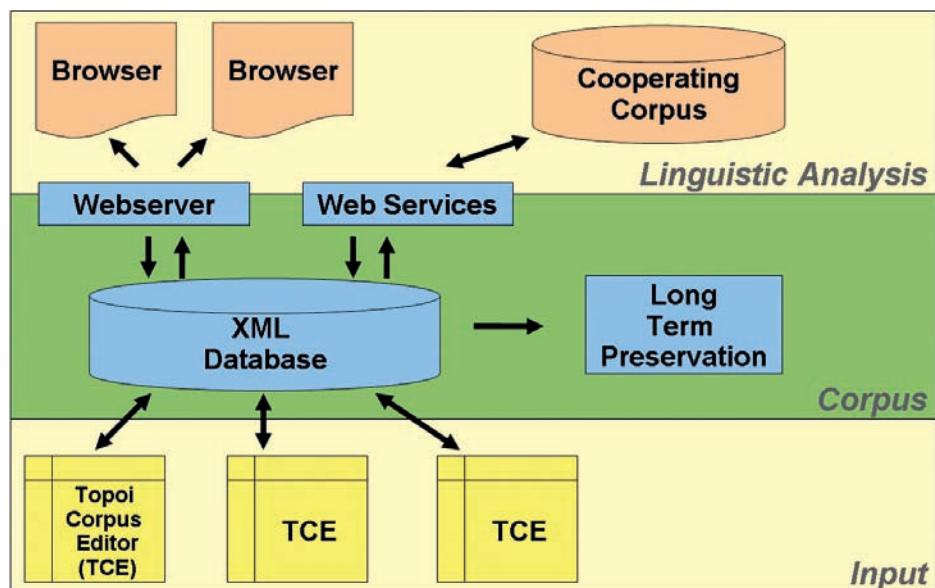
Client-Server-Architecture of the Topoi corpus

mote database via the Internet, for example to provide a central instance of the corpus with locally created texts. All information stored in the database is versioned. So every stage of creation can be restored.

The TCE is freely adjustable to the needs of certain languages and research interests. So it is not limited to research on spatial terms. Furthermore, new aspects and research layers can be easily added to existing texts inside the corpus, as needed.

THE CORPUS

The data of the corpus is encoded in a standardised XML-format which follows the current guidelines of the Text Encoding Initiative (TEI[2]). Concerning linguistic annotation, chapters 17 (Simple Analytic Mechanisms) and 18 (Feature Structures) offer comprehensive possibilities.

This ensures on the one hand the compatibility of the corpus with other cooperating corpora, and on the other hand its suitability for long term preservation. Additionally, this kind of encoding provides the possibility of reusing the texts for transformations into HTML or PDF, data mashups or other kinds of visualisations.

From 2010 on, the TCE can now be applied to create and annotate texts. The functionality of the editor will be extended continuously in an iterating design process and in close collaboration with the users. Additionally, a website for linguistic analysis of the corpus will be developed, together with web services providing access to the corpus via standardised interfaces. The source code of the software will be made available as open source soon.

1 eXist-db Open Source Native XML Database. http://www.exist-db.org/

2 TEI Consortium, eds. TEI P5: Guidelines for Electronic Text Encoding and Interchange. http://www.tei-c.org/Guidelines/P5/

Screenshot TOPOI Corpus Editor

Prof. Dr. Stephan J. Seidlmayer
Deutsches Archäologisches Institut Kairo
stephan.seidlmayer@topoi.org

Prof. Dr. Jörg Klinger
Altorientalistik, FU Berlin
joerg.klinger@topoi.org

berlin-brandenburgische
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Freie Universität Berlin

HUMBOLDT-UNIVERSITÄT ZU BERLIN

Concepts of Space in Cuneiform Languages
Akkadian, Hurrian, Hittite (3rd - 1st millennium BC)

SPATIAL EXPRESSIONS IN AKKADIAN

I. The Akkadian Terms for "Border"

The main aim of this study is to discover the basics of the Mesopotamian conception of territorial borders through an analysis of the semantics of the various Akkadian terms for "border" and the context-bound usages of these words in Akkadian cuneiform texts from the 2nd and 1st millennium BC. Central questions of the research are:

- Why are there so many terms for "border" in Akkadian? Is it a reflection of a differentiation of different kinds of borders? Or of changes in vocabulary and language use during the 2500 years of Akkadian written records?
- Is the semantic spectrum of the words (from "border marker" to "territory") connected to a two-sided conception of borders: the conception of a line vs. a zone?
- How were different territorial borders delimited and marked?

Babylonian Kudurru from the 11th cent. BC (reign of Marduk-nadin-ahhe). http://de.wikipedia.org/w/index.php?title=Datei:Caillou_Michaux_CdM.jpg&filetimestamp=20060318095720

Illustrative of the problem of border marking are the Babylonian land grants on stone objects, the so-called kudurru, a term which means "border (marker)". Although these objects bearing the border descriptions of granted land have been interpreted as boundary stones, they were actually erected in temples, where they were kept as records of ownership.

II. Spatial Expressions with Body Part Terms

This section of the research is concerned with the analysis of grammaticalization processes in Akkadian spatial language, concentrating on the development of body part terms ("skull") via metaphorical object part terms ("upper side") to spatial prepositions ("on"). The research is focused on the semantics of these "body part prepositions", comparing their use in contrastive text genres, periods, and dialects.

Ulrike Steinert

THE EXPRESSION OF DIMENSIONALITY IN HURRIAN

To deal with Hurrian means to pursue basic research. Hence, the basic functions of the grammatical means used to encode spatial relations form the main focus of the project. The eligible cases, adpositions and the so-called root-complements – stem-modification suffixes which are attached to verbal roots – are examined and their interaction is investigated.

For example (KBo 32.14 rev. 23):

kamē=ne=ž   *kakkari*
(sort of) animal+SG.RELAT+ERG (sort of) cake +ØABS
tal=ī=a   *ēpḫe=ne=dan*
pull+TRAN+3SG.ERG oven+SG.RELAT+ABL
"A (animal) *kame* pulls a (cake) *kakkari* out of the oven."

tal=aḫḫ=o=m   *ēpḫē=ne*
pull+aḫḫ+TRAN+3SG.ABS oven+INST/DIM
"It pulled (it) out of the oven."

In the first part, we have the verbal root tal- and the ablative case -dan. In the second part, we have the root tal- with the extension –aḫḫ and the instrumental-dimensional ("ne/i-case") which seems to represent here a general directional case. So the extension -aḫḫ substantiates the ablative meaning.

On account of the large temporal and geographical distribution of the Hurrian language, we can suppose that several dialects exist whose differentiation should be made easier with the help of the forthcoming results. These results should also promote a better understanding of the Hurrian texts and, consequently, of a widespread and influential culture which has thus far remained largely inaccessible to us.

Sebastian Fischer

Fig. right: Bronze tablet from Hattusa with a political treaty between the Hittite king Tudhaliya IV. and his cousin Kurunta from ca. 1230 BC, granting the latter authority over the region of Tarhuntassa (south-central Anatolia) and defining the borders of his country. (http://commons.wikimedia.org/wiki/File:Hattusa_Bronze_Tablet_Cuneiform.JPG#file)

THE EXPRESSION OF LOCALITY IN HITTITE

The aim of the project is to systematically describe the linguistic means the Hittites used to express local relations, and to show what these expressions can tell us about the local concepts the Hittites had in mind. At the same time, the thesis will study the metaphorical use of local expressions and diachronic changes within the Hittite language.

A good example of the latter process is the grammaticalization of the so-called Sentence Particles and Place Words. In Old Hittite, a particle can express the path of a motion, e.g. =asta for separation:

t(a)=e=(a)sta   *pānzi*
CONN-3PL.NOM.C-SP   go:PRS.3PL.ACT
"And they go out/away." (KBo 15.12+ IV 9 Old Hitt.)

Optionally, one can add a Place Word in order to specify the local relation, e.g. prā ‚forth' in ablative contexts expresses "out":

t(a)=e=(a)sta   *prā pānz[i]*
CONN-3PL.NOM.C-SP forth go:PRS.3PL.ACT
"And they go out." (KBo 17.18 II 5 Old Hitt.)

Over time, the particle =asta lost its specific meaning and prā became obligatory if the expression was to be understood correctly. Eventually =asta was replaced by an unspecific particle:

n(u)=at=kan   *prā pānzi*
CONN-3PL.NOM.C-SP forth go:PRS.3PL.ACT
"And they go out." (KUB 55.43 IV 30' Mid. Hitt.)

Cyril Brosch

Ulrike Steinert, Sebastian Fischer, Cyril Brosch
Altorientalistik FU Berlin
ulrike.steinert@topoi.org, sebastian.fischer@topoi.org,
cyril.brosch@topoi.org

Freie Universität Berlin

The Space of Place and Time in the Monuments and Texts of the Ancient Near East

PERCEPTION OF ARCHIVAL SPACE IN THE HITTITE WORLD

In 1906, H. Winckler and T. Makridi began extensive excavations in the ruins of Boğazköy. During these archaeological excavations, the tablets found on the west slope of the hill called Büyükkale furnished proof that the settlement under investigation was the centre of the Hittite Empire, the city of Hattuša. Since the days of this great discovery, the excavation of Boğazköy has been carried out systematically, steadily improving our knowledge of Hittite cultural and political history. This notwithstanding, many questions about the site remain open. The loss of much information about the original findspots of a large part of the texts, the distribution of thousands of them amongst several buildings in the city and some other peculiarities, makes it difficult to figure out the 'nature' of the tablet collections as well as the function of some findspots.
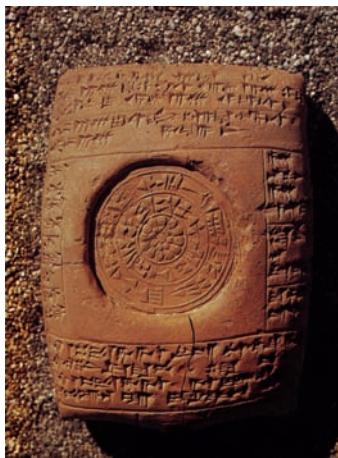
Land grant document (P. Neve, Hattuša – Stadt der Götter und Tempel, 1992)

The intent of this project is to reconstruct certain aspects of the Hittite archival system by means of an accurate analysis of both the archaeological and textual data at our disposal, as well as by means of a comparison of Hattuša's situation in relation to that of provincial or peripheral areas of the Hittite Kingdom during the 14th-13th Century B.C.

The project foresees the publication of sample studies on certain aspects of the functioning of the Hittite archival system as well as the creation of a database for use in future research.

Maria Elena Balza

BACK(WARDS) TO THE FUTURE

The Orientation and Metaphorical Significance of the Egyptian Prepositions *r-ḥ₃.t* 'in front/before' and *m-ḥt* 'behind/after'

This project deals with ancient Egyptian prepositional and adverbial expressions for 'before'/'in front of' and 'behind'/'after'. As their meaning is both spatial and temporal, it seems that the SPACE IS TIME metaphor apparent in many languages was also used in Egyptian. These expressions are investigated from several interconnecting perspectives.

Firstly, the functional or semantic roles of these forms in their respective contexts is being investigated in order to understand the influence of the rest of the clause (the co-text) on the choice of term. Given that the foundation of a clause's meaning is its form, this investigation is based on an analysis of the morpho-syntactic properties of the clauses in which these expressions occur.

From a diachronic perspective, a prominent issue is whether these spatio-temporal terms changed in meaning from expressing spatial to temporal concepts. From a lexical viewpoint, I seek to understand whether the words used to express 'before' and 'after' also altered in the course of time. The next investigation concerns the graphemic properties of the hieroglyphs used to write 'before' and 'after' in order to note whether this factor impacted the terms' meaning. For example, *ḥ₃.t* is written with a lion's forequarters, which suggests that the word *r-ḥ₃.t* has a spatial basis. The data is then analysed from a cognitive perspective, in order to evaluate the metaphorical link between the spatial and temporal concepts and to suggest how Egyptians thought about time. Given that the temporal meaning of *r-ḥ₃.t* 'before' can refer to events both in the past and in the future (as does English), depending on the grammatical circumstances, we can begin to trace the spatial orientation of these temporal concepts.

Lastly, at the typological level, the Egyptian terms are compared with those of other languages in order to evaluate similarities and differences and to conclude whether we can speak of universals when it comes to expressing the space of time.

Camilla Di Biase-Dyson

THE PROCESSIONS OF FECUNDITY FIGURES IN EGYPTIAN TEMPLES OF THE GRAECO-ROMAN PERIOD

Most of the Egyptian temples of the Late Period are decorated along the lower parts of their walls with processions of fecundity figures or other females. These processions and the accompanying texts invoke Egypt in all its forms for the benefit of the local deities. The intent of this project is to publish this corpus of hieroglyphic texts with, as its primary ambition, the creation of a useful tool for studies of cultic topography and the history of religion in Ancient Egypt.

The first two personifications of the quadripartite procession of Lower-Egyptian nomes inscribed in the Forecourt of the temple of Horus at Edfu

Besides offering convenient access to the texts through the use of web publishing, this tool will also allow the compilation of a geographical dictionary of the specific toponyms which appear in these texts. Moreover, it will facilitate the production of vocabulary lists of terms appearing in the descriptions of these entities, such as the names and designations of deities, designations of products offered, etc.

Egyptian priests used their archives intensively in compiling this sacred compendium in which local and national religious beliefs are combined. The underlying motives behind the choice of the entities represented still need to be studied in detail. The examination of the content of the procession texts, which are geographical as well as economic and mythological in nature, will serve as the necessary basis for studying the ways in which Egyptian priests perceived and represented their own country.

Vincent Razanajao

Maria Elena Balza (Doctoral Fellow)
Altorientalistik, FU Berlin
maria.balza@topoi.org

Dr. Camilla Di Biase-Dyson (Junior Fellow)
Institut für Archäologie, HU Berlin
camilla.di-biase-dyson@topoi.org

Dr. Vincent Razanajao (Junior Fellow)
Ägyptologie, FU Berlin
vincent.razanajao@topoi.org

Freie Universität Berlin

# Semantic Typology of Topological Space

One assumed universal concerning the conceptualization of space is the idea that topological relations are referred to linguistically by expressions which are semantically ordered with respect to a so-called IN-ON-scale. In Laz (South-Caucasian, Turkey), however, we find conceptualization patterns which are typologically unusual. A short illustration is given by examples of the use of the spatial relator *ce-*.

The aim of the project is to develop a typology concerning the lexicalization patterns within spatial relators drawing from these and other data concerning the semantics of the spatial relators in Laz. The preliminary results are a

twofold typology. Spatial relators of the first type refer primarily to a static configuration that relates the locatum to the relatum ("Location-Prominent Language"), e.g. Indo-Europe-

an, Finno-Ugrian, Middle Egyptian. Spatial relators of the second type refer primarily to the motion path of the locatum ("Motion-Prominent Languages"), e.g. Laz.
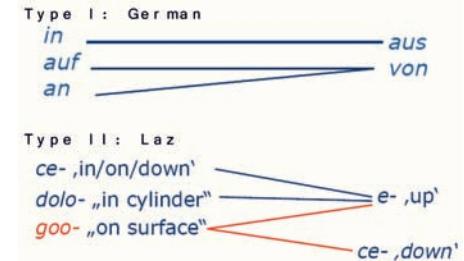
Silvia Kutscher

Representation of Motion in Ancient Greek
Variation and Change Across Genres and Contexts

In describing directed motion, Ancient Greek relies on a complex system of motion verbs, prepositions, and cases.
We investigate the use of different lexical devices in various contexts, genres, and their evolution throughout the history of Ancient Greek.

A LEXICAL ANALYSIS OF GREEK VERBS OF MOTION IN THE COMEDIES OF ARISTOPHANES AND MENANDER

The purpose of my research in Topoi is to discover a pattern describing how the verbs of movement in Greek – with the meaning of go, come, walk, run (εἶμι, βαίνω, ἔρχομαι, βαδίζω, ἀφικνέομαι, ἥκω, οἴχομαι, χωρέω, τρέχω) and their compounds with preverbs – are used and built. This can be analyzed from the perspective of the *deixis* (the use of a verb according to the organization of space), the |ASPEKT| (the subjective perception of an action), the |AKTIONSART| (the objective perception), the semantics and the combinations, both reciprocal and with other verbs. The field of this project is the Greek comedy of Aristophanes and Menander, because it offers, in spite of versification, a language that is not too formal, similar to everyday speech, and a stage on which

the characters change their positions frequently. The work is in progress: a list of verbs concerning movement in Aristophanes' comedies has been prepared (just above 1,050 occurrences), and the verbs have been analyzed according to the categories mentioned above. The next phase of research will investigate all occurrences of verbs in order to describe their use and most probable grammatical context.

Marianna Spano

ENCODING GOALS OF MOTION FROM HOMERIC TO CLASSICAL GREEK

In Homeric Greek, motion verbs often combine with non-specialized (static) locational expressions. For example, in (1) the goal of motion is encoded by the preposition *en* 'in' with a dative noun phrase; such combinations typically describe static spatial relations (as opposed to goals of motion).

(1) hò d' en purí bálle thuēlás (Iliad 9.220)
   'he was throwing firstlings into the fire' (literally, 'in the fire')

Classical Greek, on the other hand, makes use of combinations of preposition and case that are specialized for the encoding of goals of motion, such as *eis* 'into' with accusative noun phrases (2).

(2) poiēsas dè tāuta heōutòn es-ébale es tò pūr (Herodotus 7.107)
    'having done these things he threw himself into the fire'

This project explores the gradual increase in the frequency of specialized directional expressions in the context of parallel developments in other ancient Indo-European languages.

Tatiana Nikitina

	Homeric	Archaic	Att. Trag.	Att. Com.	Historians
en X 'in X'	20 (35)	6 (6)	5 (5)	0	0
eis X 'into X'	6 (8)	4 (5)	15 (15)	9 (15)	21 (24)
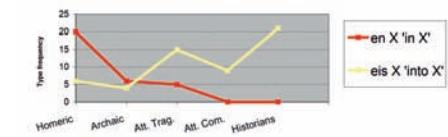
The verb bállō 'throw, cast': Types (tokens) of eis+Acc 'into X' vs. en+Dat 'in X'

PD Dr. Silvia Kutscher
Insitut für Archäologie, HU Berlin
silvia.kutscher@topoi.org

Dr. Tatiana Nikitina
Klassische Philologie, FU Berlin
tavnik@gmail.com

Marianna Spano (Doctoral Fellow)
Excellence Cluster Topoi
marianna.spano@libero.it

The Imaginary Spaces of the Soul and the Otherworld in Platonic Dialogues
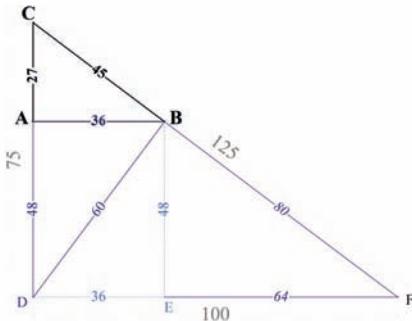
Using the example of a cleverly conceived geometric construction, Socrates illustrates the idea that even a perfect political order cannot last forever (Politeia 8, 545c8-547a7).

In his attempt to provide a rational justification for morality, Plato makes use of well-honed narrative techniques in his dialogues. One of those techniques consists in giving objects which are of themselves not pictorial, i.e. political entities, the soul, or the otherworld, pictorial representation, and which thus serve to provide Plato's arguments with appropriate imagined spaces. The images created for this special purpose have greatly influenced the art, literature and intellectual history of the West.

Only by analyzing the narrative strategies in the relevant texts can we explain why Plato chooses the particular images he employs (and even images in general). The project concentrates especially on a very influential section of the *Politeia* (Books 8-10) and incorporates other passages and dialogues wherever necessary, e.g. *Phaedo* and *Phaedrus*.

A database currently featuring ca. 29,000 entries and various special functions precisely retrieves the most recent literature available for the interpretation of thousands of relevant passages and problems.

Norbert Blößner

Philosophical Imaginations of the Space of Non-Spatial Concepts in Late Antique Platonism

Concepts have neither a space nor a place; they also do not have those other qualities which constitute the corporeal nature of the concrete individual objects of the empirical world. Since they lack these characteristics, they cannot be thought of in mental images or even represented by them. In spite of this, mental images play a role not only in many modern traditions, philosophical schools and theological contexts, but also in ancient and medieval Platonism, Aristotelianism and Christian theology. These mental images serve as an aid to human thought in allowing connections and relationships, which are in and of themselves intelligible and therefore only conceptual, to be grasped more easily.

This apparent paradox, i.e. that concepts have a fundamentally different nature than that of mental images, yet need these images, can be explained when we take into account the aim of these Platonic and Aristotelian theories. They are situated in a primarily didactic and anagogic context; they start from an analysis of the process of human cognition and come to the conclusion that human thought is not capable of conceptual knowledge without the aid of imagination and mental imagery.

Seen in this light, things like space, place and spatial extension take on a particular significance as the didactic context plays a key role in answering the question as to the meaning and importance of philosophical and theological myths and myth imagery. In myth – at least in Plato – we see almost exclusively spatial images of the soul, of its nature and actions at work; space and spatial extension are the necessary conditions for translating something that is conceptually indistinct into a series of images and actions which are easier to grasp than the complex concepts.

The goal of this project is to examine how Platonists and Aristotelians developed a more differentiated theory of mental images and what the specific function of such images is in a primarily didactic and anagogic context.

Gyburg Uhlmann

Procli Diadochi in primum Euclidis elementorum librum commentarii, ed. Gottfried Friedlein, leipzig 1873, S. 3

Prof. Dr. Norbert Blößner, Prof. Dr. Gyburg Uhlmann
Klassische Philologie, FU Berlin
norbert.bloessner@topoi.org, gyburg.uhlmann@topoi.org

Freie Universität Berlin

The Imagination of Space:
Narratological Framing and Presocratic Motives in the *Timaeus*

Plato's *Timaeus* has had an enormous influence on later thought and has led to a vast amount of exegesis. But the structure of the entire text in which the speech of Timaeus (Tim. 27c1–92c9) is embedded (Tim. 17a1–27b; Crit. 106a ff.) and the linguistic and philosophical premises of this discourse have received less attention.

NARRATOLOGICAL FRAMING

Plato has construed many obstacles to a reading of Timaeus' discourse as a plain exposition of his own views, but he has also left some hints on how to pay heed to the precarious nature of *logos* itself. The framing of Timaeus' speech through two interventions by Critias on Atlantis reminds the reader that the scope of cosmology is the understanding of human nature as a basis for political theory. The mention of the fact that natural catastrophes through fire, water and earthquakes threaten the existence of entire empires (Tim. 22d) can be understood as alerting the reader in advance – even before Timaeus begins his speech – to the volubility of elementary constitution. The tension between Critias' and Timaeus' assertions about cosmic order is mirrored in their different uses of the words *mythos* and *logos*. Timaeus' famous chracterization of his speech as an *eikōs mythos* (Tim. 29d2) is preluded by Critias, who uses the words in a very different way, explaining how the story of Atlantis, according to him an *alēthēs logos* (20d7), came to our knowledge. Socrates approves of both speakers, but interprets Timaeus' speech as a *nomos*: as a hymn with a *prooimion* and, perhaps, as a rule (Tim. 29d5). In a hitherto rather neglected passage of the 'Timaeus' (29b3–c3), Plato demonstrates the mimetic capacity of *logos* itself (see diagram below). By his cunning exposition, Plato introduces language as the material medium for re-enacting the creation of the perceptible cosmos. The relation between narrator and demiurge becomes evident at last at the beginning of the third and final part (Tim. 69a6), where a close parallel between shaping the cosmos and re-thinking the world is made through metaphor (tektosin hēmīn). Language in its material aspect of extension and as carrier of meanings turns out to be in functional analogy to thinking as *chōra*/space is to the genesis of things.

PRESOCRATIC MOTIVES

The role of mind/*nous* in Timaeus' account of cosmic creation has been further emphasized by Stephen Menn's identification of *Nous* with the demiurge. Thus, *Nous*, in its demiurgic function, has an obvious precedent not only in Xenophanes' all-shaking *nous/phrēn* of God (frg.25 DK), but especially in Anaxagoras' *nous* as principle of motion and, secondarily, of mixture (frg.12 DK). Nevertheless, in accordance with Socrates' critique in the *Phaedo* (Phd. 97e ff.) a 'strong' version of teleology is introduced to make the demiurge/*Nous* "best of all causes" (29e6): He intends to make things as good as possible, and to make them like himself. The adaptation of Anaxagoras' pivotal concept of cosmology to new standards of explanation is paradigmatic of the way Plato – through the fictional character of Timaeus – integrates Presocratic motives into a tentative model of the universe. The precarious nature of this model is
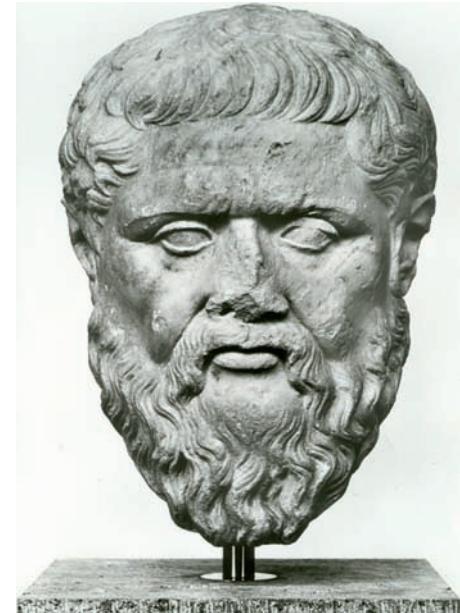
Platon, Glyptothek München

due to the limits of human reason, the nature of *logos*, and the fact that many of its arguments are deeply rooted in previous speculation: The speech of Timaeus is a central part of Platonic philosophy, but also a final attempt to cope with Presocratic problems. Parmenides' dichotomy of being and becoming, Empedocles' elements/*rhizōmata*, the explanation of genesis and *phthorá* as different cases of *alloiosis* (Heraclitus, Diogenes of Apollonia), elements of atomic theory: all these components are combined and transformed in Timaeus' narration of how the demiurge acts upon, or cooperates with, the necessities of *chōra*.

Pictographic aspects of Plato's λόγος (Tim 29b3 – c3):

ὧδε οὖν περί τε **εἰκόνος**[b] καὶ περὶ **τοῦ παραδείγματος**[a] **αὐτῆς**[b] διοριστέον,
ὡς ἄρα τοὺς **λόγους**[2], **ὧνπερ**[1] εἰσιν **ἐξηγηταί**[2], **τούτων αὐτῶν**[1] καὶ **συγγενεῖς**[2] ὄντας·
τοῦ μὲν οὖν **μονίμου**[1a] καὶ **βεβαίου**[1a] καὶ μετὰ νοῦ **καταφανοῦς**[1a] **μονίμους**[2a] καὶ **ἀμεταπτώτους**[2a]
– καθ᾽ ὅσον οἷόν τε καὶ ἀνελέγκτοις προσήκει **λόγοις**[2] εἶναι καὶ ἀνικήτοις, τούτου δεῖ μηδὲν ἐλλείπειν –
τοὺς δὲ **τοῦ**[1b] πρὸς μὲν **ἐκεῖνο**[1a] **ἀπεικα**σ**θέντος**[1b], ὄντος δὲ **εἰκόνος**[b], **εἰκότας**[2b] ἀνὰ **λόγον**[x] τε **ἐκείνων**[2a] ὄντας·
ὅτιπερ πρὸς **γένεσιν**[b] **οὐσία**[a], τοῦτο πρὸς **πίστιν**[xb] **ἀλήθεια**[xa].

|		
paradeigma : eikón	= a : b	
‚explanandum' (ὧπερ [ἐξηγητής]) : logos	= 1 : 2	
aletheia[xa]	= 1[a] : 2[a]	oder 2[a] (metonymy for ἀληθὴς λόγος)
pistis[xb]	= 1[b] : 2[b]	oder 2[b] (metonymy for πιστὸς λόγος)
logos[x] (= ‚analogy', ‚συγγένεια')	= (1[b] : 2[b]) = (1[a] : 2[a])	oder (2[a] : 2[b]) = (1[a] : 1[b])

ἀνὰ λόγον τε ἐκείνων
according to the relation of these (sc. the explananda)" or „**in relation to these (sc. logoi about the unshiftable)"**

Dr. Thomas Poiss
Klassische Philologie, HU Berlin
thomas.poiss@topoi.org
+49.(0)30.2093-2339

Freie Universität Berlin

Research Group C-II 'Images'
General Overview

The projects of the research group "Images" analyze in a culturally comparative fashion the ways in which different kinds of imagery in the ancient Near Eastern, Egyptian, Greek and Roman traditions represent and structure space. In the center of interest are questions about the relationship between human perceptions of the environment and pictorial conventions for the coding of space. What kinds of different spatializing strategies do image and language develop in terms of concepts of order and knowledge? Can culturally distinct spatial cognition styles be discerned?

Furthermore, we investigate ways of marking and structuring spaces of action (Handlungsräumen) by way of imagery as well as the associated semantic appropriation of space. Mechanisms by which the gaze or the subject is directed within pictorially marked spaces are also studied. Theoretical models and methods dervied from art historical analysis, image and media studies, contextual research in archaeology, research on ritual, cultural anthropology, historical semantics and cognitive linguistics are among those drawn upon by the research group and discussed in terms of their application to the respective material corpora.
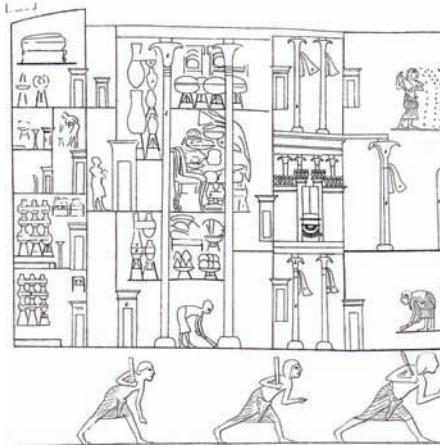
The Egyptian image as map and diagram: representation of a house from the tomb of Merire at Amarna. From: N. de G. Davies, The Rock Tombs of El Amarna, vol. 1, London 1903, Plate 18

SPATIAL COGNITION IN IMAGE AND LANGUAGE

The aforementioned aspects focus on two thematic dimensions. The first, "Spatial Cognition in Image and Language" (Projects of Fabricius, Seidlmayer, Nobili, Rompoti, Berthold), deals with the inter-medial relationship between pictorial and linguistic coding of space.

This topic deals on the one hand with the spatial mapping of specific knowledge categories and mental concepts in large-scale, pictorial-written compositions in Egyptian two-dimensional art.

On the other hand, it concerns the question of a possible conceptual dependence of image and linguistic spatializing strategies, drawing on the example of two-dimensional imagery (for example, vase painting, votive pinakes, frescoes, coins) and literary spatial narrations in Greek and Roman culture.

SPATIAL SEMANTICS IN IMAGE AND PRAXIS

The second thematic axis, "Spatial Semantics in Image and Praxis" (the projects of Bonatz, Winkler-Horaček, Gilibert, Ritter, Döhl), is devoted among other things to image – space relations ("image in space" vs. "space in images") with respect to their specific political, social, or religious semantics. The establishment of power structures through the widespread distribution of images (especially seal imagery) is one theme, as is the structuring and mastery of space by means of visible or imperceptible images (rock art, reliefs, statuary) and the semantic loading of social practices in the context of a spatially and temporally structured reception of imagery ("imagery in space").

Also investigated is the practice of placing-in-image of individuals in pictorial scenes of a ritual character (also primarily in seal imagery), that is forms of self-representation through media and the expansion of communicative Handlungsraum into the imagined sphere of genies and gods ("space in imagery").

Interactions between images and ritual:
the procession at the monumental stairway to the Apadana at Persepolis (522–486 BC).
From: H. Stierlin, Griechenland – von Mykene zum Parthenon, Köln 1997, 123

Ritual space in images: Neo-Assyrian cylinder seal with ritual imagery. London, British Museum (WA 89618). From: J.E. Curtis and J.E. Reade, Art and Empire, London 1995, fig. 185

Prof. Dr. Johanna Fabricius
Klassische Archäologie, FU Berlin
johanna.fabricius@topoi.org

Prof. Dr. Dominik Bonatz
Vorderasiatische Archäologie, FU Berlin
dominik.bonatz@topoi.org

Freie Universität Berlin

Invisible Images
The Power of the Unseen in the Ancient Near East

Most images exist to be seen. Yet some images are designed to be hidden from view, tucked away in some inaccessible place. Almost always, such "invisible images" are exposed and viewed upon specific ceremonial occasions. These exceptional windows of opportunity to see images that are otherwise invisible reinforce the aura of the artefacts, which aura is rooted in precisely the fact that most of the time these images are hidden from view.

The Topoi Invisible Images Project analyzes the history and functions of Ancient Near Eastern hidden visual artefacts in selected case studies from the Early Dynastic to the Neo Assyrian Period. The focus is on studying archaeological contexts and distribution patterns in order to understand invisible images as power localized in space.

MESOPOTAMIA, 2900-600 BC

In the Ancient Near East, archaeologists commonly find relatively small figurines buried in walls or underneath pavements. On a larger scale, landscape surveys have revealed a number of reliefs carved on inaccessible rocks in remote areas. Texts and iconographical sources provide information on additional invisible images that are otherwise very seldom recovered in their original contexts, such as cult images originally hidden in a *sancta sanctorum* or magic amulets that were worn underneath a garment.

Ancient Near Eastern invisible images pursued a variety of aims; form, operational environment and addressee followed function. For example, in the Neo Sumerian period (ca. 2100-2000 B.C.), commemorative figurines with peg-shaped bases were regularly encased in the mudbrick foundations of important temples. They represented the personal deity of the king or the king himself, symbolically securing the foundations and the memory of the temple for future generations. At the same time, bronze figurines of the king and his acolytes in an attitude of prayer were placed inside the temple, in front of the deity, to set up a sort of constant worship circle.

APOTROPAIC FIGURINES

Another prominent example of invisible images are clay figurines strategically buried under house floors. The practice of burying figurines of gods, demons and animals in clay boxes under room floors dates to the Neo-Assyrian Period (934-610 BC). Texts and inscriptions indicate that the figurines were thought to create a sort of healing magnetic field that kept evil spirits away from the household, while attracting good ones. The figurines were crafted by professional exorcists following strict ritual rules for transforming matter into being: the exorcist procured consecrated clay, moulded the figurine, inscribed it with an appropriate name (e.g., Expeller of Evil) and finally "animated" it with a magic formula. The figurines were then deposited in their boxes during a house-purifying ritual. In such cases, the figurines are rather crude artefacts, their true meaning being their embedment in magic rather than their use as tokens of remembrance for future generations.

Copper figurine of a god holding a peg. From Girsu, ca. 2100 BC Paris, Musée du Louvre (AO.311). (From: P. Matthiae, Storia dell'Arte dell'Oriente Antico, vol. I, Milano 2000, p. 54)

The study of Ancient Near Eastern invisible images is still in its beginnings. In particular, the findspots of the artefacts, when known, have seldom been analyzed in depth. Yet the spatial dimension of the invisible images is crucial: they are liminal artefacts setting the balance between human space and the non-space of the Other. Thus, the study of invisible images constitutes a step towards a history of the construction of space.

△ (Above) Neo-Assyrian dog figurines inscribed with personal names (e.g., „Biter of the Enemy"). Found under a threshold of the Northwest Palace at Nimrud. Height c. 5 cm. (From: Art and Empire, ed. by J.E. Curtis and J.E. Reade, London 1995, p. 116)

◁ (Left) Mudbrick box with apotropaic figurine found under a Neo-Assyrian floor in Room S41 of Fort Shalmaneser at Nimrud. (From: Art and Empire, ed. by J.E. Curtis and J.E. Reade, London 1995, p. 112)

◁ (Middle) Neo-Assyrian clay figurine of a benevolent demon holding a spade. On the right shoulder is written: „Come in, Spirit of Peace!"; on the left shoulder is written: „Go away, Spirit of Evil!". Found within the brick box illustrated left. Height 12,7 cm. (From: Art and Empire, ed. by J.E. Curtis and J.E. Reade, London 1995, p. 113)

Prof. Dr. Dominik Bonatz, Dr. Alessandra Gilibert
Vorderasiatische Archäologie, FU Berlin
dominik.bonatz@topoi.org, alessandra.gilibert@topoi.org

Freie Universität Berlin

Patterns of Spatial Presence on Akkadian Cylinder Seals
Entering the World of Deities – Early Avatars on Akkadian Images

Map of the Near East during the Akkadian period, showing the first Mesopotamian empire at its territorial peak (J. Aruz (Ed.), Art of the First Cities, New York 2003, Fig 51.)

IMAGE AND MEDIA – CYLINDER SEALS IN THE ANCIENT NEAR EAST

Cylinder seals were used in the Ancient Near East for over 3,000 years. Made of a variety of semi-precious stones and measuring from 1cm to 5cm, the cylinder seals bear elaborate images on their surface. Seals were rolled out on clay and used to make relief images on writing tablets, trade goods and personal property. In the Akkadian period (2350-2200 BC), the production of cylinder seals underwent great changes. For the first time, the most important deities appeared on seals and seal impressions in anthropomorphic form and interacted with human beings self-confidently inscribed into the image-world of the gods and myths.

LONG BEFORE HOLLYWOOD: EARLY AVATARS

Thanks to online virtual worlds, computer games, social networks and recent blockbusters, the old Sanskrit term "avatara" has quickly gone mainstream. Philip Rosedale, the creator of the multiplayer online virtual world Second Life, defines avatar in the gaming sense as "the representation of your chosen embodied appearance in a virtual world." Yet, the avatars of the entertainment business are contemporary versions of a much older phenomenon; the desire to create an alter ego that would act in a universe of images on one's behalf was already widespread in the Ancient Near East. On Akkadian cylinder seals, the owner of the seal appears early in contest scenes depicting fighting deities or mythical beasts. In scenes with pairs of combatants, his or her avatar is placed at the

Still from the Motion Picture "Avatar", directed by James Cameron. This science-fiction movie shows acting avatars in a future setting. The title of the film refers to remotely controlled, genetically engineered humanoid bodies used by the film's human characters to interact with the natives on a foreign planet. (www.avatarmovie.com)

edges of the image, minuscule and barely involved – yet the hand touches a main actor: this simple gesture constitutes a sophisticated opening up of the image's immanent borders. In a later phase, the owner appears in full height amidst a society of gods: in the increasingly popular and widespread presentation scene, a minor deity, taking the avatar's owner by hand, introduces him into the presence of an enthroned major deity. The avatar mostly appears here as a worshiper or as a bearer of gifts or offerings to his deity, or as a figure pouring a libation in front of a small altar. Thereby, the boundary between reality and the image, the space of the imagination, is transcended. In the subsequent Ur III and Old-Babylonian periods, the overwhelming majority of images on cylinder seals consist of such presentation scenes. As an avatar, the owner does not enter a sphere without space and meaning, but rather enters the world of his deities, the world of his beliefs, within and through the image.

Thus, at the height of the glyptic development, the Akkadian seal cutter developed a visual avatar-based strategy to inscribe the seal owner into a mythical space, the experience of which would otherwise remain unattainable.

Above: Akkadian Cylinder seal showing the water god Ea seated in an enclosure. the avatar of the seal-owner approaches as worshiper, raising his left hand to his face in a gesture of recognition and humility toward the god. (J. Aruz (Ed.), Art of the First Cities, New York 2003, Cat.-No. 141)

Below: Akkadian Cylinder seal with storm god in a chariot pulled by a lion-griffin. At the left, the avatar of the seal-owner pours a libation from a spouted vessel over an altar. (J. Aruz (Ed.), Art of the First Cities, New York 2003, Cat.-No. 142)

Dr. Nils C. Ritter
Vorderasiatische Archäologie, FU Berlin
nils.ritter@topoi.org
+49.(0)30.844-147912

Freie Universität Berlin

Spatial Concepts in Ancient Greece and Rome
Points of Intersection Between Visual Culture and Linguistics

THE REPRESENTATION OF SPACE IN GREEK AND ROMAN ART

The aim of the project is to analyze the culture- and media-specific modes in which Greek and Roman images function with regard to aspects of spatial perception, spatial cognition and spatial constructions. The main focus of the research is addressing questions of how ancient cultures rendered three-dimensional space and objects on two-dimensional media. What kind of rules of perspective can be recognized within these images and what kind of semantic value can be attributed to specific spatial compositions? What are the relations between the pictorial conventions of spatial representations and human perception of the world? What mechanisms for constructing a spectator-subject can be observed?

In the search for culture-specific cognitive styles of spatial thinking, interrelations between pictorial and linguistic strategies of spatialization are of special interest, particularly regarding the spatialization of orders of knowledge and mental categories. It can be shown that Greek perspectival representations were motivated not only by the directional relations and topological configurations of objects, such as coincidence, containment, contact, support, and contiguity, but even more so by functional qualities and gestalt properties – above all relations of power and causation.

Attic red-figure cup by Douris, Paris Louvre (c. 490 BCE): The picture shows a complex spatial composition. The active shield of the attacking Ajax is shown in three-quarter view while the shield of the succumbing Hector appears in frontal view behind his body, having lost its protective function. © Heidelberg, Institute for Classical Archaeology, Photo Archive

If these functional aspects are important stimuli for artistic innovations in early Greek art, then it is remarkable that similar cognitive categories have impact on spatial expressions used in certain languages, especially in the use of locative prepositions. Within the context of Roman culture, it seems that pictorial and linguistic concepts of space are determined by dynamism, the fragmentation of the paths of motion in a similarly inhomogeneous space, and the strong alignment of objects to the perceiving and acting subject.

Johanna Fabricius

LINGUISTIC DATA FOR 'RELATIVE ORTSBEZEICHNUNG' IN CLASSICAL LATIN AUTHORS

The aim of this project is to examine diachronically select Classical Latin written evidence in order to obtain a deeper understanding of the Roman localization system on the level of *langue* as well as of *parole*. The target works are the three books by the geographer Pomponius Mela, the geographical digressions in Ammianus Marcellinus, the so-called geographical books in Pliny the Elder, and other relevant passages in non-technical writings.

A provisional result is that, usually, an ancient writer appears to write following a mental map centered both on a definite place close to the speaker and an ideal path that develops from a given point. As a matter of fact, the 'essence' of the described path is to represent the possibility of motion rather than the actual motion.

Viewed from this perspective, the use of relative means of localization (left vs right, forward vs backwards) appears to be a correlative to the dynamic element in descriptions, inasmuch as these concepts are generated as a product of self-orientation that always includes motion, or at least a 'perspective' of motion. Orientation on a larger scale is usually domicentric, even when the author is describing regions beyond the geographical and cultural horizon of his fellow countrymen. Only seldom can we determine a 'universal' landmark, but even such a choice is not always consistent. In fact, we find a mix of indications of different types, e.g. a relative frame of reference centered on the sea coast, together with an allocentric frame of reference, e.g. names of winds (widely used as cardinal points).

Marcello Nobili

Wall fresco from a Roman house on the Esquiline (1st c. BCE), Vatican. Odysseus and his companions approaching the giant Polyphem. The figures are scattered over the landscape and show no congruent scale. The landscape is depicted from high above. © D. Mazzoleni – U. Pappalardo, Pompejanische Wandmalerei (2004) Abb. S. 184

Argive clay shield from Tiryns, Nauplia Museum (c. 700 BCE): Achilleus and Penthesileia. The shields of the attacking lateral warriors are represented in profile view. © R. Hampe - E. Simon, Tausend Jahre Frühgriechische Kunst (München 1980) Abb. 95

Prof. Dr. Johanna Fabricius, Dr. Marcello Nobili
Klassische Archäologie, FU Berlin
johanna.fabricius@fu-berlin.de, marcello.nobili@topoi.org

Freie Universität Berlin

Spatial Representation in Greek Coins
and Its Effect on Associated Coinages

As with most types of Greek art, the images on Greek coins came to feature a more and more complex or naturalistic representation beginning with the earliest issues of the Archaic period down to the end of the Classical period. Due to the small amount of time it takes to issue coins and the fact that they were being minted constantly, significant changes in an almost unvarying motive can be more thoroughly observed on coins than on other types of objects. Therefore, it is possible to reconstruct and compare the individual steps of this transformation in design. Likewise, it is of great benefit that we know where most of the coins were minted. Thus, regional differences and contact zones can be discerned.

THREE-DIMENSIONALITY

In addition to analyzing the image space and the overall composition, the aim of the project is to determine the individual elements that were employed in designing the image space as a real space of action. Such elements support the construction of a perspective perception and emphasize the three-dimensionality of an image (fig. 1+2). The results obtained from studying Greek coins will then be applied to an examination of their influence on non-Greek coins.

SPECIFIC PLACES

Another aspect of the project is to examine which places were shown on Greek coins and considered to be typical for a town or a region. These are on the one hand 'real', existing locations unknown to most of the people not living in the region itself (fig. 3+4), and on the other hand mythic places (fig. 5), which had no certain appearance. For such representations, images were created, some of which were exceptional and difficult to render, indicating a noteworthy cognitive transfer of a complex and barely perceptible spatial situation into an abstract and succinct picture.

3. The port of the Sicilian town Messina, the former Zankle, with its typical round wharf

IMAGE AND INSCRIPTION

Special attention will be focused on the standard combination of image and inscription on coins. An analysis of their mutual interdependence promises a better understanding of image compositions as well as image semantics. In this way, the conception and perception of the image space can be approached from the artist's point of view. Inscriptions can influence and change the semantics in one way or another. In non-Greek regions, where coins were a new media and the first coins minted were copies of Greek coins, it is quite interesting to observe how the Greek inscriptions were handled. Remarkable in this context are for example the imitations of Greek coins by the Celts (fig. 6). In the Celtic interpretation of the motive, the inscription is used as an element of the decorative system without descriptive meaning and the three-dimensional representation has been removed.

1. A quadriga driving around the turning-column of a race-course. Horses and chariot in three-quarter-view, both wheels of the chariot are depicted elliptically. Katane, tetradrachm, obverse, ca. 410 B. C. Münzkabinett Berlin 18206563

4. The port of Zankle is illustrated on these earliest issues of the Sicilian town in a stylized view from above, which is very unusual and almost unparalleled in this period. In reality it can only be seen from the surrounding mountains in this way. Zankle, 1/3-stater, obverse, ca. 515-493 B. C. Münzkabinett Berlin 18218140

6. Imitation of a tetradrachm by Alexander III. and Philipp Arrhidaios with pseudo-inscription. East-celtic tetradrachm, reverse, ca. 150-100 B. C. Münzkabinett Berlin 18205155

2. Nike sitting on a base, which is represented in 2-point-perspective. Terina, stater, reverse, ca. 400-356 B. C. Münzkabinett Berlin 18214783

5. The Knossian labyrinth is shown like a ground plan from above. Only from this view it is possible to recognise it. Knossos, stater, reverse, ca. 420-380 B. C. Münzkabinett Berlin 18218282

For the collection of coins used in this project visit:
http://www.smb.museum/ikmk/
- Bestände
- Temporäre Ausstellungen
- 18. TOPOI: Raumdarstellungen auf griechischen Münzen

Dr. Angela Berthold (Postdoctoral Fellow)
Klassische Archäologie, FU Berlin
angela.berthold@topoi.org

Freie Universität Berlin

Rock Art – Signs of a Social Landscape Made by Non-Sedentary Groups in Prehistoric Egypt

ROCK ART IN CONTEXT

Rock Art is one of the most promising sources for studying symbolic discourse and social life in Egyptian prehistory. Today, most Rock Art is found in the remote areas of the deserts east and west of the Nile valley. Environmental studies, however, suggest that at the time of their creation, approximately 6th to 4th millennium B.C., these areas were much more fertile, meaning that big game and even cattle could survive there. Apparently foragers and pastoralists, who hunted or herded those animals while travelling the deserts, created this Rock Art. It depicts parts of this world, focussing on animals, human figures and – in later periods – boats.

PICTURES AND PLACES

Previous research on Rock Art has primarily focused on the interpretation of the figures and scenes shown in the pictures.

This project tries instead to highlight the role played by the place of the pictures as an integral part of the symbolic conception underlying Rock Art. Cross-cultural anthropological analyses show that places where Rock Art is depicted have special ritual, spiritual or social meaning, such as the entrance to a sacred world or as a territorial marker. As such, the locations form an important part of the social practices within which Rock Art is imbedded.

The aim of the project is, by integrating archaeological, anthropological and iconographical approaches, to analyse the way prehistoric societies interrelate space and images to create symbolic spaces through which they transform the natural landscape into a social landscape.

Rebecca Döhl

Rock Art Sites in the Eastern Desert, Egypt. Rock Pictures of Wadi Umm Salam (Map: GoogleEarth; Pictures: Morrow and Morrow, Desert RATS, 2002)

The Origins of Ancient Greek Three-Dimensional Painting on Geometric, Archaic and Early Classical Pinakes
An Iconographical, Form-Analytical and Iconological Study

EARLY ANCIENT GREEK PAINTING

The possible relationship between monumental painting – now lost – and surviving paintings on clay (vases and votive plaques), especially regarding spatial depiction and the use of perspective, has been a source of much controversy. A significant issue is to specify this conjectured relationship between vase- and monumental painting through the study of painting on plaques (pinakes), the latter being the only case in which both elements are combined.

SPACE AND COMPOSITIONAL ORGANIZATION IN A PRE-PERSPECTIVE VISUAL SYSTEM

In early Ancient Greek painting, there is neither central perspective nor a single viewing angle. The space in which the figures act is not considered as a theme of the pictorial composition; on the contrary, it is implied through objects or movements characteristic of a place or an action. The scenes are to be completed in the recipient's imagination. In Geometric times, the composition's conceptual principle was independent of the recipient's view. Different viewpoints are used for single figures or objects (frontal and profile view); overlapping is used only where essential (e.g. carriage horses). No specific viewing angle is chosen; what is to be seen is what exists.

Fig.1: Frontal perspective for the Object considering the recipient's. Attic black-figured grave-plaque attributed to Exekias Painter, Attica ca. 510 B.C.; New York, Metropolitan Museum, Inv. Nr. 54.11.15. (Boardman 1955, fig. 4)

In Archaic times, the composition became frontal, and was focused on human figures. All figures stand on the sole ground line even if the picture's depth is implied through overlapping and foreshortening of single objects (fig. 1). The vase's convex form is often exploited to create the illusion of a spinning figure (fig.2).

Eftychia Rompoti

Fig.2: The male figure's raised arm is depicted on the shoulder of the vase (practically behind the head) and seems shortened. Attic black-figured Amphora attributed to Exekias Painter, ca. 540 B.C.; London, British Museum, Inv. Nr. B210 (Tiberios 1991, fig. 45)

Eftychia Rompoti (Doctoral Fellow)
Klassische Archäologie, HU Berlin
eftychia.rompoti@topoi.org

Rebecca Döhl (Doctoral Fellow)
Ägyptologie, FU Berlin
rebecca.doehl@topoi.org

Freie Universität Berlin

Research Group C-III: Acts
Sacred Places – Sacred Landscapes: Ritual & Knowledge

Knowledge and its transmission play a central role in Research Group C III "Acts". The fundamental question we address is how sacred landscapes and spaces are distinguished through ritual action, especially through processions, from the past to the present.

Rituals are characterized by visual and phonetic elements, specific temporal rhythms, a concrete location or a specific route, as well as social factors – not everyone can take part in a ritual. Knowledge of the interplay of these elements and their implications is not the sole prerogative of specialists such as priests; all participants acquire knowledge of the ritual, which is continually refreshed and to which meaning is imparted through recurrent participation. In particular, festive processions lead to the physical experiencing of space, which in turn is connected to the acquisition of knowledge tied to myths and tales.

These are associated with different landmarks, such as trees, rock formations, or monuments, through which settlements, cities, and their hinterlands are connected to one another. In these narratives, settlements and landscapes become a network of places of remembrance based in myth. The connections among them are continually strengthened by means of cultic calendars, rituals and processions.

As traditions from the Near East, Egypt, and Ancient Greece show, knowledge became something material, conveyed not only through the conduct of processions at important landmarks; knowledge was also represented and continually repro-

duced through songs or narration. In myths, it is not only the dimension of time that is realized in space. Importantly, collective conceptions of knowledge and space held by social groups are thereby made clear.

The Bronze Age hoards of the second millennium BCE can be interpreted on the basis of their consistent composition as votive offerings to supernatural powers. This consistent choice of objects shows that a specific sacred knowledge was disseminated across large areas. One goal of the research group is to localize the previously disregarded places where hoards were deposited, a task that necessarily relies on historical maps. The locations will then be represented visually through landscape models.

Other projects deal with the reconstruction of processions in Ancient Greece on the basis of archaeological data and literary and epigraphic traditions, the significance of music for the creation of soundscapes in the context of rituals, localization and comparison of ritual and mundane commensality in ancient Mesopotamia, and pilgrimages in the Andes that can still be observed.

Hoard of Nová Ves

These comparative studies pursue the question of how such spaces are cognitively, empirically and emotionally appropriated in the modern world, which forms of knowledge are constitutive thereof, and how this knowledge is transformed through globalization processes. Such an analysis examines the relationships among praxis, image and recitations of text and music with regard to the construction of ritual topographies. It does so in current as well as in historically dynamic contexts. In this way, not just short-term pictures but also historically long-term profiles can be constructed, which are of significance for the entire Research Area C-III.

Procession, Commensality, Feasting – Standard of Ur, Royal Cemetery (© British Museum)

Corpus Christi Procession of the saints in Cuzco (Peru) 2009

Prof. Dr. Ortwin Dally
Zentrale, Deutsches Archäologisches Institut
ortwin.dally@topoi.org

Freie Universität Berlin

Sacred Places – Sacred Landscapes
Processions

VERTICALITY IN PROCESSION AND RITUAL. The Fiesta de Santiago in the South-Central Andes

Procession of Santiago proceeds under mounted roosters (Ccocha/Peru)

At the center of the research are the processions and rituals of 'Fiestas de Santiago' in Cotabambas, a province in the southern highlands of Peru. The rituals that are observed during these religious festivities, which take place against a distinctly agrarian background, permit a comprehensive view of the spatial conceptions of the indigenous peasant population of this region.

For example, seasonal vertical movements are taken up in the symbolism of the festival. Similarly, various parts of the landscape, such as mountains and valleys, or the social, natural and economic concepts associated with them, figure as important themes. Against this background, the work addresses the extent to which the strongly vertically segmented high mountain landscape

Pilgrims arriving at a way-station near the Sinacara glacier at Qollur R´iti (Mahayani / Department of Cuzco)

influences the perception and representation of space in religious rituals.

In addition, a broader framework is needed in order to analyze how the diverse Fiestas de Santiago are combined into an entire festival season and integrated at various levels into a complex ritual landscape. In this context, for example, the intensive reciprocal relations existing between ceremonies in rural and urban space are worked out. In the face of the standard characterization of rituals as, for example, local and regional, kin-based and collective, Catholic and "Andean" cult, the relations between these aspects, which are often seen as opposed, will be emphasized.

Axel Schäfer

THE PYTHAÏS PROCESSION

The Pythaïs procession was an irregularly occurring procession held by the Athenians in honor of Apollo Pythios in Delphi. There is an unusually large quantity of inscriptions from the Treasury of the Athenians in Delphi from the Hellenistic period (late 2nd - early 1st century BCE), when the Pythaïs tradition was renewed after a 200-year break. These inscriptions contain very detailed information, especially about the participants in the four Pythaïs processions and the horseback and musical contests that took place subsequently in Delphi.


The Treasury of the Athenians in Delphi with inscriptions about the Pythaïs Procession

By means of these inscriptions as well as archaeological and literary sources, the spatial connections, in particular, between ritual activities (including dance and music), monuments (architecture, publicly visible inscriptions) and "images" that were used in the context of the procession (divine images, hairstyles, dress) will be analyzed, using the example of ancient Athens.

An attempt will also be made to at least partly contextualize, localize and reconstruct the unusually long ritual course of the ancient procession, large parts of which have been uncertain up to now (see map). It can already be said that the procession probably passed through ritually important places or through sites connected with the cult (for example, the Apollo Sanctuary in Daphne, Panopeus).

Stefanie Kühn

Geographic Information System showing the probable route of the Pythaïs procession.
Design: Nils Hempel

Axel Schäfer
Politik- und Sozialwissenschaften, Ethnologie, FU Berlin
axel.schaefer@topoi.org
+49.(0)30.2839-0635

Stefanie Kühn
Alte Geschichte, DAI
stefanie.kuehn@topoi.org
+49.(0)30.854-05700

Freie Universität Berlin

Sites of Bronze Age Deposition
in the Central European Uplands and Alpine Area

Two doctoral research projects (dissertations) in Research Area C-III: Acts analyze the spatial characteristics of selective deposition in the Bronze Age landscape in two adjacent regions of Central Europe, the Alpine Area and the Central Uplands.
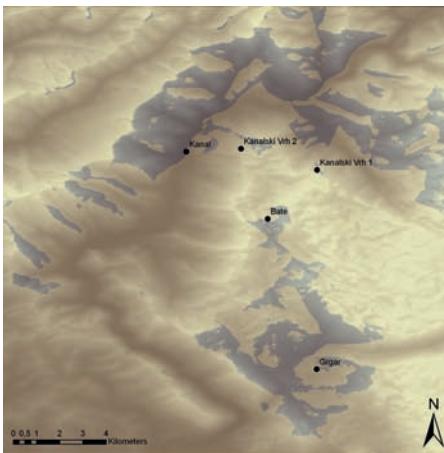
Viewshed analysis of the deposition sites of the Banjšice Plateau (SLO)

AIMS & PREMISES

During almost all stages of the European Bronze Age, in an area between the Black Sea and the Atlantic Ocean, people intentionally deposited metalwork. In the context of selective deposition, we observe the material complement of a complex ritualized cultural practice. Beyond the act of deposition, the deposit itself is of high symbolic va-

lue. On the one hand, the residues of ritual may be taken as a symbolic statement, while on the other hand the site of deposition forms part of a ritual orchestration. The focus of the research is therefore to examine the spatiality of deposition. We know a lot about the objects that were deposited, but – with some exceptions – very little about the detailed geomorphological features of the particular sites. A broad and detailed analysis of the sites and their spatial relationships to other contexts of deposition is still lacking.

RESEARCH DESIGN

In our research, we seek to understand how the content, function and process of deposition of metalwork as markers for metaphorical landscapes are related to physical features. The resulting picture must remain fragmentary, because data on the physical environment are limited to those explicit features that we are still able to recognize. From a diachronic perspective, however, we may decipher how these different physical landscapes were used by prehistoric peoples as well as the historical processes by which they were created. Therefore, a locational analysis of sites of deposition allows an insight into the cultural relationship between the physical environment and the people of the Bronze Age. With the project's use of GIS, terrain modelling, satellite imagery, historical sources and survey work, the shortcomings of the existing information on spatial relations can be overcome. The research design for the analysis


Bronzes from the hoard of Radostice

operates on three scales: the first involves detailed micro-regional analyses, the second a wider geographical scale in which the regional analyses are embedded, and finally the Europe-wide scale that results from assembling the individual results.

FIRST RESULTS

First results of the research are already emerging. Even sites that were found a long time ago have provided much relevant and hitherto unpublished topographical data, the presentation of which is in itself one of the aims of the two projects. The intensification of deposition over the course of the Bronze Age is also mirrored in a changing use of depositional space: towards the end of the Bronze Age, there is a tendency toward cumulative deposition not only in fortified hill settlements, but also in distinctive depositional zones in a given landscape, such as the Rabenwand or Porta Bohemica.

Moreover, it can be shown that the places of deposition are deliberately chosen to ensure views of and visibility from the surrounding terrain. The places are generally liminal with respect to distinct topographical features, which can be set apart as distinct spaces in the landscape. Defining a typology for these places and correlating this to other aspects of the Bronze Age depositional practice are among the further aims of the two studies.
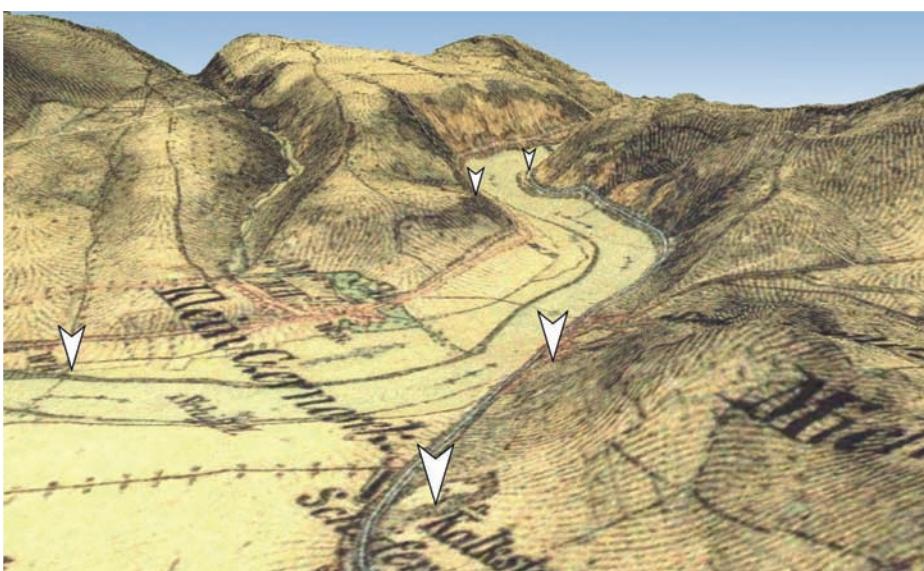
Digital-Elevation-Model of the sites of deposition at the Porta Bohemica, using a historical map as an overlay

Central European Uplands
Tilmann Vachta (Doctoral Fellow)
Eurasien-Abteilung, DAI
tilmann.vachta@topoi.org

Alpine Area
Daniel Neumann (Doctoral Fellow)
Eurasien-Abteilung, DAI
daniel.neumann@topoi.org

Freie Universität Berlin

Soundscapes
The Role of Musicians in Ancient Processions

SOUNDSCAPES AND THE TRANSMISSION OF ACOUSTIC INFORMATION

Soundscapes are places characterized by music or sounds. The acoustic signals that result can change the perception of space or create an entirely new space. Sounds/tones also originate from natural sounds (wind, animal sounds, rushing water, etc.). However, in Jana Kubatzki's dissertation, the sounds produced by people (voices, music instruments) are foregrounded.

SOUNDSCAPES IN ANCIENT GREECE

In ancient Greece, music played a major role, especially in cultic and political praxis. The central element of the Greek veneration of the gods, the sacrifice, was closely tied to musical accompaniment and, according to Herodotus, was unimaginable without it. Just as central for the reverencing of the gods was the ritual of the procession, which at least in the archaic and classical periods necessarily involved a sacrifice.

THE ROLE OF MUSIC IN PROCESSIONS

Song, dance, and rhythmic steps are fundamental parts of ancient processions. It is known from texts and illustrations that musicians accompanied the cultic functionaries and sacrificial animals (Fig. 1). The songs that were sung in the processions derived from a fixed canon and consisted of hymns of praise to the gods.
Along with its function of praising the gods and unifying the community, music increased the back-

Fig.1 : Sacrificial procession with aulos and lyre. Corinthian wood pinax. 6th century BCE, Athens, Nat. Mus, 16464

ground noise of a procession and made it perceptible over a long distance. This thesis is based first of all on the fact that the most commonly used instrument in processions, the aulos, belonged to the loudest instrument group in ancient times, the wind instruments. In addition, the musicians walked in the front section of the procession.

WORKING HYPOTHESIS AND METHODS

The space traversed by processions is marked by acoustic signals. Alongside the purely visual image that accompanies the passage of the procession, space is marked and thereby claimed by the group's music.
Comparative analysis of illustrations of vases with processional scenes that show musical instruments as well as descriptions of processions in ancient texts will be used.

ASSOCIATED RESEARCH: SENIOR FELLOW GRAEME LAWSON

Sound is also a vital, and potent, element in military procession and signalling. Besides its obvious practical applications - conveying information, initiating and synchronising movement - it would also have served an important psychological role in reinforcing perceptions of military power in the ancient landscape. These aspects are addressed by British archaeologist Graeme Lawson, whose Topoi programme integrates the development of methodological approaches to interpreting Roman military space, especially frontier installations (Fig. 2), with experimental studies of excavated finds of signal tools, especially trumpets and bells (Fig. 3). In a parallel investigation arising from this work, Lawson is also evaluating the acoustic purposes of manmade structures whose forms effectively attenuate and/or contain sound, raising and exploring questions of exclusion and seclusion, privacy and secrecy, in archaeological space.

Fig. 2: Hadrian's Wall looking east

Fig. 3: Mouthpiece of a Roman trumpet.
Bronze copy made by G. Lawson

Jana Kubatzki (Doctoral Fellow)
Deutsches Archäologisches Institut
Orient Abteilung
jana.kubatzki@topoi.org

Dr. Graeme Lawson (Senior Fellow)
McDonald Institue for Archeological Research
University of Cambridge
ancientmusic@madasafish.com

Freie Universität Berlin

Ancient City Spaces
Conceptions of Urban Space in Literature, Architecture, and Art

The Research Group deals with urban space in major cities of the Imperial and Late Antique Periods. The focus is not only on the material reality of places, but also on their perception, representation and transformation in contemporary art and literature. Following recent discussions in sociology, urban space is defined in a synthesis of different factors: archaeology and topology of sites as well as functional uses of places and symbolic charging of space through architecture, texts, images and performance. Various disciplines are involved in discussing the material design of space (archaeological and architectural approach), its perception and reflection in idealized discourses (philological approach), and finally its use and functions (philological and ancient-historical approach). Emphasis is placed on Alexandria, Antioch, Milan, and Rome, with Imperial and Late Ancient Rome being a constant point of reference.

San Lorenzo (early 5th century): one of the possible "platforms" of religious and political discourse in late antique Milan


Fig. above: Rome, Palatine, Imperial Palace. 3D-Model of the hypothetical reconstruction of the southeast corner (Flavian Phase) (image: Architekturreferat DAI Berlin, A. Müller, U. Wulf-Rheidt)

PROJECT 1
The City as Site of Discourse

focuses on Rome, Milan, Antioch and Alexandria as scenes of intellectual and cultural change in the 3rd to 5th century A.D. The cities are seen as "stages" upon which discussions took place, political positions were negotiated and determined, and power, culture, knowledge and ideologies were presented. The civic institutions are analyzed as platforms for the interactions of politicians and writers.

Therese Fuhrer, Ulrich Schmitzer, Jan Stenger

PROJECT 2
City and Palace in Imperial Rome

analyzes ancient forms of perception of urban spaces and ways of its modern visual presentation. Research concentrates on the central area of imperial Rome with the Palatine and Capitoline Hills and the surrounding valleys. Existing techniques for making ancient urban space visible (ranging from reconstruction drawings to 3D simulations) and their implications for research are critically examined and tested.

Felix Mundt, Susanne Muth, Aloys Winterling, Ulrike Wulf-Rheidt, Hauke Ziemssen

PROJECT 3
Present and Past in Dialog: Constitution of Urban Space and Its Changes

uses Imperial and Late Antique Rome as an example to understand the continuities and ruptures in the ways urban present and past interact. Alternating people, institutions, and forces used public spaces and their local traditions as a stage to present themselves and their claims to rule. The project examines the urban history of ancient Rome as interplay between places, myth and history, and political performance.

Susanne Muth, Ulrich Schmitzer, Hauke Ziemssen

PROJECT 4
Moving Images of the City in the Rhetoric and Poetry of the Imperial Period

concentrates on the ways in which space was constituted by descriptions of cities in imperial and late antique texts. Unlike pictures or statues, literature can depict processes of change by adding the dimension of time. It manipulates the recipients' spatial perception by using strategies that may be compared to cinematic techniques (e.g., zooming or distorting).

Therese Fuhrer, Felix Mundt, Jan Stenger

PROJECT 5
Ruler and City: Urban Spaces of Action in the Imperial Period

analyzes the effect, use, and perception of architecture in its socio-political context. Architectural form determines action, and is determined by its intended use in turn. The impact of performances and political-religious ceremonies on built urban spaces are examined mainly in periods of political change during the Roman Empire.

Felix Mundt, Hauke Ziemssen

Dr. Hauke Ziemssen
Verwaltung, Topoi
hauke.ziemssen@topoi.org
+49.(0)30.838-52249

C-IV Members:
Therese Fuhrer, Felix Mundt, Susanne Muth, Ulrich Schmitzer, Jan Stenger, Aloys Winterling, Ulrike Wulf-Rheidt, Hauke Ziemssen, Judith Esders.
Doctoral Fellows: Sven Greinke, Christoph Klose, Lydia Tummuseit, Armin Müller

Freie Universität Berlin

Imperial Ideology Past and Present, and Cultural Discourse in Ancient Cities. PhD Thesis Projects Within Research Group C-IV

SEMANTICS OF SPACE – The City of Rome and Its Construction in the Literary Discourse of Late Antiquity

As part of Project 1 "The City as Site of Discourse" this research project examines which semantic means, patterns of argumentation, and terms were used during the early and late imperial periods in order to construct, impart and change historical thinking. As early as the 1st century BC and the beginning of the 1st century AD, leading Roman littérateurs treated the City of Rome as a space for the commemoration of Roman history and politics, a discourse picked up again by the writers of the 4th and 5th centuries. In the context of the changing urban space, these writers contrast the old pagan interpretation with a competing Christian one. This literary reception turns Rome into a palimpsest of different interpretations. How do these discourses form a perception of urban reality, and how does this perception change from the early to the late imperial period?

Lydia Tummuseit

Past and Present in late antique Rome: Forum Romanum, Temple of Saturn as restored in Late Antiquity (photo: S. Muth)

INTELLECTUAL FIELDS: Spaces, People, and Texts in the Cities of Rome and Milan in Late Antiquity

Also as part of project 1, "The City as Site of Discourse", this work examines the various forms of interaction between people and institutions in the cities of Rome and Milan in Late Antiquity. The letters and speeches of Q. Aurelius Symmachus and those of the writers and politicians connected to him, of the Bishop Ambrosius of Milan in par-

Aeneas' ship arrives at Drepanum (Vergil, Aeneis III), Vergilius Vaticanus (ca. 400 AD), illustrated copy of Vergil's Aeneis, created in the intellectual circle around Symmachus. (photo: Wikimedia commons)

ticular, serve as the primary text corpus. How do these cities of Late Antiquity function as systems of movement? And where do the political and the cultural overlap in the political actions and intellectual discourses of the time? These questions will be dealt with on the basis of Bourdieu's field theory and constellation analysis à la Dieter Henrich and Martin Mulsow.

Judith Esders

PRESENTATION AND CONSTRUCTION of the Past in the Cities of the Roman Imperial Period and Late Antiquity

This work, which is part of project 3 "Present and Past in Dialog", focuses on the mutual influence of past and present on the architecture and society of cities of the ancient Mediterranean. The conscious accentuation of specific historical references on the one hand, and their intentional deletion on the other, represent extreme cases of how the period being examined was handled. The multifaceted dialog between architecture, equipment and use is analyzed on the basis of archaeological case studies of different urban spaces of the imperial period and late antiquity (political centers, sanctums etc). The phenomena of the city of Rome relevant to the research group will serve as

points of reference for identifying overlapping as well as diverging tendencies.

Christoph Klose

REPRESENTATION OF SPACE IN THE PANEGYRIC as a Form of Expression of Praise for the Emperor during Late Antiquity

The doctoral project connected to project 4 "Moving images of the city in the rhetoric and poetry of imperial Rome" examines how the panegyric of Late Antiquity uses representation of space as a form of expression of praise for the emperor. Is the emperor being represented as triumphator entering an important city, as an inhabitant of a splendid palace or against the background of a remote border province? The analysis focuses on topographical descriptions of places (landscape, cities, architecture), descriptions of social spaces as well as references to traveling speed, i.e. references to the omnipresent emperor. The Gallo-Roman XII Panegyrici Latini, as the central text corpus, are put into context with their predecessors and successors from Late Antiquity. The analysis involves the Eastern part of the Roman empire and will thus also include Greek authors.

Sven Greinke
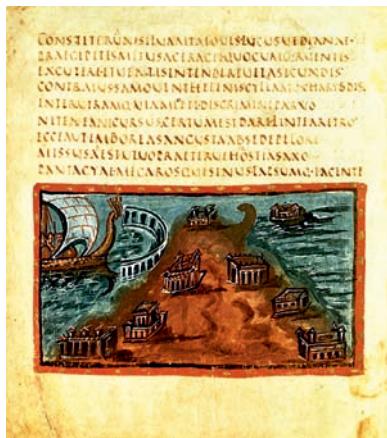
Dr. Hauke Ziemssen
Verwaltung, Topoi
hauke.ziemssen@topoi.org
+49.(0)30.838-52249

Freie Universität Berlin

Host Universities

Freie Universität Berlin

Topoi Building Dahlem
Hittorfstraße 18
D-14195 Berlin
phone: +49.30.838-57271
fax: +49.30.838-53770

Humboldt-Universität zu Berlin

Topoi Building Mitte
Hannoversche Straße 6
D-10099 Berlin
phone: +49.30.2093-99073
fax: +49.30.2093-99080

info@topoi.org

Participating Universities

Technische Universität Berlin

Hochschule für Wirtschaft und Technik Berlin

Central European University, Budapest

Partner Institutions

Berlin-Brandenburgische Akademie der Wissenschaften

Deutsches Archäologisches Institut

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