Those. Othering, Alterity, Appropriation in Ancient Art
A digital conference at the Institute of Classical Archaeology,
Hamburg University
20 – 21 May 2021

Concepts of others, othering, self-representation or opposing worlds are topics of well-known conferences and publications over the last decades. Due to the relevance and width of the topic, the announced event continues these investigations. It considers the Greeks and Romans as strangers in other cultures and the location of the ancient world in global history.

Dealing with others and the demarcation of the self is a determining phenomenon of human activity. The disparaging characterization of others has always served to stabilize a group's identity; not only concepts of enemies, but also excessive idealizations of those others. The confrontation with a close or distant counterpart serves the construction of social identities and usually says more about the referring group than the referred to. At the same time, the frequent presence of the stereotyped image of the foreign reciprocally evokes further conceptions. Consequently, the impact of depictions on further prejudices is worth being studied too.

In this conference, the term 'others' is broadly defined; including neighboring and distant, real and mythical foreign peoples and individual populations whose demarcation serves to identify other groups. This also includes the Greeks and Romans themselves, who found their way into depictions and descriptions as others by their contemporaneous counterparts and later epochs.

The aim of the conference is to consider dealing with others, contexts of othering and alterity, to question center and periphery and the reversal of this view, while investigating the self-positioning of those presenting others, likewise the positioning of today's scientific perspectives.

Attic Oinochoe, Hamburg MK&G 1981.173
https://sammlungonline.mkg-hamburg.de/de/object/Oinochoe-Eurymedon-Kanne-oder-Perser-Kanne/1981.173/dc00126657

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20 May 2021

10:00 Welcome
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Were the 'Barbarians' the 'Other'? Classical Greek
Representation of Non-Greeks

11:15 Kristina E. Fleischmann, Erlangen
The Oriental's Fascination: Greek Presentation and Perception
of the Persian Others

12:00 Break

12:15 Tatiana Tereshchenko, Moscow
Roman Representations of the Barbarians in Visual Arts

13:00 Ljuben Tevdovski, Skopje
Pars Orientalis and the Invention of Oriental Other in Classical
Antiquity

13:45 Break

Chair Michael Antonakis
14:45 Diwakar Kumar Singh, Darbhanga
Othering the Yavana: A Context of Yug Purana

15:30 Lilian Adlung-Schönheit, Hamburg
To the End of the World: India and Indians as Allegory of
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16:15 Break

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Looking at the Other: The Barbarian Captive in Roman
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18:00 Online Reception

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Chair Otmar Jaeggi
10:00 Victor Humennyi, Lviv
"Alio ex orbe": Depicting Parthia and Armenia in the Visual
Tradition of Early Imperial Roman Coinage

10:45 Richard Posamentir, Tübingen
The Other World in the North

11:30 Break

11:45 Richard Kendall, Edinburgh
Lion's Share? Emerging Hybridity in Roman Olbia Pontica

12:30 Savannah Bishop, Istanbul
The Otherness of Gold in Ancient Roman Eyes: Gold in the
Hands of Slaves, the Hair of Gauls, and the Talons of Griffins

13:15 Break – Optional Discussion

Chair Martina Seifert
14:00 Grzegorz First, Krakow
Seer as Other. The Image of the Other as a Source of
Knowledge in the Art

14:45 Burkhard Emme, Berlin
Older People – Other People? Possible Meanings of Hellenistic
'Genre Figures'

15:30 Break

15:45 Lorenz Winkler-Horacek, Berlin
Scylla and Polyphemus: Two Grades of Liminality

16:30 Jacobus Bracker, Hamburg
The Othering of Nature in Archaic Greek Art

17:30 Final Discussion

Hyun Jin Kim, Melbourne
Were the 'Barbarians' the 'Other'? Classical Greek Representation of Non-Greeks

This paper will forward the argument that antithetical othering was not necessarily the dominant mode of representing Greek-non-Greek interrelations in Archaic and Classical Greek literature. In the Archaic period it is difficult to find evidence of antithetical othering. There are certainly expressions of hostility toward specific enemies encountered by some Greeks during this period. Yet there is no overarching attempt to categorize all foreigners as constituting a 'genos' in opposition to the 'Greeks'. In fact the Greeks are only identified collectively as Hellenes in the 6th century BC, very late into the Archaic period, and it is also in that century, in the context of Ionian Greek interactions with the Persians, that the word barbaros became the preferred designation for all foreigners encountered by the Greeks (used primarily at first to denote collectively the many disparate peoples who resided within the Persian Empire).

Greek identity was throughout Greek history hybrid and subject to complex negotiations and reconfiguration depending on the context. In such a situation it was difficult to articulate the existence of a collective 'other' in opposition to the 'Hellenes'. And yet, curiously enough, the Greeks do articulate such an oppositional identity in Classical Greek literature. The reality on the ground was likely very different from the oppositional model presented in some of our Classical sources. However, in rhetoric the barbarian was articulated for the most part as an entity that was in some way separate from the collective entity categorized as 'Greek' and in many instances as inferior. Why was this happening? The article will explore the reasons behind this anomaly and also discuss briefly some of the distinctive features of this Greek-Barbarian divide that was unique to the Greek context.

Kristina E. Fleischmann, Erlangen
The Oriental's Fascination: Greek Presentation and Perception of the Persian Others

In my paper I would like to discuss Greek representations of Persians and, derived from this, the perception of the Persians and their culture by the Greeks during the Classical period, which is based on a part of my doctoral thesis.
On Greek vases Persians are characterized by their clothes and equipment. While some details distinguish these Persians from the Greek images of other Orientals, the vase painters portrayed Persians generally in the stereotype way of the Oriental others. In this way the Persians on Greek vases also received clothes or equipment not known from Persian representations of Persians.
This topical concept of the Oriental others contrasts with the depiction of Persians or Persian objects in Greek monumental art. Here typical elements of the Medo-Persian costume are shown which do not occur in Greek vase painting, but which are indeed known from the Persian culture. These differences are best illustrated through the well-known example of the kandys, the Median coat with long sleeves. Although it was not used by Greek vase painters for their representations of Persians, it is worn by the sculpture of a man from the Athenian Kerameikos. That this garment was familiar to the Greeks, is testified by its adaption into the Athenian fashion. But still it remained its Oriental connotation as its application to Andromeda on Greek vases demonstrates. Thus, the case of the kandys reveals that the Greek vase painters had deliberately chosen to use the topical concept of oriental barbarians for their representations of Persians.
But a glance on Greek vase painting suggests that the Greeks were indeed not very familiar with the material culture of the Persians in general. The usage of a fan is a well-known example of the adaption of a Persian custom by the Athenian elite. But obviously not the Persian, but the Egyptian object form was adapted. And since this Egyptian fan

form was also illustrated as attribute of Persians in Greek vase painting, this example might demonstrate a lack of knowledge of the Persian material culture by the Greeks.

This discussion shows the ambivalent attitude and perception of the Greek artists: On the one hand they wanted to depict the Persians as stereotype Orientals to characterize them as the eastern others, although they knew the peculiarities of the Medo-Persian costume. On the other hand, they were not able to create an appropriate Persian environment, because they probably knew Persian culture only through intermediaries. In this way Persian culture largely remained foreign to the Greeks throughout the Classical age

Tatiana Tereshchenko, Moscow
Roman Representations of the Barbarians in Visual Arts

Images of the Barbarians played a significant role in Ancient Roman art. It was due to the multinationalism of the Roman state, its active expansionist policy, an intention of the Roman culture towards the real world, an interest of the Roman art to the human image and its main function – propaganda.

Images of the Barbarians appeared in the Roman art during the reign of Augustus (27 B.C. – 14 A.D.) when in different spheres of the Roman culture (first of all, in different genres of literature) mental representations of the Others, of the selves and also basic values of the Roman culture were articulated. Using the Greek scheme of representation of battles (where figures of two confronting person are represented in parallel to each other and Greek is represented dominating the Other) the Roman art significantly enriched it having added to the poses and gestures more expressivity and diversity and elaborated a rich set of visual schemes of representation of battles and confrontations with Barbarians including allegories (personifications) representing provinces, peoples or the process/the fact of their submission to Rome.

The most significant among the images of the Others in the Roman art were "the Northern Barbarians" (Gauls and Germans). It was due not only to the numerous wars which Rome led with them but also with the fact that mental representations of them embodied "everything that Romans believed to be contrary to them": "first of all the anarchistic savage liberty opposed to the Roman world of organization and state discipline" (G. Knabe). As a rule, Barbarians were represented in the scenes of confrontations with Romans, submission to Romans etc. In these images Romans and Barbarians had dichotomous characteristic traits – order-chaos, domination-submission etc. These characteristics were expressed first of all through postures and gestures, specific representation of the haircuts, beards and clothes which represented such dichotomous characteristics and ideas as "active-passive", "culture/civilization-savagery/barbarism", "regular-irregular", "organized-unorganized", whose main message was representation of the ideas of superiority of Romans over Barbarians.

There were two types of such representation – expanded (narrative) where the process of submission of Barbarians was represented in detailed way and allegorical (symbolical) where the idea of submission of Barbarians to Romans was represented by means of allegorical images.

First of such images created during the reign of Augustus (the Gemma Augustea, the statue of Augustus of Prima Porta) belonged to the allegorical one. Further the narrative line was developing (Trajan and Marcus Aurelius columns, Septimius Severus arch). In parallel to the allegorical line existed the narrative one (Trajan arch).

Particularly interesting were representations of Barbarians in sculpture. In the II-III centuries images of battles with them became popular in decoration of sarcophagi most of which belonged to the Roman military commanders.

Images of the submitted Barbarian provinces were popular in the imperial coinage. A specific (in comparison to the capital) variation the

idea of submission of the Barbarians found in decorations of the triumphal arches and other monumental structures in the provinces.

Ljuben Tevdovski, Skopje
Pars Orientalis and the Invention of Oriental Other in Classical Antiquity

The attitudes of Greeks and Romans towards the East were extensively examined by both Classicists and Orientalists, especially in the last decades. Many of these researchers, as well as researchers from other disciplines, found in the classical narratives numerous tempting allusions for the modern Western 'self' and 'other' and the paradigms of Edward Said and his followers of stigmatization of the East and its identities by western viewers and authors.
This traditional dichotomy between the Occident and the Orient was further strengthened by the dominant anticolonial voices in the post-modern phase of the development of the disciplines that explore the ancient past. Thus, many authors and researchers still tend to trace the origins of the Orientalism in the 'Greek world' and the confrontation of the Greek city states with the Persian empire. In contrary, this paper argues that locating the creation of the Orientalism and the 'Oriental other' in this historical context represents a remnant of the Eurocentric ideologies of the previous centuries, where the Greco-Persian confrontation was elevated to a founding episode of the centuries-long battle between the West and the East.
The paper makes a novel attempt to locate more closely the social circumstances, the political motives, and the geographic and historical scope of the development of a conception of oriental otherness, resembling very closely, and certainly influencing the contemporary perceptions on the phenomenon. It hypothesizes the creation of the 'oriental other' in the late-republican and early principate years for the needs of self-identification of certain Roman elites in the process of intensified globalization of the city and Italy.

In addition, the paper explores the fluidity of the ideological and identity boundaries of Romanness, Greekness and Oriental otherness in the Roman Eastern Mediterranean, and the impact of these globalizing tendencies in the transformation of identities and ideologies of the Classical World.

Diwakar Kumar Singh, Darbhanga
Othering the Yavana: A Context of Yug Purana

The term Yavana (Prakrit: Yona) has been generally designated to the Greek and Roman presence in Indian Subcontinent. Though the term has been employed for various other groups and ethnic identities. The term gradually extended to include the ethnicity of west Asia and people of Mediterranean. The presence of Greek has been widely documented in Mauryan and post Mauryan times. The Greek rulers enjoyed a considerable degree of autonomy granted by the Mauryan king Asoka in 3rd century B.C. The Greek rulers assimilated Indian values and produced and manifested themselves in variety of contexts. The cultural integration and ethnic identity of Yavana seemingly present a paradoxical context of Sanskrit text. The Dhramasastra does not offer any space to accommodate them, more specifically the ritual impurity and sense of othering finds expression in terms like malechha (impure, barbarian). The classical Sanskrit text Yug Purana offers a fascinating context of military campaign and other details of Greek rulers. Thus, the paper based on Yug Purana endeavors to unlock the discourse of otherness within the Puranic tradition.

Lilian Adlung-Schönheit, Hamburg
To the End of the World: India and Indians as Allegory of Superiority in Roman Visual Art

In Antiquity India was seen as the most eastern inhabited land and therefore paralleled with the end of the world. In Greek description it appears as a place of marvels, fantastic vegetation, fertile weather,

huge animals and peculiar humans. This fascination is passed on. But in Roman depictions India more often is used to illustrate the superiority of Roman civilization. Indians were depicted – in contrast to historic reality – as captives and India as a personification comparable to Roman provinces.

Comparing Roman texts, Indo-Roman trading contacts and Indians in Roman Art reveals divergent images of India that, depending on the context, illuminate few about ancient India but a lot about Roman self-image. In images, Indian elements can serve as allegories for Roman territorial and economic strength, as well as spiritual overcoming of borders.

The contribution tries to trace the ambivalent image of India in the Roman Empire and its abstracted application and use in visual art.

Gretel Rodríguez, Providence, Rhode Island
Looking at the Other: The Barbarian Captive in Roman Commemorative Art

The barbarian captive is a familiar motif in the arts of ancient Rome. Standing or kneeling in front of trophies, with hands tied, alone or in family groups, these images symbolized the peoples conquered by Roman armies as they expanded throughout the Mediterranean. The repetition of captives as decoration in a wide variety of media such as coins, freestanding sculpture, and architecture, would seem to suggest a high degree of coherence in the ways their messages were used by ancient patrons. Yet the motif exhibits sufficient variation to warrant a closer look at changes occurred over time and in diverse locations. Scholars have noted how visual representations of captives constructed the Roman colonial discourse and constituted vehicles of imperial propaganda. Most studies tend to consider all the monuments as statesponsored commissions, with much of their visual rhetoric decided by Roman authorities, either at the capital or in provincial centers of power. However, in many cases we do not know with certainty important aspects of these monuments, including the identities of their patrons, the specific reasons for their construction, or even their dates. What is more, because the intended audiences for these images were often the same groups the monuments portrayed, one must question how they were received and understood by indigenous viewers in diverse regions of the empire. Rather than considering all instances of captive depictions as part of a genre, following centralized models imported from Rome, this paper situates captives in their individual visual and historical contexts, paying attention to their unique aesthetic and technical qualities. I argue that the iconography of captives, far from being standardized, was adapted to specific commemorative circumstances and responded to local aesthetic and technical concerns. In fact, I contend, we can detect the hands of local artists in the style of some of these monuments, a phenomenon that signals subtle acts of local resistance. To tackle this issue, this paper explores monuments that depict these mythologized "others" both in the provinces—Gaul and Achaea—as well as in Rome.

Victor Humennyi, Lviv
"Alio ex orbe": Depicting Parthia and Armenia in the Visual Tradition of Early Imperial Roman Coinage

The study of the communicative layers of the visual representation of the Parthian and Armenian topics in Roman art requires defining the narrative strategies that were selected to create the images of Rome's two main political issues in the East during the first century CE. The political context was used mainly to combine the unrelated visual symbols with multiple senses in one image-plot, and in result – to present them as a unified visual and sense-bearing system that depicted the perception of Parthians and Armenians. The paper will highlight how these issues can be interpreted through the theory of the political propaganda communication presented by G. S. Jowett and V. O'Donell and how the comparative approach to the analysis of

strategies of depicting Parthia and Armenia can reveal the problems that were caused by the polysemy of used images of architecture, people, Gods and events that were placed on Roman coinage.

In the Age of Augustus, the cult of Mars the Avenger and various visual depiction of the Temple that either existed before 2 BCE or was supposed to be built in the name of this God were connected with the Parthian theme of the images that were put on the coinage. After 20 BCE, the visual images of Victory, Parthian Triumph, "Signa recepta" and Mars the Avenger take their important place in this visual program. Nero was the first Roman Emperor after Augustus, who returned to the Parthian topic in his coinage. The "Armenian" images also dealt with the inner political events. It is interesting that the visual narrative of Armenia in Early Roman imperial political culture mainly influenced the methods of political and military activity of the Romans.

Nevertheless, there is a question of the connections between the methods used to present the needed sense of the image of the "other", the context of Roman policy in the East and the activity of Official Roman institutions, who were acting as the so-called agents of propaganda. The medial characteristics of depicted frames were supposed to form a united semantic narrative connected with background knowledge of the viewers, resulting in the choosing the one acceptable of the many possible layers of the image, which was essential for the producer of the visual narrative.

Richard Posamentir, Tübingen
The Other World in the North

As in many cultural contact zones, the relationship between the Greeks and the inhabitants of the Northern Black Sea coast is coined by an extremely strong trait of ambiguity that renders interpretation of objects and constellations a difficult task. Aspects of this phenomenon have been frequently discussed, for example in Francois Lissarrague´s book, `L´autre guerrier´ from 1990, but concern almost all fields of coexistence between these two contrasting worlds.

Needless to say, Scythian archers were dreaded enemies, a threat to the Black Sea cities, but as well employed as protective forces in Athens and present in public life. They were outlawed for their cruelty and barbarian warfare, yet admired for outplaying the Persian king by strategy only – an important aspect for the Greeks. They were disparaged as people without stable homes but otherwise respected for their long-lasting traditions and costly burial customs, reaching almost dimensions of a glorious Greek past. Settlers of the Black sea cities from various regions of Greece, on the other hand, often lived themselves in humble dugouts, dressed in locally made, traditional garments such as trousers and transformed certain images in order to fit the Scythian world – showing a willingness to adopt more than one would tend to imagine for the members of such a community. Vice versa, the Scythians and Taurians – at least according to Greek sources – might have shared such ambivalent feelings towards the Greeks, though we lack a reliable source of self-perception. They allegedly longed to participate in Greek habits, more than their fellow countrymen would appreciate, they obviously loved to be depicted on precious objects but did not use images of human beings themselves, they were fascinated by the mythological wealth and background of the Greek world but did not try to get full access.

This far-reaching ambivalence is necessarily reflected in art, burial customs and objects of everyday use, it makes precise explanations no less than a hazardous matter. For example, what does the other side of the stele of Leoxos wants to show? In fact, we find surprisingly many of these so-called amphiglyphai or double-faced objects, which seem to reflect the reality of two different worlds; obviously a frequent phenomenon at the fringes of the Greek world. Even worse, however, we find the same kind of ambivalence still among those parts of assimilated Greeks or Scythians, which actually should have already `decided´ for a certain direction. For example, the leaders of the

Bosporan kingdom were kings to some of their subjects, but Archonts to others, they longed to have Greek art pieces but ordered changes in decisive details.

The result, trying to stabilize a partly forgotten or even unclear identity, turns out to be a boost in various directions, one of them being a completely excessive form of `Greekness´.

Richard Kendall, Edinburgh
Lion's Share? Emerging Hybridity in Roman Olbia Pontica

For several decades, scholars have sought instances of hybridised art in the remains of Olbia Pontica, rarely with any success. Olbia's position as the most northernly significant polis in the Greek world, situated on both cultural and geographic boundaries, has tempted modern art historians to seek a unique Graeco-Scythian artistic heritage little in evidence in the fully Hellenised remains of the Archaic to Hellenistic polis. However, in the Roman revival of the city following its destruction in the mid-1st century BC, there is more cause for optimism.

Onomastic material demonstrates a significant and powerful Iranian element in the city across the Roman period of its history (1st-4th centuries AD). This reflects the presence of the Sarmatians, corresponding with evidence from the neighbouring Bosporan Kingdom to suggest a wider regional pattern. The Bosporan Kingdom, founded as polity by a Graeco-Thracian dynasty in the 5th century BC, had a well-established history of more divergent artistic traditions (while remaining fundamentally Greek in outlook and administrative structures); in Olbia, however, these were not present. Substantial demographic heterogeneity was unusual in Olbian history, and consequently necessitated the need for new structures: political, religious and, as this paper argues, visual.

A lion sculpture, now in the Hermitage, evidences a negotiation of visual traditions in the radically altered demography of Imperial Olbia. Undeniably Greek in production and subject, this sculpture is covered in graffitied tamga symbols, a prevalent feature of nomadic iconography previously unseen in the city. Commonly, tamgas are understood as clan signs, abstract and lacking any relationship to the embodied more veristic traditions of the Classical world. Their arrangement here, mimicking the actual process of animal branding, corrupts these categories, and suggests a more complex fusion of visual cultures in operation in the city at this time. This observation furthers our understanding of both the early Roman history of this polis, and the interplay of classical and non-classical visual languages, in this region and in other traditional peripheries of the ancient world.

Savannah Bishop, Istanbul
The Otherness of Gold in Ancient Roman Eyes: Gold in the Hands of Slaves, the Hair of Gauls, and the Talons of Griffins

Like the deep and far-reaching veins from whence it came, gold was profoundly embedded within the consciousness of the Ancient Mediterranean people. The Ancient Romans in particular had an incongruous and inimitable relationship with this illustrious metal. Gold is described by its Roman sources – among then Pliny the Elder as a heuristic expert - as simultaneously "perfect" due to its existence in a pure native state and association with prosperity, as well as "reviled" due to its inspiration of greed and acquirement from non-native "lesser" peoples. The existence of this dichotomy in the conceptualization of gold elucidates how the Roman people concurrently appropriated and othered this most precious of metals.

This concept of gold can best be considered within three spheres: cultural, historical, and mythological. Culturally gold was simultaneously a symbol of Roman dominance and wealth - taken from the many territories they had conquered - and a reminder of both the power and alterity inherent in said conquered territories. This cultural conception of gold extends to the derision Ancient Romans felt toward those who had introduced disparate utilities of gold: "greedy" gold-ring

wearing Greeks, "exotic" gold-building Egyptians, "abnormal" Attalic-textile weaving Asians, and "feminine" bodily-adorned and gilded Gauls, as well as to their eventual cultural appropriation of such functionalities. The historical understanding of gold went far beyond mere consideration of the transfer of wealth between individuals and regions and – particularly in this circumstance – illuminates the relationship between slaves and subjugated peoples, and the most valued metal in the ancient world. Lastly in the realm of myth – with such considered as a dominant form of public consciousness – gold is, from the way it is begot to the gods who wielded it, both recontextualized as a Roman power and preserved as "other".

Grzegorz First, Krakow
Seer as Other. The Image of the Other as a Source of Knowledge in the Art

Anyone interested in ancient art and culture and its reception / tradition in later times will surely come across depictions rooted in the times of ancient Rome, in which we see a fortune-teller, seller of amulets, a magician or simply seer of often oriental origin (for example Egyptian). This person, using his secret knowledge, foretells or gives amulets to young lovers or other inhabitants of the Roman world. He often appears as a newcomer from a different, foreign world, which can be emphasized by his clothes or ethnic features. He is a source of "other" knowledge, sometimes secret, which is however esteemed by the common Romans or the Greeks.
The divination, oracles, magic were inseparable parts of the life of the ancient Near East, Greece and Rome, both on the mythological and real level. This is reflected in both religion and art, or more broadly in archaeological sources. Often this figure may represent another world and is therefore the source of "different" knowledge desired by the indigenous people. Often, the soothsayer himself is an autochthon, but by being a link with the world of gods, he belongs to the "other world".

A reflection on the vision of a seer / fortune-teller in the art of ancient times, but also later, is an interesting contribution to the broader discussion of the boundaries and definitions of "we" and "they" in the visual layer from antiquity to modern times.

Burkhard Emme, Berlin
Older People – Other People? Possible Meanings of Hellenistic 'Genre Figures'

Among the various depictions of subaltern figures in Graeco-Roman visual cultures the group of Hellenistic `genre statues´ stands out in several regards. On the one hand, statues of old fishermen or peasants often bear `realistic´ features, indicating old age and a life spent on hard manual labour. On the other hand, these figures are iconographically marked as socially inferior with regard to their profession as well as their overall social status. Accordingly,Hellenistic `genre figures´ offer a striking contrast to the ubiquitous ideal of athletic bodies that was used for depictions of gods, heroes but also for honorific statues. Whereas earlier scholars have underlined possible negative connotations of figures like these (Laubscher 1982), more recent studies have argued for alternative interpretations (e.g. Kunze 1999; Kunze 2014). In my paper I will take Kunze´s contextual approach as a point of departure for discussing Hellenistic `genre figures´ as a construction of otherness within the context of members of a Hellenistic urban élite. By applying the concept of `contrary worlds´ (`Gegenwelten´) that was initially established by Tonio Hölscher (Hölscher 2000) I argue that statues like these were part of a complex discourse about questions of social status and self representation, personal piety and polis religion.
Literature: T. Hölscher, Einführung, in: T. Hölscher (Hrsg.), Gegenwelten zu den Kulturen Griechenlands und Roms in der Antike (München 2000) 9–18; C. Kunze, Verkannte Götterfreunde. Zu Deutung und Funktion hellenistischer Genreskulpturen, RM 106, 1999, 43–82; C. Kunze, Kontextwechsel. Zur Interpretation antiker Skulpturen in

unterschiedlichen Aufstellungssituationen, in: D. Boschung – C. Vorster (Hrsg.), Leibhafte Kunst. Statuen und kulturelle Identität, Morphomata 24 (Paderborn 2015) 55–91; H. P. Laubscher, Fischer und Landleute. Studien zur hellenistischen Genreplastik (Mainz 1982).

Lorenz Winkler-Horacek, Berlin
Scylla and Polyphemus: Two Grades of Liminality

Beings that transcend human scale or which are composed of different animals, humans, and plants do not only challenge the laws of nature. As inhabitants of liminal regions, they also call into question the laws of society and civilizational order. We refer to them as hybrid creatures or even monsters. They are manifestations of the unknown, the foreign, or the uncanny. In literature from Homer to Herodotus to Pliny the Elder, these creatures are often found at the edge of the known world. However, they can also stand for the border regions in images: There is a recurring pattern here in Greek and Roman culture. The mythical hero enters these marginal zones of civilization and overcomes the hybrid and uncanny. He thus becomes the symbol and identifier of a civilizational superiority over the Other. Especially in early Greece, this form of superiority has a consolidating function for society, but it is also applicable in the Roman period.

Two case studies will be discussed in the investigation of this phenomenon: Odysseus's fight against Polyphemus and his fight against Scylla. In the *Odyssey*, Polyphemus is the paragon of a behavior that negates the cultural norms of the Greek community, but he still remains quite close to the human world. This allows for different comparisons to be made than in the case of Scylla: in contrast, she is a raging monster beyond all rules. Here, two levels of borderline experiences are thematized, which are indeed used differently in Roman times. In the rock grotto of the imperial villa at Sperlonga, both monsters are prominently represented in statue groups. In direct relation to the triclinium island, the sculptural ensemble brings the confrontation of culture and nature to an emotional head. But unlike in early Greece, the monster realm is no longer a far-off land. Rather, both episodes are now linked to Roman territory. Rome thus demonstrates its civilizational superiority in a completely novel way.