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## **The assembled palace of Samosata: object vibrancy in 1st C. BCE Commagene**

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## Propositions

1. Özgüç's suggestion that the palatial structure of Samosata, excavated by the Middle East Technical University of Ankara in the years 1978-1989, existed of an older, 'Mithridatic', northern section and a later, 'Antiochan', southern section (Özgüç 2009) should be refuted (see this PhD, pp. 195-200).
2. The palatial assemblage of Samosata provides a much-needed context for the visual experimentation and eclecticism witnessed in Antiochos I's *hierotheresia* and *temene*; it exemplifies the pre-existent connected character of Commagene and its integration into the wider Afro-Eurasian network (see this PhD, p. 506).
3. Most archaeological analyses of 'Hellenism in the East' uncritically equate presumed *emic* notions of Hellenism with the *etic* material category of 'things Greek'. As such, scholarship tends to overlook the complex and manifold capacities of material culture. To prevent from these pitfalls, it is better to reject the *a priori* cultural labelling of objects as 'Greek' (see this PhD, pp. 67-70).
4. Increased Afro-Eurasian connectivity played an important role in the emergence of local assemblages such as the palace of Samosata in the 1<sup>st</sup> c. BCE. Such newly formed assemblages were local and global at the very same time – i.e. *glocal* - and should thus be researched through the lens of globalization theory (see this PhD, pp. 63-66).
5. Glocal assemblages such as the palace of Samosata, emerging from increased connectivity of the Hellenistic period, were *heterogeneous* and *vibrant*. To study these relational assemblages, the framework of vibrant objects (Pitts and Versluys 2021) is promising, as it puts the material turn (Hicks 2010) into practice, and allows for an alternative narrative of cultural change in Afro-Eurasian localities (see this PhD, pp. 71-81, 93).
6. The reconceptualization of Hellenistic palaces as assemblages, compositions that act, provides a way out of the representational, culturally reductive and anthropocentric approaches that characterize most current scholarship (see this PhD, pp. 84-92).
7. A turn to non-human actants as historical protagonists does *not* mean that humans have no agency, and therefore no moral responsibility. It does not lead to a 'sanitized past' by default (Fernandez-Götz et al. 2020). In fact, New Materialism deepens and broadens our ethical landscape by its attention and care for non-human political entities as well (see this PhD, pp. 82-83).
8. Object type genealogies allow for the study of virtual relations of objects and their capacities, their adherence to an inter-artefactual domain (Gell 1998). By tracing processes of universalization and particularization of object types, a genealogical analysis stresses the local embedding and potential impact of objects and prevents from static, representational and reductive understandings of material culture (see this PhD, pp. 95-96, 386-388).

9. To acquire a better understanding of the changes and innovations witnessed across Afro-Eurasia in the Hellenistic period, we have to place complex connectivity (Tomlinson 1999) and its impact on a local and regional level at the center of our research agenda (see this PhD, pp. 512-514).
10. The critical disentanglement of Hellenism as a modern myth and Hellenism as a historical phenomenon is crucial for the deconstruction of the problematic '*false cultural intimacy*' (Herzfeld 2005) between 'Western' contemporary society and the ancient 'classical' world (see this PhD, pp. 18-19).