

**22nd Annual  
Mediterranean Studies Association  
International Congress**



**22<sup>nd</sup> Annual Conference  
University of Crete  
Abstracts**

**Thursday, May 30  
9:00am-11:00am**

**1A. Greek Literature and Philosophy**

**Chair: Susan O. Shapiro, Utah State University**

**Susan O. Shapiro, Utah State University, “Sappho 58: The Remarkable Tale of Sappho's Tithonus Poem”**

Sappho's Poem 58, also known as the Tithonus Poem, is among the most interesting and controversial of Sappho's works. Part of the evidence for this poem comes from a papyrus fragment that was first published in 1922 (Oxyrhynchus papyrus 1787 fragment 1), part of the evidence comes from a 2nd century AD work that quotes two lines of the poem (Athenaeus' *Deipnosophistae*); and part of the evidence comes from three new papyrus fragments (Cologne papyrus 21351 and 21376), first published in 2004. We now have an almost complete poem, but the Cologne Papyrus has also caused considerable controversy, since it has a different ending for the poem than the Oxyrhynchus fragment provides. This paper will bring together the three types of evidence for the poem, explain where the evidence came from and how it was compiled, and attempt to resolve the controversy as to which ending is more correct.

**Kalliopi Nikolopoulou, SUNY-Buffalo, “Tragedy as *Mysterium Tremendum*”**

This paper stems from a project that analyzes the language of hunting in the *Oresteia* in order to probe ethical questions concerning a) the symbolic link between hunting and the pursuit of justice; b) the moral paradox of our culture that values vigilance while condemning vigilantism.

I draw upon Walter Burkert's anthropology of hunting and its ritual symbolizations in sacrificial religion (*Homo Necans*), which underlie our most cherished institutions. I argue that the tragic genre, as defined by Aristotle ("an imitation of a grave act"), parallels Burkert's description of sacrifice as imitation of the serious act of killing for sustenance. Among other things, as a trilogy, the *Oresteia* thematizes the tripartite temporal structure of the rite: a) preparatory maiden sacrifice (Iphigeneia); b) main sacrifice (metaphorized in the Furies' pursuit of Orestes); c) promise of restoration at the sacrificial conclusion (Orestes's exoneration). In effect, tragedy as a genre according to Aristotle—and the *Oresteia*, in particular—fit what Burkert calls sacrifice's *mysterium tremendum*: the unspeakable moment of blood shedding and its disclosure of the ineluctable reliance of life upon death and vice versa.

**Patrick Corrigan, Assumption College, "Socrates of *Phaedo*: Theseus or Minotaur?"**

In *Phaedo*, Plato frames his presentation of his Socrates' final conversation with two contrasting references to the myth of Theseus and the Minotaur. Very early in the dialogue, Socrates is associated with Theseus, a hero who will save us from mortal danger. In its final scene, Socrates is associated with the Minotaur, a dangerous monster. Rather than contentiously interrogating those who seem wise, this Socrates professes arguments to support the comforting belief that the soul is immortal. Cebes and Simmias turn to Socrates to save them from despair and fear in the face of death. While offering them the comforting doctrines they want, Socrates encourages them to challenge his arguments. They and we readers are prone to look to wise teachers who will save us from our distress by telling us what to believe. Plato shows us that this tendency is our real threat. His labyrinthine dialogue shows that professors are not saviors but monsters from which we must save ourselves.

**Yosef Z. (Yossie) Liebersohn, Bar-Ilan University, "Gorgias the Sophist and the Birth of Rhetoric"**

Renewed interest in ancient rhetoric and its sources has produced many arguments over the origins of rhetoric in which Plato's *Gorgias* plays a major part; the present presentation, by offering a new insight into the nature of the conversation between Socrates and Gorgias, suggests a new approach to the whole debate. The present account suggests placing Gorgias and his fellow teachers of rhetoric at an intermediate stage between *de facto* and *de iure*. These teachers considered themselves to be engaged in politics, and the term *rhētorikē* did not yet denote for them a fully independent field. It was, however, their own teaching of the subject that would soon lead to a new art. It is Socrates' anachronistic task in the *Gorgias*, written after the process had gone a long way, to attempt to draw his interlocutors' attention to this process which at the time was still under way, and to hint at the dangers in this process.

**1B. Islamic and Jewish Cultures**

**Chair:** Maribel Fierro, Institute for the Languages and Cultures of the Mediterranean, Centre of Human and Social Sciences at the Higher Council for Scientific Research

**Maribel Fierro, Institute for the Languages and Cultures of the Mediterranean, Centre of Human and Social Sciences at the Higher Council for Scientific Research, “The Turban and Its Meanings in al-Andalus”**

The way the Fatimids wore their turbans was severely criticized by Abu Bakr al-Turtushi, an Andalusí Maliki scholar who lived between the eleventh-twelfth century, considering it an ‘innovation’ worth of being censored. At the same time, he detailed the correct way of wearing the turban. Abu Bakr al-Turtushi was not the first to have paid attention to this piece of clothing. In fact, turbans played an important role in the way ethnic, political religious and social identities were manifested in al-Andalus. In my paper I will review some of the cases in which the turban acquired protagonism as the symbol of a specific Muslim group against others or as the symbol of Islam contrasted to those identifying Christendom.

**Nesya Rubinstein-Shemer, Bar-Ilan University, “Jewish and Christian Origins of Islamic Prayer Laws”**

The close and mutually fruitful ties between the Jewish tradition and the Muslim tradition are topics that scholars have been intensely dealing with for the past 200 years. The times of the prayers in Islam were formulated as a result of textual influence of Judaism and Christianity, that penetrated Islamic literature through the Jewish and Christian converts. It is my opinion that Quran 2:238: “Observe the Prayers and the Middle Prayer” is a metamorphosis of the Talmudic expression: “One must always be careful of the ‘Mincha’ prayer. In Muslim literature itself, one can find reference to the idea that the extra holiness of the afternoon prayer in Islam was influenced by early Jewish and Christian texts. The Muslim tradition portrays the Jews and the Christians as neglecting prayer, so that it is the antithesis of the Muslims who are very strict when it comes to prayer. This tendentious description is for theological and polemic purposes in order to justify the existence of Muslims as part of the newly chosen nation.

**Shun Sakata, Kyushu University, “Turkish Women as Citizens: A Study of Intellectual Women’s Articles”**

In early 20th-Century Turkey, improvement in the status of women was a main national theme. Consequently, many intellectuals presented a variety of views on this issue. For example, Ziya Gökalp (1876–1924), a male nationalist during the late Ottoman era, argued that ancient Turks treated women and men equally. His discourse was adopted by intellectual women of the same period. This report examined the articles of intellectual woman Nezihe Muhddin (1889–1958), who became the editor of the women’s magazine Women’s Road and founded the Turkish Women’s Association, which was the first women’s organization established in the Republic of Turkey. The word “Turkish woman (Türk Kadını),” was a characteristic in Nezihe Muhddin’s article discourse and is the focus of the report as she claims that, in most cases, the phrase “Turkish woman” meant citizen. However, few examples of ethnic nationalistic nuances that used “Turkish woman” were seen.

**1C. Culture and Politics in the Mediterranean Region: Three Case Studies from the**

## **Seventeenth through the Twentieth Centuries**

**Chair:** Salvatore Bottari, University of Messina

### **Francesca Russo, Suor Orsola Benincasa University, “European Identity and the Organization of Peace in French Political Debate during the First Decades of the Seventeenth Century: Éméric Crucé”**

At the beginning of Seventeenth century French culture lived a very fruitful moment. New political trends appeared. The idea of Europe in relationship with the idea of peace was deeply discussed. There was also a wide debate about the project of organizing a new crusade against the Turkish Empire, following the hints taken from the new edition of *De recuperatione terrae sanctae* written by Pierre Dubois, edited by Bongars. The Muslims were instead considered as good neighbors by Éméric Crucé, who was in favor of religious freedom. He was a clergyman and a professor at Collège Cardinal Lemoine. Gabriel Naudé was one of his students. Crucé published in 1623 *Le Nouveau Cynée, ou Discours d'Etat représentant les occasions et le moyens d'establiir une paix générale et la liberté du commerce par tout le monde*. The main purpose of his treatise is to find a way to set up an enduring peace in the world. It contains for the first time the idea of avoiding war, by creating an international arbitration court, established in Venice, composed by representatives of all States, even by delegates of the Turkish Empire. Crucé supported the abolishment of national armies. He believed in religious toleration and in human brotherhood and in the necessity of establishing a complete freedom of trade. In my essay, I would like to focus mainly on Crucé's *Nouveau Cynée* and also to point out the different positions, represented in French political culture of the time, about the idea of Europe and its borders and on the projects to skip the commitment into a new international war and to establish a long-lasting peace.

### **Mirella Vera Mafri. University of Salerno, “Diplomacy and Trade between Naples and Constantinople (1803-1804)”**

This paper intends to examine the Neapolitan legation in Costantinopoli between years 1803-1804. During this period the ambassador Guglielmo Costantino Ludolf was leaving the Ottoman capital putting the regency of the Neapolitan legation in the hands of the royal Chancellor, Giacomo de Marini. The Chancellor reported at the Neapolitan government on what was happening in the Ottoman Dominion, on the sultan's decision to remain unrelated to the wars that were tearing to pieces the Napoleonic Europe. The sultan declared his neutrality in the conflict between France and England in an official note at the delegates of the European Courts. But the conflict between the two States had big impacts in the Mediterranean area, especially in regard to the maritime trade.

### **Italia Maria Cannataro, University of Messina, “Cuba and the Awakening of Nationalism in Peninsular Spain”**

This study analyzed the central role that Cuban nationalism played in the appearance and growth of contemporary nationalism in Spain. Both Spanish nationalism and peripheral nationalism, were determined by the nationalist model and forms that were pioneered in Cuba. Moreover, the confrontation between Cuban nationalism and the Spanish response

was to establish the ideological lines of radicalization that would subsequently be repeated in metropolitan contexts. The deciphering of these determinations and these lines in the framework of the Cuban dimension of Spanish politics is thus the central theme of this study.

#### **1D. Greece and England: Cross-Currents in the Early Modern Period**

**Chair:** Geraldo U. Sousa, University of Kansas

##### **Geraldo U. de Sousa, University of Kansas, “Boundaries of Home in Georgios Chortatsis’ Cretan Play, *Erophile* (c. 1600)”**

Georgios Chortatsis, the most famous Cretan playwright during the Veneto-Cretan Renaissance, flourished between 1576-1600, and was therefore a contemporary of Shakespeare and other Elizabethan playwrights. Chortatsis composed his revenge tragedy, *Erophile*, in Rethymnon, Crete around the year 1600. The play, written in the Cretan dialect and set in Egypt, enjoyed considerable success and remains a significant contribution to early modern European drama, on par with Shakespeare’s middle tragedies, especially *Hamlet* and *Macbeth*, and Elizabethan tragedies of blood. In this paper, I propose to focus on the boundaries of home, and the failure of architecture to separate domestic life from a torture chamber, a nightmarish labyrinth of horrors. The young star-crossed lovers, Panaretos and the princess *Erophile*, discover gradually but surely that their dream of happiness depends on the approval and wild whims of her father, King Philogonos of Egypt, a seemingly loving father turned into a “cruel, unfeeling monster” (V.iv.440). The royal palace at Memphis becomes a psychologically ambiguous double-space straddling the loving home and a wild hellish landscape of the king’s perverse imagination. Comparisons to *Hamlet* and *Macbeth* suggest that Chortatsis was very much attuned to what Catherine Belsey refers to as “the increasing perception of the loving family as a place of danger” in the early modern period.

##### **David M. Bergeron, University of Kansas, “The Duke of Lennox and the Power of Three”**

Four important dates in the life of the Duke of Lennox end with the number Three; they thereby help construct the trajectory of his life, starting with 1583. This is a somewhat different approach to “digital humanities”!

1583. In November of this year, the 9-year-old Ludovic Stuart landed in Scotland from his native France. He had never traveled before, and he never returned to France to live. The King of Scotland, James VI, had invited the young boy, his cousin, to come to the Scottish court. (Ludovic’s father Esme had served James earlier.) Ludovic immediately received the title of “Duke of Lennox,” the only duke in Scotland. He was brought up in the court and quickly learned the ins and outs of Scottish politics. Thus, in 1589, when James went to Denmark to marry Princess Anne, he placed the 15-year-old Duke in

charge of the government. Lennox would remain a preeminent confidant and supporter of James.

1603. In the cool of the morning of 24 March 1603, Queen Elizabeth of England drew her last breath. This opened the door for the succession of the Scottish king to become James I, King of England. Among James's first actions was to request Lennox to travel with him to the new kingdom, where Lennox immediately became a member of the Privy Council, head Gentleman of the Bedchamber, and a member of the Order of the Garter. Other titles and responsibilities followed.

1613. In late 1612, the heir apparent to the English throne, the 18-year-old Prince Henry, died. Lennox served as supporter to the chief mourner, Prince Charles, at the funeral. But in a few months the wedding of Princess Elizabeth to Prince Frederick of Germany took place on 14 February. Lennox participated fully in the events. James asked Lennox to accompany her to Germany, which he did, making a side trip to France to engage in marriage negotiations for Prince Charles. In September, James granted Lennox the title of Earl of Richmond, an English title, which allowed Lennox to become a Member of Parliament.

1623. Now in his 50th year, Lennox received the ultimate prize: James made him Duke of Richmond. Thus, Lennox was the only non-royal to hold ducal titles in both Scotland and England. This clearly indicates his crucial importance to the king. Alas, he enjoyed this title for only a few months before his untimely death in February 1624.

These pivotal years create markers for the extraordinary career of Ludovic Stuart.

**Gaywyn Moore, Missouri Western State University, "I shall do thee mischief in the wood': Athens gets Wild in Shakespeare's *A Midsummer Night's Dream*"**

In *A Midsummer Night's Dream*, Athens offers the safety of civilized order against the backdrop of unpredictable, whimsical, or dangerous forest denizens beyond Athens' borders. It offers the juxtaposition of urban to rural, tame to untamed, order to chaos. And yet, Athens functions as a bad parent in the play--strict, unloving, immovable. The city is not safe for those deemed untamed, and while the woods turn everyone's world upside-down, they still include everyone in the chaos--a dubious equality, but still better than forced marriage. Beyond an alternate space unconstrained by the strictures of law and social rule, Athens needs to internalize the woods to move beyond the dysfunctional, rigid, paternalism of its bachelor government.

**Richard Raspa, Wayne State University, "*Timon of Athens*: Philia and the Hermeneutics of Friendship in Shakespeare's Drama of Greek Antiquity"**

Shakespeare explores friendship in his late tragedy (1608) *Timon of Athens*. The play situates the issue in classical Greek antiquity where friendship (*Philia*) was at the center of social and intellectual life. Plato, Aristotle, Pythagoras, Aeschylus, Sophocles,

Euripides, as well as later Roman philosophers like Seneca and Cicero, probed the importance of friendship in the creation of culture and the ideal state as well as in the construction of human identity for these philosophers, friendship informed every aspect of human life from politics to ethics. The basis of this philosophic discussion was Aristotle. In the 4th century BCE, Aristotle articulates in *Nicomachean Ethics* three types of friendship that illuminate its meaning and practice through much of Western antiquity: friendship as pleasure, as usefulness, and finally as virtue. Friendship as virtue focuses on loving another and wishing for his or her good as an end in itself. The practice of friendship leads to eudemonia or happiness, by which Aristotle means not a life without problems but a life where one can prevail in the face of whatever life's predicaments may be.

In *Timon of Athens*, Shakespeare explores the tragic consequences of Timon's misunderstanding of friendship as ostentatious gift-giving and dramatizes his descent from philanthropist to misanthrope. The journey has been a withering one. In the beginning of the play, Timon erroneously presumes those at his banquet embrace as he does the politics of shared wealth: We are born to do benefits: and what better or properer can we call our own than the riches of our friends? O, what a precious comfort 'tis, to have so many, like brothers, commanding one another's fortunes! (1.2.97-100)

Timon expresses friendship in a public performance of flamboyant gifts, enacted at a banquet with characters who are for the most part strangers. He moves through the crowd of guests distributing grandiose material gifts in the form of jewelry and money. In his imagined community of friends, Timon redefines the meaning of friendship by recklessly erasing private property and wealth and proclaiming shared agency as the ethical norm "commanding one another's fortunes."

At the end, each of Timon's commanding "brothers" betrays him. So profoundly is he hurt that Timon secludes himself from Athenian society and chases off even those three friends who have compassion for his situation and want to help him. He renounces the world to pursue solitary life in the wilderness living in a cave, eating roots, and dying a cynical, and broken man denouncing the world.

Lips, let sour words go by and language end:

What is amiss plague and infection mend!

Graves only be men's works and death their gain!

Sun, hide thy beams! Timon hath done his reign. (5.5.105-08)

## **1E. The Nineteenth-Century Mediterranean**

**Chair:** Andrew Elfenbein, University of Minnesota

**Andrew Elfenbein, University of Minnesota, "Byron and Malthus in the Mediterranean"**

This paper will argue that Malthus's *Essay on the Principles of Population* fundamentally altered the discourse of sensibility that dominated much eighteenth-

century literary and political thoughts. Sensibility put heterosexual sentiment at the center of the state, a doctrine enunciated by Edmund Burke when he claimed that, for men to love the state, the state had to be lovely. Malthus dramatically undercut the power of sensibility in his essay. In it, he makes two key points: heterosexual passion is fundamental to human beings and, as a consequence, population would always outstrip food supply. The result was a deep skepticism about the value of ameliorationist schemes for improving the lot of the poor: in Malthus's eyes, in the long run, such schemes would inadvertently but inevitably lead to new versions of the problems that they were trying to solve.

Byron explicitly refers to Malthus in his letters and poems. I will argue that the choice of Don Juan as hero makes sense in the context of Malthus's arguments about both the inevitability of human passion and its destructive consequences. For Byron, the lesson of Malthus is that the right mode for heterosexual romance is no longer sensibility, as in the eighteenth century, but irony. In Don Juan as in Malthus, heterosexuality always produces unintended outcomes that, in Byron, fall with particularly heaviness on his female characters.

**Amy I. Aronson, Valdosta State University, “White Slavery: Jewish Prostitution in the Mediterranean World” (Late 19<sup>th</sup> and 20<sup>th</sup>.)**

At the end of the nineteenth century and beginning of the twentieth, Jews were deeply involved in what was popularly known as the “white slave trade.” It has been documented that between 1880 and 1939, Jews played a conspicuous role in white slavery as agents of international prostitution rings, pimps, procurers also historically unprecedented, geographically widespread, and fraught with collective political dangers. Routed largely in Eastern and Central Europe, from where they dominated international traffic, Jews were involved in prostitution rings that networked to almost all parts of North and South Africa, to India, China, Japan, and North and South America, as well as many European countries. In essence, Jewish criminals trafficked women under their control worldwide.

By 1900, this international Jewish commercial trade was largely incorporated in underworld elements and many of its participants were predators of the poor. Jewish pimps, procurers and traffickers preyed on mostly non-Jewish women, but even large numbers of Jewish women were part of their stables. This paper seeks to address the role Jewish prostitution acutely raises questions concerning everyday life in society, and the role these women played in that society. This will examine, in particular, the treatment of Jewish prostitutes and how they came to be doubly marginalized resulting in the creation of a hybrid, minority group: Marginalized as an ethnic and religious minority and marginalized by gender, as females living under and providing services to a male dominated society.

**Yitzhak Kerem, Hebrew University, “The Jews and Greek Language in the Context of Jewish and Greek Orthodox Relations in Modern Greek History”**

The theory that Jews who hesitated to adopt Greek language were less accepted in modern Greek society and by the Greek-Orthodox, and those that adopted the language



were better received and integrated is partial at best, and often those enclaves that spoke the language for centuries and generations were not accepted and bore the brunt of Greek-Orthodox fanaticism and enmity.

The Jews of Ioannina, the largest remnant of the Byzantine Jewish communities, who spoke Judeo-Greek and Epirotic Greek as their native tongues were resented for their Ottoman devotion, and suffered from riots in 1851, a blood libel in 19872, numerous murders in the course of the latter part of the 19th century and the beginning of the 20th century, and after more than 30 years of Greek rule and fighting actively for Greece in the Asia Minor and Albanian campaigns, in 1943 they were jeered by many local residents as they were deported to Auschwitz.

Salonikan Jewry was resented by the Asia Minor refugees who became a majority of the city and initiated anti-Jewish legislation, and the 1931 Campbell riots. Nonetheless, in the Holocaust in Athens some 7,000 Salonikan Judeo-Spanish speaking refugees were rescued in hiding and by efforts of the general Greek-Orthodox population, the Greek police, the Greek-Orthodox and Catholic churches, and the ELAS-EAM leftist-leaning resistance movement. Between 800 and 1,500 succeeded to escape via boats to Turkey with the assistance of diverse elements in Greek society.

## **1F. Modern Literatures I**

**Chair:** James P. Gilroy, University of Denver

### **James P. Gilroy, University of Denver, “Zola's *Pot-Bouille*: How Octave Mouret Became a Lady Killer and a Millionaire”**

Zola's novel *Pot-Bouille* is the chronicle of a group of families living in a recently built Haussmannian apartment house on one of the new avenues of Second Empire Paris. This work lacks the violence of several of his other novels but is one of the darkest in its depiction of the corruption and rapacity of the Parisian middle class. Into this nest of veiled sordidness comes a young neophyte from Provence out to make his fortune in the big city. No saint, Octave Mouret makes himself at home in this universe of hypocrisy and greed. With his intelligence and business savvy, he manages to transcend the morass of self-defeating mediocrity surrounding him. He is assisted in his rise by a woman who is the only high-minded person in the neighborhood. She recognizes the talent and potential he possesses due to the uniquely feminine qualities of this otherwise heterosexual male. By an unintended sacrifice of her life for his sake, she enables him to achieve the success for which he came to Paris.

### **Filippo Naitana, Quinnipiac University, “Ungaretti, Croce and the Question of Memory”**

Much has been written on the so-called “return to order” of Giuseppe Ungaretti, founding father of Italian “Ermetismo”. In the epistolaries, Ungaretti himself indicates as crucial to his creative trajectory two seemingly antithetical goals: to retrieve a kind of primal innocence of poetry as mode of expression, free from rhetorical “superstructures”, and to nourish poetry with culture, or “memory”. Yet the shift from the rejection of formal elements of the Italian lyrical tradition (“Il porto sepolto”) to the discovery of memory as crucial tool in the poet’s arsenal (“Il dolore”) remains in many respects elusive. This paper highlights the importance of Ungaretti’s “Lezioni brasiliane”, given at the

University of São Paulo between 1937 and 1942, to appreciate this transition. More specifically, it shows how the poet's reading of the origins of Italian literature becomes in effect a confrontation with literary critic and philosopher Benedetto Croce on the "historicity" of poetry.

**Kirsten F. Nigro, University of Texas at El Paso, "From Aulis to Ciudad Juarez (Maybe): Caridad Svich Adapts Euripides (Kind of) in *Iphigenia Crash Land Falls on the Neon Shell that Was Once Her Heart. (A Rave Fable)*"**

Euripides' *Iphigenia at Aulis* tells the story of Agamemnon's sacrifice of his oldest daughter Iphigenia in exchange for strong winds to help him set sail to battle Troy. After first pleading for her life, Iphigenia willingly accepts her fate. While her death is meant to be noble and inevitable in the source text, the Cuban-American and Obie Award-winning playwright Caridad Svich's 2004 play text draws a very different picture of her. Here she is the daughter of a ruthless Latin American general and while her sacrifice is once again politically expedient, this Iphigenia never gives herself up, and flees into the drug-fed hallucinatory underworld of raves on the outskirts of a city where young women who work at maquiladoras are murdered (maybe Ciudad Juarez). Iphigenia yearns to be one of them, not realizing that she already is--one of the *ninas fresas* (strawberry girls), daughters of the rich (Mexican?) elite. Svich's play is a wildly original take on Euripides' (an adaptation?) that combines delicate poetry and throbbing techno music, video and strobe lights, narcotized ravers, a transgendered Achilles-cum-rock star, an addicted baby Orestes, an ageless indigenous prophetess, savaged victims of femicide. In this talk, I will analyze how Svich transforms (adapts?) Euripides' text into a theatrically daring depiction of our chaotic and violent contemporary human world.

**Geula Elimelekh, Bar-Ilan University, "Sinan Antoon's Iraqi *Fihris: Two Minds Seeking One Nation*"**

American-Iraqi writer Sinan Antoon's latest Arabic-language novel *Fihris* (2016), (meaning 'index' or 'catalogue') is the story of an academic, Namir, who returns to Baghdad as a translator for a documentary film company and Wadoud, an eccentric Baghdadi bookseller who is devoting his life to compiling a massive, unabridged history of Iraq's 2003 war.

The novel depicts the chaos that reigns in Iraq. The socio-political and cultural realities in this country are fragmented seemingly beyond repair. As for the Iraqi individual whether living abroad in exiled limbo or surviving in the homeland in the face of daily danger and death, life appears to have lost all its meaning, except for memories.

This paper seeks to deconstruct the author's creative tapestry of the two protagonists, their parallel worlds and their ultimate unification as one surreal spirit pointing to new hope for Iraq's postwar future as one nation.

**11:15am-1:15pm**

**2A. Writers of the Italian Diaspora**

**Chair:** Luigi Bonaffini, CUNY, Brooklyn College

**Paolo Spedicato, Universidade de Sao Paulo, "Globalism and Shifting Identity in the Italian Fiction of F. Marciano, C. Barzini, M. Mangassola and C. Durastanti"**

Personal identity in today's world seems to acquire new possibilities through cultural and technological instruments. Rather lost in the mare magnum of communication via the web, the media and frequent migration phenomena, human existence experiences new venues and opportunities of cultural exchange and of intercultural partnership (convivenza). No question that literary fiction registers closely this condition well beyond the "postmodern condition" (J.-F. Lyotard) and its philosophical and literary debate and production since the early eighties of the last century. Since a new cognitivism in education and in the working professions are taking place paired to a new nomadism, human identity is changing as an always-evolving and changing platform not only geographically but mostly mentally. More and more often a writer can write in Italian outside of Italy, as a non-Italian can write in Italian in Italy, Italy being not necessarily his or her permanently adopted country.

The writers mentioned in the title of this presentation belong basically to distinct moments of this cultural and existential changes. Homo viator is known to be a frequent protagonist along centuries of classical creative literature. The new nomadism represented by these writers, being affected by globalist existential angst and sensibility and by a new mental condition, is transferred to their literary stories even independently from a personal geographical dislocation.

Dislocation, flight from one place to another, from one mental condition or existential mood to another, is never out of fashion. These Italian writers add a touch of original irony and personal angst to their fugitive narration. After all, the prominent French biologist Henri Laborit once said it all with a maritime metaphor in his book in praise of flight: "When one cannot win any longer against the wind and the sea in order to follow the right route, the boat has two possibilities: to drift out to sea or run away against the tempest. Flight is often the only way to save yourself".

**Peter Carravetta, SUNY, Stony Brook, "Between Language and Place. Poetry and the Condition of Outsider"**

The poetry of those who live in a country where the author's native language/culture is different from the social and cultural reality they actually live in raises special problems of interpretation. Primarily about the relationship between mother tongue and fatherland, cultural tradition and estrangement, symbolisms present in the national code and the external codes within which it comes into being, between past and present, poetics and politics. Taking off from the experience of poets of the Italian diaspora, but with references also to the production of Latinos in the United States and Francophone writers in Canada, as well as immigrant writing in general, an hypothesis is submitted about the near impossibility of reaching out to a listener/reader when the latter is either not concretely there to listen/read, or is far and away in a reality often invented.

**Joseph Perricone, Fordham University, "Culture, Identity, Integration in Italian Literature of Migrants from North Africa"**

In spite of the overwhelming and millenary evidence of migrations, particularly numerous in the Mediterranean World, which seem to point to an innate imperative that pushed people to abandon their own native lands for another and fortuitous other, there is still something dubious about the naturalness of such migratory phenomena. This is particularly true when considering the massive numbers of people, especially in the Mediterranean World today, where the risks of defeat and death are as real as any chances of success. Are the real causes of this contemporary phenomenon sufficiently known? Are the fears related to an “invasion of the other”, albeit composed of subaltern groups, just imaginary? One thing seems to be certain: migrations bring people closer together and prepare the way for a better understanding of the self and the other, and further the progress of civilizations, (but also, the past teaches us) at times destroying existing ones. The wish to migrate and invade, whether natural and innate or forced and unnatural, seems inevitable. This talk focuses on recent migrant writers from North Africa to Italy, such as Younis Tawfik, Amara Lakhous, as well as Amin Malouf, among others, and explores what their works tell us about the meeting/clash of diverse cultural identities and the process of integration.

**Vera Horn, Ca' Foscari University of Venice, “La ferita invisibile: forme della memoria nella narrativa di Carmine Abate” (“The invisible Wound: Forms of Memory in Carmine Abate’s Fiction”)**

Carmine Abate’s fiction often deals with the question of memory and roots, in the context of a process of emigration which is at the sometime a break and a wound. In the meeting-clash of different cultures and in the counterbalance between ancient and modern, the value of the land, the taste of food, the traditions and reinventions of the homeland strive to compensate for the fracture of emigration and its wounds and to recover a lost identity. In this narrow space which different nations and languages occupy, memory is salvaged beginning with voices that evoke other voices and outline the narrative construct. For Abate, the journey into memory is tantamount to narrating a world left behind, recasting it in the matrix of the present to take possession of it once again, to ward off the obligatory departures displaced in the crevices of time and to celebrate the returns of the Arbërie of the mind. This journey is often instrumental in constructing the identity of Abate’s torn characters.

**2B. From Premodernity Forward**

**Chair:** Sheila Cavanagh, Emory University

**Sahar Amer, University of Sydney, “Shajarat al-Durr in the Medieval and Contemporary Mediterranean.”**

Paper Abstract: The middle of the thirteenth century was a time of political upheaval around the Mediterranean, with the Muslim Empire coming under attack from both the West (Crusades) and the East (the Mongols). It is considered one of the most destructive

periods of Islamic history and a decisive turning point in European history. What is perhaps lesser known is the active role played by some Muslim women of the period in the public sphere as well as the development of an archive of literary representations of same-sex love and desire between women in Muslim lands. My talk will uncover some aspects of this forgotten historical and literary history and will highlight the unusual political and sexual agency of a number of Muslim women in the literary and cultural production of the period.

I will focus more specifically on the important role played by Shajarrat al-Durr (d. 1258), a female slave who rose to become Sultan of Egypt, who defeated the French King Saint-Louis, ransomed him for one million bezants, and ended the Crusaders' presence in Egypt. While medieval Arabic chronicles describe the extraordinary role that Shajarat al-Durr played in the course of the seventh crusade in the defeat of the French, in the ransoming and release of Saint Louis, and in literally changing the course of Mediterranean history, her name, political position, and sovereignty have been almost entirely silenced by European chroniclers of the time as well as by contemporary European historians.

I will show that the central, albeit neglected, political role that Shajarat al-Durr's played in the thirteenth-century Mediterranean and in crusader history coincided with an important moment of textual production on gender and alternative sexual practices in the Arab world. It is as though the very moment of political volatility, unrest, or transition was also one of great literary potential, a space in which the fictive expression of alternative political and sexual practices could surface.

Whether historical or fictional, these thirteenth-century literary and political examples queer our historical understanding of the medieval Mediterranean and challenge commonly held views about Muslim women as passive objects of patriarchal structures. Their examples serve to expand our notions about the proper role of women in Muslim societies, question the borders of propriety and open up new spaces for what is considered acceptable and normative.

**Robert L.A. Clark, Kansas State University, "Jacques Copeau's *Pathelin* and the Early Revival of French Medieval Theater"**

Jacques Copeau (1879-1949) is widely regarded as one of the most important figures of early twentieth century French theater. As actor, director, and theorist, he was a leader of the avant-garde movement of the 1920s and beyond. He also had an abiding interest in the Middle Ages which became more pronounced in the later part of his long career. Copeau founded and directed the Théâtre du Vieux-Colombier from 1913 to 1924, with a hiatus during the war years (1917-1919) when, at the urging of Georges Clemenceau, he brought actors from the company to New York. One of the company's landmark productions after his return from New York was his staging of the medieval farce, *Maître Pierre Pathelin* (1922). In *Pathelin* and other productions at the Vieux-Colombier, Copeau developed his vision of theater, which was a rejection of the reigning values of Parisian bourgeois théâtre du boulevard. Copeau's approach was minimalist in production values, characterized by an acting style inspired by the broad physical comedy of the Italian

Commedia dell'Arte, but also respectful of the dramatic text. The influence of his work at the Vieux-Colombier was profound and lasting, although he closed the theater in 1924, feeling that it had failed to attract the audience he sought. This paper will seek to situate Copeau's production of *Pathelin* within the theater of his day and the arc of his career drawing on his staging book, his correspondence, and other contemporary documents.

**Lucia Dacome, University of Toronto and Villa I Tatti, "Slavery, Health, and Medicine in Early Modern Italy"**

This paper explores the entanglements of slavery, health, and medicine in early modern Italy, focusing on port cities like Livorno and Civitavecchia, where large communities of individuals from the Ottoman world were held in captivity. While scholars have started to investigate the place of slavery in the Italian states' economic and political strategies, little is known about the health-related practices and the knowledge-making processes that were incidental to the presence of enslaved communities. This paper explores how such practices and processes participated in shaping the early modern medical world. On the one hand, it investigates how physicians helped to support the institution of slavery and relied on enslaved bodies to construct knowledge, authority, and reputation. On the other hand, it examines how Ottoman captives acted themselves as healers. By interrogating health practices associated with slavery, this paper will shed new light on the forms of encounter and conflict informing early modern Mediterranean healthscapes.

**Sheila Cavanagh, Emory University, "What Say You to a Neat's Foot?": Shakespearean Manipulations of Food Practices Among the Elite in Early Modern England"**

Drawing from widespread scholarship on foodways in early modern England, I argue that the "disrupted" banquets in *Taming of the Shrew*, *Timon of Athens*, and *Macbeth* illuminate much about the major cultural and societal roles of such events during Shakespeare's time and that the significance of their disruption needs further exploration.

**2C. History of Western Mediterranean Studies Group (GEHMO) / Research Group on History and Climate (GRHIC): History and Identities in the Mediterranean World from the Fifteenth through the Eighteenth Centuries**

**Chair:** Jaume Dantí, University of Barcelona

**Jaume Dantí, University of Barcelona, "La persistència de les relacions mediterrànies. Genoveses y franceses en Catalunya, 1640-1650" ("The Persistence of Mediterranean Relations: The Genoese and the French in Catalonia, 1640-1650")**

The traditional commercial relations of Catalonia in the Mediterranean area were maintained during the early modern era, despite the Atlantic turnaround since the mid-sixteenth century. The evolution of that trade reflected at the same time the productive capacity of the territory, its articulation and the level of consumption, the periodic need for supply, as well as the political relations of the Spanish monarchy, not only in that area but in the whole of Europe in so much that they reverberated in him.

The continuity and interest of these relations was manifested by the presence in Catalonia of foreign merchants, especially of Genoese and, entered the seventeenth century, especially of French. The change of economic situation from 1630, the open

confrontation with the French monarchy from 1635 and the secession of Catalonia in 1640, led to a significant decline in that trade. In the most intense period of crisis, from 1640 to 1652, the French presence multiplied while the activity of the main Genoese families located in the city of Barcelona continued.

**Armando Alberola, University of Alicante, “Sequía y rogativas 'pro pluvia' en el Mediterráneo occidental durante el siglo XVII: el caso valenciano” (“Drought and Rogations 'Pro Pluvia' in the Western Mediterranean During the Eighteenth Century: the Valencian Case”)**

The softness of the Mediterranean climate hides, however, a serious problem: the scarcity and irregularity of rainfall and the genesis of long periods of drought interrupted, occasionally in autumn and spring, by heavy rainfall of high hourly intensity. During the seventeenth century, period in which are inscribed the hardest episodes of the Little Ice Age, the Valencian lands suffered cycles of drought that caused great losses in agriculture. The analysis of the rogations 'pro pluvia' together with the information provided, among other sources, by the 'dietarios' of the time allow us to establish the scope of this problem and the way of dealing with it; either with "technical" remedies or by applying rituals typical of popular religiosity.

**Rosario Die-Maculet, University of Alicante, “La obra bajo seudónimo de un ilustrado valenciano: las otras caras del conde de Lumières” (“The Work Under Pseudonym of an Enlightened Valencian: The Other Faces of the Count of Lumières”)**

The illustrated Antonio Valcárcel Pío de Saboya (Alicante, 1748-Aranjuez, 1808), better known as the Count of Lumières, was a leading scholar of Antiquity and a renowned author of works on numismatics, archaeology and epigraphy. More unknown is his role as author of satirical-burlesque works that he signed with different pseudonyms and in which, conjugating his wide erudition with great doses of irony and sarcasm, he makes an acid social criticism against certain uses and customs of his time, as well a relentless work of censorship and depuration of the historical falsehoods referred mainly to the kingdoms of Valencia and Murcia and disseminated by certain authors. This literary activity, which he cultivated in a parallel and complementary way to his historical investigations, has been neglected or ignored by the scholars of his figure and is, therefore, the object of this contribution.

**Adrián García-Torres, University of Clermont Auvergne, “Las erupciones volcánicas del Somma-Vesubio y el Etna: las noticias recogidas en la prensa española del siglo XVII” (“The Volcanic Eruptions of Somma-Vesuvius and Mt. Etna: News Collected in the Eighteenth-Century Spanish Press”)**

The general objective of this communication is the analysis of the information published by the Spanish press of the 18th century about the eruptions of the most important volcanoes in Italy. To this end, we have been analysed the official newspapers: the *Gazeta de Madrid* and the *Mercurio Histórico y Político*; the latter renamed from 1784 as the *Mercurio de España*. Particular objectives include the monitoring of the continuous volcanic activity, the location of the eruptions that caused damage to human groups, the link between eruptions and subsequent earthquakes, the responses applied by the civil

and ecclesiastical authorities, as well as explanations of a more scientific nature that began to be incorporated when dealing with this type of natural phenomenon.

**Diego Sola, University of Barcelona, “An Eastern History in 1601 Barcelona: *The History of the Great China, Tartary, Cochinchina, Malacca, Siam, Cambodia and Japan* by the Franciscan Marcelo de Ribadeneyra” (“Una historia oriental en la Barcelona de 1601: la *Historia de la gran China, Tartaria, Conchinchina, Malaca, Siam, Camboya y Japón del franciscano Marcelo de Ribadeneyra*”)**

Marcelo de Ribadeneyra (1562-1606), a Franciscan missionary who escaped from the persecution of Christians in late 16th century Japan, published in Barcelona a complete History of the Islands of the Archipelago and Kingdoms of Great China, Tartary, Cochinchina, Malacca, Siam, Cambodia and Japan (1601). According to the missionary, he was «a companion of the six friars of the same province of the most glorious martyrs of Japan and a witness of their admirable martyrdom». With his publication in Barcelona, Ribadeneyra tried to spread the unfortunate news of the Christian mission in Japan as well as offer a compendium of orientalist history in which it offered novel and noteworthy aspects in the Asian-Iberian missionary literature, such as the progress of the Discalced Franciscans in China, the history of the foundation of the Franciscan convent in Macao or the great famine of 1595, contributing, from his Asian experience, to build a sinology and japonology in the Western Mediterranean world. In this communication we study his oriental history and we analyze the concepts of civilization of the Asian empires that the author fixed in the work.

## **2D. Learned Travel in the Early Modern Mediterranean**

**Chair:** Renard Gluzman, University of Haifa

**Zur Shalev, University of Haifa, “Devotion and Learning in the Seventeenth-Century Jesuit Mission to Syria: The Case of Adrien Parvilliers”**

This paper sheds light on the activities of Adrien Parvilliers (1619-78), a Jesuit missionary in the Levant during the mid-seventeenth century, based on the scattered evidence we have about him. Like many other Jesuits, Parvilliers had wide-ranging learned interests, from Oriental languages to astronomy. As such he was an active member of the lively European republic of letters and was in touch with some of its more familiar protagonists. Moreover, Parvilliers is better known to us today as a devotional author, who wrote one of the most widely circulated works in the long tradition of mental pilgrimage to Jerusalem, *Les Stations de Jérusalem*. Even if the evidence on Parvilliers is not abundant, I will explore his various pursuits and his diverse engagements with the Levant as a whole. In my talk I attempt to contextualize this mix of mission, devotion, erudition, and science, which is better familiar in China but less so in the Levant.

**Simon Mills, Newcastle University, “Catholic Missionaries and Manuscripts in the**



### **Ottoman Levant”**

The Roman Catholic missions in the Levant flourished during the seventeenth century. Their purpose was twofold: to proselytize among Jews, Muslims, and Eastern Christians; and to other interests, among them—as I shall argue in this paper—those of European scholars.

Focusing on Ottoman Aleppo, the paper will explore the missionaries’ mode of living, arguing that their linguistic studies and contacts made them well placed to tap into local scholarly cultures. Turning to some of the missionaries’ accounts, it will trace how the refrain of ‘curiositas et devotio’— ‘curiosity and devotion’—could serve to justify time spent on scholarly concerns. Finally, it will examine the missionaries at work buying manuscripts on behalf of collectors at home, uncovering their links to Ottoman scholars and dealers, and reconstructing the transmission histories of some of the items which came into European libraries during the period.

### **Yakov Z. Mayer, Ben-Gurion University of the Negev, “Textual Transmission and Nomad Scholars in Early Modern Crete as reflected in Capsali’s Books Collection”**

A significant part of Ulrich Fugger’s Hebrew manuscripts collection, now part of the Biblioteca Apostolica Vaticana, was purchased by Fugger’s representatives in Crete in the beginning of the 16th century. As Umberto Cassutto found out, this Cretan collection previously owned by the known Cretan Jewish family Capsali, one of the leading families of the Ottoman Jewry in the fifteen and sixteen centuries. This rich book collection supplies a rare glimpse into the intellectual world of a mediteranean Jewish community from the unique point of view of textual knowledge transmission.

In my lecture, I will suggest few examples from this collection, that reflect late medieval knowledge transmissions along the mediteranian bay, that ended up in Crete. I will argue that Crete played a significant role for nomad scholars in the age before print, as a meeting point for scholars from different origins. For example, one manuscript is a collection of Zohar paragraphs that represents knowledge transmission from Spain to Crete, probably after the expulsion from Spain in the 15th century’s 90’s. Another manuscript contains a testimony of a nomad Jew that visited Florence in the 15th century’s 70’s. Third example is a Talmudic manuscript that was copied in the east, probably in Babylon, and was brought to Crete in the beginning of the fifteenth century. From these examples and others, I will ask to draw a picture of Crete as a mediteranean center for nomad scholars, and a central axis in the route of textual knowledge transmission, that formed Jewish literacy one stage before the emergence of the printing press, that changed forever the way textual knowledge was produced and transmitted.

### **Oded Cohen, Ben-Gurion University of the Negev, “Writing in Two Voices: The Wandering Jew in the Eighteenth Century, Between Jerusalem and Bordeaux”**

The proposed lecture will focus in presenting the cultural activities of Mordechai Tama, a Jew from Palestine who left his hometown (Hebron) in the middle of the eighteenth century to print a religious book in Amsterdam, written by his grandfather, a former chief Rabbi of Jerusalem. While traveling, his encounters with contemporary European culture constituted a starting point for the creation of a hybrid identity of a person who acts and lives both in the traditional world and in the modern European world as well. Tamas'

activities both in the acculturated and integrated Sephardic Diaspora, and among Christians as well, took place alongside his traditional Jewish literary activities, which included the collection and publication of Jewish manuscripts and his candidacy to serve as rabbi in a Jewish community in southern France. One possibility to examine the complex character of Tama, which will be presented in the lecture, is a comparative view of his various prefaces - in Hebrew and in foreign languages - to the Jewish books that he edited and brought to print. The Hebrew prefaces embedded in the traditional literary conventions and the foreign ones, Spanish and French introductions, which use the terminology of enlightenment, enable us to identify a complex figure that appeals to different audiences and seeks to fit in different cultural worlds that do not necessarily contradict each other. This examination can shake off the dichotomy of tradition and modernity and see the cultural world of Jews in Europe in the eighteenth century in a more complex manner.

**Supervisor: Professor Elchanan Reiner**

## **2E. French Renaissance Literatures**

**Chair:** Geraldo U. de Sousa, University of Kansas

**Jeff Kendrick, Virginia Military Institute, “He said, she said in the *Heptaméron*”**

Though Marguerite de Navarre specifically mentions the “Androgyne” in her spiritual poetry, her better-known *Heptaméron* does not. At the same time, critics have noted the underlying presence of the Platonic and spiritual androgyne in the series of tales. This paper will consider various androgynous strategies employed throughout the *Heptaméron* and their implications for gendered relations in both the narrative and real worlds. In essence, though the tales do not unequivocally or overtly “revolt” against male-dominated orders – social or religious – they do offer alternative approaches to engaging in such systems. By highlighting the failures of unbalanced human interactions, Marguerite’s tales subtly propose an androgynous order that gives males and females equal voice and authority. After briefly surveying the main interpolations of the androgyne image in early sixteenth-century France to contextualize Marguerite’s use of it, this paper will examine the prologue and several tales that exemplify these claims.

**Caroline Jewers, University of Kansas, “The Practice of Translation: Chivalric Adventure in the Age of Print”**

There is no unified theory of translation that accounts for the many types of book productions that digested, adapted, translated, repackaged, and disseminated literary works in the sixteenth century: a case in point is the reworking and marketing of medieval romances in the early decades of print. In a burgeoning market, tales of chivalry and adventure were as voraciously consumed as they had been during previous centuries. Booksellers’ lists reveal a systematic harvest of well-known titles, and clear attempts to forge new works and cycles by means of the creative assemblage, and the repurposing of lesser-known tales to suit a fashion. Recent studies focusing on publishing history have focused both generally on Arthurian romances (Taylor) and particularly on the Grail

(Tether), showing how consortia of craftsmen and entrepreneurs collaborated on, and invested in, what they hoped would prove best-sellers. The Roman de Giglan is a much-overlooked Arthurian romance that takes the reader much closer to the actual process of re-écriture than most romances can: more than a mere prosification, it sutures its disparate sources together in such a fashion that we can see editorial decisions being made almost line-by-line. This paper focuses on the methodologies of style, technique, and adaptation in this fascinating work.

**Gina Lorenz, University of California, Los Angeles, “Faisant de vice virtue’: Cultural Relativism in Jean de Léry’s *Histoire d’un voyage faict en la terre du brésil*”**

In 1556, the Huguenot pastor Jean de Léry traveled to Brazil in order to join a colony formed by his French compatriot Nicolas Durand de Villegaignon. In conceiving of this colonial project, Villegaignon had three primary motivations: to preach the Christian faith, to create a place where Protestants could escape persecution, and to expand French territory in the New World, where the Portuguese had already gained ground. However, shortly after his arrival Léry was confronted with chaos, internal conflicts and disarray and ended up spending the majority of his two-year stay among the Tupinambá Indians. In this paper, I will explore the ways in which Léry grappled with questions of civility and barbarity in the New World, with the same cannibals made famous by Montaignes Essais, and how the Wars of Religion informed these perceptions. I will analyze the processes of translation that inform his perceptions and his attempts to understand the cultural categories through which the Tupinambá understood the world. Finally, I will argue that Léry’s vision of the world, marked by a nuanced and supple conception of Self and Other, provides us with an ethnographic blueprint that can transcend temporal, religious, and cultural lines.

**Commenator: Bruce Hayes, University of Kansas**

## **2F. Middle Eastern Politics I**

**Chair:** Yehuda Blanga, Bar-Ilan University

**Dzavid Dzanic, Austin Peay State University, “Informal Empire and International Law in the Regency of Tripoli After 1789”**

Abstract: Between 1789 and 1815, French consuls in the Regency of Tripoli (modern Libya) attempted to restructure the relationship between the Regency and France by relying on what I call consular imperialism. They faced intransigent rulers who fiercely defended their right to send corsairs into the Mediterranean and who regularly requested annual presents in exchange for the maintenance of peace. The effects of piracy on Mediterranean commerce and the enslavement of Europeans in North Africa have received the lion’s share of scholarly attention. Focusing on the questions of power, international law, and French colonial ambitions, this paper argues that the reliance on consular imperialism in Tripoli between 1789-1815 contributed both to the emergence of new international legal norms and to the reorientation of French imperial ambitions around the Mediterranean. In other words, by seeking to redefine Franco-Tripolitan diplomatic relations after the 1789 Revolution along republican lines and by using the

threat of a Napoleonic invasion, French consuls sought to remold the Regency of Tripoli into an informal satellite of the growing Napoleonic Empire. In this context, the Tripolitan beys accepted new norms when they felt incapable to resist French demands due to the military threat, but they also resisted consular attempts to end corsair activities and to reform the legal system that underpinned the corsair economy. In this paper, I argue that the French consular strategy consisted of extending an informal type of French imperialism in the Regency of Tripoli between 1789 and 1815. By considering the often-overlooked Regency, therefore, this paper throws new light on an important element of French imperial ambitions during the Napoleonic era.

**Ze'ev Maghen, Bar-Ilan University, "Death to Rostam! Reflections on the Kulturkampf Between Religion and Nationalism in Post-Revolutionary Iran"**

Recent unrest in the Islamic Republic has seen demonstrators chant pro-nationalist and anti-religious slogans. The pendulum between the competing loci of loyalty, Persian patriotism and Shi'ite Islam, has swung back and forth for centuries in Iran, and with much greater force during the Pahlavi and post-revolutionary periods. In time for the fortieth anniversary of the Islamic Republic, the proposed paper/lecture will examine the (often complex) attitudes of the current regime's leading exponents to the idea of Iraniyyat and its ramifications, and offer an assessment of the relationship, and the balance of power, between nationalism and religion in present day Iran.

**Yehuda Blanga, Bar-Ilan University, "The Syrian Labyrinth: Saudi Arabia's Motives in the Syrian Civil War"**

Since the outbreak of the civil war in Syria, it has become a magnet for many countries and organization that, concerned for their own interests, cannot keep their hands out of the pot. As a result, Syria has regressed about six decades, to the period when its weakness left it prey to the influence of both regional and international powers. Of all the countries that have taken vigorous action against the regime of Bashar Assad, Saudi Arabia stands out. King Abdullah bin Abd al-Aziz was the first senior Arab leader to break the silence and condemn the Syrian president's repression of the protests. Abdullah was also the first Arab leader to call openly for arming the Syrian opposition. The present study analyzes the relations between Saudi Arabia and Syria and examines the kingdom's motives for getting involved in an internal Syrian war. I will review the ties between the two countries, from the advent of the present regime in Syria until the zenith of the civil war, looking at both official relations as well as the indirect messages conveyed through various channels. I will also look at the history of the Saudi intervention inside Syria and the means it has employed for that. I will devote special attention to the various means used by Saudi Arabia and Iran in the conflict (including war by proxy) as part of the "Muslim Cold War" between Tehran and Riyadh.

**2:30-4:30pm**

**3A. Italy: Mediterranean Perspectives**

**Chair:** Cinzia DiGiulio, Merrimack College

**Anthony J. Antonucci, California Polytechnic University, “Race, Religion and Democracy in the Making of the ‘American Mediterranean’: The United States’ Responses to the Greek War of Independence and the Italian Risorgimento, 1820-1848”**

In recent decades, the movement to globalize the field of U.S. history has inspired a proliferation of studies aimed at recovering the transnational dimensions of the American past. Contributing to this movement, my paper offers a comparative analysis of Americans’ disparate responses to liberal revolutions in Italy and Greece between 1820 and 1848. During these years, Americans published statements, lobbied Congress, established political organizations, staged rallies, raised money, sent arms and participated directly in movements for independence and liberal reform in both Greece and Italy. Yet, Americans justified their engagements with these Mediterranean populations differently. This paper compares the writing and political activities of leading American Philhellenes, such as Edward Everett and Samuel Gridley Howe, with those of prominent Philo-Italian intellectuals like Theodore Dwight and Henry Tuckerman. I demonstrate how arguments for and against U.S. support for regime change in both Italy and Greece reflect nineteenth century Americans’ divergent cultural preconceptions about the racial and religious identities of Greek and Italian peoples.

**Elizabeth Montes Garcés, University of Calgary, “Thriller and Performance in Costa-Gavras’ *State of Siege*”**

Constantin Costa-Gavras’ *State of Siege* (1972) deals with the kidnapping, pseudo-trial, and assassination of undercover FBI agent Philip Michael Santore (Yves Montand) by the MLN-Tupamaro guerrillas in Uruguay in 1970. Based on the true story of the execution of FBI agent D.A. Mitrione by the MLN-T on August 10, 1970, the film is structured as a political thriller. Following common thriller conventions, *State of Siege* starts with the discovery of Santore’s body in a 1948 Cadillac in Montevideo, which triggers the investigation of the murder by the police. Simultaneously, the story of the crime is depicted by reenacting the procedure followed by MLN-T’s kidnapping of Santore. Once he arrives at the MLN-T prison, he is subjected to a lengthy interrogation where he discloses his true identity as an FBI agent in charge of training Uruguayan police officers to torture prisoners by using electrical shocks. The sequences depicting the police efforts to capture the MLN-T kidnapers, the government press conferences, the constant arrival of undercover FBI agents to Montevideo, and Santore’s trial by the MLN-T emphasize Costa-Gavras’ reliance on performance. Costa-Gavras uses what Richard Schechner has called “restorative behaviors” by reenacting historical events on the screen. This strategy proves to be very successful in involving the audience in the subject matter.

Marina Eleftheriadou argues that Costa-Gavras’ “‘Political thrillers’ were accused of employing all ‘the dramatic recipes (plot revelations, palpating suspense, traditional heroes) of the American-style detective story to build an ostensibly political film.’” (637) However, a closer analysis of *State of Siege* in light of the performance theory by Richard Schechner, and Costa-Gavras’ innovations regarding the thriller as a genre places the audience in a privileged position to weigh in on the implications of exercising violence to advance the objectives of a political organization such as the MLN-T.

**Cinzia DiGiulio, Merrimack College, “Grande Sud: Migrations, the Global South, and Eugenio Bennato”**

In my teaching years, fewer times have I found it harder to explain something to my students than when I have tried to talk about the relationship between Northern and Southern Italy. It was even harder while I was teaching in North Carolina, where students seemed to be particularly sensitive to discourses on the South. Of course, things keep becoming more and more complicated over the years, with the (Northern) League and its allies gaining support in Italy, and with the increasing influx of refugees and migrant workers. How can an educator tackle this topic without muddying the issues, without being irreparably misunderstood? I found that Eugenio Bennato’s compelling video “Grande Sud” (“great South”) is an ideal tool for conveying the richness and complexity of the problems that plagued Italy’s unification and keep coming back to haunt us. My paper will analyze both the lyrics (in translation) and the images of the music video for “Grande Sud.” Eugenio Bennato is one of the most prominent Neapolitan singer-songwriters. Active since 1969, he has done extensive research on Neapolitan folk music and on the music of the Global South.

**Patricia Zupan, Middlebury College, “Love and Literacy in Elena Ferrante's *L'amica geniale*”**

Set from about 1950 to the early 1960s Naples, in both novel and film, the major protagonists, from girlhood to young womanhood, the brilliant “frenemies” Elena Greco and Lila Cerullo seek to escape the violence and misogyny of their slum neighborhood through their schooling, particularly through acquiring standard Italian, and literacy. Through their reading and discussion of literature, and their mutual ambition to write, they attempt to become independent of their surroundings, forming an alternative vision of love, harmony, and dignity. As opposed to the novel, written strictly in standard Italian, the film version, largely performed in dialect, powerfully depicts their problematic struggle to understand and live in love and dignity through their personal and interpersonal encounters with literature.

**3B. Mediterranean Harbors, Empires, and Discontents**

**Chair:** Eric Dursteller, Brigham Young University

**Thomas Prasch, Washburn University, “Cyclopean Walls and Ancient Cities: Thomas Spratt and the Early Archaeology of Crete”**

From 1851 to 1853, almost fifty years before Arthur Evans first lifted a shovel in his Minoan excavations, British admiral Thomas Spratt traveled across Crete searching for evidence of ancient civilizations. He tells readers of his book *Travels and Researches in Crete* (1865) that “we shall be among the relics which tell of the power, wealth and civilization of the past—of the cultivated race of the Cretans twenty and thirty centuries ago”—a far-deeper-than-archaic-Greek timeline that places his claims well within the frame Evans later postulated for Minoan civilization. With past archaeological experience

in Troy and Rhodes, among other places, and traveling with classical texts as his guides (Homer, Strabo, and Pausanias especially), Spratt found evidence of ancient civilization not just at Knossos, but at other later-excavated Minoan sites including Sitia and Petras (where he insisted “There are indications of an ancient city having stood on the same spot as the Venetian one,” an “ancient city” that on the evidence of its “Cyclopean walls” must have once been a “capital”), at Palaikastro (where he found evidence of “one of Homer’s hundred cities that composed the Cretan community under Minos”), and elsewhere. Regularly at multiple sites across the island he identifies the “cyclopean walls” (the same term the era’s archaeologists used for Mycenaean sites) that he identifies with early Cretan civilization.

There are several reasons, beyond the brilliance of Evans’s self-promotion, that Spratt’s earlier discoveries on Crete have been relatively neglected. He was more topographer than archaeologist; he regularly identifies the visible signs of ancient sites, but he digs at none of them. He was occasionally misguided: he spent significant time exploring the caves near Gortyn, for example, convinced that those catacombs must have been the labyrinth. And the less focused travelogue form of his narrative also ill serves his archaeological ends. Indeed, that passage about the civilizations “twenty or thirty centuries ago” goes on to lament “of a modern desolation, of a brutal strife, and of a barbarism” that characterized Crete in the wake of its failed rebellion (coinciding with the Greek independence struggle) against Ottoman rule. In the end, he spends as much time on contemporary conditions and customs as on the distant past. Still, Spratt deserves to be remembered for pioneering the conception of a pre-classical civilization on Crete and providing at least an initial exploration of a striking array of Minoan sites.

**Chiara Maria Mauro and Gil Gambash, University of Haifa, “Re-thinking Classical ‘Closed Harbors’: The Contribution of Archaeology, History, and Geology”**

In modern scholarship on ancient Graeco-Roman harbours there is a recurring phrase which is often employed, i.e. “*ἀμῆν κλειστός*” (in English rendered differently as “closed/closable/enclosed harbour”). Still, a thorough reading of the contributions where it has been used reveals that there is not a common agreement on its meaning. Though attempts to interpret this phrase date back as far as the 19th century, the majority have adopted a philological approach, frequently assuming the static nature of the phrase over time. In contrast, this contribution will have a narrower chronological focus, being aimed at understanding the possible meaning of the expression when it firstly appeared in textual sources, that is during the Classical period. The aim is to compare the mentions of “closed harbours” within the *Periplus of Pseudo-Skylax* (4th cent. BC) with the available archaeological and historical data to see if the previous interpretations can still be considered valid or if it need a re-definition. In particular, it seems that a “closed harbour” was not a harbour inside the city wall, not even a military harbour; rather, the phrase had something to do with the shape of the harbour.

**Hilary Haakenson, California Polytechnic University, “Eye of Empire: Pietro Vesconte and the Cartography of Trecento Venice”**

This paper analyzes two of the earliest surviving nautical charts of the Mediterranean world, authored by Pietro Vesconte in 1313 and 1318, respectively. On both atlases, I argue Vesconte colorfully illuminated geographical locations perceived as critical to expanding the maritime empire of Venice. I analyze how the illuminated geographies project a cohesive image of Venetian hegemony over territory where the empire’s actual power shifted constantly through engagements with Mamluks, Mongols, and Byzantines. To support this vision of Venetian power, on the 1318 map, Vesconte added icon-like figures representing saints whose bodies were transferred to Venice from the mapped territories the images surround. My study shows how these figures create a Christianizing framework that erases the claims of competing cultural and political powers in the region. Together, the figural and geographical illuminations work to visualize the divine sanction of the maritime empire of Venice and promote Venetian power across the Mediterranean world.

**John Hunt, Utah Valley University, “That Old Greek Magic: Witchcraft and Immigrant Communities in Early Modern Venice”**

Greek women, as immigrants to Venice in the seventeenth century, lived on the margins of society. Residing in the working-class quarter of Castello, these women eked out a living as servants, innkeepers, and prostitutes. Many of these women supplemented their income through witchcraft by using magic to heal the sick, predict futures, and aid gamblers. Their clientele, based mostly in the neighborhoods in which they dwelled, ranged across the social spectrum of early modern Venice. This paper will argue that far from being “mistrusted outsiders,” Greek women used their magical activities to carve a place for themselves in the space of the community. Using Inquisition records will thus provide a more nuanced picture of the witches in early modern Venice.

**3C. Modern Spanish Culture and Politics**

**Chair:** R. John McCaw, University of Wisconsin-Milwaukee

**María Soledad Fernández Utrera, University of British Columbia, “Performance and Politics in the Spanish Avant-Garde: Banquet in Honor of Ramón Gómez de la Serna, Organized by Himself (1917)”**

During modernity, the Café shop is a cultural space, but also a focus of social and political discussion that replaces the public agora. The anarchists, in particular, made the Café a functional piece of its decentralized structure. The Spanish avant-garde writer, Ramón Gómez de la Serna, was an anarchist in his youth; but, according to the majority of the critics, in the 1920s, when he initiated his intellectual gathering at the Café de Pombo (la tertulia) in Madrid, he had already abandoned his libertarian beliefs. In Pombo, Gómez de la Serna also offered numerous banquets: serious and burlesque. In this talk, I will study his first burlesque banquet: Banquet in honor of Ramón Gómez de la Serna, organized by himself (1917). Did his tertulia and banquet have an anarchist character or were only cultural events? My objective is to show the libertarian character



of the burlesque banquet at the beginning of Pombo's tertulia and, therefore, the political function of the banquet in the Spanish avant-garde.

**Mercedes Tasende, Western Michigan University, “El triunfo de la Muerte de Brueghel en las últimas obras de Pío Baroja” (“Bruegel’s The Triumph of Death in Pío Baroja’s Late Works”)**

Pieter Bruegel’s *The Triumph of Death* (1562) depicts common themes in medieval literature and painting, such as the dance of Death and the Final Judgement. Unlike his predecessors, Bruegel omits the presence of God and Judgement; instead, he depicts numerous scenes of death and destruction carried out by legions of skeletons that chase humans viciously and subject them to different forms of torture and death on a wrecked, barren landscape.

Bruegel’s painting becomes a leitmotif in several of Pío Baroja’s late works, among them *Canciones del Suburbio* (1944), *El Hotel del Cisne* (1946), and *Misericordias de la guerra* (2006). As I will try to show, *The Triumph of Death* captures Baroja’s vision of the destruction and death generated by both the Spanish Civil War and World War II, as well as his pessimistic view of a world gone mad and his hopelessness for mankind.

**Simon R. Nicholls, Sheffield Hallam University, “Capturing the Mood? The Entesa Nacionalista i Ecologista d’Eivissa (ENE), ‘Ibizan Nationalism,’ and Political Environmentalism in Ibiza, 1989-1999”**

A product of the popular environmental movements which emerged and gained traction in the wake of widespread distain towards continued Ibizan urbanization and balearization in the 1970s and 1980s, and seeking to provide a political voice for Ibizan identity, the Entesa Nacionalista i Ecologista d’Eivissa (ENE), despite lacking a major electoral impact, was unique in the Balearic and Pitiusan Islands’ political system. This paper addresses the importance of the party in championing the preservation and promotion of the island’s identity and natural heritage, focussing particularly on the initial years following its inception and, later, ENE’s impact as a constituent of the left-wing Pacte de Progrés government at end of the 1990s. More importantly, this paper situates the ENE’s role in creating a sense of consciousness of identity and attachment to environmental heritage against the backdrop of an Ibizan political scene dominated by Spanish national parties and a conservative Ibizan society.

### **3D. Middle Eastern Studies**

**Chair:** Pamela Dorn Sezgin, University of North Georgia

**Ruth Roded, Hebrew University, “Modern Gendered Islamic Fatwas on Women’s Issue: Egypt and Israel”**

Modern gender relations have been addressed by state appointed muftis, fatwa councils, independent muftis, and a very few women.

This study focusses on Egypt, a major source of Islamic religious authorities for the Sunni

world, and Israel, a unique case of Islamic authority in a Jewish state.

Quantitative analysis of fatwas from these authorities indicates that the overall prominence of women’s issues ranges from a fifth to a quarter, not significantly different

from medieval mufti's. The most prevalent questions - divorce, marriage, dress - have not changed much over time, but some queries are unique to modern life, or differing locales.

Content analysis of select fatwas reveals that some questioners refer to other authorities or to foundation texts, reflecting their Islamic knowledge and challenging the mufti or fatwa council. A "women's mufti" has produced some opinions that seem to favour women, but many are rather moderate, and a few are downright misogynist.

**Pamela Dorn Sezgin, University of North Georgia, "Performing Empire: Towards a Visual Anthropology of Ottoman Photography (1870-1922)"**

By the 1870s, photography was well established in the Ottoman Empire. It was a tool of officialdom in interactions with rival empires in Europe. Photography and modernity have been studied (see Çelik and Eldem, 2015; and Shaw, 2009), but Ottoman photography also drew upon traditional tropes of visual representation to express the order and power of empire. For example, the Ottoman pavilion at the 1873 Universal Exposition in Vienna featured an exhibition about the diverse peoples living under Ottoman rule, that was also published as an official photographic record (French text by Osman Hamdi Bey and [Victor] Marie de Launay, with the photographs of J. Pascal Sebah, 1873). The idea of using people dressed in ethnic, religious, and regional costumes to visually represent the empire is not unlike the traditional, stylized characters present in Karagöz. Social status and identity were represented by these photographs from a period (1870s) when increasingly, urban Ottoman citizens began discarding traditional clothing in favor of the fez, the late nineteenth century frock coat (for men) and the shirtwaist (for women). This paper contrasts official photograph collections (e.g., like the Yıldız Palace photographic albums of Abdül Hamid II, and the aforementioned 1873 Universal Exposition catalogue) and their messages about empire to those of family photographs, often taken by the same photographic studios. The family photographs constitute an "unofficial" representation of empire and its people, a kind of subaltern view. By comparing these two very different categories of photographs, the paper addresses the question: "How can we escape presentist readings of historical photography?"

**Iwamoto Hirofumi, Kyushu University, "New Jewish Life in the Turkish Nation-State?"**

The foundation of the Republic of Turkey had a significant impact on non-Muslims in Anatolia. The new government aimed to transform an Ottoman multi-ethnic and multireligious society into a Turkish nation-state. The Turkish Jewry was one of the most visible groups in non-Muslim minorities, and they faced dramatic changes in their way of life. The life of Avram Galanti is one of the most interesting examples of Turkish Jewry in the modern age. Galanti was an intellectual in Sephardim, a professor at Istanbul University, and a member of the parliament. He tried to harmonize Turkish Jew's way of life with the new situation by writing the history of them, describing it as a friendship between the Turks and Jews. Galanti's view also included Sephardim-centrism; he discussed the roles of non-Sephardim groups minimally in his writing. This paper will reveal the historical view of Avram Galanti during the formation of the Turkish nation-state.

**Markus Loewe, German Development Institute, "Rationalising Public Transfer Spending**

### **in the Middle East and North Africa: Strategic Options to Deal with Challenges”**

Energy and food subsidies have been a key and lasting element of the social contracts in the MENA countries. Governments spent heavily to reduce poverty and improve their legitimacy. Over time, however, subsidy spending became financially unsustainable. But reform, constitutes a veritable challenge for all governments as subsidies affect all consumers, therefore bearing the risk of government delegitimization. This article investigates subsidy reforms in Morocco, Egypt and Iran where subsidies were substantially reduced without provoking major social protest. We assess what reform strategies were used to prevent major resistance and what implications these had on the transformation of social contracts. We show that distinct approaches were used, which differently affected the ‘new’ social contracts in the three countries: Morocco’s government removed some subsidies, but mainly the ones that benefit predominantly middle classes. It explained the need for reforms, engaged in dialogue with society and set up some compensatory measures for the poor. Thereby it tried to preserve as much as possible of the existing social contract. The Egyptian government, in contrast, dismantled subsidy schemes more radically, without consultation and comprehensive information campaigns. Also, its compensatory measures remain negligible, which shows that the government relies no longer on social benefits as a means of legitimization but uses repression and claims to be the only guarantor of individual and collective security. Finally, Iran replaced subsidies by a very generous quasi-universal cash transfer scheme, which is more efficient and egalitarian suggesting that the government intends to create a more inclusive social contract and thereby broaden its social support basis.

**The paper was co-authored by Georgeta Vidican Auktor but will be presented by myself only.**

### **3E. Learning, Language, and Living Apart**

**Chair:** Jesus-David Jerez-Gomez, State University of California, San Bernadino

#### **Jesus-David Jerez-Gomez, State University of California, San Bernadino, “Mediterranean Identities from the Margins: An Interdisciplinary Course for the Humanities”**

This paper focuses in the experience of designing and teaching a course for the Humanities titled Mediterranean Identities from the Margins. This project was the result of a grant proposal that I co-authored in 2014 with Professor Luz Elena Ramirez (English) to design and team-teach an interdisciplinary course that would address diversity, cultural interpretation and values. This collaboration laid the foundation for an emerging program at CSUSB that produced a Mediterranean Studies Academy centered in providing interdisciplinary study abroad opportunities for students and faculty collaboration. This presentation will provide an outline of the selected course materials, representing different languages, literatures and folkloric traditions. The administrative support, challenges and rewards of team-teaching this course will be addressed, emphasizing the students’ feedback and outcomes that have resulted from this project. The team-teaching experience and development of Mediterranean Identities offer one successful example of building partnerships to promote global learning and the Humanities.

**Diana C. Silverman, Fashion Institute of Technology, “Language Acquisition as Media Studies and the Diversity of the Italian Mediterranean”**

A woman unironically calls the Neapolitan accent “terrificante” in a video interview as part of the electronic media integrated in a mass-produced Italian language text book that shall remain nameless here. Elementary language books (and their derogatory stereotypes) are on the front lines of media that students associate with Italian cultural identities. I propose to present at the Mediterranean Studies Association 2019 Conference my alternative text book, *Stellare: Learning Italian with Cultural Stars* (2015), whose profits are all assigned to the Italian medical NGO, EMERGENCY, for caring for refugees in Sicily. Because of the book’s charitable purpose, I obtain the donation of rights to artworks in diverse media as the bases of language lessons reflective of Italy’s historical diversity, including a recipe by the celebrity chef Lidia Bastianich, a wistful song on Italian emigration by Gianmaria Testa, a documentary on American soldiers of color in Italy in World War II by Fred Kuwornu, and an interview with the anti-mafia photographer Letizia Battaglia.

**Nato Akhalaia and Ketevan Lortkipanidze, Ivane Javakhishvili Tbilisi State University, “Constructions of Borrowed Verbal Forms in Laz”**

It is a well-known fact that Georgian literary language and other Kartvelian languages are of agglutinative type. Accordingly, verbal formation implies a unity of grammatical affixes of different types, which is a Common Kartvelian principle and model.

In this sense, the exception in Laz is the group of borrowed stems, which derive the verbal

forms of reflexive semantics via construction, through the help of auxiliary verbs.

According to the statistical data, the author explains this fact by the influence of geographically contiguous Turkish language, because:

1. Similar forms in Turkish are also derived according to construction
2. Similar formation in Laz is mainly characterized by borrowed stems

The Laz borrowings derive verbal forms according to construction as thus:

1. Borrowed root + Georgian suffix + Laz auxiliary verb
2. Borrowed noun + Laz auxiliary verb

In the paper I widely discuss the given issue via illustrating the relevant samples.

**Deniz Yucel, William Paterson University of New Jersey, “Living Apart Together (LAT) Relationships: Exploring the Reasons and Consequences”**

Using Generations and Gender Survey (GGS), a nationally representative survey from several countries in Europe, the first part of the study focuses on a sample of individuals who report to be in a living apart together (LAT) relationship and explores their attitudes towards and reasons for being in a LAT relationship. Second, using the same sample, this study tests whether there are any gender and age differences in their responses. The second part of the paper compares the individuals in a LAT relationship and those who live with their partners and tests whether being in a LAT relationship has any effect on physical health. The results, so far, suggest that for the first part of the study, men and women report significantly different reasons for living apart. For example, most men

report that living apart gives them more freedom to develop their career whereas most women report that living apart gives them greater financial independence. In addition, most young individuals report that they eventually move in with their partner whereas for older individuals, this seems to be a more permanent arrangement. Finally, the second part of the study concludes that those who are in LAT relationships report significantly worse physical health compared to those who live with their partners. The discussion and implications of these findings are further discussed in the paper.

**Friday, May 31**

**9:00am-11:00am**

#### **4A. Mediterranean Origins**

**Chair:** Mikheil Abramishvili, Georgian National Museum

**Mikheil Abramishvili, Georgian National Museum, “New Clues for Studying the Origins of the Aegean Civilization”**

Current paper presents archaeological evidence of relations of South Caucasia with the Aegean during the Middle Bronze Age and suggests the hypothesis of possible migration from the territories south of the Caucasus to the Aegean, which concurs with recent archaeogenetic studies of the Minoans and Mycenaeans.

Among the various archaeological parallels testifying to these relations, particular attention is drawn to the history of the development of long bronze swords, the so-called rapiers, which developed within the Trialeti culture to the south of the Caucasus, and then spread to the Aegean, apparently, through East Anatolia and Eastern Mediterranean, reaching Crete first, and then mainland Greece.

In addition to archaeological data, this hypothesis is also supported by linguistic parallels, and mythological plots, such as the myth of Prometheus, who was chained to a rock in the Caucasus and whose prototype is traced in the mythology of the peoples of this region.

**Gia Kvashilava, Sokhumi State University, “On the Decipherment of Linear A”**

The object of this paper is deciphering of Cretan Linear A inscriptions spread mainly across the Aegean area.

1. The paper presents a brief background of the ancient population of the Peloponnese, Asia Minor and the Aegean islands before the Indo-European migrations. It is supposed that the indigenous inhabitants of this area were of non-Indo-European and non-Semitic origin.

2. The study of the linguistic material and graphical qualities of Linear A, and the phonetic reading of Linear B script by M. Ventris, granted the correctness on my decipherment of Linear A inscriptions in the Common Kartvelian.

Some of the deciphered Linear A words are the following:

a. Words for numeral operations: ku-ro – addition, and ki-ro – subtraction;

- b. Names of vessels for liquid – qa-pa3, ka-ti, and ka-di;
- c. The toponyms and anthroponyms: pa-i-to – “Phaistos”; a-ja – “Aea”; ku-ta- – “Cyta[ea]”; ku-ku-da-ra – “a Colchian person”; ma-ka-ri-te – “the island of Macris/Euboea (Macrean or Macrones tribe)”.

**Lela Chotalishvili, Ivane Javakhishvili Tbilisi State University, “Deities in Linear B inscriptions from Thebes”**

In Linear B inscriptions discovered in Pelopidou Street of the Pelopidou Street (Thebes), animals play an important role (Av, Fq, Ft, Gf, Gp Texts). These animals are not represented as victims, but receive themselves, like other gods, offerings in the form of barley, wheat, wine or oil. The animals to which such gifts are consecrated are e-mi-yo-no-i (ἤμιόνοις) – mule, e-pe-to-i (ἐπετοῖς) – snake, ko-ro (χοῖρω) – pig, ke-re-na-i – stork, ku-ne (κύνες), ku-no (κυνῶν), ku-si (κυσί) – dog, o-ni-si (ὄρνισι) – bird, ka-no (χανῶν), ka-si (χασί) – goose.

Based on the analysis of the inscriptions, it is not be excluded that the animals to whom the offerings were given partly took over the function of the gods, in the given case it may be different forms of the cult of the mother or the mistress. This means cereals, wine, and oil consecrated to the animals may indicate sacrificial offerings made for the mistress (Potnia) of dogs, geese, pigs, birds, storks, and snakes.

**4B. Arts, Religion and Society in Sicily from the Fifteenth through the Nineteenth Centuries**

**Chair:** Francesca Russo, Suor Orsola Benincasa University

**Salvatore Bottari, University of Messina, “An Intriguing Mystery of Italian Art: The Training of Antonello da Messina”**

Antonello da Messina’s paintings have puzzled scholars, who have regarded them as brilliant examples of Renaissance art standing out in a peripheral area characterized by ideological and social stagnation. The turning point in Antonello’s style has been traditionally traced back to his stay in Naples and Venice, but this reinforces the idea of fifteenth-century Messina as one of the many cities in Southern Italy that did not enjoy the same change other cities did during the great European Renaissance. My paper will challenge this assumption and will prove that Messina, just like other Sicilian cities, was not a provincial offshoot of a Renaissance that celebrated its glory elsewhere, but a prominent cultural center.

**Giuseppe Campagna, University of Messina, “Messanensis Gloria: The Cult of San Placido as Municipal Exaltation”**

Between the end of the sixteenth and the beginning of the seventeenth century the political conflict between Messina and Palermo to achieve the pre-eminence on Sicily reached its peak. In this context, the promotion of the cults of the saints played a major role. In 1586, thirty-seven bodies were discovered in the church of San Giovanni Gerosolimitano in Messina. These bodies were identified with those of the alleged martyr Saint Placido and his companions. Numerous celebrations began. Through the analysis of the report of the discovery of the aforementioned bodies and the subsequent celebrations, I propose to examine the ways in which the ruling classes of the city, the clergy, and religious orders acted for the religious-political exaltation of the city of Messina.

**Giampaolo Chillè, University of Messina, “Pages of Mediterranean History Among the Drawings of a Nineteenth-Century Italian Academic Painter**

Under the general critic revisionism of the Italian academic culture of the 19th century, the figure of Michele Panebianco, for long time neglected, deserves to be appropriately reconsidered.

The rediscovery of a core of about a thousand drawings of the painter, allows us to clarify about his training in Rome and his artistic production, and lets us know the appearance of so many lost paintings depicting episodes from the ancient history of Sicily.

**4C. Literary Itineraries**

**Chair:** Susan L. Rosenstreich, Dowling College

**John Dagenais, University of California, Los Angeles, “Two Mediterranean Itineraries of a Ninth-Century Arabic Beast Tale: ‘The Case of the Animals Versus Man Before the King of the Jinn’ by the Ikhwān al-Ṣafā’”**

“The Case of the Animals versus Man before the King of the Jinn” by the Ikhwān al-Ṣafā’ was probably written, in Arabic, in the 960s or 970s by a group of highly ecumenical Ismaʿili scholars based in Basra (Iraq). This group is known in English as The Brethren of Purity or the Sincere Brethren. The “Case” is part of a widely circulated collection, encyclopedic in scope, of 52 “epistles” written by the Brethren. In it, the animals bring a case against humankind for its abuses of animal species. This animal tale, different in nature from the more expository portions of the “encyclopedia,” was extremely popular and was soon known throughout the Arabic-speaking world. It had travelled to the Maghreb by at least the 11th century. From there it follows two itineraries that pass through Iberian realms. One itinerary takes the text back to Salonika in the Eastern Mediterranean in a 19th century Judeo-Spanish translation. The other takes us, via Tunisia and Mallorca, to a Christian Protestant publishing house in Mümpelgardt (Montbéliard) nestled between France, Germany and Switzerland. This paper will trace both of the itineraries.

The Salonika itinerary begins in fourteenth-century Provence where the Jewish philosopher and translator Kalonymos ben Kalonymos translates the Arabic text into Hebrew, adapting it in places for a Jewish rather than a Muslim readership. This Hebrew version, in turn, spreads throughout the Jewish world and is published in Yiddish and in German. In 1867, a publisher translates the Hebrew version, as published in Frankfort,

into Judeo-Spanish for the large community of Sephardic Jews living in Salonika. This book is printed using Hebrew characters to represent the sounds of Judeo-Spanish as spoken in that area of Greece: so-called Hebrew aljamiado writing. I will examine the ways in which the translator/publisher seeks to contextualize “The Case of the Animals” for his 19th-century Sephardic audience in the prologue and afterword to this work. The second itinerary begins in Tunisia in the early 15th century where the Mallorcan apostate friar Anselm Turmeda, known by his new name Abd Allāh ibn Abd Allāh, translates portions of “The Case” from Arabic into Catalan, his native language. The text first circulated in manuscript but was published in Barcelona in 1509 under the title *Disputa del ase* (Dispute with a Jackass). In Turmeda’s adaptation, the chief defender of the animal’s side of the debate is a “mangy bobtail ass.” For reasons not yet fully understood, no copy of the original Catalan version of this text is known. We can only know what it contained via several mid-16th century French translations of the Catalan text made in Lyon and Paris. In the early 17th century, the French version was retranslated into German in Mümpelgardt. The prologue to this final version of Turmeda’s text situates it in a Humanistic and a Protestant Christian context. These quintessentially Mediterranean tales of movement across geographic, temporal and confessional boundaries would have appealed very much to the Brethren, its authors. Their tale closes with a cryptic, open-ended comment by a man who was “Persian by breeding, Arabian by faith, an ḥanif by confession, Iraqi in culture, Hebrew in lore, Christian in manner, Damascene in devotion, Greek in science, Indian in discernment, Sufi in intimations...” The two itineraries we discuss illustrate that the history of the Mediterranean circulation of the text comes close to touching all the bases of the Brethren’s ideal wise man.

**Didier Course, Hood College, “S’il peut trouver un honneste homme qui sçache également bien l’arabe, le turc, le persan: Reading and Speaking Arabic”**

This communication will explore the growing influences of the study of Arabic in France from the early 16th century to the 18th century. From the creation of the first Chair of Arabic in Europe by King Francis I at the College de France in 1528 to the publication in 1697 of the groundbreaking, *Bibliothèque orientale, ou Dictionnaire universel contenant généralement tout ce qui regarde la connoissance des peuples de l’Orient* by François Barthélémy d’Herbelot, Arabic and the Arab world in general were a source of interest for the French monarchs. During this period, the royal library collection of books in Arabic went from a little less than 20 books in 1589 to 1250 books by 1732.

We will study the development of the political and diplomatic relationship between France and the kingdoms of North Africa in order to understand this new interest in the learning of the Arabic language. From the search of a lost ancient treaty that would have been translated in the mythical library of the Moroccan sultan to the new school founded in Marseille, “*Les enfants de langue*”, where young French boys were sent to study languages in Cyprus, Istanbul or Smyrna, Arabic became a priority in the definition of geopolitics that put France in the center of a newly defined absolute monarchy.

**Susan L. Rosenstreich, Dowling College, “Endless Ocean: Jean Parmentier’s Last Poem”**



Pierre Crignon, Jean Parmentier and his brother Raoul, all of Dieppe, sailed together during the 1520s in the service of the French shipbuilder Jean Ango. Their expertise as navigators in and beyond the Mediterranean was highly respected. But Crignon and Jean Parmentier were also recognized poets, participating in annual literary events known as “puys.” Their poetry bound Marian themes to the art of navigation, using metaphors of verticality, or heavenward gaze, and horizontality, or earthbound gaze. This poeticized geometry, founded on late Medieval and Renaissance tropes of spatial control, coalesces around a discourse that turns away from restrictions in the dyad upward and forward movement, and toward early Modern practices that transcend epistemic boundaries in the search for nodes relating bodies of information to each other. To argue for this, turn toward early Modern discourse, I propose to focus on the poem “Traité en forme d’exhortation contenant les merveilles de Dieu et de la dignité de l’homme,” by Jean Parmentier, published by his companion Pierre Crignon in 1531, two years after Parmentier’s death in Sumatra. My argument casts Parmentier’s geometric metaphors as actors in a large system of signification that relies on the inductive reasoning and collection of information so characteristic of early Modernism.

#### **4D. Premodern Culture and Society**

**Chair:** Shankar Raman, Massachusetts Institute of Technology

#### **Shankar Raman, Massachusetts Institute of Technology, “The Seeds of Time’: Calculating Motion in Early Modernity”**

My title is taken from Banquo’s demand that the witches look into “the seeds of time” to prophecy “which grain will grow, and which will not” (1.3.58ff), a formulation that combines a sense of time’s organic flow with the particulate discreteness of the material world. This talk explores a transitional phase preceding (and preparing for) the development of calculus in the later seventeenth-century: the fruitful idea of indivisibles, owed to Bonaventura Cavalieri. The ontological ambiguity of this notion touched upon a basic problem inherited from the Greeks, of establishing the relationship between the discrete and the continuous. In what ways does Shakespeare’s time-obsessed play evoke sequentially (perhaps most famously when Macbeth rails against time’s “petty pace” in his “Tomorrow, and tomorrow, and tomorrow” speech in 5.5)? In what ways does time’s movement find its limit (as when Lady Macbeth tells her husband that his letter has “transported [her] beyond / This ignorant present,” so that she feels “now / The future in an instant” (1.5.55ff)? Beginning with a reading of Shakespeare’s Scottish play, I speculate on how the early seventeenth century re-worked its Aristotelian and Platonic mathematical bequests in order to negotiate what Leibniz memorably called the “labyrinth of the continuum.”

#### **Matthew Ancell, Brigham Young University, “The Minotaur’s Maze: Calderón’s Labyrinth of the World”**

The autos sacramentals form an unusual genre that takes advantage of both mythology and scripture. Highly musical and choreographed, the autos entertained the masses while instructing them in order to buttress their faith and knowledge. An expression of faith

with, in essence, a simple message, autos were designed to work upon the emotions but with a learned style. They employed allegories that, on both structural and thematic levels, were simultaneously simple and complex. Calderón's *El laberinto del mundo* (1654) dramatizes Christian salvation history with the myth of the labyrinth in Crete. Theseus saves Ariadne from the Minotaur as a figure for the triumph of truth over error. The drama makes use of etymology, both false and true, to demonstrate epistemological problems typical of the Spanish Baroque and of particular concern in Calderón's dramatic corpus.

**Nalin Ranasinghe, Assumption College, "The Tragedy of Brutus: Envy, Honor and Filial Fury"**

Before his suicide, the "noblest Roman of them all" claimed "I never found man, but he was true to me." Yet "honorable" Brutus' betrayal of Caesar allowed Octavius to liquidate the republic and replace magnanimous politics -which unites aristocratic friendship and civic generosity- with hypocrisy, oligarchy and empire. While something was surely rotten in Shakespeare's Roman republic, was Brutus the cause of its collapse or but an effect of late republican decadence, glittering like mackerel rotting in the moonlight? Antony's words over Caesar, "the evil that men do lives after them, the good is oft interred with their bones," illuminate the deep and complex disjunction between sacred family pride and the dream of erotic commonwealth. Brutus resembles Hamlet; necrophile obsession with name and ancestral honor led to the destruction of what both once held most dear.

**4E. Monsters and Exotic animals: The Ancient World Seen Through a Mediterranean Lens**

**Chair:** João Paulo Oliveira e Costa, Faculty of Social Sciences and Humanities of th2 Universidade Nova de Lisboa

**Maria de Fátima Rosa, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa, "Hybrid Beings and Aquatic Mammals in Greco-Roman Accounts"**

The Great Sea has been an element of fascination and fear since immemorial times, producing a deep impact on the first civilizations. The first tales and poems focused on the mythical and hybrid beings that inhabited the aquatic bodies emerged in Mesopotamia. Aquatic snakes, mermaids, and sea demons, with powers to heal or to destroy, were also present in the Old Testament and Syrian traditions. The classics, influenced to some extent by the inheritance of these ancient cultures, and much keener on the empirical observation of the marine fauna of the Mediterranean Sea than its predecessors, composed numerous accounts with their interpretations on the living creatures they observed and imagined. From the hybrid mermaids to seals, dolphins and whales, from water demons to sharks and rays, a true panoply of real animals and imaginary beings can be found. In this analysis, we aim to take a journey through the mythical world of the sea-beings of Antiquity based on the accounts of Greco-Roman writers such as Ctesias, Diodorus Siculus, Ovid, Berossus, Herodotus, Oppian, and Aristotle. This approach offers us a view into past marine biodiversity as well as into past perceptions and interpretations of aquatic environments. Besides tracing some of the origins of the study of fish, sea mammals and marine ecosystems back in time, we will

also be trying to track the sources of some of the most persistent myths and legends across Antique, Medieval and Early Modern Europe.

**Isabel Almeida, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa, “‘Angels & Daemones’: The Mesopotamian Roots of Divine Hybrid Entities”**

Throughout Antiquity, several divine entities with hybrid characteristics occupied prominent positions in the religious systems touched by the Great Sea. Within the Mesopotamian one, we find figures such as the apkallu, the daemones Lamaštu and Pazuzu, or even the primeval goddess Tiamat, which were conceived as composed religious constructs, comprising the tension between chaos and order, wild and civilized, menace and protection.

From this ancient world, those figures were systematically reconstructed, and at some point, integrated the monotheistic matrix that characterizes the Western mental framework, in the *longue durée*. Some of these entities became understood as apotropaic

beings, but others gained a negative connotation, turning into monsters which symbolized chaos, or even, the true manifestation of evil.

With this paper we aim to analyze the processes of reconfiguration that some Mesopotamian divine hybrid beings went through on their voyage from the land between the rivers to the Mediterranean world, during ancient times, focusing on the metaphysical changes inherent to the formation of the dual visions between Good and Evil.

**Ronaldo Gurgel Pereira, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa, “The Tenth Labour of Heracles: On Geryon, the Monster from the West End of the Mediterranean World”**

Geryon was a fearful giant, dweller of a remote island called Erythia. According to Hesiod he had three faces, while Stesichoros depicted him as having three torsos. Geryon mastered a huge herd of red cattle. After slaying monsters and natives from the island, Heracles took the herd with him, following the orders of king Eurystheus.

This is a short paper on how Iberian Peninsula was portrayed as the mythical western border of the known world.

**João Pereira de Matos, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa, “The Composite Structure of Monsters: The Mermaids the Minotaur”**

We will begin by speaking, in the light of contemporary Philosophy, of the composite structure inscribed in the idea of mythological monsters, i.e., beings consisting of heterogeneous parts of elements of the natural and human worlds, whose essence is always that of a transgression of the natural order. They relate to a specific cultural or anthropological Angst concerning the paradigm of a perfect body. These structures, in each case, imply a strong symbolic charge (about the Minotaur we will also address the topic of the labyrinth, which is a very rich subject in its own right).

Afterword's, we will relate this to the topic of the mythical mentality of the Ancient Mediterranean world. Finally, we will attempt a short inter-textual analysis within the works of contemporary authors such as Jorge Luis Borges and Franz Kafka.

**Commentator: Leonor Santa Bárbara, Faculty of Social Sciences and Humanities of the**

#### **4F. Places and Identities – The Self and the Other(s) in Relation I**

**Chair:** Ana Clara Birrento, University of Évora, Centro de Estudos em Letras

**Ana Clara Birrento, Olga Gonçalves, and Maria Helena Saianda, University of Évora, “*Lo Que La Vida Me Ha Enseñado*’: The Self-Representation of Cayetana, XVIII Duchess of Alba”**

Given the historical importance of Cayetana, Duchess of Alba, both in Spain and internationally, this paper focuses on her autobiographical writing, which aims, as she states, at reviving my memory. The life span we are invited to know starts at her childhood and ends with her acknowledging that hers was an intensely lived life, this proving that after any almost endless dark tunnel I’ve always seen the light. In this process of life writing, the author selects family, educational, religious social and historical experiences, which helped build her identity, remaking the pathway that makes the structure of the past meaningful.

Representing herself by means of a multidimensional voice - which, in the reconfiguration of the self in the enunciation converts the past and transforms it into a story - allows Cayetana, Grandee of Spain, to lead the readers into another level of abstraction: that of her Self, before what others might think and write about her, namely the press. The ontological projection is, thus, linked to an epistemological project, inasmuch as a sphere of the Self is proposed, it is, simultaneously, based on a historical and social framework. Framed by a semio-linguistic approach and by studies of identity, the analysis carried out aims at verifying how private and public spheres helped build Cayetana’s identity, within the conditions of possibility she created for herself, and the subjective choices she made, which were influenced by several external factors.

**Ana Luisa Vilela, University of Évora, “Malta: The Erotic Image of the Island in the Fiction of Eça de Queiroz”**

The island of Malta has fueled the imagination of the nineteenth century writer greatest Portuguese novelist, Eça de Queiroz (1845-1900). Eça de Queiroz is still today one of the leading figures of Portuguese Literature, reaping the passion of readers in Portugal and Brazil.

The writer visited the island in 1869, during his two-month trip through the Mediterranean and Middle East to attend the inauguration of the Suez Canal. His travel notes constituted the essential material for a travel book and subsequently fed substantial part of his first and satirical novel, *O Mistério da Estrada de Sintra* (The Mystery of Sintra Route), written jointly by young Eça, then 25, and his friend and former master Ramalho Ortigão. The novel, which met awesome editorial fortune, first came out in the portuguese daily newspaper *Diário de Notícias* in 1870, later in one book, and has been subsequently reprinted (the last edition of 2005). The impressions of this eastern journey continue to be present in Eça’s works, fictionalized in novels as *A Relíquia* (The Relic) or *O Mandarin* (The Mandarin).

In the *Mystery of Sintra Route*, the island of Malta is the setting of a story of love and crime which mixes humour, romanticism and one of the most unforgettable portraits of a female character.

It can be said without a shadow of exaggeration that Eça de Queiroz contributed, since 1870, in an extraordinary manner, to create in the minds of millions of contemporary readers a fascinating picture of Malta - simultaneously unsettling, seductive and unpredictable as the very novelistic image of romantic women.

**11:15am-1:15pm**

### **5A. Embrancing the Great Sea: Cultural Exchanges Within the Ancient World**

**Chair:** Helena Trindade Lopes, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa.

**André Patrício, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa. “The Great Sea Used as a Military Strategic Advantage: The Wars of Tuthmoses III and the Mediterranean”**

On the twenty-ninth year of Tuthmoses III reign, a new rebellion against the central power of Egypt started on the distant lands of Lebanon.

In a swift strategic move, the pharaoh sent his army through the Mediterranean, bypassing Canaan and appearing in what might have felt as a blink of an eye in the Lebanon coast, conquering Ullaza and Ardata. This move was not a novelty for the ancient Egyptians of the New Kingdom, it had been used before, although more as a strategy to circumvent the mighty Mitanni, however never as a persistent military offensive tactic. What one proposes to present in this paper is exactly what could have changed on the Egyptian mind to generate such a different set of tactical responses? Is the answer in the view the pharaoh had of the world and the way Egypt should act on it to protect itself? What about the use of new military strategies, where did they come from? Was it a legacy from a country that had to forge its unity once again a century before, survival at all cost? Whatever the answers to the questions this paper will propose are, one fact is clearly true and unavoidable, the changes made by the brilliant military mind of Tuthmoses III profoundly altered the world panorama for half a millennium to come and placed Egypt in the center of history for many centuries after that.

**Manuel Patrocínio, University of Évora, “Heraklés-Hercules and the Literary Descriptions of the Western Lands in Ancient Sources from Stesichorus to Strabo”**

The myth and legend cycle surrounding the deeds of the Greek hero Heraklés- Hercules provided an exemplary way to present civilisational values since the moment when writing early appeared in Ancient Greece. Such became clearly recognisable in textual achievement of 7th-6th Centuries as Hesiod’s *Works and Days* or particularly Stesichorus’ *Gerionid*, in which the fight between Heraklés and King Geryon was dramatically told. Having been initially set in an imaginary scenery, the story acquired through its transmission a defined territorial connotation, when the hero’s travels to the West became dominant in his epic and King Geryon was presented as a ruler of Spain. A cultural discourse was henceforward established and even other Classical writers as Strabo in his *Geography* had no doubt to put the hero on Iberian ground, providing a

reference that would be still used by Modern authors considering former times, especially the Portuguese authors that firmly stated that Lusitania was indeed the Western shore sung by the old Poets.

**Catarina Miranda, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa, “The Case of Ptolemaic Egypt: An Example of Cultural Duality by a Foreign Dynasty”**

Ptolemaic Egypt introduced challenging questions to the Egyptologist, used to study ancient Egypt as a remarkably cultural continuum. Even though it came into contact with several other communities, some of which having managed to rule Egypt for a period of time, the impact of a cultural contact had never been so profound until the Greco-Macedonian rule.

The dynastic sculpture of the Ptolemies are among the most noticeable and defying objects produced by this royal house: as visually identifiable they may be, they are however resistant to categorization, and to some extent to our study as well, since the statues expose one of the most complex traits of culture itself, i.e. its fluidity and its flexibility. Being so, Ptolemaic statuary demands not only for knowledge from both Classicists and Egyptologists, but also for an anthropological (re)understanding of the subject Culture (namely in Egyptology) and the ways in which we can interpret cultural contact and the objects in between. This will be the main goal of the communication, that is, to grasp the meaning of these Ptolemaic representations in the dual environment that was Egypt from the 4th to the 1st century BCE.

**Marcus Carvalho, Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa, “The Motif of Bound Prisoners in the Foot Case of a Mummy from Roman Egypt: A Case Study”**

The traditional pharaonic burial customs declined after the third century AD. During the Roman Period, however, the practice of mummification continued in Egypt. The rich decoration of many of the mummies reveals the importance of its external appearance. The iconographical elements have their roots in the traditional Egyptian ideas of the Afterlife and were adopted by Roman populations, even if with changes and the addition of new influences.

Roman mummies often had boot like coverings of cartonnage encasing their wrapped feet, decorated with varied motifs. An example of that can be found at the National Archaeological Museum of Venice, Italy. The outside of this artefact is decorated with the motif of bound prisoners, which has been used as a royal motif since the Predynastic Period and symbolized the victory of the Pharaoh over the enemies of Egypt.

Through this study of case it is intended to contextualize and comprehend the religious appearance and use of this motif in non-royal context by the Roman Egypt population

**Commentator: Anderson Zalewski Vargas, Universidade Federal do Rio Grande do Sul**

## **5B. Modern Migrations**

**Chair:** Scott Juall, University of North Carolina, Wilmington

**Scott Juall, University of North Carolina, Wilmington, “An Extraordinary Transnational Migration from Syria to Europe via the Eastern Mediterranean Route: Joude Jassouma’s**

### ***Je viens d'Alep, itinéraire d'un réfugié ordinaire (2017)***

Joude Jassouma's *Je viens d'Alep, itinéraire d'un réfugié ordinaire* is an extraordinary example of the new mobilities paradigm in transnational migration of Western Asians traveling across the Eastern Mediterranean Sea and into Europe. Owing to ongoing civil war in Syria, Jassouma fled Alep in June 2015 and was displaced several times in his homeland, after which he migrated through Turkey and, with forty other Syrians, crossed the Aegean Sea, residing briefly in-migrant camps on the Greek islands of Farmakonisi and Leros. In June 2016, after spending three months in Athens during a period tainted by numerous terrorist attacks taking place in Western Europe, the European Union's new migrant relocation and resettlement program allowed Jassouma, his wife, and their daughter to seek refuge in Brittany, France. In his narrative, Jassouma chronicles unique strategies of migrant mobility that allow him to bypass restrictions on migrant movements that lead to daring geo-political and socio-cultural border-crossings along his route. His experiences are shaped through family and social connections, human smugglers, and other players in migrant commerce, as well as the most recent information and communications technologies. Jassouma's university education in French while in Syria is also a crucial element of both his migratory and textual strategies and in *'Je viens d'Alep'* his frequent references to great French literary works exploring the human condition and rights of mankind aim to promote a reconsideration of the plight of recent and current undocumented migrants in Europe.

### **Ralph Heyndels, University of Miami, "Zahia Rahmani's Atopia Across the Mediterranean"**

In "Musulman", Zahia Rahmani, a writer of Kabyle Algerian "origin" who had to cross the Mediterranean and was brought to France as a child, and who learned French and became a French writer while also appropriating her formerly lost Tamazight language, declares that she is, and actually wants to be, a "stateless person". In this paper I will examine the deep and multi-layered signification of such an assertion, and the articulation between and intersection of Rahmani's subtle and complex linguistic and identity dialectics – in which Arabic language is described as both a politically imposed one on her people and a "poetical" and "mythical" part of herself, while Tamazight is narrated as being born again as her true idiom, and French becomes the language in which she tells us about her relation to these languages. Rahmani writes that she "was born to a minor language" which almost nobody knows about of in France and in the West, the language of a people which has been denied its sovereignty. As a non-Arab infant, she was not speaking any form of Arabic, but the latter was the poetical and venerated vehicle of the religiosity expressed in the sacred book. When Algeria became independent, and after having been incarcerated as a child because her father was a harki, she emigrated in France where she was literally made an Arab, designated from outside of her a "Moslem", victimized by daily racism and pervasive forms of islamophobia, and objectively assigned to a set of "identities" actually exterior to her inner existential self and humane trajectory. While her Kabyle ethnicity and Tamazight language were making her a second class citizen in Algeria, they were simply stripped from her in France, and replaced, in a process of reification by an "Arabity" that was never hers, as she was also

defined – when she had actually never been induced or formed into what she calls “political Islam” – as a “Moslem” in a systemically negative manner, and therefore transformed in a pariah. Having been forcefully located against her will in such an alienated, marginalized and discriminated against condition, she became a writer within a French language that she dis-locates in a doubly articulated manner in poetically reflecting and working on it, and within the “poeticity” of the Arabic language that she later on learned and which is not, has never been and will never be hers: a phantom literally overlaying, masking and encasing her native language which she will also later “recover” in France and through the unexpected and ironical mediation of having been educated in French. But to that French language and “France” as a “recit d’enfance”, to paraphrase the title of another novel by the writer, she insists that she does not belong either. It is actually this very notion of national identity “belonging” which is radically questioned across the Mediterranean in Zahia Rahmani’s work, a questioning which leads to interrogating the notion of a trans-national Mediterranean identity atopia.

### **Özgün Topak, York University, “Identification and Surveillance of Syrian Refugees”**

This paper examines the identification and surveillance practices governing Syrian refugees. Syrian refugees go through a multi-layered identification process conducted by several authorities, including national authorities of the neighboring host countries (Jordan, Lebanon and Turkey), UNHCR officials, and those who apply for resettlement to Western countries, authorities of the resettling country. The identification procedures include a series of detailed interviews, collection of biographical and biometric data (including photographs, fingerprints and in some cases iris data) and cross-checking data against the national databases of Jordan, Lebanon and Turkey, international police databases -and for those refugees eligible for resettlement, databases of the resettling country. It could also include social media screening and cellphone surveillance. While a robust identification process is necessary for identifying security threats among refugees, it also raises important questions about privacy and human rights of refugees, which will be the main focus of this paper.

### **5C. Places and Identities – The Self and the Other(s) in Relation II**

**Chair:** Fernando Gomes, University of Évora, Centro de Estudos em Letras

**Elisa Nunes Esteves, University of Évora, “Em Creta, com Jorge de Sena” (“In Crete, with Jorge de Sena”)**

O título desta comunicação pretende evocar um dos mais lidos e apreciados poemas de Jorge de Sena, Em Creta, com o Minotauro. Propomo-nos fazer uma releitura do texto focando-nos essencialmente nos valores poéticos e simbólicos associados aos espaços, o de origem e o do exílio idealizado pelo eu lírico. Creta é o local geográfico mas também o lugar mítico e literário que permite múltiplos cruzamentos intertextuais, magnificamente explorados pelo poeta cujo centenário de nascimento este ano se comemora. Os temas da identidade, da relação com a pátria e o exílio, que são recorrentes



na obra de Sena, objectivam-se neste que pode ser considerado um hino a Creta, onde ele esperava “envelhecer/ tomando café (...)/com o Minotauro/sob o olhar de deuses sem vergonha”.

**Fernando Gomes, University of Évora, “The Mediterranean ‘Noir’– Algiers in Yasmina Khadra’s Detective Fiction”**

A Narrativa policial tem raízes profundas na História visto estar ligada à necessidade humana de elucidar/desvendar uma situação que foge à normalidade. A noção de inquérito/de investigação não é uma invenção do mundo moderno mas deve muito ao aparecimento da civilização urbana. O RP é um género literário cujos traços são tão fortemente marcados que não evoluiu desde Edgar Poe mas simplesmente desenvolveu as virtudes que carregava na sua natureza. É nos Estados Unidos, quando a tradição do Oeste deu lugar à cidade corrupta que o romance policial desenvolve as características de romance negro, o “hard-boiled”, com Dashiell Hammet e Raymond Chandler. Nesta investigação veremos como, na Europa, nomeadamente em França este género adquire especificidades que o definem como género “Noir”. Pretende-se também, através da leitura da obra policial de Yasmina Khadra, nomeadamente no modo como a cidade de Argel é retratada, expor como, culturalmente influenciado pela tradição francesa, este escritor Argelino se inscrevem na tradição de um estilo apelidado de “Noir mediterrânico”.

**Odete Jubilado, University of Évora, “Geografia humana e social em *Germinal* de Émile Zola e *Minas de San Francisco* de Fernando Namora (“Human and Social Geography in *Germinal* by Emile Zola and *Minas de San Francisco* by Fernando Namora”)**

A nossa comunicação tem como escopo desenvolver uma análise comparatista sobre a influência que a paisagem exerce sobre o Homem, tomando como exemplo *Germinal* de Émile Zola e *Minas de San Francisco* de Fernando Namora de que se festeja este ano o centenário do nascimento.

Conhecedores da “loucura do minério” e da “corrida ao volfrâmio”, aliada à dureza da geografia e dos homens, Zola e Namora esboçam uma panorâmica social em que o meio físico é um companheiro inexorável do homem. A história que nos é contada é precisamente a desta luta pela sobrevivência, em que se troca a escravidão da terra na superfície pela prisão das galerias das minas, em busca de uma vida melhor.

Imbuídos de um sentimento telúrico e solidarizando-se com esta gente acoplada à terra, os dois autores concretizam uma intenção social ao denunciar a opressão e a alienação dos mais desfavorecidos da sociedade. Os dois romances evidenciam a força desmesurada de uma paisagem desumana e hostil que flagela o homem na sua demanda heroica e constante em busca de um sustento quotidiano.

**5D. Spain and Spanish America**

**Chair:** R. John McCaw, University of Wisconsin-Milwaukee

**Jose-Luis Gastañaga-Ponce de León, University of Tennessee at Chattanooga, “Celestina and Greek Culture”**

From the 16th century on we know of different readers and scholars who have praised *Celestina*, the Spanish classic from late 15th century, on its artistic merits. The quality of its prose, the use of a variety of theatrical techniques, the depth of its characters, the surprisingly modern naturalism or the irresistible sense of humor. Less evident are the gathering of diverse knowledge that the author or authors exhibit along its pages. Although *Celestina* is not intended to serve as a window case for that knowledge, a close reading of the text recognizes that pieces of knowledge coming from different disciplines are constantly deployed in the text and that they not necessarily belong to the realm of literature. Content of different kinds, be it related to medicine, law, astronomy, history, geography and more, appear all the time and everywhere in the text. They do not belong to a character or group of characters in particular, but to all of them. Since the story has captured us from the beginning, there is no time to ask how come a marginal character can speak in such erudite way and so eloquently. However, the knowledge is there. It is a consubstantial part of the work, masterly mounted on the surface text. Therefore, it is perfectly valid for us to ask where those pieces of knowledge are coming from and what function they accomplish in *Celestina*. From the diversity of knowledge present in *Celestina*, in this occasion I will comment briefly on those related to Greek language and culture. I don't have a powerful reason to do so, but we need a starting point and it is not a bad idea to give priority to the Greeks, even if it is only for the ubiquitous presence of topics related to Alexander the Great that characterizes the text of *Celestina*.

**Gabriela Cerghedean, Beloit College, "Heterotopian Spaces of al-Andalus: The Aesthetics, Sustainability, and Science of Gardens"**

The gardens of al-Andalus, as described by its poets - Jews, Christians, and Muslims – capture our senses with their majestic beauty. Their verses impregnate our imagination with exotic scents, dazzling colors, and sounds of “silver coiling water” (Ibn-Zaydun). While poetic images lure us into unimaginable, lavishing spaces, created by exiled immigrants yearning for their homes, texts on botany, agriculture, geography, and hydraulic science provide evidence a sustainable society in al-Andalus.

Studies have emphasized how the physical structure of gardens and irrigation systems served as symbol of the political and economic power of the ruler: “From the caliph and Taifa conviction that gardening, control of water, and creation of landscapes was part of the privilege and identity of kings came the countless of gardens of Toledo, described by the great geographer al-Idrisi as crisscrossed with canals and hydraulic works” (Dodds, *The Arts of Intimacy*, 58).

My paper examines the role of gardens, landscaping, and water in everyday life in al-Andalus, from their material to their symbolic functions. To that end, it analyzes the interaction between the literary representation of the courtyards with its fountains, flowers, trees, and pools of the palatine cities vis a vis the scientific treatises on the topic. Furthermore, it explores the vital cross-cultural connections that were established between the citizens of al-Andalus and the Medieval Mediterranean.

The study will provide a better understanding of the social relations, values, and ideologies that prevailed, governed, and ultimately, I argue, shaped and created the

garden heterotopia- this unique space of Otherness in al-Andalus. “I am the garden appearing every morning with adorned beauty; contemplate my beauty and you will be penetrated with understanding” (Ibn Zamrak).

**R. John McCaw, University of Wisconsin-Milwaukee, “Wanderings and Awakenings: The Labyrinth of Crete and Spirituality in Colonial Spanish America”**

In late Medieval and Renaissance Iberia (the fifteenth, sixteenth, and seventeenth centuries), as in many other parts of Europe, the classical stories of the Labyrinth of Crete captured the imagination of a variety of verbal and visual artists. In Spanish letters, versions of the myth as well as imaginative representations of the structure itself acquired symbolic significance related to human struggles, good versus evil, and the journey of life. In parts of Europe seized by the Counter-Reformation of the Catholic Church, the Labyrinth and the stories surrounding it took on sacred significance. As Spain’s conquest and colonization of the Americas intensified during the Counter-Reformation era, this sacralized view of the Labyrinth established itself as an important, didactic literary device in Mexico City, Lima, and other cultural hubs in the New World. In my talk, I will discuss a few of the key ways in which the Labyrinth of Crete has manifested itself in Spanish-American letters of the Baroque period. My talk will explore how the poetry of Luis de Tejada (Argentina, 1604-1680), Hernando Domínguez Camargo (Colombia, 1606-1659), and Sor Juana Inés de la Cruz (Mexico, 1651-1695) employs the Labyrinth of Crete as a trope for triumph through adversity, spiritual self-discovery, and moral instruction.

**José R. Cartagena-Calderón, Pomona College, “From San Sebastiano to Doña Sebastiana: The Penitente Brotherhood, Homoeroticism, and the Re-Gendering of Saint Sebastian in Colonial New Mexico”**

The widespread popularity of the cult devoted to Saint Sebastian in the Mediterranean world has, through the centuries, ensured a constant production of textual and visual images of the martyred saint across Europe and the Americas. Although Saint Sebastian has had various religious and gendered incarnations throughout history from plague saint in the Middle Ages to decadent and androgynous icon in the late nineteenth century, in contemporary popular culture he is regarded as the unofficial patron saint of queer men, much to the discomfort of modern church authorities. The aim of this presentation is to examine a fascinating facet of Saint Sebastian’s queerness: the creation of a gender-inverting motif in his iconography in which the Christian saint is transfigured into a woman. More specifically, this talk will examine the enigmatic figure of Doña Sebastiana, a New Mexican folk icon associated since the colonial period with a secretive and intensely ritualistic lay confraternity commonly known as the Penitente Brotherhood whose devotional practices have been linked to same-sex eroticism due to the group’s homosocial structure and rituals in which physicality and the male body take center stage.

**5E. Intercultural Exchanges across the Mediterranean**

**Chair:** Sebastian Müller, Institute for Mediterranean Studies, Busan University of Foreign Studies

**Sebastian Müller, Institute for Mediterranean Studies, Busan University of Foreign Studies, “Visual Tropes in the Mediterranean: A Look at Early Iron Age Situla Art”**

Situla art occurring in northern Italy and the southeast alpine area from 600 B.C. has been an intensively discussed phenomenon. The figurative scenes on the eponymous bronze vessels are often understood as direct representations of the customs and lifestyle of the people that produced or used the vessels. An examination of the scenes based on their general themes demonstrates, however, that the basic elements can not only be traced to the artwork of neighboring cultures such as the Etruscans, but also to much earlier examples in Anatolia and Mesopotamia. Therefore, it seems that Situla Art is not so much a reflection of local circumstances or historical events, it is rather the appropriation of visual tropes that express the affiliation to an inter-regional elite culture.

**Jungha Kim, Institute for Mediterranean Studies, Busan University of Foreign Studies, “Andalusian Intercultural Exchange in the Middle Ages”**

From the 8th to the 15th century Andalusian history was influenced by multicultural relations and exchanges between peoples, cultures, and religions. During this period the organic relations of Judaism, Christianity and Islam were the principal factors. In this presentation I will explore how their relationship has been described in existing research and analyze how it can be reinterpreted from the perspective of intercultural exchanges. I will also analyze which role the 'trap of similarities' played in the relationship between Judaism and Christianity. Furthermore, I will discuss the 'voluntary isolation' that Judaism reveals under Islamic and Christian rule.

**Mohammed Hassan Mozafari, Institute for Mediterranean Studies, Busan University of Foreign Studies, “Arabic and Islamic Calligraphy: Persian and Andalusian Contributions”**

Arabic and Islamic calligraphy is an important cultural heritage in the Muslim world. Based on the emphasis of the Quran on the importance of writing, it has developed rapidly into a tremendous art. Muslims were encouraged to preserve the text of the Quran through writing. After Islamic civilization developed beyond the Arabia, the Islamic calligraphy began to experience significant developments and flourished into two major branches of the Western and Eastern Branches (Persia and Maghreb) respectively. Despite its popularity and its historical significance in the Islamic art, its practical usage has declined in the contemporary era.

**5F. Money, Foreigners, and the Poor in Italy from the Middle Ages to the Early Modern Period”**

**Chair:** Luigi Andrea Berto, Western Michigan University

**Paola Nardone, University G. D’Annunzio, “Taking Care of the Poor in Italy Before the Unification of the Country (1750-1850)”**

In the second half of eighteenth century, the demographic growth, connected to the industrialization of European economy, resulted in a striking increase of poverty. The localization of factories closes to urban centers involved an increasing concentration of

industrial workers and their families in large cities. The terrible living conditions of most of these workers attracted the attention of the public authorities. Industrialization and economic development provoked a change of the way poverty was perceived. The poor was no longer merely someone who needed Christian care and charity. He was often unemployed and unproductive, and as a consequence he represented a threat for the social and economic order. For this reason, it was necessary to provide him with medical care, social entitlements and education in order to ease his access to work. The goal of this paper is to examine the main model of public welfare institution created in the Kingdom of Naples between the second half of the eighteenth century and the first half of the nineteenth century. The “Shelter of the poor” with whom the Kingdom of Naples officially entered the system of assistance which in the previous centuries had been mainly managed by religious institutions. In particular, this paper will take into consideration the forms of financing and self-financing, the management, organization and costs of the services provided to the less well-off classes.

**Natascia Ridolfi, University G. D’Annunzio, “Money and Public Administration in an Early-Modern Italian City: L’Aquila”**

This paper aims to analyze the public accounting of a 16th-century Italian city. During this period there was an important development in the administration of the municipalities due to the expansion of the sphere of public services for which they are responsible. This stimulated an evolution in the accounting technique used by public bodies, which, having to adapt to new functions, adopted the rules of merchant accounting practice. The result was the use of the "Italian method" of the double entry, which maintained the logic of the merchants' accounting, while extending its meaning and scope of applicability. Within this perspective, an analysis of the accounting records of the municipality of L'Aquila, a city in central Italy. This research has been conducted through the analysis of accounting books, newspapers and master books. Particular attention has been devoted to the types of income and expenses of the municipality of L'Aquila. The income came from direct taxes that the municipality applied as focatic, donations and property taxes. The expenditures were given by expenses for the realization of public works, payment of wages, military and religious expenses and payments to the Royal Court of the Kingdom of Naples. As far as public works were concerned, the municipality carried out interventions aimed at improving the roads, repairing the city walls and building the local Castle, which was the seat of the city's political and administrative activities.

**Luigi Andrea Berto, Western Michigan University, “Foreign Churchmen Seeking Office and Fortune in Tenth-Century Italy”**

The assassination of the King of Italy and Emperor, Berengar, in 924 and the lack of an heir provoked a vacuum of power in the Italian Kingdom, that included the northern part of the Italian peninsula and modern-day Tuscany. These circumstances provoked serious conflicts among the most important Italian nobles who took advantage of the situation for

becoming independent rulers. The struggle for power was further complicated by the intervention of distant relatives of King Berengar from France and Germany who wanted to take possession of the Kingdom of Italy and the prestige of the imperial title. In the retinues of those aristocrats from beyond the Alps there were several churchmen who came to Italy supporting the claims of their lord in the hope that if their patron succeeded in getting the crown of the Italian Kingdom, they could obtain important ecclesiastical offices such as bishop or abbot. The goal of this paper is to reconstruct the careers of the most important of those “foreign” churchmen and to examine how religion, local and royal power were intimately intertwined in tenth-century Italy.

**Ada Di Nucci University of Chieti-Pescara, “Investments in the Port of Ancona, 1532-1539”**

The port of Ancona in the first half of the sixteenth century was the only outlet of the Papal States on the Adriatic coast; placed in a strategic position, in front of the Ottoman shore it constituted the Eastern Gate of Rome. The State of the Church had always given an interest in the development and control of the "Doric port". In 1532 Pope Clement VII took advantage of the temporary "absence" of the Republic of Venice (traditional bitter rival of Ancona) to extend its commercial control over the Adriatic, stipulating numerous commercial agreements with Florence (Capitula cum Florentinis) and Ragusa (Dubrovnick) (deductibles and abolition of customs duties). Numerous investments were made to improve the port's defense system, including the construction of the "Rocha di Ancona" without concern for the expenses to be incurred, which would have been paid for by the papal coffers "from the first to the last brick".

The focus of the paper, through the study of financial statements, accounts registers and accounting justifications (produced by the officer delegated by the Apostolic Chamber between the years 1532-1539), is to highlight how the Church's money has contributed to the valorization of the Doric port.

**2:30-4:30pm**

**6A. Portugal and the Mediterranean in the Fifteenth and Sixteenth Centuries**

**Chair:** Ana Paula Menino Avelar, Portuguese Open University and CHAM (Center for the Humanities)

**Joana Sequeira, CITCEM, University of Porto, “Lisbon, Valencia and Pisa: Connections and Complementarities of a Western Mediterranean Commercial Network (1450-1490)”**

The fate of three commercial cities involved in the Western Mediterranean commercial networks changed dramatically in the later Middle Ages: Lisbon flourished because of the overseas expansion; Pisa ended engulfed by the powerful Florence, whereas Valencia enjoyed its ‘golden century’, benefiting from the decline of Barcelona as a financial centre. These three cities had highly functional ports and commercial institutions and were actively engaged in international trade. In this paper, I explore the connections established between these port cities, and how they formed strong commercial networks

in the Western Mediterranean in the second half of the fifteenth century, and the links intertwining the markets of Iberia, the Italian Peninsula, Ireland and northern Africa. Fiscal records and private account books provide detailed information about the commercial transactions that will bring insight on the complementarities between these cities.

**João Paulo Oliveira e Costa, CHAM (Center for the Humanities) / NOVA FCSH, Portuguese Crown and the Mediterranean (1453-1535)”**

During the 15th century the Portuguese started the exploration of the Atlantic Ocean opening the Age of Discoveries. They colonized the archipelagos, they opened trading routes with different points of the western coast of Africa and they looked for new intercontinental routes.

However, at the same time Portugal kept its lasting connection with the Mediterranean, and king Manuel I (r. 1495-1521) wished to lead a Crusade against Jerusalem. In my paper I shall examine the consecutive fleets that Portugal sent to Mediterranean to fight the muslims from the middle of the 15th century to the middle of the 16th, and its articulation with the building of an overseas empire that took place at the same time.

**Vitor Luís Gaspar Rodrigues, University of Lisbon, History Center, “João de Castro: Warrior and the Mariner in the Service of Peninsular Christianity”**

The paper to be presented will address the action developed by D. João de Castro as the commander of one of the caravels that comprised the fleet commanded by Captain-General António de Saldanha, sent to Tunis in 1535 with the aim of dislodging the corsair Khaïr-ed -Dîn, the famous Hayreddin Barbarossa, who had settled his forces there, after dethroning the previous sovereign Muley-Hasan.

The action being part of the conflict between the peninsular Christian forces and the Turkish power recently allied with Hayreddin Barbarossa, which threatened to transform the whole region into an area of Turkish influence, the fleet organized by Charles V and D. João III has eventually conquered the port of La Goulette and Tunis, and D. João de Castro was distinguished by the higher command of his caravel "in the fields of the great and miserable Carthage", a matter to which we will pay particular attention.

Our study will also focus on the action he has developed in the Mediterranean area, particularly on the North African cities in the possession of the Portuguese Crown and emphasize the importance of this training in his action as Governor of India, which allowed it to carry out significant reforms within the fleets in the Indian Ocean. Deeply acquainted with the art of war of his time, as a result of the experience acquired there, he considered the caravels to be the most suitable vessels for the warfare practiced by the Portuguese, thus determining that the oriental Portuguese fleets were to integrate a large number of this type of ships, having ordered their construction in the Indian shipyards, an

action that would prove decisive for the maintenance of Portuguese naval superiority in the Arabian Sea during the second half of the 1540s.

**Alexandra Pelúcia, CHAM (Centre for the Humanities) / NOVA FCSH, “The Attraction of the Portuguese Elites for Jerusalem in the Late Middle Ages and Early Modernity”**

Jerusalem accumulated the status of religious reference for Christianity with that of a political center of the same bloc, originally during the Byzantine era and then during the first half of the Crusade cycle. The complete history of the latter coincided roughly with the development of the processes of political affirmation and independence of the kingdom of Portugal from Castile (1096-1143), as well as of the expansion of its territory through the Christian reconquest carried out against the Muslims of the Iberian Peninsula, concluded in 1249. Thus, Portuguese royalty and nobility were left out of the organization and the realization of offensives perpetrated in the so-called Holy Land by other Western powers.

If the Crusades constituted the first great movement of expansion launched from inside to outside the European continent, the second was promoted precisely from Portugal, from the beginnings of the fifteenth century, towards the northwestern and sub-Saharan parts of Africa, implying pioneering explorations of the Atlantic Ocean. Throughout that century and the first decades of the following, despite being engaged in the dynamization of overseas expansion, which also reached Asia and South America, the Portuguese royalty and several members of the nobility also focused their attention on Jerusalem.

What I want to discuss in my paper are both the particular meanings of the Holy City for such historical actors and the motivations of this interest vis-à-vis the Euro-Mediterranean geo-strategic framework.

**Commentator: Rui Manuel Loureiro, CHAM (Centre for the Humanities) / ISMAT**

**6B. Material Culture**

**Chair:** Lianne Habinek, Bard College

**Lianne Habinek, Bard College, “Know Thyself, Know the World: Early Modern Paper Engineering and Anatomical-Geometrical Bodies”**

This paper opens by considering a peculiar phenomenon in scientific history – namely, the invention of the anatomical flap-book in the 16th century, in which a reader can lift a torso flap on a picture of a seated figure to reveal the organs beneath. Thus, the reader replicates the experience of the anatomist, successively uncovering the body’s secrets. Usually these texts were uncomplicated, with one figure and one flap; but we will consider here a bizarre multi-flap, moving-part anatomy first published in Europe at the beginning of the seventeenth century, Johann Remmelin’s *Catoptrum microcosmicum*. This anatomy was republished in England, and by the end of the seventeenth century, it contained not outdated copies of images from a prior century, but pirated illustrations from a famous contemporary neuroscientific text, Thomas Willis’s 1664 *Cerebri anatome*.



Yet anatomy was not the only discipline to make use of flaps, as mathematical texts such as Sir Henry Billingsley's 1570 Elements of Euclid deployed similar pop-up page elements to illustrate geometrical concepts of surface area or volume. This paper will address the folded page, namely the ways in which flaps could be folded up, in, or out to replicate three-dimensional figures and spaces. As a corollary, I will consider the particular relationship such similar paper folding techniques invites (or provokes) between the disciplines of geometry and anatomy.

**Malgorzata Oleszkiewicz-Peralba, University of Texas at San Antonio, "Symbolism and Mythology of Eurasia and the Americas: Manifestations in Artifacts and Rituals"**

My paper examines feminine images and symbols, as they developed in the area of Eurasia, the Near East, and in the Americas, since the Neolithic era. I establish commonalities and continuity of representations in various cultures through the present day, as it becomes evident during the analysis of popular art, mythology, and rituals of "Old Europe" (including Crete), and of Indigenous Americas. I propose that there is a cohesive system of symbols and patterns from the Neolithic that subsists until today, manifested in weavings, embroideries, carvings, paper cutouts, as well as myths, rituals, and tales, across cultures. The above indicates that these civilizations are historically closely related, they have common symbolic and mythological roots, and that these patterns had special significance for the people who produced them. Therefore, in order to enhance the understanding of commonalities underlying these seemingly distant cultures, it is important that this collective knowledge be restored.

**Rachel Gets Salomon, The Technion (Israel Institute of Technology), "Transitional Object: Anthropology of the Object / Anthropology of the Identity"**

My family's Mediterranean journey underlies this article. One winter, my father gave me a wool scarf. The one in which his mother had wrapped her baby, him, while on the ship leaving Italy for Israel. So, at fourteen, I learned my father was born in Tunisia. Encountering the scarf, the transitional object, made me trace the course of my family's migration in the Mediterranean, from Tunisia to Israel through Italy and Marseille. The transitional object and its material issues are examined in parallel to identity issues, shifting the term "transitional object" from the psychological to the sociopolitical. The transition is discussed in three areas the object touches – time, space and gender. Time: examining the survival of a particular object within the objects' repertoire of a person. Space: discussed within the context of Mediterranean migration. Gender: extending the term transition to another meaning – of passing. I Discuss social practices dealing with the establishment of self-determination, social boundaries, and transitions between identities.

**6C. Seas, Shipwrecks, Slaves, and Captives**

**Chair:** Nabil Matar, University of Minnesota

**Nabil Matar, University of Minnesota, "Muslim Captives in European Sculpture"**

The early modern period witnessed extensive European piracy around the Mediterranean, resulting in the capture of thousands of Muslims, both Arabs and Turks, who were subsequently sold in the slave markets of Livorno and Valletta, Genoa and Cadiz. In order to celebrate victory over those captured ‘infidels,’ many sculptures were commissioned in all parts of Europe.

This paper will examine the representation of the Muslim captive in sculptures in Palermo, Catania, Livorno, Berlin, Budapest, and Salzburg. The paper raises a question about the impact that those sculptures of humiliated and defeated Muslims, often shackled and on their knees, have on modern observers.

**Renard Gluzman, Haifa Center for Mediterranean History, University of Haifa, “Early Modern Shipwrecks Project: Historical Evidence of Shipwrecks in the Eastern Mediterranean, 1453–1571”**

Existing databases of ancient shipwrecks are primarily based on archaeological finds. Conversely, this project relies on written evidence contemporary with the wrecks in question. In this way, this endeavour aspires to provide archaeologists the opportunity to match their finds against the historical data, or use this data as leads for possible new discoveries.

The “shipwrecks” project was launched during my doctoral research in 2015, with the support of the Honor Frost Foundation and the Institute of Nautical Archaeology. The findings are the result of research conducted in Venice’s archives and libraries, principally in the Archivio di Stato di Venezia and the Museo Civico Correr.

The MSA Congress in Rethymno is a wonderful opportunity to present my findings for the first time before critical international audience: e.g., an analysis of the annual fluctuations in the number of Venetian shipwrecks, accident prone areas, causes of shipwreck, etc.

**Darlene Abreu-Ferreira, University of Winnipeg, “Black African and Portuguese in the Era of Domestic Slavery”**

My presentation addresses questions of cultural and social identity in early modern Portugal, with particular references to archival sources that speak to the experiences of the Black African population who lived, worked, and interacted with members of the mainstream society. The historical sources – whether legal or literary – often focus on racial identifiers to underscore the otherness and strangeness of those individuals who were associated with African descent, most of whom were slaves, former slaves, or descendants of slaves. Visual evidence from the period, however, suggests that more intermingling took place than can be accounted for in the written texts. Through an examination of a number of manuscript and artistic sources, this presentation will attempt to explain the possible motives behind the divergent portrayals of people of African descent living in sixteenth- and seventeenth-century Portugal.

**Michael North, University of Greifswald, “Connected Seas”**

The Earth is a water planet. Three-Quarters of the surface is covered by water, and over 90 percent of the world’s trade is carried by sea. Despite a flourishing field of global history, seas as media of global exchange have attracted only little attention by historians. Nevertheless, in the last fifteen years individual seas, such as the Mediterranean

(Abulafia), Baltic (North), Atlantic (Butel), Indian Ocean (Pearson), or Pacific (Matsuda) found their authors. Inspired by Fernand Braudel's *La Méditerranée et le monde méditerranéen à l'époque de Philippe II* (Paris, 1949) these historians have constructed seas and oceans along their long-term physical and economic settings. Braudel's vision of a closed sea as geographic trigger for economic integration paved the way for the construction of similar closed systems, such as the Baltic, the Pacific, the Atlantic, the North Seas, and the Indian Ocean. My talk seeks to challenge these different vantage points and to understand, how the various seas and oceans were or became integrated and connected. That is why, I would like to examine the networks that linked the seas and oceans with each other and brought together different commercial spheres. By examining different trading networks such as the Cairo Genizah merchants and the Italian trading companies of the Middle Ages and Dutch merchants in the sixteenth and seventeenth centuries, we will get an idea of maritime connectivity.

## **6D. Art History I**

**Chair:** Daniel Guernsey, Florida International University

### **Francesca Tomei, University of Liverpool, "Archaic Greek Pottery Kilns from Greece and Southern Italy: A Review of Quantitative and Qualitative Data on Firing Technology"**

During the Archaic period (6th century BC) there was an increasing of pottery production, with exports all over the Mediterranean, like the Corinthian Ware, and more efficient manufacturing technologies were improved. This paper aims to provide a general picture on the technology of Late Iron Age and Archaic pottery kilns from Greece and Magna Graecia with a focus on building techniques and dimensions. I collected into a database data on building techniques (e.g. construction materials, size of main components) and plans from well-documented pottery kilns excavated in Greece and Southern Italy. Database enabled me to compare data to see if there was a regional or chronological preference on the choice of construction raw materials and on the shape of the kiln, and also if it is possible detecting a chronological evolution on the dimensions of the kilns which is related to the quantity of pots produced.

### **Suna Güven, Middle East Technical University, "Funerary Representation, Embedded Identities and Remembrance"**

Some Ottoman tombs traditionally associated with the fighters who fell in the siege of Nicosia, Cyprus in the sixteenth century are still extant. They are not in collective cemeteries but found sporadically within various spots in the Old City of Nicosia, alone or grouped together in pairs with up to seven commemorations in one instance. Although in a fairly dilapidated physical state, sometimes without even visible materiality, these tombs and their venerated locations constitute memorial nodes within the congested city fabric. Especially the older women of the city often pray for the soul of the saint in their neighborhood with hopes for spiritual assistance or solace in daily life. Several of the tombs have recently been restored. This paper will describe a sampling of these modest

tomb structures and highlight issues of changing narratives and perceptions regarding them.

**Gail Hook, George Mason University, Korea, “Hubris and Allegory in the Mediterranean: Co-Opting the Roman Triumphal Arch in Malta”**

During the Roman imperial period, massive arch monuments were built throughout the empire to celebrate the triumphs of one emperor, military leader, or regime. In time, the “triumphal arch” form was co-opted by other empires, and eventually by modern cities, for a variety of purposes both related and unrelated to the original intent. This paper discusses how the triumphal arch form has been borrowed, rebuilt, updated and incorporated into the fabric of modern Mediterranean cities such as Lisbon, Marseilles, and Barcelona. A special case study in this paper is the Victoria Gate in Valletta, Malta, a massive stone triumphal arch built in 1884 to mark the entrance to the British quarter of Valletta.

The paper further examines current debates in Mediterranean cities about whether or not to preserve triumphal arch monuments, and seeks to answer this question: Why is this architectural form so enduring, so sentimental, when it was originally a monument to imperial hubris and power?

**Agata Kubala, University of Wrocław, “Plaster Casts of Ancient Artworks in the University of Wrocław Museum”**

A plaster cast as a form of artworks' reproduction copying started to be used in France as early as the seventeenth century reaching its peak two centuries later. Plaster copies of ancient objects made during that time were ordered by private collectors of antiquities to complement their collections of Greek and Roman originals. Most of such copies, however, arrived at universities and museums, being highly praised instrumentarium of academic and didactic character, in particular for classical philology and archaeology. The aim of my presentation is to discuss one of such nineteenth-century university cast collections formed in a museum opened at the state university in Wrocław established in 1811. The collection was gradually enlarged by subsequent museum managers until owning at the end of the nineteenth century over 500 plaster casts, most of them copies of masterpieces of ancient Greek art. Thanks to consistently implemented policy of purchasing the Wrocław University Museum could have vaunted one of the largest plaster cast collections among European academic institutions in the second part of the nineteenth century. The majority of objects were destroyed during the city siege in the spring of 1945. However, the surviving copies testify to the significance of the Wrocław cast collection and its prominent place among European collections of the same kind in the nineteenth century.

**6E. Mediterranean Literature: Between Tradition and Modernity**

**Chair:** Katarina Petrovićová, Masaryk University

**Katarina Petrovićová, Masaryk University, “Drama in Prose: Dramatic Aspects in Ancient Narrative Literature and Their Function”**

One of the cornerstones of the classical literary canon was to keep the so-called genre purity, by proclaiming a piece of writing as part of a particular genre through the use of a particular dialect, metre and melody. Soon enough, however, these norms were violated and become mutually transgressible, often as a result of natural development, but occasionally also as an outcome of a literary or social revolt.

The aim of this paper is to introduce and analyze dramatic techniques and devices used across the ancient prose genres. Both the perspicuous intertexts and indirect inspirations and relationships will be examined in order to explore the relationship of ancient literature to the norm. The way the norm is understood in poetry and prose, as well as the dialogue between them will be discussed alongside the oscillation between normativity, the role of models and the strength of authorial individuality as it manifests itself in individual works.

**Šárka Hurbánková, Masaryk University, “G. B. Basile's Fairy-Tale Collection and Theatre Forms Staged in the Baroque: Motifs and Intertexts”**

Similarly, to novels or fairy-tales, the Baroque drama reflects the entire life as in process. In most cases, it does not respect the unity of place, time and action, nor does it respect the purity of genres. Baroque on the Mediterranean stage shows a great variety of theatre forms: on one hand there are court performances staged on the occasion of various important celebrations (pastoral plays, tragicomedies, operas, etc.), while on the other, troupes of professional actors are touring the Mediterranean area with their own improvised plays, known as *commedia dell'arte*.

This paper will focus on tracing the Baroque theatricality in the storytelling, especially on the search of theatrical elements or motifs and the intertexts between various theatre forms and fairy-tales. G. B. Basile moves from court to court and writes poems, musical dramas and pastoral plays for his patrons, as prominent scholars used to do. This activity is an existential necessity for him, while, presumably for his own pleasure, he collects inspiration in various places in Italy, which he is in charge of, and writes *Lo Cunto de li Cunti*, a collection of the first literary European fairy-tales that will make him famous posthumously. The direct allusions as well as possible influences of theatre forms on comic and tragicomic situations in Basile's fairy-tales will be discussed in detail.

**Danuša Čižmíková, Masaryk University, “Between Longing and Belonging”**

This paper explores the intersections of tradition and modernity in the literatures of the Mediterranean, focusing on the works of Arab writers. Having internalized Western forms, modern Arabic literature derives its identity from situating itself within the Arabic

literary heritage, particularly within the tradition of Arabic storytelling. Drawing on the material that is both classical and modern, the works discussed employ the classical Arabic literary strategies in order to produce narratives that mirror the creative tensions between tradition and modernity, between the two opposing desires to decolonize on one hand, and to modernize on the other. The paper provides close readings of the novels through which the complex relationships of authenticity, modernity and originality, rootedness in tradition and attempts at innovation are explored and analyzed.

**Nicole Votavová Sumelidisová, Masaryk University, “Classical Myth and Greek Surrealism”**

The reception of ancient mythology has been present in European culture for more than two thousand years and has always brought new reinterpretations and approaches. The authors in every period used the myth as a pre-text requiring an active reader with the ability to identify its symbolic mechanism, using the archetypal nature of mythical characters. The writers lead the dialogue with older concepts, and, at the same time, they situate the myths in the contemporary context. Despite the new concepts of ancient myths in different cultural periods, the approach of the avant-garde at the beginning of the 20th century was completely groundbreaking. The artistic avant-garde used the emerging scientific disciplines such as anthropology, religion, and, above all, Freud's psychoanalysis to add new content to the archetypal figures of Greek mythology. The Greek surrealists have approached the ancient myths in a similar manner. The connection between the themes of the ancient myth and the principles of Freud's psychoanalysis occurs mainly in the works of N. Calase (the new story of the House Atreides) and A. Embirikos (Oedipus, Neoptolemos, etc.). N. Engonopoulos uses the theme of ancient myth especially on the autoreferential plane (Théseus and Orpheus revolting against the existing ethical and aesthetic rules). At the same time, these authors perceived Greek mythology as part of not just a European, but, above all, national tradition, with which they held a constant dialogue.

The aim of the paper will be to characterize the specific reflection of the ancient myth in Greek surrealism, to discuss the way in which the authors put it into the context of the national and European cultural tradition and to examine the new avant-garde approaches.

**Saturday, June 1**

**9:00am-11:00am**

**7A. Ancient Culture and Politics**

**Chair:** Darryl Phillips, Connecticut College

**Stephen Nimis, American University in Cairo, “Alexandria in the Ancient Novels”**

In the so-called “ancient novels,” prose narratives of love and adventure from the imperial period of Greek literature, heroes and heroines often travel to Egypt, where they have harrowing experiences that hint at the motif of figurative death and renewal. A key location where the Greco-Roman world meets the exotic world of ancient Egypt is the city of Alexandria, where Greek and Egyptian culture had mingled in powerful ways. This paper will look at the way the city of Alexandria, itself a site of multicultural exchange (S. Stephens, *Seeing Double: Intercultural Poetics in Ptolemaic Alexandria*) functions in the ancient novels as a site of contestation for cultural values. The novels reveal the ambivalence this city has in the imperial period, highlighting simultaneously the unreliability of the Alexandrians, but also the cultural prestige of the city, their shady religious practices along with the sense of a deeper and more mysterious wisdom which was enormously attractive to outsiders.

**Nancy E. Andrews, College of the Holy Cross, “Andromache’s Lament”**

One of the hallmarks of Homer’s genius in the *Iliad* is his ability to depict the tension between human fears about mortality and the yearning to achieve glory from the point of view of the Trojans. He does so most poignantly in his depictions of the relationship between Andromache and Hektor in Homer’s *Iliad*, Books 6, 22, 24.

Jacque-Louis David’s painting, *Andromache mourning Hektor*, depicts the recumbent corpse of Hektor laid out on a bed, Andromache reaching out to him and Astyanax, their son, frantically reaching for her as if to comfort her and to seek comfort. David indicates that he is alluding to the very end of Homer’s *Iliad* Book 24 by inscribing on a monumental object a quotation drawn verbatim from Andromache’s lament in *Iliad* 24. In this conference presentation, I will consider how David also focuses on the Trojan perspective on war and mortality. He uses the lamentation scene and Homeric text from *Iliad* 24 as his starting point, so that any viewer would recognize the literary source of inspiration, but then re-casts it almost entirely. I will be considering in detail how he transforms a formal scene of lamentation into an intimate family moment; how he inscribes the living voice of Andromache into a fixed, epigraphic form; how he includes Astyanax as an older child in this scene at the end of the *Iliad*, while Homer only includes him *Iliad* 6 as a small baby; how he includes carvings of key moments of Hektor’s life on the bed in the painting. Inspired by Homer, David explores the same tension between the drive for glory and mortal vulnerability in this painting.

**Maša Ćulumović, Harvard University, “Libya in the Greek Poetic Imagination”**

The story of Jason and the Argonauts in search of the golden fleece belongs to the earliest stratum of ancient Greek legends and it was widely referenced in antiquity from the poetry of Homer to the geography of Strabo. The core of the story - the journey of the Argonauts from Iolkos in northern Greece to Kolchis on the easternmost edge of the Black Sea and back home - remained strikingly constant in its basic plot elements, and in particular in the geographical details of the outward journey along the north shores of the Aegean and the south shore of the Black Sea. However, as the geographical knowledge of the Mediterranean world expanded, so did the routes taken by the Argonauts on their way home, and northern Africa begins to feature as an important stop in several versions of the myth.

This paper looks at the two most extensive surviving accounts of the Argonauts in Libya - Pindar's Pythian 4, a victory ode in celebration of Arkesilas IV, the king of Greek colony of Cyrene in North Africa, and Apollonius' Argonautica. I argue that although in both cases the basic impetus for the inclusion of the "Libyan episode" in the myth of the Argonauts reflects historical attempts to assert and validate Greek culture in an essentially non-Greek environment (geographically, linguistically, ethnically, etc.), the differences in the details of the two accounts are more instructive and reflect the changing circumstances of the Greek presence in North Africa. Pindar composed his poem with an explicitly encomiastic purpose in mind, and his patron's colonizing claims are presented as divinely sanctioned and inevitable. Apollonius' account, on the other hand, reflects the more complex cosmopolitan and multiethnic concerns of the Alexandrian Greeks and their relationship with the native North African cultures.

**Darryl Phillips, Connecticut College, "Colleagues of the Princeps: Shared Governance in the 'Age of Augustus'"**

In the Res Gestae, the account of his life's accomplishments, Augustus emphatically states that throughout the final four decades of his life he "had no more power than the others who were my colleagues in each magistracy" (RG 34.3). This paper explores the ways that Augustus actively cultivated collegial governance in Rome, especially in the last decades of the first century BCE. Diverse sources, such as the inscribed records of the Ludi Saeculares (17 BCE) and the description of Aeneas' shield in Virgil's Aeneid present Augustus at work with his colleagues. Other sources record Augustus collaborating with his co-consuls and jointing carrying out the census. When we do see Augustus singled out, it is in his role as provincial governor or as a recipient of honors, two areas where Romans expected individual, not collegial, achievement. Rather than dismiss Augustus' claims in the Res Gestae as obfuscation as is argued by many today, this paper suggests that it was through a promotion of collegial governance that Augustus was able to secure his position as leading man in Rome at the end of the first century BCE.

**7B. Middle Eastern Politics II**

**Chair:** Abdelwahab Hechiche, University of South Florida

**Anat Kidron, Ohalo Academic College, "From Commercial to a Tourist port: The Influence of British Colonialism on the Development of Acre as a Port City"**

Acre, one of the oldest port cities in the world has experienced ups and downs throughout history. The last flourishing period of Acre port began in the second half of the 18th century, under the Ottoman rule. From the middle of the century Acre became a thriving port city, and in fact the main port on the east Mediterranean coast. The city itself became a political and military centre, and the de facto capital of Sidon. Deterioration in the functioning of the port started during the second half of the 19th century. Modern ships began to dock in Haifa, at the southern end of the Gulf of Acre, to which the regional economic centre gradually shifted. The British occupation in 1918 put an end to Acre's economic hopes. The British established Haifa as the district's capital, and in 1933 its modern port became the main port of Mandatory Palestine. Their



perception of Arab Acre influenced their economic and urban attitude towards it: They preserved the Ottoman prison in Acre that became main prison in Palestine, yet at the same time sought to develop the city as a tourist city, relying on the preservation of the Crusader buildings and the Oriental charm of the Old City such as the Fisherman's Port. These were conflicting in nature and contributed to a great extent to the urban stagnation of the city during the Mandate period.

The proposed article follows the way the British treated Acre as a central prison on the one hand and as a historic and oriental tourist site on the other. It discusses the way this attitude influenced Acre's ability to develop into a modern town.

**Muhammad al-Atawneh, Ben-Gurion University of the Negev, “Rethinking Islam and Democracy for the Twenty-First Century: The ‘Other’ in Modern Sunni Islamic Religious Writings”**

Democracy has preoccupied Muslim jurists and scholars since the dawn of the modern Arab renaissance about two centuries ago. Since then, the concept of democracy has changed and developed under the influence of a variety of social and political developments and subsequently the attitudes of jurists and intellectuals towards democracy. This is manifested in various religious writings dealing with the prospective Islamic state and socio-political order, but mainly in the religio-legal opinions (fatwas) issued by leading modern Muslim scholars and religious institutions. These fatwas seem to be evolving since the 1970s and now constitute a hot arena for the Muslim religio-legal discourse on politics and governance. A quick glimpse at these fatwas finds a wide range of topics related to politics and governance including separation of religion and state, Islam vis-à-vis democracy, authority (marji' iyya), sovereignty (hakimiyya), minorities, women in government (wilayat al-mar'a), human rights and so forth.

In this paper, I will present and elucidate some significant transformations in the Sunni Islamic religious attitudes towards democracy with emphasis on the relationships with non-Muslims in the 21st century. I analyze the views of leading Muslim scholars and religious institutions on these concepts, emphasizing the changes and developments they have undergone over the last few decades. The two questions raised here are: How do modern-day Sunni religious writings relate to non-Muslims and other world religions? and What are the main changes that have occurred?

**Shirley Le Penne and Uriel Abulof, Tel Aviv University, “‘Hope Against Hope’: North Africa During the Arab Spring”**

The Arab Spring marks the return of secularism to the heart of Tunisian public discourse, once monopolized by the state. And in the interplay between the state, the secular and the religious, one ingredient that has gone missing for a while – the people – has been brought back on stage, evincing that without a people, there can be no state, let alone a secular one. However, when the revolution resulted in the election of the Islamic party Ennahda, scholars and politicians voiced their concerns about the future of secularism in Tunisia. Was Ennahda's ascendance for the better or the worst? How does the nomination of an Islamic party affect our understanding of Tunisia's secularism, if at all? In this context of changes and frustrations, is secularism sustainable? Using Saba Mahmood's

theory from Religious Difference in a Secular Age, we show that Mahmood's theory may fit, but also be challenged by, the Tunisian case.

### **7C. Kartvelian Connections**

**Chair:** John Watkins, University of Minnesota

#### **Nino Shengelaia, Ivane Javakhishvili Tbilisi State University, "The Ancient Common Kartvelian Scripts of Crete"**

The paper presents some suggestions concerning the structure of pre-Greek scripts of the Phaistos Disk (PhD) and Linear A (LA).

1. The direction of reading the PhD texts is from left to right.
2. Rotations of pictographic PhD signs determine their unambiguous phonetic readings as words and as words read in reverse order, also as initial or final syllables.
3. Systemic use of acrophonic signs in PhD inscriptions initiates phonetic presentation of speech units into the general process of script development. Throughout the region of the Aegean area, Asia Minor, Mesopotamia, SW Asia and Egypt only Cretan PhD script uses acrophony in its writing system.
4. PhD pictographic signs are polyphonemic in the system of the script, but their use in inscriptions is unambiguous.
5. LA is a full syllabic script. Its syllabic signs are phonetically identical and graphically simplified variants of PhD acrophonic signs. The unambiguous correspondence between the phonetic elements and their graphical presentation is carried out in LA.

#### **Shalva Gabeskiria, Tbilisi Free University, "On Some Kartvelian – Mediterranean Relations"**

The present paper deals with some observations on several Kartvelian and Mediterranean isoglosses. According to the author's opinion, some botanic terms, names of metals, cults, place names, ethnonyms, which have not trustworthy Indo-European etymology, on the basis of linguistic, historical and archeological evidence, may be explained by the data of Kartvelian (Iberian) languages:

Georgian askil-i, basque aspil "sweetbrier", old greek aspodelos askurov hypericum "St. John's word". In the paper is suggested, that askil-i may be the participle, derived from the verb sku - "knock";

Georgian pur-i "wheat", "bread", Zan poshola "sort of cereal", Svan pus - "eatable grass", Spanish borona (dialectal porona) "millet"; from pur "wheat" is the toponym in Creta Puros;

Georgian pitna (old Georgian pitnak), latin mentha "mint";

Georgian dzagl-i ~ Zan jogor, Basque sakur, in the dialects shakur, chakur "dog", Greek zagreus "greyhound".

Georgian pilendz-i ~ Zan lenj-i, Basque burdin "metal," "iron".

Georgian upal-i “lord”, Etrusc aplu (< appolon?).

Georgian lots-va (Armenian ag-ot-k), Etrusc lus “prayer”.

Georgian ethnonym Iber-i (< Sper), Iber (potamonym ebro in Spain).

Georgian ethnonym Tush-i, Etrusc, Latin Tusci.

Alasia (old name of Cyprus) is derived from ethnonym laz-i.

**Ketevan Lortkipanidze and Nato Akhalaia, Ivane Javakhishvili Tbilisi State University,  
“The Use of Digitally Documented Texts in the Teaching of Kartvelian Languages”**

Using technical means of teaching makes learning more effective and interesting.

Consequently, auxiliary visual material is more and more relevant. In specific case, the documented samples are especially valuable during teaching the spoken language. Since similar documents fixed in these languages are scarce.

Empirical material obtained and properly treated in field conditions in various communicative situations implies the following main components:

1. New vocabulary and its situational use
2. Specific grammatical materials

Such a means of support facilitates interpretation, easy understanding of grammar and simple communication in relevant situations.

In our paper we will discuss in detail the specimens on the example of Kartvelian (resp. South Caucasian), Megrelian and Laz languages.

**7D. Art History II**

**Chair:** Daniel Guernsey, Florida International University

**Barbara J. Watts, Florida International University, “Sandro Botticelli’s Wood of the Self-Violent (Dante Alighieri, Inferno XIII): *Contrapasso* and the Language of Line”**

This paper examines Sandro Botticelli’s (d. 1510) drawing for canto XIII of Dante Alighieri’s *Inferno* (Biblioteca Apostolica Vaticana, Reg. lat. 1896, c 1483), which treats the wood of the self-violent. Scholars have judged this drawing to be a literal illustration of the text and an example of the artist’s linear facility. They have not, however, recognized the complexity of Botticelli’s adaptation of text to image, which involves pictorial metaphors analogous to Dante’s poetic ones and a deconstruction of Albertian pictorial theory, which corresponds with the canto’s deviations from rhetorical conventions in language and style. As Dante makes use of sound symbolism to convey the estrangement and schism of the self-violent, and the *contrapasso* of their punishment in Hell. Botticelli makes an image whose line conveys this very message. In short, the drawing reveals a sophisticated response to Dante’s poem and an equally sophisticated use of artistic theory.

**Ellen L. Longworth, Merrimack College, “A ‘Piccolo Sacro Monte Urbano’? Carlo Borromeo and the Church of Santo Sepolcro, Milan”**

Two groups of life-sized, freestanding terracotta sculptures depicting scenes from the Passion of Christ, face one another across the choir of the Milanese Church of Santo

Sepolcro. They are intimately connected, in subject and purpose, to the history of the church and the particular role played by Santo Sepolcro during the years of Tridentine reforms initiated by Carlo Borromeo as Archbishop of Milan. The sculptures as well may be a reflection of the Archbishop's devotion to the "sacri monti" under his jurisdiction--that of Varallo and Varese--and his desire to recreate within his own church of Santo Sepolcro a similar series of sacred narrative spaces.

**Daniel Guernsey, Florida International University, "James Barry, Winckelmann, and the Civilizing Process in Ancient Greece"**

The paper examines the ambivalent views of the eighteenth-century British painter James Barry towards the historical method of the German art historian J. J. Winckelmann. It explains the influence Winckelmann had on Barry's celebration of classical Greek art as a purified standard of civic-minded art in his mural program, *The Progress of Human Culture* (1777-1784). It considers how Barry rejected Winckelmann's theory on the role that climate (i.e., geography) plays in the formation of Greece's superior achievements in the visual arts over England's mediocre accomplishments. It locates their varying views on climate in the context of the famous Quarrel of the Ancient and the Moderns, debates over the historical Homer, Milton, and competing views of historical knowledge and progress. The paper frames the climate debate by comparing Barry's Aristotelian "poetics" of history in the murals to Winckelmann's "scientific" ambitions to reverse Aristotle through his reading of Polybius and Montesquieu on climate and historical context.

**Patricia Johnston, College of the Holy Cross, "I is for 'Italian': The Image Peddler in Nineteenth-Century American Visual Culture"**

In nineteenth-century America, Italians who sold small plaster sculptural reproductions were often called "image peddlers." Studying the representation of these figures in engravings, children's book illustrations, paintings, and other media provides a way to trace the circulation of images of classical and Renaissance sculpture through time and place; it illustrates the diffusion and consumption of art reproductions by middle class Americans; and illuminates the history of Italian artist-migrants. The character of the image peddler also reveals contradictions in the status of the arts in America. While Old Master "fine art" was appreciated, it was also under suspicion as the production of a Catholic society. This paper examines the sources and formats for visualizing this contradiction in American culture through studying the figure of the image peddler in genres of children's books: the Cries, depictions of street vendors dating back to the Renaissance; abecedaries, alphabetized information instructing children in religion and other subjects; and geography texts that spread knowledge about the world. The processes of reproduction and recontextualization devalued sculpture's high culture status and removed its religious power, making images that originated in a Catholic culture acceptable to Protestant America. The paper concludes with a new interpretation of Francis W. Edmonds's 1844 painting *The Image Pedlar*, identifying the central figure as an Italian image seller. In Edmonds's work, the elision of the Italian image seller with the conniving Yankee peddler, the narrow selection of figurines made for sale, and the definition of some small sculptures as toys spoke to the discomfort of American

Protestant culture with aspects of Italian art. The artist neutralized the peddler's ethnicity, immigrant status, and Catholicism by removing references to the vendor's nationality in the painting's title. This allowed some viewers to appreciate Edmonds's painting and its subject of an American family enjoying a variety of arts without confronting long-held tensions.

## **7E. Exploring New Political Dynamics in the Post-IS Middle East**

**Chair:** Kota Suechika, Ritsumeikan University

### **Kohei Imai, Institute of Developing Economies, "Region or Identity? Comparative Studies of Turkey's Organization Building"**

This study aims to explore Turkey's organization building approaches for expanding its power in Post-Cold War period. Turkey has two strategies for establishing organizations. These are regional approach and identity approach.

In June 1992, then-President Turgut Özal took the initiative for establishment of Black Sea Economic Cooperation (BSEC), which is the economic cooperation organization in the Black Sea region. Region is the key element for BSEC.

In October 1992, Turkey held Turkic Summit", which aimed to check solidarity of Turkic countries. Turkic summit also held in 1995, 1996, 1998, 2000, 2001, 2006, 2009, and 2010. By the same token, the Cooperation Council of Turkic Speaking States (Turkic Council) was established in 2009. Identity of "Turkishness" is the key element for Turkic Council.

This study compares Turkey's two strategies about organization building and clarifies the characteristics and effectiveness of each approach.

### **Takayuki Yokota, Meiji University, "Paving an Uncharted Course: The Crisis of the Muslim Brotherhood and Changes in Egyptian Politics"**

The purpose of this paper is to explore the changes in Egyptian politics by focusing on the MB's crisis under Abdel Fattah al-Sisi's rule. The ouster of Egyptian president Mohamed Morsi, a senior Muslim Brotherhood figure, in July 2013, was a great turning point for the Egyptian politics as well as the Brotherhood. After the ouster, the Egyptian state under al-Sisi has maintained a crackdown on the Brotherhood. The Brotherhood has faced a severe crisis and has been forced to pave an uncharted course. The repressive policy has drastically undermined the MB's political activities in Egypt. The exclusion of the MB, one of main Islamic political actors in Egypt for decades, from the formal political sphere has brought about a significant change in Egyptian politics. The Brotherhood's crisis brings about a negative influence not only over the Brotherhood itself but also Egyptian politics. Contrary to the intention of al-Sisi, the political exclusion of the MB could well lead to the instability of Egypt in the future.

### **Masaki Mizobuchi, Nagoya University of Commerce and Business, "Trump and the Middle East: Is the United States Going Right Way?"**

During the last two decades, the United States has been deeply involved in the Middle East as a hegemon. And the region has itself dominated American foreign policy. At this time, however, it is hard to argue that U.S. involvement in the Middle East has not worsened regional outcomes and has succeeded to promote the national interests of the

United States. Therefore, the Obama administration searched for a gradual retrenchment from the Middle East and tried to implement a “Pivot to Asia” policy. The Trump administration also followed these policies of his predecessor and set a pledge to withdraw from the Middle East, although there is various criticism in it. The purpose of this paper is to specify U.S. interests in the contemporary, or post-IS, Middle East, and to analyze the Trump administration’s Middle East policy and its regional outcomes.

**Kota Suechika, Ritsumeikan University, “Diffusion and Convergence of Statehood in Syria Under Conflict: The 2017-8 Social Survey Analysis”**

This paper aims to explore diversification and polarisation of Syrian people’s perception of a state or political community under the conflict since 2011 by using poll survey data of 2017-8. The Syrian conflict shows devastating escalation as a proxy war of various international actors and also spillover effects on the neighboring states. This has revealed ‘meltdown’ of the existing Syrian state ruled by the Assad regime for decades in terms of its territorial borders and *raison d’être*; i.e. Syrian nationalists, Arab nationalists, Islamists, Kurds, and Jihadists, with their own transnational networks, all have appeared to have different perceptions of the state and their rise under the conflicts is substantially challenging the existing statehood in both ontological and epistemological senses. While a number of the previous studies have tackled this issue, which can be called “the state diffusion thesis,” with qualitative methods such as historical and ideological analyses, this paper will employ quantitative one - poll survey data analysis in order to re-examine the thesis.

**7F. Vergilian and Ovidian Receptions in Greek (1453-1922)**

**Chair:** Vasileios Fyntikoglou, Aristotle University of Thessaloniki

**Garyfallia Athanasiadou Aristotle University of Thessaloniki; Vasileios Pappas, Aristotle University of Thessaloniki; Sotirios Stathis, Aristotle University of Thessaloniki; and Vasileios Fyntikoglou, Aristotle University of Thessaloniki, “Ovid in the Greek World from the Fifteenth to Nineteenth Century”**

From 1453 (Fall of Constantinople) to 1830 (establishment of Greece as a state) Greeks were living either in the Ottoman Empire or in Europe, and it is in this sense that we talk about ‘Greek world’ when we refer to that period. Although an increasing interest in Latin can be traced in this ‘Greek world’ during the so-called ‘Neohellenic Enlightenment’ in (esp. late) 18th century, however the presence of the ancient Latin literature is scanty. Ovid is the only author that appears steadily. Trivizanos (16th c.), Makolas (1686) and Vlantis (1798) translate into Greek respectively: The Epistle of Paris to Helen from the *Epistulae Heroidum*, a selection from *Metamorphoses* and the Ovidian epic poem as a whole. So, it is rather surprising that Ovid does not reappear (and indeed fragmentarily) in Greek language before the decade of 1860. In this paper, we will examine these translations from Ovid in their historical context as also their language and techniques.

**Anastasios Tyflopoulos, Aristotle University of Thessaloniki, “The Reception of Vergil in Greek: The Case for Dionysios Solomos (1798-1857)”**

Despite the fact that the author of a poem (Hymn to Liberty) that eventually became the Greek national anthem possessed a profound grounding in Latin, it is still widely

maintained that the influence of this classical language was largely confined to his juvenilia mainly via sources in Italian. While this holds true, I will argue in this paper that Vergil had a constant and thorough presence in his oeuvre by focusing on his last large-scale composition in Modern Greek, *The Free Besieged*, a work that refers to the siege and fall of Missolonghi in 1826. How can a battle between Greeks and Ottomans be read through a Vergilian lens? Can one of the poem's most distinctive fragments that is considered to be referring to an idealised personification of Motherland be traced back to the first book of the *Aeneid* and more specifically to Aeneas's encounter with his mother?

**Maria Korre, National and Kapodistrian University of Athens, “Christovasilis as Ovid’s Translator”**

Between 1919 - 1922, while in exile in Naxos, Christos Christovasilis translated two of Ovid's elegiac masterpieces, the *Amores* and the *Heroides*, in verse and in demotic Greek. These translations, unknown until now, were the first complete translations of both works in Modern Greek language, and in fact they remain the only ones to date. The purpose of the paper is to look into the author's translation technique by examining the linguistic choices and the methodology used, as he usually translates an Ovidian verse to the verse of the Greek folk song tradition (the dekapentasyllable verse). Moreover, the accuracy of the translation and the effectiveness of the writing style will be assessed through the examination of selected characteristic extracts. The paper concludes with references to specific syntactical issues regarding the plot and the structure of the language of translation, in order to point out how they effectively render the meaning of the original Latin text.



\*The team is working on a research project entitled “Greek Translations of Latin works in the Greek world from the Fall of Constantinople (1453) to the end of the 19th century”, which is implemented through the Operational Program “Human Resources Development, Education and Lifelong Learning” and is co-financed by the European Union (European Social Fund) and Greek national funds.

**11:15am-1:15pm**

**8A. Modern Literatures II**

**Chair:** Dorit Gottesfeld, Bar-Ilan University

**Dorit Gottesfeld, Bar-Ilan University and Ronen Yitzhak (Western Galilee College), “The Early Days of the Hashemite Kingdom of Jordan: History, Politics and Culture”**

King ‘Abdallah I (1921-1951) was appointed Emir of Trans-Jordan by the British in March 1921. For thirty years he ruled over the Emirate established by the British after its

separation from Palestine in June 1922. The rule of King ‘Abdallah I was not only a period of political, social, and economic revival, but also one of cultural revival.

Western culture permeated Jordanian society and influenced it: the British established more schools and set up schools for girls, and during this period the first printing houses were established, and newspapers were published. The cultural momentum during this period also boosted the development of literary writing. There were several active Jordanian poets and writers who gave extensive expression to the disposition of society, its hardships and problems. The Jordanian authors regarded their stories as a means for instructing the people, as well as an expressive tool, and thus regarded themselves not only as writers, but also as social leaders.

Hence, this lecture will examine the period of King ‘Abdallah I from historical, political and cultural aspects, grounding it in historical and literary sources.

**Monica Garoiu, University of Tennessee-Chattanooga, “Homeric Intertextuality and Exile in Milan Kundera’s *Ignorance*”**

This paper examines Milan Kundera’s third French novel, "Ignorance" (2003), a modern rewrite of Homer’s "Odyssey". Focusing on the return of exiled characters to Prague after a twenty-year absence, Kundera questions homecoming, exile, and nostalgia in our rapidly changing contemporary world: “Would an Odyssey even be conceivable today? Is the epic of return still pertinent to our time? When Odysseus woke on Ithaca’s shore that morning, could he have listened in ecstasy to the music of the Great Return if the old olive tree had been felled and he recognized nothing around him?” ("Ignorance", New York: Harper Perennial, 2003, p. 54).

I will seek to explore the poetics of homecoming and the search for identity in the light of Odysseus’ Great Return to Ithaca which Kundera weaves into the narrative and masterfully deconstructs it. He exposes our romanticized vision of the Odyssean "nostos" and its inadequacy in an era of migration and exile where the static ideal of home is no longer relevant

**Paul Ady, Assumption College, “The Figure of the Labyrinth at Knossos in Patricia Highsmith’s *The Two Faces of January*”**

Writers as diverse as Borges and Eco have employed the symbol of the labyrinth to develop and complicate plot action, suggest a challenge to and search for identity, or otherwise deepen characterization. Some, like Calvino or James Joyce in *Ulysses*, also implicate its use in the act of reading itself, creating stops and starts, frustrating reader expectations, forcing new interpretive activity. In a decisive moment of her 1964 novel *The Two Faces of January*, Patricia Highsmith has her three criminal fugitives enter the Cretan labyrinth at the palace at Knossos, famously claimed by Sir Arthur Evans as the one built by Dedalus and housing the murderous Minotaur. This paper explores Highsmith’s use of the labyrinth in terms of its impact on the plot, the characters and the novel’s overall rhetorical structure.

**8B. Italy, Malta, and the Seas Around Them**

**Chair:** Simon Mercieca, University of Malta



**Marcello Pacifico, Pegaso University of Naples, “The Sultan and the Emperor: The Relationship Between Al-Kamil and Frederick II During the Crusades, 1218-1238”**

The study intends to pay attention to the political, economic and social relations between Christianity and Islam, influenced by the special relationship between the Sultan of Egypt Al- Kamil and the Emperor of the Holy Roman Empire, King of Sicily & Jerusalem Frederick II, during the V and the VII crusades, with particular attention to the political agreement resulted from the Peace of Jaffa (february 1229).

These two important figures have influenced the history of medieval euro-mediterranean space, marking the highest crossroads between East and West.

**Simon Mercieca, University of Malta, “An Account by ‘al Muradi: Debating Islam in Malta in the Eighteenth Century”**

The debate between Islam and Christianity has all too often been deliberately swept under the carpet; the emphasis is on the ongoing conflict between these two faiths. In fact, this conflict is always brought up in contemporary debate whenever Muslim migrants are the subject of discussion in Europe. However, the historical reality is not always as portrayed in these contemporary talk shows that one sees on social media or TV. In the past, even at the height of the conflict between the Cross and the Crescent, there have been instances when theologians on both sides dialogued and discussed issues of faith in a most serene manner. ‘Al Muradi, a great Syrian Muslim scholar, gives an account of one such debate that took place in Malta in the eighteenth century. It should be noted that, at this time, Malta was still under the Catholic Hospitaller Knights of St John of Jerusalem, who were the sworn enemies of the Ottoman Turks, while matters pertaining to religion were monitored by the Roman Inquisition. In this study, an analysis will be made of this debate and ‘al Muradi’s assertions and views, including what he terms the dual nature of Jesus, will be discussed. This was an early attempt in what may be termed religious ecumenism. But beyond the spirit of ecumenism, there were social realities and a discussion about cultural and religious diversity that have been ignored in the annals of history.

**8C. Mediterranean Spaces and Places**

**Chair:** Donald Wright, Hood College

**Marcia Cebulka, Fiction Writer, “Washed Away”**

“Washed Away” is a short story based on a personal experience of living on Crete in 1986 when the island suffered a catastrophic flood. “Washed Away” has been excerpted from a larger work, a novel-in-progress entitled Watching Men Dance which includes references to Homer’s Odyssey and features a female main character whose journey at times parallels that of Odysseus.

I am including the entire text of the story here since it will facilitate evaluation of the piece as fiction.

Greece the island of Crete 1986

The sound of tiny scurrying feet wakens her. She looks down from the bed where she slept and wept, to see a rat scuttling across the floor. Two more follow. Then, another. Ava stands up on the bed and yelps a helpless cry before realizing there is no one to hear her. Her husband and children are back home, where she left them, thousands of miles away. Her recent lover— may he throw himself to the crows --stormed out of the Greek island house hours ago. Ava summons courage, climbs down, and races for a broom. When she opens the outside door, a wave of rainwater rushes in. Sweeping madly at the accumulating flood, she shoos the tumble of rodents back into the wet. Once outside, she jabs with the broom handle, trying to force open a drain to the road below. She fails. Ava Paputsakis shakes her fist at the pouring sky.

A prolonged screeching tears the air. A great moaning. Ava wants to know what it means. She's afraid to find out what it means. She needs to know what it means. Dropping the broom and grabbing her camera, Ava climbs onto the building's flat roof. What used to be a trickle of a picturesque mountain stream is now a cascade carrying uprooted olive trees and groaning sheep, infant goats and tangled grape vines. She photographs quickly, then wades back inside, hurrying to make a stack of furniture. On top of the pyramid, she puts her beloved camera, her backpack, her suitcase.

The skies bleed a year's worth of rain in 36 hours. The worst flood in Crete's history. Ava curses every decision she made that brought her to this place, this time. Agreeing to a trial separation from her husband. Letting another woman take her young daughters while she followed adventure, camera in hand. Diving into the excitement of an affair. What was she thinking? But didn't she also come to Greece to scatter her father's ashes into the Aegean? To walk the Cretan mountains of her ancestors. To find long-lost cousins who would teach her to laugh and sing in Greek? The torrent continues. She cannot spend time on regret.

Ava has little food and no vehicle. Her male companion—damn his evil eyes--fled with the rental car. The town of Sitia, the only place to purchase supplies, is more than a mile away.

There is no choice but to go on foot. Ava yanks her backpack off the pile and empties its contents into the suitcase, which she replaces on top of the mound. Soaked to the skin, she takes off down the steep road. Reaching the beach where, only a few days ago, she was basking contentedly on a towel in the sun, she now shivers at the sight of accumulating detritus--olive-oil cans, wine bottles, geraniums, roof tiles--the remnants of civilization. The only bridge to Sitia, where the mountain stream meets the sea, is washed out. Ava ventures onto what is left of a supporting beam, still holding out the hope that, with some nimble stepping, she can make her way across to town. She surveys the delta of uprooted olive trees, considers trying to make her way across by hopping from log to log, then realizes the senselessness of such a plan.

She turns in defeat back toward the small house, but a loud creak and splitting of wood send her falling. She perceives herself descending as if in slow motion. Her chin glances on something startlingly hard and she detects a sharp object in her mouth, along with the heat of blood. She spits out what she knows to be the better part of a tooth.

A sudden wall of water rushes at her from behind and she is launched in a downward

spiral toward the depths of the sea. As her head meets rock, she drinks in the word “concuss.” Her body is propelled farther, bumping into planks and pottery as if she herself were an inanimate twig being carried away.

Suddenly all is still. She thinks for a second that she has been struck blind but realizes her eyes are tightly shut. She opens them to silvery fish fluttering by, golden sand beneath her feet. Kelp undulates around her--tall, gray green, and ghostly--like seaweedy wraiths. She believes she may have fallen into the realm of the dead.

She sees him then, her father walking toward her, oblivious to the lichen in his hair and the octopus riding his shoulder. Of course, he would reside here. She herself had recently sent his ashes into this very sea and here he is, restored. She now wonders why she ever thought heaven should be up at all. Why not in the vast depths of the sea?

Her father waves: “Go back. Go back to life, Ava.” Seeing him, she chokes up, then notices another materializing beside him, someone she has not seen for decades. Her mother, the young woman she was when she died, there at last to comfort and console, to offer motherly advise and embrace.

Ava reaches to envelop this woman she lost so long ago, but when she extends her arms, her mother warns, “No, you mustn’t. If we touch, it will be the end of you. Don’t waste your life in weeping and sorrow. Go, Ava, hold onto life.”

Her parents start dissolving before her eyes. Ava calls out, “Wait! I have so much to ask you! I need you!”

“You’ll know what to do,” her mother whispers.

“Now, go,” the fading image of her father says. “Grab onto life!”

Despite the compelling desire to clutch on to these, her much-needed parents, to remain in this watery paradise with them, she bends her knees deeply and pushes off with all her might, piloting herself toward a shadow floating on the surface.

#

The next morning, Ava Odesza Paputsakis wakes at dawn, sunshine blasting her eyes. She finds herself lying on a wide board washed up on a beach, being backed by the sun. She is amused to find herself stretched out on what looks like a giant pizza paddle and erupts in a single syllable of laughter. She studies the horizon. Red sky in the morning; sailors, take warning. Thankfully, the heavens are not red but a benevolent blue. She crawls off the oar-like board and yawns with ferocity as she stands, only to realize how battered and hungry she is. Carelessly, she steps on the tail of a flailing fish. Maybe, just maybe, the gods are smiling today.

Ava never was a Girl Scout. She hasn’t the slightest idea how to make a fire when the world is wet. But she does recognize the empty ache in her belly and the sight of a fish near death’s door. She dispatches the fish with a blow to its head and searches for a sharp shell with which to remove its skin and bones. The bits of raw fish she shovels into her mouth seem to melt, welcome and gratifying. Ava surveys the landscape. She recognizes the skyline of Sitia far out of reach.

Up. There is no choice but up if she is to find the little house and her meager possessions. Along the way, she takes in her gouged-out surroundings. A sand dune has been excavated bringing to light the ancient walls of a three-thousand-year-old Minoan palace.

The crumbling stucco on a cottage where, just a week ago she was drinking raki with singing villagers, has been washed away to reveal a long-buried Venetian villa. Archaic pieces of pottery, amphorae handle, and jug spouts protrude out of what had been a road. The present, excavated, reveals the past.

Ava almost drops to her knees to kiss the flagstone patio of the little vacation house which still stands, though ever more precariously, on the edge of the mountain. She knows that, with their olive trees and goats drowned, the villagers' lives are ruined. She counts herself lucky to be alive. Guiltily lucky, for, unlike the people of Petra, she might get away.

Ava pulls her camera from the top of the pyramid and shoots a few photos of the devastated plain below, the unearthed walls of Bronze Age houses, the ravaged empty village. People lived here. Early people, ancient people, herself. The skies darken again. She starts to pack. Only the necessities will go into her knapsack, which still clings, wet and empty, to her back. Passport, plane ticket, letters from her daughters, film, journal, a few changes of underwear. The rest—sundresses, novels, swimsuits--stays behind with an uncertain future.

Standing in ankle-deep water, Ava consumes a chunk of feta and half a bottle of wine, the remnants of a sunlit picnic. She packs the two remaining tins of anchovies and a tangerine in her backpack, along with a few uneaten crackers. She shovels spoonfuls of dry pudding mix directly into her mouth and washes it down with water from one of the pots on the patio. She pours rainwater into the empty wine bottle and does her best to force the cork in. In a vain attempt to wash the salt off her body, she empties another jug of fresh water over her head. Ava changes her clothes and adjusts the strap on her backpack.

She knows she must go higher for, in Greece, isn't there always a chapel near the top of a mountain? Inland and up again. Her limbs swollen and torn, she climbs throughout the day, stopping to harvest a floating jar of artichokes, to forage for mountain greens, to photograph the changing terrain. Up she climbs, singing, crying out, pounding her fists on rocks. Bone weary, at last she spots the wide, whitewashed walls and blue-domed chapel of what she recognizes as a monastery. Like a religious pilgrim of old, she knocks at the gate. Soon a robed monk welcomes her to St. Elias. Recognizing that she is injured, he hurries her into a courtyard, indicating a bench where she is to wait.

The garden seems little affected by the heavy rains. The leaves of the citrus trees, though torn, seem exceptionally green. The oranges appear as minor suns to Ava's tired eyes. She thinks about photographing them, but instead she tears out a page of her journal and draws a quick sketch of the St. Elias courtyard. She's heard it said that St. Elias is a recast version of the god Helios who pulled the sun across the sky each day with his fiery chariot. Light peeks out from behind the clouds.

Brother Raphael greets her with blessings, then studies her torn chin, her swollen forehead, her battered limbs. Ava searches her brain for the Greek word meaning "flood" but manages only to say "rain." He nods and scurries off for salves and gauze, needle and thread. He says something she barely understands about his medical background,

then hands her a hefty glass of brandy. Smiling, he gives her the bottoms-up signal and Ava downs the golden liquid.

With clear expertise, he washes her wounds with an herb-scented liquid that has a welcome numbing affect. He burns the end of a needle in the flame of a candle, as her mother used to do, to sterilize. Time and climbing have caused swelling, but he manages to mend the gash on her chin and the cut on her lip. As he sews, Ava hears unfamiliar guttural sounds emanating from deep in her own body. Raphael reaches into his box of ointments and medicaments, finding what he needs to soothe and heal. When he is done, he pours her another tumbler of the monastery's brandy and leads her to one of the small, unadorned guest rooms. "Rest, rest," he tells her.

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Awakened by the sound of chanting, Ava smells baking eggplant and melting cheeses. Not sure where to go, cautious not to interrupt the monks, or invade a cloistered area, she returns to the central garden and waits. Soon, she is greeted by an elderly stooped Brother Sebastianos, who takes her to a guest dining room.

Olives, grapes, and casseroles of vegetables await her along with just-baked bread, a carafe of wine, and a bowl of giant oranges. She longs to gorge herself, but her torn lip and recently repaired chin keep her from eating but the smallest bites. When she shrugs her shoulders, Brother Sebastianos nods, cuts the dessert into tiny bits and slowly spoon-feeds her the sweet baklava. He tries to communicate through gestures and buzzing sounds how the honey was harvested from the monks' bees. When she tries to ask him what day it is, she is hushed and told she must sleep. Given more of the golden brandy, she does.

Ava is so happy to be cared for, she could stay forever in this safe place with its glorious potions and baked dishes, but in the morning, with a plan in mind, she asks to visit the chapel. An ethereal-looking, young Brother Philippos leads her to an oratory elaborate with gold and candles, where he tells her the stories of the icons in an amalgam of halting English and fluid Greek. Michael the Archangel with his sword. St. Katherine with her wheel. St. Elias surrounded by a ring of flames. Most of the gilded art dates back over a thousand years but occasionally, an original Byzantine piece has been replaced with a poor cardboard copy. Philippos is pointing to one such imposter now; he looks to be in considerable ecstasy as he ponders this cardboard Blessed Virgin. It matters not to him whether the icon is an historic piece of art or a mass-produced cereal box rendition, he is rapturous in the contemplation of holiness. Ava's eyes well up, longing for such bliss. After the tour, she asks, in what she hopes is a humble voice, to see a calendar. She has a homeward plane to catch. She has lost track of time. Brother Philippos produces an ecclesiastical handbook resplendent with illuminated holy days. He glows at the sight of such opportunities for liturgy and adoration. Ava asks whose feast day they are celebrating this day and he gently indicates a saint whose name she does not recognize and cannot pronounce. She reads the date, puts her hands together in a prayerful pose, and bows her head.

In the cloister garden, Brother Raphael awaits her with his box of liniments and a cup of dittany tea. After receiving his ministrations, she tells him, in carefully rehearsed Greek,

that she must find a way to get to Heraklion. Her plane leaves tomorrow night for America, for home. At first, he insists that she needs more rest; he implores her to stay. When she is adamant, he reluctantly admits that there is a man who minds the windmill who might be willing to drive for hire. Like a sudden cloudburst, a longing to embrace her children overtakes her and, even though she long ago gave up the notion of sin, her shoulders shudder like a penitent's and tears appear on her cheeks. Brother Raphael brings her a basin and linen cloth, then turns respectfully away.

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When she hears the monks chanting at dawn, Ava rises promptly, checks the Greek spelling of the thank you note she wrote the previous night, and scribbles her initials at the bottom of her drawing of the Saint Elias garden. Ava hurries out the gate with the feeling that she is leaving heaven. Her eyes scan the horizon and there, on the next crest, she spots the windmill, its sails plowing the red-streaked sky. She guesses it will take her an hour to trek there. Ava grabs one of the walking sticks left at the gate for passing travelers. Later, she will find in her backpack a bundle filled with fig pastries and hearty bread, aged cheeses and bright oranges. A small jar of liniment, a flask of brandy. A strand of worry beads.

She starts walking toward the timeworn windmill. A pelican flies overhead. For now, the rain has let up.

**Maria Dolores Ortega Muñoz, University of Malaga, "A Mediterranean Village: South from Granada" (20<sup>th</sup> Lit)**

Gerald Brenan in his work *SOUTH FROM GRANADA* told the experiences of a young writer in a Mediterranean village in the 1920s. The introduction of the machine would end with many ancestral customs based on agriculture and herding. The book vindicates the countryside, where the man lives according to the calendar of seasons: "Life may be simple here, but anyhow it is a good deal healthier and saner than it is in the towns" (Brenan, 1963, p. 318). It is an invitation to find the paradise on the earth. Brenan attracted family and friends like Virginia Woolf and Bertrand Russell to this local region. Brenan takes us on a journey through this melting pot of cultures, many of them settled in the Mare Nostrum. They developed a prosperous lifestyle, which includes habits and celebrations, where local products and cooking are essential for social well-being: "Food and the Phoenicians" (Brenan, 1963, pp. 149-163).

**Donald Wright, Hood College, "A Small Palace about 144 Square Feet: Le Corbusier's Construct of Self in Baghdad's Gymnasium and Sports Complex"**

Le Corbusier embraces Adolphe Lance's futurist vision of the role domestic life plays in constructing the individual's role in an interconnected society. Lance's 19th century theory, which serves as the foundation of Le Corbusier work, posits that buildings should take into account the people who frequent them in determining their general arrangement and distribution. They should also incorporate thousands of specific comforts, services,

and time – and energy-saving devices that the adaptation of new procedures from science and industry can provide. Buildings are no longer just buildings but machines that serve man and conform to his activity and multiply the production of his work. Industrial constructions, workshops, plants of every kind are, from this viewpoint, almost fully achieved models worthy of being imitated.

The design, layout and history of the construction of Le Corbusier's gymnasium in Baghdad implies a disintegration of communal life where the self rediscovers its identity in the solitude of urban alienation. By analyzing the superimposing of Le Corbusier's philosophy of urbanism on Iraqi society, the evolution of western notion of thought parallels that of Iraq's turbulent political history in the latter half of the twentieth century.

#### **8D. Disgust in Mediterranean Culture: Ancient and Modern Perspectives**

**Chair:** Dimos Spatharas, University of Crete

**Stelios Panayotakis, University of Crete, “Nausea and Disgust in the Greco-Roman World”**

‘Nausea’ and related terms in Greek and Roman antiquity describe both ‘sea-sickness’ and ‘disgust’. Nausea, not always identified with disgust, can nevertheless share its typology and can be found in ancient sources in contexts of both the reflexive type of aversion, and the deliberative and ranking type. It is equally important to perceive nausea as a ‘fluid’ feeling/emotion, both for its original associations with the element of water and for its connection not only with the senses (especially smell) but also abstract notions such as literary taste, philosophical ideas, and moral discourse; the latter connections developed especially in the Roman times, a critical period for the formation of Mediterranean identity and culture. My aim in this paper is to discuss theoretical and fictional representations of disgust by means of nausea in this period in antiquity and to offer possible explanations for its fascination with disgust.

**Dimos Spatharas, University of Crete, “Sex, Disgust and Out-Groups in Antiquity”**

Modern approaches to disgust indicate that due to its visceral nature the cognitions that give rise to the emotion facilitate the morphing of physical into moral dirt. Hence, projective uses of moral disgust commonly enlist the attribution of repulsive physical qualities to the emotion's targets in support of their marginalization. The sexual mechanics of the human body and its products are common elicitors of disgust, even as sexual desire, empathy, and love suppress our knee-jerk responses to others' bodies. My proposed paper finds its focus in ancient uses of disgust revolving around the sexual behaviour of out-groups. I argue that because of its visceral nature, disgust can serve as a useful heuristic tool which allows us to explore ‘deviant’ types of sexual behaviour and the ways in which ancient societies defined social hierarchies.

**Athena Kavoulaki, University of Crete, “‘Abominable spectacles’: Causing and Reacting with Disgust in Aeschylus’ *Eumenides*”**

In the introductory part of Aeschylus' *Eumenides*, the emotional atmosphere seems to be dominated by feelings of disgust. The primary agent that seems to elicit feelings of

revulsion is the chorus of the Erinyes. As it will be argued, verbal and bodily signs converge in highlighting the ‘animalness’ of the Erinyes as the core element that provokes repulsive feelings. At the same time, the intrusion of the chorus’ animalness into the sacred realm of the Apolline precinct makes the Erinyes also morally repulsive. Nonetheless, a careful examination of the text seems to suggest that Apolline agents also contribute to the arousal of repulsive feelings and thus turn the Apolline context itself questionable. In the second part of the play Athena’s decision to eliminate repulsive expressions from her reactions towards the Erinyes proves a major determinant for the final ‘political’ victory of the goddess and her city.

**Alexis Kalokerinos, University of Crete, “Western Disgust and Delight in the Nineteenth-Century Eastern Mediterranean”**

At the dawn of the Enlightenment, in the early 19th c., there was scarcely any notion of the “Mediterranean World” among intellectuals, let alone laymen. The imaginary divide was traced between Europe and the East, which also included the South. A small territory of the Ottoman Empire mostly inhabited by Orthodox Modern Greek speakers was soon to become the core of the Greek state. In the formative prerevolutionary years, Paris-based intellectual Adamantios Korais (1758-1833) undertook a vast writing-and-printing enterprise aimed at nation-building: readers would have to be educated if they were to align themselves with enlightened Europeans. Acquiring European reason was also a matter of taste. This meant that these readers would have to get into the habit of being disgusted and delighted as Europeans were. The issue was not one of cuisine, but of political ideas, education in science and morals, and readiness for common action that would result in the creation of a public. When the time came, Korais discovered that he would also have to overcome his visceral disgust of Turks in order to deal in a rational manner with a future minority in the nascent state; humanism would have to prevail.

**8E. Regulation and Rationalization of Mediterranean Space**

**Chair:** Amikam Nachmani, Bar-Ilan University

**Amikam Nachmani, Bar-Ilan University, “The Sea as a Threat, the Sea as a Bridge: Middle Easterners Perceiving the Mediterranean Sea”**

The Mediterranean Sea was viewed as a barrier, a frontier, a threatening, hazardous and mysterious huge mass of water. Every possible evil and invasion came from the Great Sea. The dreaded Philistines (one of the Peoples of the Sea, גִּיֵי הַיָּם) who invaded southern Canaan came from the Sea, as did the Greek-speaking peoples of the Eastern Mediterranean. The modern Middle East has also witnessed hostile invasions and interventions that emanated from the Sea (Napoleon, the 1956 Suez crisis, the toppling of Muammar Kaddafi). Perceiving the Mediterranean as a threat was not confined to Arabs or Jews: for all Middle Easterners, save perhaps the Maronite Christians in Lebanon, who consider themselves as descendants of the ancient Phoenicians, the Sea is a constant disaster waiting to happen.

Still, perceiving the Sea as a ticking bomb has changed in modern times, and also various positive elements now form the image of the Mediterranean.



Our work focuses on the negative and positive views that form the perceptions of the Sea among Middle Eastern people.

**Jean-Baptiste Allegrini, University College London, “Local Governance’s Autonomy of Practice in the Absence of the State: The Case of Lebanese Municipalities of the North and Bekaa regions”**

Since 2011, more than a million displaced Syrians found a shelter in Lebanon as they fled a devastating civil war. The resulting paralysis of the national consociational institutions highlights the prevalence of local governance in bearing the challenges of the Syrian migration. This theoretical paper adopts neo-institutionalist and sociological approaches to apprehend the meaning and significance of local governance strained by an external shock, in the context of a highly divided Mediterranean society.

I will argue that in absence of the state, local governance demonstrates an autonomy of practice granting it with an adaptive capacity to demographic shifts. Scholars have analysed in length the inherent weaknesses of post-world war I state formation in the Levant (Salibi, 1965; Traboulsi, 2007). But instead of adopting a classic theoretical dichotomy between formal and informal institutions (Helmke & Levitsky, 2004; Lauth, 2004), this research furthers the literature on hybrid sovereignty (Deets, 2015; Fregonese, 2012; Mouawad & Baumann, 2017) emphasizing on concepts of absence and presence of governance.

Bekaa and North Lebanon municipalities hosting a considerable influx of displaced Syrians illustrate how municipalities form arenas of political bargaining where social control is closely monitored by networks of clientelism (Migdal, 1988). Local actors’ interests are shaped within this flexible institutional framework. Therefore, clientelist networks which hold their legitimacy from the discriminate redistribution of welfare are the indirect architects of local governance. This research is based on seven months of qualitative fieldwork conducted during 2018. It supports the argument that local governance has empowered its institutional and bureaucratic capacity through crisis, engendering a de facto administrative decentralization.

**Tülin Selvi Ünlü and Tolga Ünlü, Mersin University, “Planning the Eastern Mediterranean Port Cities as a Part of Their Modernization Process”**

Due to the change in the production relations within the international economic activities, the Eastern Mediterranean port cities ran into a dramatic change in their urban structure. During this process, they were developed as exchange nodes of culture and trade in the region, and their interrelations made them resemble to each other, physically and socially. One of these similarities they experienced was reshaping of urban space through the spatial practices in the modernization process they practiced during the emergence of national states.

This study focuses on the urban planning experience of Eastern Mediterranean port cities as a part of the spatial practices through a comparative perspective on different cities, such as Izmir, Thessaloniki, Beirut, Alexandria. Departing from the research question “what kind of processes, conditions and dynamics were existing in the shaping of urban space at the turn of nineteenth century?” the study initially scrutinizes the urban

development of Eastern Mediterranean port cities during the nineteenth century and the beginning of twentieth century, and then examines their urban planning experiences.

In this vein, the similarities and dissimilarities within the planning process and shaping of urban space in different Eastern Mediterranean port cities during the transition from empires to nation states are questioned. Since planning of these cities was highly dependent on the contribution of foreign experts, their influence on the making of urban space are also examined.

**Albina Osrečki, University of Zagreb, “What Kind of Opportunity for the European Union's Actorness in the Mediterranean?”**

My presentation deals with current political transformation in the Mediterranean region. Due to changes in international relations, the Mediterranean region is being in the process of transformation into a functional region in the interests of the EU as the dominating regional actor.

In my research I analyzed regionalization processes of the EU, starting with the hypothesis that the EU has not been a successful regional actor in the Mediterranean as was commonly believed. My research has shown that the EU institutions have not been coordinated in initiating and implementing its decisions within its three Mediterranean policies (Euro-Mediterranean Partnership–EMP, European Neighbourhood Policy–ENP, and Union for the Mediterranean–UFM). Concretely, (1) the initiating stage of the three Mediterranean policies have revealed geographical and terminological differences in defining the Mediterranean region on the inter-institutional level (the European Council and the European Commission) as well as intra-institutional (the European Commission); (2) in the implementation stage of the three EU Mediterranean policies the EU institutions have not been successful in implementation of Mediterranean regional projects in the political field due to insistence on European values that the South Mediterranean partners rejected.

This has significant implications on the EU actorness defined as its capacity for initiating and implementing its adopted policies in an international system. Furthermore, a weak EU actorness could have negative consequences for the conceptualization of global EU actorness. Or to put it simply, if the EU institutions cannot implement their adopted Mediterranean policies, then the global actorness of the EU is strongly put to question.

**8F. New Forms of Visual Culture in the Contemporary Mediterranean**

**Chair:** Sabine Haenni, Cornell University

**İpek A. Çelik Rappas, Koç University, “Is Life Beautiful in Marseilles?”**

Since the mid-1990s the French government has invested billions of Euros in an effort to dispel Marseilles’s reputation as a center of drug-related violence and ‘rehabilitate’ the city’s appearance as a Mediterranean capital. The image makeover was mainly accomplished through the construction of cultural sites such as Musée des civilisations de

l'Europe et de la Méditerranées. Much before the museum was built, however, Marseilles's image as a charming Mediterranean town started to be promoted in the national imaginary through *Plus Belle la Vie* (2004- ), the longest running series in French national TV. This presentation explores the confrontation between the post-1990s imagination of Mediterranean Marseilles for the national TV and local video activists' efforts to confront the erasure of ethnicity and class relations in the national televisual image of the city. It examines how the rebuilding of Marseilles' post-industrial sites into art and media institutions coincides with its increased visibility as a site of screen and cultural tourism.

**Claudia Esposito, University of Massachusetts-Boston, “Decolonizing the Banlieue: Kader Attia's Urban Bodies”**

Franco-Algerian artist Kader Attia's recent exhibits in Palermo (Italy) and Vitry-sur-Seine (France) feature confined bodies and imprisoning architectures, as a gesture towards representing and understanding the 'post-colonial body', as Attia puts it, in its most situated and geographically localized expressions. His attention to the body-in-the-banlieue in his multi-media works *On n'emprisonne pas les idées* (We Don't Imprison Ideas, Paris, 2018) and in *The body's legacies: the post-colonial body* (Palermo, 2018) challenges the spectator to a phenomenological experience --to feel, smell and look at what it means to be confined in time and space. To what extent do imprisoning architectures both limit and enable creative identities, and what is the place of an embodied art/architecture in the contemporary Mediterranean? This paper examines the ways in which Attia historicizes the space of the French banlieue, drawing distinct connections with Algerian urban spaces. At the same time, and more distinctively, he goes beyond well-known Franco-Algerian colonial history to locate postcolonial bodies in a wider context by weaving social imaginaries that include urban geographies—both real and imagined—of Mediterranean spaces such as Marseille and Palermo.

**Sabine Haenni, Cornell University, “Refugees in a Mediterranean Port City: Transitioning between Past and Present”**

Between 1940 and 1942, France's second-largest city on the Mediterranean coast, Marseille, became the only port in the “free zone” from where it might still be possible to escape fascist Europe. Clogged with French citizens and refugees, the city was a deeply congested and contested space. German writer Anna Seghers was one of the refugees, and her novel, *Transit* (1942), which fictionalizes the events, was first adapted into cinema by René Allio in 1991, and more recently by Christian Petzold in 2018. While Allio was invested in intervening in French-Mediterranean historical memory, Petzold wants to contribute to the current discourse about migration by remaining faithful to the novel's historical context while setting it in a timeless, contemporary moment. My paper unpacks the legacy of this historical moment, particularly the political uses of the novel's cinematic adaptations, and their interventions in social imaginaries surrounding exile and migration in the Mediterranean.

**Erin Larkin, Southern Connecticut State University, “From Word to Image: The origins of Benedetta's *Human Forces*, A Novel with Graphic Syntheses”**

Despite the recent vogue in studies on not only Futurism, but also the participation of women in the historical avant-garde, Benedetta Cappa—who in art went only by the name Benedetta—has received relatively little critical attention. This paper examines Benedetta’s experimental novel *Human Forces*, a semi-autobiographical coming-of-age story related through an alternation of narrative and graphic syntheses, together with a series of newly discovered poems previously attributed to another futurist. The paper presents compelling evidence that these manuscripts were instead authored by Benedetta and argues that they constitute an essential source for understanding the origins of the poet’s adherence to the Futurist movement and offer a window onto her radical and very personal brand of Futurism.

### **8G. Recent Developments in Euro-Mediterranean Relations: Any Substantial Change Ahead?**

**Chair:** Anja Zorob, Birzeit University

#### **Riham Bahi, Cairo University, “The Mediterranean Reset and the Return of Geopolitics”**

In the aftermath of the Cold War, the European union embarked on forging comprehensive Euro-Mediterranean relations through the Barcelona Process in order to satisfy a growing ambition in international affairs in a global context dominated by the West. The Southern Mediterranean region was represented as a source of threat, but engagement with it was nec-essary due to proximity and interdependence. The Geopolitics of the Mediterranean region has changed as a result of various dynamics and transformation at state, regional, and inter-national levels. The EU now has to balance its policies and interests against the influence of a range of major and regional players trying to reconstruct different geopolitical imagina-tions of the Mediterranean as well as threats emanating from the southern Mediterranean post Arab revolutions. This paper discusses the processes that led to the construction of the Mediterranean in the 1990s through the region-building approach in which the EU presented itself as a transformative power and how securitization processes escalated the migration and terrorism on the agenda and resulted in the return of bilateralism and the stress on dif-ferentiation in Euro-Mediterranean relations.

#### **Angelos Giannakopoulos, Tel Aviv University, “Eastern Mediterranean Energy Reserves as a Factor of Peace or Conflict: Recent Geostrategic Developments in the Levantine Basin and European Prospects”**

The Eastern Mediterranean and the Middle East are since years now in the focus of both the European and international interest not only because of still unsolved conflicts, i.e. the civil war in Syria and the Israeli-Palestinian conflict. Recent developments in the energy field due to the discovery of significant hydrocarbon reserves in the Eastern Mediterranean, in the Exclusive Economic Zones of Israel, Cyprus and Egypt, increase the importance of this sub-region towards power balance in the Middle East. Moreover, the fact that the “struggle” for energy reserves in the Eastern Mediterranean directly affects the already problematic relationship of two further players in the region, i.e. Greece and Turkey, makes respective developments even more politically charged. The since decades existing dispute between these two countries over the Aegean Sea is now

moving eastwards by increasingly including also the Eastern Mediterranean region. The biggest and most important player in the region, i.e. Turkey, feels isolated from the energy struggle in the Eastern Mediterranean, especially due to the establishment of cooperation triangles such as the one of Greece, Cyprus and Israel as well as the one including Greece, Cyprus and Egypt (in which also Jordan now participates, both triangles being officially supported by the US State Department) and develops a unilateral foreign policy that increases tensions in the region. Against this background the paper seeks to analyse under which conditions energy reserves in the Eastern Mediterranean could boost cooperation and peace or, on the contrary, further complicate existing conflicts. A special analytical interest regards the significance of these developments to European energy security and subsequently how this affects the relationship of all countries in the region to European Union.

**Alexander Niedermeier, University of Cairo, “Counter-Terrorism Cooperation in the Mediterranean: Conflicting Institutions, Interests, and Ideas”**

The threat of terrorism creates a hostile environment for economic and financial development as well as for political and security stabilization in the MENA-region as well as the EU. The situation shows no signs of easing off: despite reaching historically high levels in recent years, violent Islamist activity in Europe may increase further over the long term due to salient macro-trends. Subsequently, the EU has identified its ‘Southern Neighbourhood’ as a priority area for counter-terrorism funding. However, dialogues to boost counter-terrorism cooperation with regional partner states, turned out to be proceeding slowly. At the same time, third-party actors such as the USA pursue their own security interests and subsequent attempts of counter-terrorism engagement, that not necessarily is congruent with the ideas and strategies of the EU. This paper applies a historic analysis of the developments of counter-terrorism cooperation in the Mediterranean region. It is aimed at analyzing the interests, ideas and identities involved, and the interaction of agents and structures involved. To attain this aim, bi- and multi-lateral EU and EU-membership cooperation as well as the role of US, NATO etc. in sectors such as intelligence cooperation, police cooperation, mutual legal assistance and other forms of judicial cooperation, administrative cooperation and capacity-building initiatives, are taken into account. The aim of the paper is to explain developments, assess their implications and show resulting weaknesses and remaining or even emerging threats that result from the arrangements, offering policy advice on future cooperative transnational counter-terrorism designs in the Mediterranean.

**Anja Zorob, Birzeit University, “Research and Innovation in Euro Mediterranean Relations: A New Cornerstone of Interregional Cooperation?”**

: Cooperation in science, research and education between the European Union and the Mediterranean Partners or Southern Neighbours is at least as old as the EU’s Mediterranean Policy. It long remained, however, rather in the background while trade integration or the political dialogues convened under the umbrella of the Barcelona Process, were regarded as the main elements of the EU’s interregional strategy. With the European Neighbourhood Policy’s strong tilt towards bilateralism and the Euro-Mediterranean Partnership’s substitution with the Union for the Mediterranean, research,

education and now innovation seem increasingly to be featured as fields of interregional cooperation. Simultaneously, the EU broad-ened its science and technological cooperation policies by introducing an ‘external dimension’ and linking it to the academic debate on science diplomacy. The paper explores if the new Research and Innovation Policy Framework for the Mediterranean as part of the EU’s larger Strategy for International Cooperation in Research and Innovation goes beyond a simple pooling of existing goals, measures and instruments. In addition, it discusses if they could be regarded as contributing to foster an interregional approach able to lend substance to slogans such as a Common Euro-Mediterranean Area of Higher Education and Research. Drawing primarily on the approaches of Inter-/Trans regionalism with a focus on its institution and identity building functions the paper traces which dialogues, agreements, networks and other institutions in research and education have been established to date at the inter-, sub-, transregional or bilateral levels.