CLASSICA*MENTE*

Dialoghi senesi sul mondo antico:
ricerche e nuove prospettive nello studio dei Greci e dei Romani
(III edition)

PRESENTATION

The graduate students and junior researchers of the Centre for the Anthropology of the Ancient World at the University of Siena announce the third edition of the seminar project *Classicamente. Dialoghi senesi sul mondo antico* (*Classicamente. Sienese Dialogues on the Ancient World*), focused on the different topics which have characterized our research centre since its foundation in 1986. The purpose of this project is to engage young researchers (up to 35 years of age), who have not obtained any degree in the University of Siena, in order to establish dialogue aimed at sharing and discussing their different approaches to the classical world (anthropological, philological, historical, archaeological, semiotic, etc.) and their research results.

TIMES AND PLACES

The seminars will be held in Siena, at the DFCLAM Department (Philology and Critics of Ancient and Modern Literatures) of the University of Siena.

HOW TO PARTICIPATE

The present CFP is addressed to young scholars (up to 35 years of age by 30/09/2019), who have not obtained any academic degree at the University of Siena and are part of the following categories: postgraduate graduates, doctoral students, research fellow, independent scholars with no connection to academic institutions. Candidates are invited to send an abstract of 500 words max. in PDF format by September 30th, accompanied by at least five bibliographic titles, to dialoghisenesi@gmail.com, with the following subject: "proposal for an intervention in Sienese Dialogues III edition". The PDF file should not include any reference (in the title or in the text itself) to the candidate's identity, in order to ensure anonymity and fairness at the time of selection. All details (i.e.: name, surname, title, chosen thematic area, academic status and affiliation) should be mentioned in the text of the email. Each proposal should also include a brief CV. For pre-doctoral students, a reference letter is expected. Proposals for panels of two-three speakers are welcome, provided that the interventions present different perspectives, either in the method (philological, anthropological, archaeological, semiotic, philosophical ...) or in the object of their studies (Greek world and Latin world), so as to respect the dialogic intent underlying the initiative. A general abstract presenting the panel (500 words), accompanied by at least five bibliographic titles, is also necessary. Notice of acceptance will be given by the 20th of October. The organizing committee reserves the right to insert the selected presentations in a different thematic area than the one indicated by the proposers, as required by scientific and organizational considerations.

SCIENTIFIC COMMITTEE:

Alessandro BARCHIESI (Siena/New York-NYU), Marco BETTALLI (Siena), Maurizio BETTINI (Siena), Simone BETA (Siena), Daniela BONANNO (Palermo), Corinne BONNET (Toulouse), Tommaso BRACCINI (Siena), Carlo BRILLANTE (Siena), Daniela FAUSTI (Siena), Stefano FERRUCCI (Siena), Alessandro FO (Siena), Cristiana FRANCO (Siena-Unistrasi), Mario LENTANO (Siena), Francesca MENCACCI (Siena), Francesca PRESCENDI (Paris), William SHORT (Exeter), Antonio STRAMAGLIA (Bari), Cristiano VIGLIETTI (Siena).

FURTHER INFORMATION

Languages accepted: Italian; English; French. In the case of presentations in a language other than Italian, a written text must be supplied to facilitate the audience's understanding. Please note that partial expenses are covered, subject to agreement with the organizing committee. The scientific and organizational committee reserves the right, based on the quality of the submissions, to select some of them for the publication in the journal *I Quaderni del Ramo d'Oro*, in the most appropriate and useful form, following peer review.

For further information contact: dialoghisenesi@gmail.com or, if necessary, at +393292244301.

TOPICS

Proposals should address one of the following topics:

- ORALITY AND WRITING

After a long period of neglect in classical studies, the anthropological study of the manifestations of vocality - understood as "the set of activities and values that are proper to it [sc. the voice], regardless of language" (Bologna, 1992, p. 9) - has been renewed thanks to the contributions of C. Bologna (1992) and P. Zumthor (1983). In his essay *Introduction à la poésie orale*, Zumthor pointed out the lack and, at the same time, hoped for the birth of a science of vocality. Today, despite some contributions in this sense, such a science still languishes, entrusted to sporadic studies that deal only in an ancillary way with the multifaceted aspects of the lexicon and literary-anthropological manifestations of vocality in ancient Greek literature. The transient nature of vocal phenomenon, as well as its uniqueness, make direct analysis of this phenomenon in the ancient world extremely challenging. Moreover, the subordination of vocality to the graphic sign of writing - already criticized in the platonic myth of Theuth (Pl. *Phaedr*. 274c-276a) - and the consequent predominance of the written form over the oral one further hinders scholarly investigation. A possible opportunity for research is constituted by literary testimonies concerning vocal phenomena: Epic poems, choral and monodic lyric poetry, dramatic texts and oratories provide a good quantity of linguistic-literary material on which to carry out linguistic and anthropological research in search of the identification of specific values (magical, ritual, social) connected to the act of human phonation. At the same time, the relationship between orality and literacy deserves to be investigated, as for antiquity the path of direct oral testimony is obviously precluded and, in fact, only written sources are available . It is useful to ask, therefore, if it is possible to trace elements of orality in texts from Greek and Roman culture. If so, what are their specific configurations? In this sense, general studies such as those of Walter Ong and Jack Goody, can serve as a guide. They have shown that the introduction of writing for a culture means rethinking and reshaping one's own forms of communication, without, however, leading to the disappearance of oral production. Those who study vocality in the ancient world cannot ignore the fascination of the "powerful word", such as that of the oath or promise, which goes beyond verbalisation and becomes action itself that conforms reality to what is asserted. With reference to the fundamental studies on the performative linguistic acts of Austin and Benveniste, it is an effective word that not only 'says' but 'does' something. In this regard, it seems interesting to investigate some questions: What is the value of these statements in establishing and determining the Greek and Roman legal experience in relation to the system of evidence and persuasive strategies? What is the relationship with non-verbal language? How to insert the enunciative act in religious practice? What is their role in codifying social behaviour?

Minimum reference bibliography

Austin, J. L., *How to do things with words*, Oxford, 1962; Benveniste, E.. *Problèmes de linguistique générale*, Gallimard, Parigi, 1966; Bettini M., *Voci. Antropologia sonora del mondo antico*, Torino, 2008; Bologna, C., *Flatus vocis: metafisica e antropologia della voce*, Bologna, 1992; Cavarero, A., *A più voci: filosofia dell'espressione vocale*, Milano, 2003; Lachenaud, G., *Les routes de la voix: l'antiquité grecque et le mystère de la voix*, Paris, 2013; Zumthor, P., *Introduction à la poésie orale*, Paris, 1983; Goody, J., *Il suono e i segni. L'interfaccia tra scrittura e oralità*, Milano, 1989; Ong, W., *Oralità e scrittura*, Bologna, 2011; Zumthor P., *Introduction à la poésie orale*, Paris 1983.

- ANTHROPOLOGY OF SPACE

Contemporary categories of *space, landscape, anthropized, political* or *sacred space* do not match with Greek and Roman notions. The ancient perception of space is characterized by the overlapping of religious, social, and mythical attributes of a given space, which becomes a multi-layered, semantic dimension. Greek *poleis*, Roman *Urbes* and imperial expansion, conceived as changeable and multiple realities, are a source of information about the conception of ancient space, i.e. the dimension where social, religious, and political thought are constantly shaped and re-shaped. The process of distribution and naming of anthropized spaces is deeply rooted in the mythical past and ritual practices of a social group. Sacred spaces, like temples and sanctuaries, together with the spaces of institutions and politics construct the identity of a community that *lives* and *acts* in different environments and whose actions are tightly linked to the space which hosts them. When the Romans occupied an unknown landscape, they used to pray *deus in cuius tutela hic locus est*, according to a notion that associates aspects of nature and urban spaces to different divinities, whose action was perceived in those spaces. Colonization, exploration, and the establishment of economic and cultural exchange in the Mediterranean deeply affect the ways ancient civilizations modelled spaces and places, producing notions and representations which survived through time. Furthermore, the scenes of ancient theatres give hints of the mentalization of multiple experiences of space, through a process of *presentification* of divine and human actions, which we can infer from texts. What links, though, a *space* to an *action in space*? What kind of hermeneutic tools can we use to interpret texts, iconography, archaeological data in order to go back to different notions of space in the antiquity? How do representations of space change according to time, literary genre, and the social group who produces them? How do political spaces reflect the activity of institutions? Is there a specific *language of space*, that shapes this dimension in words?

Minimum reference bibliography

De Sanctis, G., «Spazio», in Bettini, M., Short, W. M., *Con i Romani. Un'antropologia della cultura antica*, Bologna, 2014; De Polignac, F., *La naissance de la cité grecque : cultes, espace et société VIIIe-VIIe siècles avant J.-C.* Paris, 1984; Fitzgerald, W., Spentzou, E., *The production of Space in Latin Literature*, Oxford, 2018; Gilhuly, K., Worman, N., *Space, Place and Landscape in Ancient Greek Literature and Culture*. Cambridge, 2014; Remotti, F., Scarduelli P., Fabietti, *Centri, ritualità, potere. Significati antropologici dello spazio*, Bologna, 1989; Shachter, A., «Policy, Cult and the Placing of Greek Sanctuaries» in O. Reverdin, B. Grange (edd.), *Le Sanctuaire Grec 37 Entretiens sur l'Antiquité Classique*, Genève, 1990, pp. 1-58; Schnapp, A., «De la cité des images à la cité dans l'image», *Mètis. Anthropologie des mondes grecs anciens*, vol. 9-10 (1994), pp. 209-218; Spencer, D., *Roman Landscape: Culture and Identity*. Cambridge, 2010; Vernant, J.P., «Hestia-Hermès. Sur l'expression religieuse de l'espace et du mouvement chez les Grecs», *L'Homme* 3. 3 (1963), pp. 12-50.

- VISUAL ANTHROPOLOGY

The visual practices of ancients cultures have interested art historians since at least the 1990s. The emergence of Cultural Studies and in particular Visual Studies (Herbert, 1996; Mirzoeff, 1999; Elkins, 2010; Smith, 2008), have inaugurated an interpretative strand of cultural anthropology relating to ancient visuality, focused on how the ancients perceived and, therefore, imagined representation itself. A fundamental conceptual framework is the notion of *agency* elaborated by A. Gell in 1992, understood as the "power" (i.e. the principle of agent cause) that an image – or any artifact – expresses in the context of social relations (the so-called *art nexus*). We can also add the deep impact that the ritual sphere and the religious context had on the contact and use of a work of art, which was part of a real "ritual of vision" (as defined by Tanner in 2006) that activated different sensory and emotional responses in observers. Each ancient society has built, assembled, modified and elaborated its specific 'reading' practices, which for scholars reveal excellent interpretative clues to gain access to the understanding of certain ancient cultural elements. Accordingly, there are many questions that can stimulate reflection on ancient visual anthropology: What information could convey an image, formulating codes of conduct for a particular society? What role did originality or "copying" play in the transmission of certain messages? And how could the concept of copy in any case lead to a cultural mediation with another culture? What kind of political-ideological communication could images

convey? What role did they play in the definition of a personal and social memory? What representation could they convey of itself and of "others"? What relationship between the image and the ritual, what synaesthetic emotions could they create, what was the relationship between the artifact and a divinity? How could the power of the word be transformed into the vision of images and therefore how was the re-functionalisation of certain myths through images achieved in certain cases? And how could the image convey new meanings of a known history, generate variations?

Minimum reference bibliography
Elkins, J., *Visual Studies. A Skeptical introduction*, London-New York, 2003; Franzoni, C., *Tirannia dello sguardo. Corpo, gesto, espressione dell'arte greca*, Torino, 2006; Gell, A., «The Technology of Enchantment and the Enchantment of Technology» in *Anthropology, Art and Aesthetics*, a cura di J. Coote e A. Sheldon, Oxford, 1992, pp. 40-67; id., *Art and Agency. An Anthropological Theory*, Oxford, 1998; Tanner, J., *The invention of Art History in Ancient Greece. Religion, Society, and Artistic Rationalisation*, Cambridge, 2006.

- CONFLICT, MEMORY, FORGIVENESS

Μή μνησικακεῖν: this is the watchword in the Athens of democratic restoration, after its defeat in the Peloponnesian War. The democratic fringe, winner of the στάσις that had seen it as opposed to the advocates of the oligarchy, committed itself to "deposing resentment", to "not remembering the evil suffered", marking an important watershed in the history of Western political and legal thought (whose echoes can also be felt in some more recent events: the post-fascist amnesty of Togliatti, the Truth and Reconciliation Commission of post-apartheid South Africa, etc. ...). The question that arises is, therefore, that of the resolution of conflict. Forgiveness can, of course, become an instrument of civic – that is, social and political – recomposition, but different strategies are opposed to it, according to the historical-political context in which one acts. If the Athenian experience appears consistent with the democratic context borne out of civil war, there are different responses of the regimes in which few or only one govern. Hence, how can we interpret the strategies of conflict resolution based on forgiveness in the ancient world? What are the forms of the ancient debate on these events? What is the relationship with democracy and other political forms? What are the possible different outcomes (personal or community revenge etc...)? How did literary production question the subject?

Minimum reference bibliography
Bearzot, C., «Democrazia e oligarchia, memoria e oblio: a proposito di due libri recenti», *IncidAntico*, 2012, p. 223-240; ea., «Amnistia, perdono e vendetta nel mondo antico» (*CISA*, 23), Milano, 1997; «Responsabilità, vendetta e perdono nel mondo antico» (*CISA*, 24), Milano, 1998; Picone, G., *Clementia Caesaris : modelli etici, parenesi e retorica dell'esilio*, Palermo, 2008; Wolpert, A., *Remembering Defeat: Civil War and Civic Memory in Ancient Athens*, Baltimore & London, 2002.

- BODY AND IDENTITY

The anthropological study of the body reveals the profound identity matrix of the individual; the concept of identity expresses the awareness that an individual has of himself and the simplest and most direct experience from which he can derive its meaning passes through his own body. The body in fact inevitably represents the first means of exploring reality and defining the self with respect to all that is "other"; it is configured as an expressive agent, capable of its own significance, that is, of producing meaning. The social and cultural analysis of the body, the images that reveal its most hidden depths and the values that distinguish it define the person and his ways of existing, different from one social structure to another. The idea that identity is based on tradition is common but, as Tzvetan Todorov (2009) stated, "it is necessary to overcome the sterile opposition between these two conceptions: on the one hand the disincarnate and abstract individual, which exists outside of culture ; on the other the individual imprisoned in his own cultural community of origin". We think we will find authenticity and purity in our cultural "roots" (M. Bettini,

2016). But it is also through the body that individuals experience belonging to a group; it is used as a tool, as the first "technical means" of expression of the self (M. Mauss, 1936). Starting from these premises we can therefore elaborate the following reflections: in which way in the Mediterranean cultures, and in particular in the Greek and Roman cultures, was the power of society and its grip on individual bodily existences produced and strengthened? How in the Greek and Roman world did social pressure oblige, through the techniques, the use of the body to a precise performance? Even today, in fact, consumer practices overwhelm every moment and aspect of daily life so as to mediate the relationship with the body, social relations and political life itself (Z. Bauman, 2000). In the ancient world, what could be the effects of the body on life in common, in relationships and in social experience (M. Douglas, 1970) on the *agora*? In addition to the techniques of the body, in fact, the forms of speaking and communicating were also part of the individual *habitus* (P. Bourdieu, 1979). In literature and on the scene, how did body gestures affect the individuals? How did physical dimensions express social distance in medical sources? How was body nature conditioned and shaped by culture? And how was the condition of the individual and his social role expressed through the violation of the body? How were family relationships and the relationship between the sexes regulated through the body? How did the body manifest, act and interact? And what were the relationships attributed to it (social body, political body, personal body)?

Minimum reference bibliography
Bauman, Z., *Liquid Modernity*, Cambridge, 2000; Bettini, M., *Radici. Tradizione, identità, memoria*, Bologna, 2016; Bourdieu, P., *La Distinction: critique sociale du jugement*, Paris, 1979; Cantarella, E., *Supplizi capitali. Origine e funzioni delle pene di morte in Grecia e a Roma*, Milano, 1991; Csordas, T.J., «Embodiment as a Paradigm for Anthropology», in *Ethos*, 18, 1990, pp. 5-47; Douglas, M., *Natural Symbols: Explorations in Cosmology*, London, 1970; Durkheim, É., *Les formes élémentaires de la vie religieuse. Le système totémique en Australie*, Paris, 1912; Le Goff, J., *Il corpo nel medioevo*, Roma-Bari, 2003; Mauss, M., «Les techniques du corps», Communication présentée à la Société de Psychologie le 17 mai 1934, in *Journal de Psycologie Normal et Pathologique*, 32 (3-4), 1936, pp. 271-293; Todorov T., *La paura dei barbari*, Milano, 2009.

- FOLKLORE

Folklore can be defined as "the set of popular notions, distinct from the heritage and the superior and hegemonic cultural orientation" (Treccani Encyclopedia). In Italy, studies of folklore and popular traditions (especially of the southern regions) have flourished since the second half of the nineteenth century, greatly influencing literary production, for example by Verga and Capuana (Pitrè 1871-1913) and giving impulse to a series of ethnographic campaigns culminating with the works of Ernesto De Martino (De Martino 1958, 1959, 1961). In the Anglo-Saxon world, meanwhile, it was Stuart Hall (1973, 1974, 1976) who gave impetus to "cultural studies". Until a few decades ago, however, studies of antiquity have practically ignored this field. The reason is understandable: All the Greek and Latin texts that have come down to us are an expression of the "superior and hegemonic cultural orientation" (Cirese 1971). It might even be fair to speak of an "absence" of folklore in antiquity. Indeed, in the ancient world, it is easy to assume there was no substantial difference between popular culture and high culture. But this is a typical example of a vision distorted by the availability of sources, when not spoiled by the "ethical" gaze on the ancient world that has long characterized us modern Westerners. Of course, the status of the documentation is not encouraging. A real "exclusion of folklore" implemented since the beginning of the Middle Ages has erased almost every trace of popular culture from written texts, but tradition has continued, as it has always done, in orality, until it re-emerged as a karst stream at the end of the Middle Ages, or was brought to light when it became the subject of scientific study in the 1800s. The studies on ancient folklore are only at the beginning, but they cover a very vast field, capable of involving various points of view. There are fables, fairy tales, jokes, proverbs, religious legends, novels, etc. (Braccini 2018, p. 9). What are the aspects of popular traditions that may have left traces in the "high" culture? What are the channels that, by their very nature, have allowed the conservation, albeit fortunate, of some segments of narratives, beliefs, and popular superstitions of the ancients? What are the relationships between the manifestations of this unofficial culture and high culture?

What are the continuities between the folklore of the ancients and that of the moderns? What can the comparative method tell us about this?

Minimum reference bibliography
Braccini, T., *Lupus in fabula. Fiabe, leggende e barzellette in Grecia e a Roma*, Roma, 2018; Cirese, A.M., *Cultura egemonica e culture subalterne*, Palermo, 1971; De Martino, E., *Morte e pianto rituale nel mondo antico: dal lamento pagano al pianto di Maria*, Torino, 1958; id., *Sud e magia*, Milano, 1959; id., *La terra del rimorso. Contributo a una storia religiosa del Sud*, Milano, 1961; Hall, S., *A 'Reading' of Marx's 1857 Introduction to the* Grundrisse, Birmingham. Centre for Contemporary Cultural Studies, 1973; id, «Marx's Notes on Method: A 'Reading' of the '1857 Introduction'», *Working Papers in Cultural Studies*, 6, 1974, pp. 132–171; Hall, S., Jefferson T., *Resistance Through Rituals. Youth Subcultures in Post-War Britain*, The Centre for Contemporary Cultural Studies, University of Birmingham, 1976; Pitrè, E., *Biblioteca delle tradizioni popolari siciliane*, Palermo, 1871-1913.

- RELIGION AND RELIGIONS: A COMPARATIVE APPROACH

Interpreting religion not in terms of system or static structure, but as a sort of fluid language forcommunication and action, can open up new perspectives on ancient and contemporary societies. This allows us to understand not only the continuous changes that have taken place in ancient cultural contexts (and that still take place today), but also religion's profound capacity to articulate human experience. Applying the category of language to the construction of religious phenomenon is also a useful tool for articulating a comparative perspective that juxtaposes ancient and contemporary "religions" as laboratories of original choices and values, which provide particular responses to specific historical and individual problems. As the founding principle of cultural and social anthropology, comparatism has always occupied a prominent place in the history of religions. In the history of comparative religious anthropology studies, Greek and Roman culture has been the explicit starting point for research that already in the 1700s ranged towards the so-called "primitive" religions: pioneers in this sense are revealed in the works of J. F. Lafitau or E. B. Tylor, E. Rohde and J. G. Frazer. Although these approaches suffered from some limitations, they nevertheless inaugurated a practice of openness to other cultures, allowing historians to rethink the nature of religion by taking into account phenomena classified under this definition according to both indigenous and exogenous criteria. The perspective and structural methods developed by C. Lévi-Strauss subsequently solicited the capital studies of J.P. Vernant and G.Dumézil, which enabled the repositioning of Greek and Roman religion in the context and depth of Indo-European cultures. Martin West and Walter Burkert offered further reflections on the influence of Semitic, Anatolian, Babylonian cultures of the Middle East on the culture of archaic Greece, in a historical perspective of contacts and diffusion. Without giving up the tools of comparison, but reflecting critically on their value, the work of comparatists such as E. De Martino, D. Sabbatucci, A. Brelich, M. Detienne and J. Z. Smith has finally offered new ways to interpret cultures distant from their own, in time as well as in space. The intention of this section is to privilege themes and methods that put in a comparative perspective a series of issues concerning Greece and Rome in the first place, but also with an eye towards Egypt, the ancient Near East and the great monotheistic cultures (Christianity, Judaism, Islam). This comparison can be defined at three levels: How did the ancients compare and perceive their own religious differences and peculiarities with respect to another culture? How did this translate into religious "identity"? What influences, loans, reinterpretations, similarities or profound differences (in linguistic, figurative, mythical construction etc. terms) can be traced between the religious "languages" that came into contact in ancient times? And finally, to what extent can certain "formal operators" (divination, rituals, sacrifices, the way of figuration or incarnation of the gods etc.) at work in contemporary religious cultures on which anthropologists work be compared to ancient religions?

Minimum reference bibliography
Boesflug, F., Dunand, F., *Le comparatisme en histoire des religions: actes du colloque international de Strasbourg* (18-20 septembre 1996), Paris, 1997; Bonnet, C., Belayche, N. et alii, *Puissances divines à l'épreuve du comparatisme: constructions, variations et réseaux relationnels*, Turnhout, 2017; Borgeaud, P., «Le problème du comparatisme en

histoire des religions», *Revue européenne des sciences sociales*, 24, 1986, pp. 59-75; Borgeaud P., Prescendi, F., *Religions antiques. Une introduction comparée*, Genève, 2008; Burger M., Calame, C., *Comparer les comparatismes. Perspective sur l'histoire et les sciences des religions,* Milano, 2006; Calame, C., Lincoln, B., *Comparer en histoire des religions antiques. Controverses et propositions*, Liège, 2012; Calame, C., « Interprétation et traduction des cultures: les catégories de la pensée et du discours anthropologique», *L'Homme*, 163, 2002, pp. 51-78; Detienne, M., *Comparer l'incomparable*, Paris, 2000; Rudhardt, J. «Du mythe, de la religion grecque et de la compréhension d'autrui», *Revue Européenne des sciences sociales et Cahiers Vilfredo Pareto*, Tome XIX, n. 58, Genève, 1981, pp. 5-284; Sabbatucci, D., *La perspective historico-religieuse: foi, religion et culture*, trad. P. Baillet, Paris, 2002.