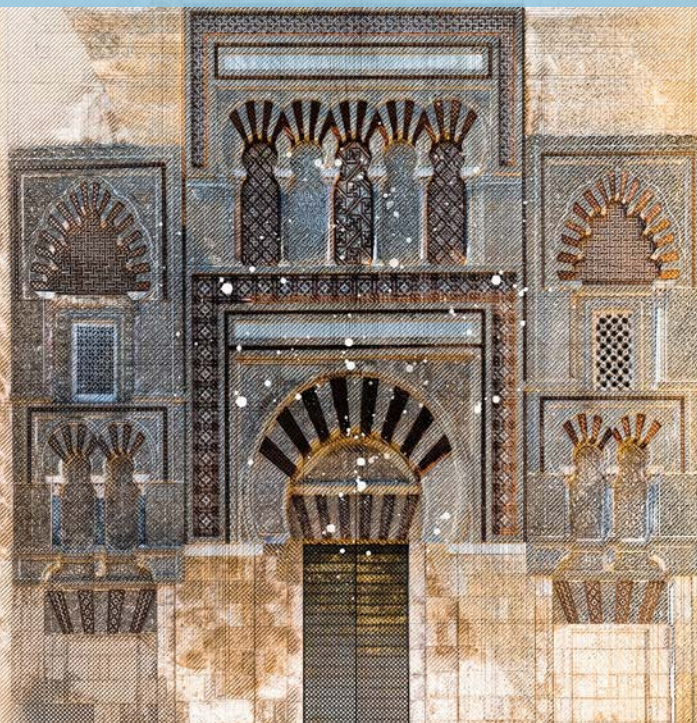


AL-ANDALUS IN MOTION

Travelling Concepts and Cross-Cultural Contexts

15 - 16 NOVEMBER 2018, ISTANBUL



ABSTRACTS

AL-ANDALUS IN MOTION

Travelling Concepts and Cross-Cultural Contexts

The history of Iberia, as both an originator and a product of global colonization, constitutes a field of study for interrogating fundamental concepts of contemporary liberal-democratic societies. The 'Iberianate venture' embraces the 'Al-Andalus' syndrome (Islamic Andalusia as a model of tolerant co-existence between Christians, Muslims and Jews), the Iberian 'Black legend' (repressive Inquisitorial Catholicism, imperial brutality, economic backwardness), and Sefarad (an ambiguous place of home and exile for Iberian Jews). Within the framework of the 'Traveling Concepts' strand of Language Acts & Worldmaking, this conference will focus on the many ways in which Al Andalus becomes a figure of thought, a means by which societies, minority groups, and individuals past and present represent and critically engage with questions of religious pluralism, intercultural contact, and national identity. Proposals for papers are invited from across the disciplines with a focus on the cross-cultural circulation of Andalusian and Sephardic ideas and concepts across geographies and histories.

l̄anguāgē âçts and worldmākîng

Language Acts and Worldmaking is a flagship project funded by the AHRC Open World Research Initiative, which aims to regenerate and transform modern language learning by foregrounding language's power to shape how we live and make our worlds. Travelling

Concepts takes the Iberian Peninsula as both the originator and product of a polycentric process of global colonization, and its history as a workshop for questioning how language constructs the world. In a journey that takes us from Brazil to China, and through multiple languages, we investigate the ideological work performed by the vocabularies that historically cluster around Iberia, whether embedded in individual words, phrases or extended literary forms (narrative, lyric, history). Concepts such as 'global', 'culture', 'civilisation', 'tolerance', 'Europe' and the binary 'East/West' are central to the way Iberian history has been imagined both inside and outside the Peninsula, from the Middle Ages to the present day.

www.languageacts.org

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scientific studies association

ILEM was founded in 2002 with a view of training and supporting scientists and intellectuals engaging with the challenges of the contemporary world. Through the organization of academic, cultural, and public engagement events

and publications, ILEM aims to contribute to the generation and dissemination of knowledge across the social sciences, arts, literature, and theology in dialogue and critical engagement with the wealth of ideas and scholarship of the Islamicate traditions.

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1st Day

09.00 - 09.30 Registration

09.30 - 10.00 Opening Session

10.00 - 11.30

Language
and Identity/
Linguistic
Worldmaking

Chair: Süleyman Güder

Julian Weiss, Bystanders and Borderlands: The Andalusí Frontier and the Sephardic Ballad [Weiss discusses the ballad as a form of language]

Yitzchak Schwartz, Al-Andalus on the American-Jewish Mind: The Uses and Afterlife of the Andalusian Golden Age in the United States

Or Hasson, Language as a site of identity-making, memory, and imagination: Early modern Spanish lexicography and Iberia's Semitic heritage lexicography

Chair: Lütfi Sunar

12.00 - 13.30

Modern
political uses
of Al-Andalus
and Iberia

Juliet Gryspeerdt, The forgotten 'Orient' in the writing of travellers to Portugal in the 1930s

Carlos Yebra Lopez, Medievalist passports: The symbolic place of Sephardim and Andalusíes in post-2012 Spain

AbdoolKarim Vakil, 'A civilization, a culture, a Flag': ReOrienting al-Andalus (between Islamophobia and Islamophilia in Portugal)

Chair: Faruk Yaslıçimen

14.30 - 16.00

Culture and
Knowledge
in Motion:
Translating
Al-Andalus

Daniel Muñoz Sempere, 'El Alcázar de Sevilla' by José María Blanco White and the export of images of Iberia

Rachel Scott, Conceptualising intercultural relations through the translation of a travelling text: the case of 'Kalila wa-Dimna'

Amina Boukail, The Représentation of the Other in Hebrew Andalusian Literature

16.30 - 17:15 Special Concert / Music from Al-Andalus



2nd Day

Chair: İsmail Hakkı Kadı

09.00-10.30

'A Contested Space: Al-Andalus between Utopia and Distopia'

Doriane Zerka, 'Andalusi Space and the 'European Network' in the German Rolandslied'.

Igor Alekseev, Andalusian Utopia in Russian Muslim Modernism of the late 19th century (Ismail Gasprinskii's Dar-al-Rahat)

Adrian Negro, Al-Andalus in fantasy and worldbuilding games and virtual reality

Chair: İbrahim Halil Üçer

11.00-12.30

Materializing culture in sight and sound

Federica Broilo, The Disneyfication of the Alhambra in the twentieth-first century: the Japanese Experience

Olga Bush, Neo-Mudéjar architecture of Toledo train station in the debate on a national style

Miriam Ali-de-Unzaga, Andalusian textiles in motion: cross-cultural dressing in life and the afterlife

Chair: Lütfi Sunar

14.00-16.00

Iberia Imagined by Travellers, Real and Fictional

Montserrat Piera, "Al-Andalus in my Mind": Perceptions of Al-Andalus in the Rihlas of three Iberian Travelers to the East

Sizen Yiacooup, Anti-Semitism, Utopianism and the Evocation of Al-Andalus in the Viaje de Turquía

María Mercedes Delgado Pérez, The Fall of al-Andalus Through the Narrations of a Christian, a Muslim, and a Jew: The Common Identity over Differences

15.30-16.00

Closing Session

16.00-19.00

Bosphorus Tour and Dinner

1st Session

Language and Identity/ Linguistic Worldmaking

10.00 - 11.30

Chair: Süleyman Güder

Julian Weiss

Bystanders and Borderlands: The Andalusí Frontier and the Sephardic Ballad [Weiss discusses the ballad as a form of language]

Yitzchak Schwartz

Al-Andalus on the American-Jewish Mind: The Uses and Afterlife of the Andalusian Golden Age in the United States

Or Hasson

Language as a site of identity-making, memory, and imagination: Early modern Spanish lexicography and Iberia's Semitic heritage lexicography

Bystanders and Borderlands: The Andalusí Frontier and the Sephardic Ballad

*Prof. Julian Weiss
King's College London*

This paper explores the possibilities—and the problems—entailed by a figurative reading of the Muslim/ Christian border as it is portrayed in the rich corpus of Sephardic balladry that accompanied Iberian Jews in their post 1492 diaspora. I argue that that the frontier between medieval Al-Andalus and Castile served as a 'travelling concept' for Sephardic Jews, as highly flexible verbal scaffolding for thinking about the tensions and paradoxes of diaspora. Through a close reading of selected Judeo-Spanish ballads preserved by the written and spoken word, I examine how the representation of the Andalusí frontier reproduces an ideological topology. This is to say, the fluidity and conflicts of the borderzone offer a way of thinking about, and narrativising, a series of thematic antonyms and tensions that characterise the diasporic condition: exile and return, identity and difference, the secret and the public, communal agency and ineluctable fate. Transposed into Sephardic oral and written lore, the poems capture the paradox of Jews who were not (militarily at least) represented as protagonists in the Muslim/ Christian conflict, but who were nevertheless implicated: they were 'bystanders' attempting to recover agency in a history that was, and was not, their own.

Although this approach—which owes a formative debt to S. Yiacoup's *Memory and acculturation in the late medieval and early modern frontier ballad* (2004)—offers many possibilities, it also entails a number of methodological, practical and conceptual challenges when the poetic evidence is set in the context of recent studies on the cultural and social history of Sephardic Jews post 1492, e.g. by D. Ruderman, *Early Modern Jewry* (2010), J. Ray, *After Expulsion* (2013), R. Melammed, *A Question of Identity* (2004), P. Díaz-Mas, *Los sefardíes [...] identidad y mentalidades* (2010), Y. Yovel, *The Other Within* (2009). The paper reviews some of these challenges in the light of approaches to diasporic identity more generally, e.g. S. Hall & J. Rutherford (ed.), *Identity: Community, Culture, Difference* (1990), in order to map out paths for future research.

Keywords: Sephardic Ballad, frontier, Al-Andalus, cultural memory

Al-Andalus on the American-Jewish Mind: The Uses and Afterlife of the Andalusian Golden Age in the United States

Yitzchak Schwartz
New York University

In his seminal 1989 article, historian Ismar Schorsch argues that during the nineteenth century, German-Jewish intellectuals began to hold up the Jewish life of Al-Andalus as a model for European Jews of their own time. They argued that just as the Jews of Andalusia had been integrated into the larger society in which they lived, so too modern European Jews needed to strive to participate in European society and contribute to its arts and culture. Since Schorsch, a number of historians have explored the way the history Andalusia has been used by European Jewish historians and thinkers. But how did American Jews engage with the history of Andalusia in their historical literature? My paper explores this question, looking to nineteenth century American-Jewish newspapers and historical journals. I argue that during the 1840s-1850s many American Jews espoused a similar narrative to their European counterparts that saw Andalusian Jewry as a role model for the Jews of their own time and valorized Andalusian society more broadly. By the late-nineteenth century, however, their narrative changed entirely. Rather than holding up the Spanish Golden Age as a model, American Jews began to see their own community as the pinnacle of Jewish history. They began to focus on the end of the Andalusian "Convivencia," rather than on Convivencia itself, as the defining moment of Jewish history in Spain. The turn towards oppression of Jews, which eventually led Spanish Jews to emigrate to the Americas, was cast as the defining moment of Spanish Jewish history and the beginning of American Judaism. Through this narrative, American Jews, like countless others over time, continuously engaged with the history of Al-Andalus, but used and reused that history in new and innovative ways.

Keywords: Al-Andalus, Jewish history, American history, Golden Age



Language as a site of identity-making, memory, and imagination: Early modern Spanish lexicography and Iberia's Semitic heritage lexicography

Or Hasson
Hebrew University of Jerusalem

One of the main realms in which the making of a modern Spanish identity took place and where the history of the Iberian Peninsula was constantly negotiated was that of language. Following Antonio de Nebrija's *Gramática Castellana*, the first grammar-book of a European vernacular, published in the emblematic year of 1492 and dedicated to Queen Isabella, early modern Spanish scholars have produced a considerable amount of meta-linguistic works—dictionaries, grammar books, etymological treatises, orthographical manuals, and guides of rhetoric—whose disquisitions into the roots, history, present usage, and prospect of the vernacular Castilian were framed as a part of an attempt to contribute, symbolically and practically, to the making of Spain and to its Imperial project.

One of salient works in this line was Sebastián de Covarrubias's *Tesoro de la Lengua Castellana o Española*, published in Madrid in 1611 and considered to be the most influential lexicographical work before the eighteenth century. Besides being the first monolingual and encyclopedic dictionary of Spanish, Covarrubias's *Tesoro* was the most comprehensive etymological work of its time, and included hundreds of Arabic etymologies, and, surprisingly enough, a similar number of Hebrew ones. Through his etymologies and micro-narratives intercalated across the *Tesoro*, Covarrubias constructed a detailed—and often contradictory—history of the Spanish language, from its pre-Roman origins to its Imperial present, a history which was intimately connected both to his concept of language and to his take on the history of the Iberian Peninsula and the different groups that populated it.

Through a comparative analysis of the Arabic and Hebrew etymologies vis à vis selected representations of their respective speakers in the *Tesoro*, I aim to illuminate the tension between the philological desire to know the history of one's language, and the need to ignore, minimize, or accommodate the significance of the Muslim heritage of the Peninsula, as well as the desire to appropriate the sacred Hebrew language while divorcing the concept of Spain from its Jewish past. Comparing the Arabic case with that of the Hebrew, I will attempt to elucidate the dynamics of identity-making, memory, erasure and imagination in the highly politicized and ideologically-charged field of early modern lexicography.

Keywords: Spanish Humanism, Arabic, Hebrew, al-Andalus, Lexicography, Moriscos, Conversos, Covarrubias

2nd Session

Modern political uses of Al-Andalus and Iberia

12.00 - 13.30

Chair: Lütfi Sunar

Juliet Gryspeerd

The forgotten 'Orient' in the writing of travellers to Portugal in the 1930s

Carlos Yebra Lopez

Medievalist passports: The symbolic place of Sephardim and Andalusies in post-2012 Spain

AbdoolKarim Vakil

'A civilization, a culture, a Flag': ReOrienting al-Andalus (between Islamophobia and Islamophilia in Portugal)

The forgotten 'Orient' in the writing of travellers to Portugal in the 1930s

Juliet Gryspeerd
University of Nottingham

This paper will examine representations of a Portuguese 'Orient' in the accounts of travellers from the 1930s, the so-called golden age of British travel writing (Fussell, 1980). These include John Gibbons' two accounts: *Afoot in Portugal* (1931) and *Playtime in Portugal: An unconventional guide to the Algarves* (1936); Rodney Gallop's *Portugal, a book of folk-ways* (1936); and American-born Alice Blight Lowther's *Moments in Portugal or the Land of the Laurel* (1939).

Though Al-Andalus is associated almost exclusively with Spain, Portugal was of course historically part of Gharb (Western) al-Andalus. Portugal cannot boast such monuments as the Alhambra palace in Granada or the Great Mosque of Córdoba, however traces of the historical Islamic cultural presence can be seen in archaeological remains, Arabic place-names, a significant literary heritage of Arabic medieval poetry, and in local folklore.

Al-Andalus was a source of fascination for travel writers to Spain in the late eighteenth and early nineteenth centuries (Lou Charon-Deutsch 2004, C.W. Thompson 2012). In contrast, travel writers to Portugal during the same period were, with a few exceptions, more preoccupied with Christian gothic architecture, and with admiring Sintra's recently built eclectic orientalist pleasure palaces. Moving forward in time, I would argue that writers travelling to Portugal in the 1930s, the so-called golden age of British travel writing (Fussell, 1980) show far greater interest in the traces of Islamic cultural presence that they saw. Travellers to the Algarve noted its aesthetic and cultural proximity to North Africa, and repeatedly referenced Arabian Nights. In some senses, then, travel writing on Southern Portugal appeared to have finally 'caught up' with earlier travel writing on Spain, through an obsession with looking for (or even imagining) traces of the 'Orient'. Using Johannes Fabian's concept of the 'denial of coevalness' (Fabian 1983), my paper will critically examine the interpretations of the history and heritage of Gharb al-Andalus offered in these accounts. I will put forward hypotheses - relating to aesthetic and cultural attitudes of the time - to attempt to explain why the 1930s saw a flourishing of interest in what is a marginalised and often overlooked Islamic cultural heritage: that of Portugal.

Keywords: Travel writing, Portugal, Gharb al-Andalus, 1930s

Medievalist passports: The symbolic place of Sephardim and Andalusíes in post-2012 Spain

Carlos Yebra López
New York University

Spain's self-told Modernity (or lack thereof) can hardly be tackled without making reference to the momentous expulsions of two communities: the Sephardim (1492-8) and the Andalusíes (1609-1614) (Flesler, 2008; Martín-Márquez, 2008). In this sense, ever since the 19th century a wide variety of authors discussing Spain's national identity have been interested in engaging in "modern medievalism", i.e., the revisiting the three cultures of medieval Iberia (i.e., Christianity, Islam and Judaism) from the lenses of the present (Pearce, 2015; Utz, 2017), and this with momentous consequences. This presentation will analyse the impact of the above-mentioned modern medievalist discussions on post-2012 debates concerning the so-called "Law of Return", i.e. the possibility and convenience (or lack thereof) of passing a bill granting Spanish citizenship to the descendants of the Sephardim and/or Andalusíes, respectively. More specifically, I will claim that this issue makes it apparent that nowadays there are at least three narratives affecting the disparate way the Spanish State conceptualizes the above-mentioned Sephardic community (as opposed to the Andalusí) for national branding purposes (Anholt, 2011), namely: (i) occasional cross alliances notwithstanding, the relationship of Christians to the Muslim settlers was one of military conflict and imperial struggle, an aspect that was absent from the relationship of those Christians vis-a-vis Peninsular Jews; (ii) this situation of military confrontation has been exacerbated in light of the current presence of Islamist terrorism in Spain (e.g. the Madrid -2004- and Barcelona -2017- attacks); (iii) from an economic standpoint, the descendants of Andalusí community are, on the whole, significantly poorer than the Sephardic ones (more importantly, they are perceived such), which makes them less attractive as an investment target and decreases their sociopolitical acceptance as immigrants.

Based on this, I will conclude that if unlike what is happening in the case of the descendants of the Sephardic community, the Andalusíes are to be granted symbolic restoration (not to mention the possibility to obtain Spanish citizenship), there needs to be a change in one or more of the above narratives. Only in this case might Spain be finally able to constellate its remaining racially-cum-religious Other, thus advancing towards the ever-postponed historical redemption of its national identity.

Otherwise and for the time being, Al-Andalus shall remain just another instance of how, in Rushdie's words, "the world is full of sleepers waiting for their moment of return." (1997: 433).

Keywords: al-Andalus, Sepharad, Spain, citizenship, modern medievalism

'A civilization, a culture, a flag': ReOrienting al-Andalus (between Islamophobia and Islamophilia in Portugal)

Abdoolkarim Vakil
King's College London

For a diverse range of social protagonists in contemporary Portuguese society –from across national and especially local politics and administration, through public intellectuals, writers and artists, to heritage and tourism management– “Islamic Portugal” has emerged as a rich historical and symbolic resource for the negotiation (and contestation) of a post-colonial, modern, and inclusive multicultural Portuguese national identity. For Muslims in Portugal too, the Islamic past has been consistently cultivated and celebrated in the assertion of a historical genealogy for a European Islam and for a Portuguese Muslim identity and belonging. While importantly reframed and resignified by the post-colonial and post-authoritarian context of Portugal after 1974, important continuities can nevertheless be traced in these discourses stretching back to the Liberal and Romantic rediscovery of the Islamic past in the early nineteenth century, on the one hand, and the lusotropicalist and assimilationist colonial politics of the late Estado Novo dictatorship, on the other. But different genealogies were foregrounded in the colonial encounter; genealogies which contrary to rooting ‘Iberian Islam’ as ‘European’, and domestication ‘Muslims as Portuguese’, displaced and reoriented al-Andalus. Such moments, as this paper will consider, estrange and foreground the national, secular and Westernese continuities which configure the contemporary stakes in of the historical imagining of both the dominant Islamophilic Portuguese multiculturalism and the narratives of Portuguese Muslims, positioned both as a distinctly new demographic minority in Portugal, and rendered hypervisible in post-Rushdie affair Europe and the post 9/11 Islamophobic global order of the War on Terror.

Keywords: Islamic Portugal, Portuguese, European Islam, Iberian Islam, Portuguese Muslims, al-Andalus, Islamophilic Portuguese, Minority, Islamophobic Global Order

3rd Session

Culture and Knowledge in Motion: Translating Al-Andalus

14.30 - 16.00

Chair: Faruk Yaslıçimen

Daniel Muñoz Sempere

'El Alcázar de Sevilla' by José María Blanco White and the export of images of Iberia

Rachel Scott

Conceptualising intercultural relations through the translation of a travelling text: the case of 'Kalila wa-Dimna'

Amina Boukail

The Représentation of the Other in Hebrew Andalusian' Literature

'El Alcázar de Sevilla' by José María Blanco White and the export of images of Iberia

Daniel Muñoz
King's College London

'El Alcázar de Sevilla' is a short piece of Romantic prose written by the Spanish exile José María Blanco White and published in the 1825 issue of *No me olvides*, a literary annual published by Rudolf Ackermann. Translated, adapted and augmented from the English *Forget Me Not*, these literary annuals were primarily aimed at the new American republics and became an ambitious transnational enterprise with collaborators drawn primarily from the pool of political exiles living in London in the 1820s.

Blanco's text places the Moorish Alcázar in the centre of a story where exiled nostalgia is interweaved with brief sketches of the medieval past. The image of the Sevillian palace – neatly condensed, like other compositions part of the *No me olvides*, into a brief textual snapshot – allows Blanco to reach for the fleeting images of a lost world, that of his life in Seville prior to his exile in England. This nostalgic longing is interweaved with fragmentary episodes of the history of the Alcázar: the haunting figures of María de Padilla and Peter the Cruel and the legend of the two moriscos who returned to their Andalusian homeland in the search for a mythical buried treasure.

Blanco, an author fully aware of the power of historical imagination, takes part with 'El Alcázar de Sevilla' in a transatlantic trade of images of Spain and Al-Andalus. Although his story is partly rooted in the poetic sublimation to which Iberia was being subjected by the British Romantics, it is interesting to consider the shifting lines that the narrative establishes between the Christian and the Moorish world, but also between Spain and Britain and between the present and the past.

Keywords: Blanco White, moriscos, Peter the Cruel, María de Padilla, Romanticism, Rudolf Ackermann

Conceptualising intercultural relations through the translation of a travelling text: the case of 'Kalila wa-Dimna'

*Rachel Scott
King's College London*

Medieval Iberia was a dynamic space of shifting borders and fluid political configurations. The different names by which the Peninsula was known – Hispania, al-Andalus, España, Sefarad – point to the multiplicity of perspectives from which it has been conceptualised and the different groups that have claimed a home there. This paper explores the interactions between these cultural and ideological spaces – Al-Andalus, Sefarad, and Christian Iberia – through the translations of *Kalila wa-Dimna*, a famous collection of exemplary fables. A text about how to navigate a mixed society, make friends and deal with enemies, and the possibility of tolerance and coexistence with those that are Other, *Kalila* is concerned with questions of belonging and alterity, exile and home. My paper offers a comparative analysis of three versions of this work that existed simultaneously, yet which emerged from very different cultural and ideological spaces: the 8th century Arabic *Kalila wa-Dimna*, whose journey to Al-Andalus marks the work's point of entry into western Europe; the Castilian translation made in 1251 at the behest of Alfonso X a year before he became king of Castile; and a Hebrew translation made in the first half of the 13th century. Ostensibly the 'same' collection of fables, my paper asks to what extent they can be said to have the same significance. The popularity of this collection of fables has been said to demonstrate a certain element of universality and shared culture between Christians, Muslims and Jews – or at least those of the particular socio-economic level at whom the work was aimed (Wacks 2007: 86). I do not disagree. Yet cross-cultural appeal does not necessarily suppose similarity of significance. Multiplicity of perspective and of meaning are written into the work on a formal level. The emboxed structure of the fables, with their narratorial openness and multiplicity of voices, brings about a corresponding multiplicity of perspectives and of potential significance. Just as the morals of the tales have multiple contexts within the different layers of storytelling, I argue that the meaning of the tales, their themes and moral messages would also depend on the cultural and ideological perspective from which the translation was made and received.

Keywords: Intercultural relations, translation - Arabic, Hebrew, Castilian, *Kalila wa-Dimna*, *Calila e Dimna*, Al-Andalus, Iberia

The Représentation of the Other in Hebrew Andalusian' Literature

Amina Boukail
University of Jijel

It is Frantz Fanon who develops the idea of the Other in his writing to be a key concern in modern critical studies. To him the Other is the "not me" he is the Other, so to understand the concept of the Self and the Other the (binary opposition) can be used which is an important method that helps us understand how "Other" are being shaped, created or manifested in a text in opposite of "Self".

So from this perspective this study seeks to consider how Hebrew andalusian literature describes the Other (Arab/Muslim), This literature reflects the real situation of Jews of al Andalus, how the Jewish elites of al- Andalus were participants in a shared cultural experience in Eleventh- and Twelfth- Century Islamic Spain, and in same time the Jews faced as a subcultural minority under Islam, This literature was issue of Jewish experience in Al-Andalus between the « Convivencia » and "Conflict", or between integration and no-integration in Muslim society, this situation arises as real problematic in Hebrew andalusian literature.

So How the "Other" was represented in Hebrew andalusian literature? What are the dimensions of this representation?

To answer to these questions we must recognize at beginning that there was not a direct discourses of otherness in this literature and in this period but in Generally the image of Other was varied and ambiguity: negative to neutral to positive to neutral, and to approach this image, we propose the following axes:

1. The conflicts of Spaces (Al-Andalus/Jerusalem) in poetry of Judha Halevi
2. The Representation of Arabic Culture in Kitabal- Muhadarawal-mudhakara of Moshe Ibn Ezra (The Book of conversation and Discussion)
3. The Self and Other in MaqamatYahuda AlHarizi

Keywords: the self, the others, binary opposition, Andalus, hebrew, arabic

4th Session

A Contested Space: Al-Andalus between Utopia and Distopia

09.00 - 10.30

Chair: İsmail Hakkı Kadı

Doriane Zerka

'Andalusi Space and the 'European Network' in the German Rolandslied'

Igor Alekseev

Andalusian Utopia in Russian Muslim Modernism of the late 19th century (İsmail Gasprinskii's Dar-al-Rahat)

Adrian Negro

Al-Andalus in fantasy and worldbuilding games and virtual reality

Andalusi Space and the 'European Network' in the German Rolandslied

Doriane Zerka
King's College London

This paper considers the ambiguous depiction of the Iberian space in the twelfth-century German Rolandslied and its effect on the construction of a pre-European identity centred around Charlemagne's Frankish community. A turning plate between Europe, Africa and Asia, Iberia is described as a porous border zone that, by providing a space in which cultures, religions and people can interact, conceptualise medieval othering and precedes modern binaries of East and West. The epic shows Muslim Iberia as a gateway between Islam and Christendom, a liminal space on the edge of the medieval West in which the Frankish Christian identity, embodied by Charlemagne, is tested and defined. The Iberian space throws into relief the Frankish community's internal failures, embodied by the traitor Genelun, and challenges its unity. Simultaneously, Iberia allows the Christian identity to be established through contacts with a religious enemy which successively reinvents itself, to involve armies from all the known world – from Iberia, to Africa, to Persia. Considering the Rolandslied in the framework of Robert Bartlett's *The Making of Europe* (1994), I argue that Iberia, as a plural and hybrid space, plays a fundamental role in the epic's construction of a supra-regional Frankish Christian identity that forms the premise of European-ness.

My analysis relies on recent works in medieval postcolonialism, which consider the borders of the medieval West as liminal spaces, functioning not only as sites of conflict but as sites of negotiations, in which political and cultural identities are tested and defined (Sharon Kinoshita, *Medieval Boundaries*, 2006), while challenging modern understandings of the notions of East, West, Europe and nationhood by placing them in a medieval framework (Jeffrey Jerome Cohen, *The Postcolonial Middle Ages*, 2000; Simon Gaunt, "Can The Middle Ages Be Postcolonial?", 2009).

Keywords: Space, Identity, Charlemagne, Europe

Andalusian Utopia in Russian Muslim Modernism of the late 19th century (Ismail Gasprinskii's Dar-al-Rahat)

Igor Alekseev

Russian State University

Sofia Lahuti

Russian State University

Ksenia Kulikova

Russian State University

The paper deals with the utopistic futurology by Ismail Gasprinskii (March 8, 1851 - September 11, 1914) as it was presented in his novel "French Letters" (Frenkistan mektüpleri / Frantsuzskie Pis'ma). The novel was first published as a series of letters signed by Mulla 'Abbas Faransawi from Tashkent in Tercimanin 1887 (Turkic/Russian bilingual edition). The relevance of the issues touched by Gasprinskii is proved by republishing of the book several times in 1990s and 2000s in Ukraine and Russia.

Ismail Gasprinskii, or İsmail Gaspralı, a Crimean Tatar educator, publisher and politician, was one of the first Muslim intellectuals in the Russian Empire, who promoted the idea of educational and cultural reform and modernization of Muslim communities.

The main story of this novel follows adventures of an 'alim from Turkestan, who comes to the West in the last quarter of the 19th century. During the trip through Europe he visits Granada and to his astonishment finds a secret Muslim country hidden in the mountains of Sierra Nevada, called by its inhabitants 'House of Serenity' Dar al- Rahat. The people of this country are descendants of al-Andalus who secretly left Granada after the decision to surrender it to the Spanish king. They have built upon the Andalusian culture and developed it further building a higher civilization. It's interesting to point out that, while Gasprinsky in his shot of the decline of the Andalusian civilization seems to follow the pattern of the historic cycles theory by Ibn Khaldun, he at the same time seems to think that a right social order based on Islamic values and rational thinking can help to overcome the fatality of the decline. Social order of this country and the way of life of its citizens in a metaphorical way represent the political and cultural project, which Gasprinskii himself was working on in Crimea. In this project, the goal of liberal modernization was complied with the ideal of preservation of Islamic religious and cultural identity.

Keywords: Andalusia, Utopia, Islam in Russia and Europe, modernization

Al-Andalus in fantasy and worldbuilding games and virtual reality

Adrian Negro
University of Extremadura

The aim of this paper is to discuss the representation of Al-Andalus in the widely known videogame Age of Empires II. Despite having been released several years ago, in 1999, a lot of people play or have played this mostly PC-based strategy videogame. Therefore, it is worthy to analyse how some historical processes belonging to Al-Andalus, more exactly to its XI Century, in the period of the Taifa Kingdoms (muluk al-ta'waif) are depicted in this videogame.

Age of Empires II has two main ways of playing it, the first one being just playing random battles and the second one is the campaigns, in which we will focus our paper. In fact, we will discuss the campaign of El Cid, which is included in the expansion of Age of Empires II called The Conquerors. This expansion was released in 2000. There are several campaigns in which the player can recreate the main battles and events some key characters of the Middle Ages lived through, like Joan of Arc, Genghis Khan or El Cid among others.

The campaigns are formed of six different scenarios or "re-enactments". In the case we are analysing, we will focus mainly in the second one, set in the confusing days of the dethronement of al-Qadir, the Du-I-Nun ruler of Toledo, the fourth one, set in the days of the Almoravid invasion, the fifth one, set in the fall of Valencia and the sixth and last one, which depicts the impossibility of defending Valencia from the Almoravids. As a conclusion, we will assess the historical accuracy of the campaigns and think if the image of Al-Andalus the players get with this game impact in its conception of al-Andalus.

Keywords: Age of Empires II, Al-Andalus, Videogames, Cid, XI Century, Taifa Kingdoms

5th Session

Materializing Culture in Sight and Sound

11.00 - 12.30

Chair: İbrahim Halil Üçer

Federica Broilo

The Disneyfication of the Alhambra in the twentieth-first century: the Japanese Experience

Olga Bush

Neo-Mudéjar architecture of Toledo train station in the debate on a national style

Miriam Ali-de-Unzaga

Andalusi textiles in motion: cross-cultural dressing in life and the afterlife

The Disneyfication of the Alhambra in the twentieth-first century: the Japanese Experience

Federica Broilo

Università degli Studi di Urbino Carlo Bo

The experience of Islamic art has produced throughout the centuries several architectural icons that nowadays the public identify with generic imagery of the 'Orient.' Some buildings more than others have this power of immediate recognition and for this reason, are chosen to transmit the experience of the 'Arabian Nights.' This is particularly true for the Alhambra palace of Granada and the famous Patio of the Lions, the tiled domes of Iran and central Asia and the slender Ottoman minarets from Turkey. In the past decade, an interesting trend has been happening in Japanese theme parks, comics, and related media. From the construction of the new Shibuya Great Mosque and the failed Kashiwazaki Turkish Culture Village ideated by Turkish architect Muharrem Hilmi Senalp to the Arabian Coast at Tokyo DisneySea, the examples of this trend are multiple. The Japanese mangakas working for Harlequin, a Canadian-based company known for publishing romance novels and comics targeted towards women, often choose their source of inspiration from religious Islamic architecture even when the setting depicted is supposed to be a secular one, as the palace. This seems to follow the trend set worldwide by the depiction of the fictional city of Agrabah and its palace in the Disney animated movie "Aladdin" back in 1992. So what happens when all those elements are mixed and matched together in one space? What message are they sending to the users? Is it possible to talk of 'Disneyfication' of Islamic art in the twenty first century? Could this be a new form of Orientalism when compared with nineteenth-century European theme parks like the Tivoli Gardens in Copenhagen which was originally behind the inspiration for the first Disneyland in California? And finally, what happens when the same trend of 'Disneyfication' architecture appears also in Islamic countries? These are some of the questions that this paper will try to address in hope to shed light on these new trends, mostly ignored by contemporary studies.

Keywords: Alhambra, Japan, Orientalism, twentieth-first century, Architecture, Media

Neo-Mudéjar architecture of Toledo train station in the debate on a national style

*Olga Bush
Bard College*

When the neo-mudéjar train station was inaugurated in Toledo in 1919, the building was considered by distinguished intellectuals in the city, leading Spanish architects, and the national Academy of Fine Arts to be a paradigm for combining modernity and tradition. As an emblem of modernity, it encompassed innovations in industrial materials and methods of construction, the new mobility offered by railroad travel, and promising prospects for the city's economy. In contrast, the building's architectural style engaged in a complex and multifaceted discussion concerning the concept of tradition and its representation. Since the middle of the 19th century, Spain had been participating in a wider European debate on national architectural styles that was embroiled in the politics and ideologies of the modern nation-states. In the context of raging European "Orientalism," Spain laid a claim to its "unique," "authentic" and local style, "Alhambriismo" (based on the well-preserved palatial city of the Alhambra in Granada), as an artistic expression of the nation's essence and spirit, which was embodied in Spanish national pavilions at the World's Expositions.

The train station in Toledo complicates the continuing debate on the national architectural style by shifting emphasis to regionalism and more specifically to the medieval mudéjar architecture of Toledo. The architect of the train station, Narciso Clavería y Palacios, participated in the discussions that took place on the pages of leading architectural journals and annual National Congresses. In these forums, modern architecture was viewed as inextricably linked to the urban fabric in monumental cities, raising questions of conservation and preservation, as well as the relation of urban topography to its surrounding landscape. Clavería addressed these issues in his design: the building's site in the context of Toledo's dramatic panorama, crucial to the Spanish imaginary from the time of its depiction in the 16th century; the train station's function as the face of the city for travelers from other regions of Spain and abroad, to whom it offered the first visual impression of Toledo; and the far-ranging implications of the neo-mudéjar architectural style, with deep roots in Toledo's medieval past. As one of the earliest photographers of Toledo's monuments, Clavería's images represent further articulations of his views. The paper pursues these concerns, providing a historically contextualized, ideological analysis through the study of architecture and photography.

Keywords: neo-mudéjar, Toledo train station, nationalism, regionalism, architectural style, Imperial City, architectural journals, congress of architects

Andalusi textiles in motion: cross-cultural dressing in life and the afterlife

Miriam Ali-de-Unzaga
The Institute of Ismaili Studies

Textiles produced, circulated and used within Muslim al-Andalus were acquired and re-used within various Kingdoms under Christian rule in the Iberian Peninsula. Hundred of textiles produced in al-Andalus remain today, many in Spain. Most of them, made with silk and gold employ sophisticated techniques and display elaborated iconography and Arabic calligraphy. They have been superbly preserved for centuries inside Spanish Christian treasuries thanks to their function as funerary shrouds for royals and ecclesiastics and as saint-reliquaries (no textiles have been found in Andalusi funerary contexts). Andalusi silks also circulated throughout medieval Europe and many are housed in European treasuries. Due to a generalised academic compartmentalisation as well as approaches which tend to neglect Andalusi extant textiles as objects of study, important information has been overlooked. In fact, extant material and textual evidence suggest that these textiles constituted a major component in the lives of a number of key individuals, Muslim and non- Muslim, or in other words irrespective of their religious affiliation.

This presentation addresses the agency and importance of a number of Andalusi textiles in motion and in specific Christian-Muslim encounters located in the 10th, 11th and 12th centuries. Here, I revise current reductionist views and propose instead to reconsider the rich evidence that the materiality of the textiles provide, also taking into account historical evidence of socio-cultural, economic, political and religious practices.

These detailed micro studies of Andalusi textiles contribute to shed light on the visual formation of medieval identities:

- by addressing the remarkable mobility subjects and objects within entangled stories of contact and conflict and how this affected the formation and transformation of identities and the dynamics employed
- by illustrating the mechanisms and processes in which identity can be shaped by material conditions
- by bringing the technical and visual aspects of textiles into a larger narrative of political and cultural history
- and by documenting how identities were formed, transformed, and performed.

The highlighting of specificities, trajectories and mechanisms that mediated in transcultural encounters lead to reassess and question conventional established notions. My investigation employs an interdisciplinary approach which intends to mark a shift and bridge several gaps in the scholarship of the significance of Andalusi textile culture.

Keywords: Andalusi prestigious textiles; cross-cultural dressing; islamicate, Christian, Jewish, and Muslim encounters; ceremonial and burial contexts

6th Session

Iberia Imagined by Travellers, Real and Fictional

14.00 - 16.00

Chair: Lütfi Sunar

Montserrat Piera

"Al-Andalus in my Mind": Perceptions of Al-Andalus in the Rihlas of three Iberian Travelers to the East

Sizen Yiacoup

Anti-Semitism, Utopianism and the Evocation of Al-Andalus in the Viaje de Turquía

María Mercedes Delgado Pérez

The Fall of al-Andalus Through the Narrations of a Christian, a Muslim, and a Jew: The Common Identity over Differences

“Al-Andalus in my Mind”: Perceptions of Al-Andalus in the Rihlas of three Iberian Travelers to the East

Montserrat Piera
Temple University

This paper explores the perceptions of Al-Andalus expressed and enacted by three early modern Iberian travelers: one Jewish (Benjamin of Tudela, 12th century, died in 1173), one Christian (Pero Tafur; 1410-1484) and one Muslim (al-Hassan al Wazzan, known as Leo Africanus, 1486/88-1554?), all of whom engaged in long voyages throughout Europe, Asia and the Maghreb and wrote in detail about their experiences: what happened to them in their contacts with others, what they witnessed, what they heard and what they interpreted based on their particular assumptions and their personal background. The titles of their travel accounts are, respectively, *Sefer ha-Massa'ot*, *Andanças e viaje de Pero tafur por diversas partes del mundo avidos* (composed around 1457, although narrating events from 1437 to 1439 including a visit to Istanbul) and *Cosmographia [sic] e Geographia de Affrica* (1526).

In the 8th century the Muslim dominance of the Iberian Peninsula had ushered in a period of relative religious and social tolerance. Thus, relations between Jews, Christians and Muslims were largely peaceable. The experience of comparatively co-operative relationships during a time of intense diversity of thought and behavior facilitated the integration and acculturation, if not toleration, of cultures throughout Muslim Al-Andalus. That these three travellers who happen to exhibit marks of an unaffected and respectful openness towards other cultures originate from the Iberian Peninsula during that historical period is surely not fortuitous.

The suggestion could be brought forth that Benjamin of Tudela, Pero Tafur and al-Wazzan are more objective and better-disposed ethnographers than some of their European counterparts (particularly the Crusaders) because they came from an Iberian cultural environment where they had already experienced interaction with other cultures and religions. Be that as it may, these three travelers tender to the reader a tangible account of how individuals from the three monotheistic religions confronted and resolved the vulnerabilities and challenges encountered through their travels. This study explores these three travellers' rihlas or travel accounts in search of how their mental perceptions of and actual experiences in Al-Andalus informs their appraisal of eastern cultures and their interactions with the communities they visit during their travels.

Keywords: Benjamin of Tudela, *Sefer ha-Massa'ot*, Pero Tafur, Ahmad al-Wazzan (Leo Africanus), Geography of Africa

Anti-Semitism, Utopianism and the Evocation of Al-Andalus in the Viaje de Turquía

Sizen Yiacoup
University of Liverpool

Explicit references to the coexistence of Jews, Muslims and Christians in medieval Iberia, both in Al-Andalus as well as in Christian-held territories, punctuate the anonymous sixteenth century dialogue known as the Viaje de Turquía. Yet while these allusions are consistently positive, representing the Iberian Peninsula's erstwhile multiconfessionalism as an economically and socially progressive example of statecraft – imitated and implemented par excellence by the Ottoman Turks – they are nevertheless starkly at odds with the text's overwhelmingly negative and frequently anti-Semitic depictions of Spanish Jews. Indeed, descendants of the exiled Sephardim are shown to dominate the uppermost echelons of the medical profession in Constantinople to the detriment of their patients' health and their non-Jewish colleagues' professional success. These characters exhibit treachery, cowardice and venality of biblical proportions, imperiling the physical body through their incompetence and unbridled competitiveness as well as the body politic through their moral degeneracy and the authority misguidedly conferred upon them by the Ottoman élite.

This paper will examine how such vituperative representations of the Sephardim can be interpreted in light of the Viaje's advocacy of interfaith coexistence, focusing on the ways in which the Turkish millet system allows the author to depict the sixteenth century Ottoman Empire as a renewed and reinvigorated version of Al- Andalus on the one hand, and an Islamic analogue of ancient Palestine on the other. Crucially, in doing so it will address the broader significance of the role occupied by Jews in a 'multicultural' society according to the ideological framework of the dialogue.

Keywords: Anti-Semitism, Utopianism, Viaje de Turquía

The Fall of al-Andalus Through the Narrations of a Christian, a Muslim, and a Jew: The Common Identity over Differences

María Mercedes Delgado Pérez
University of Seville

In the two first decades of the XVIth century, appeared three different narratives into three different geographical points but close to each other that allow us to understand the extension and diaspora of al-Andalus memory through the Mediterranean Sea. Their authors are left, not by causality, twinned by the tradition they shared in Andalusian lands. On one side, Hernando de Baeza, a Christian turjuman, maybe a convert, who acted as an intermediary between the Catholic Kings of Christian Spain, and Muhammad XI (Boabdil), the last nazarian sultan of Grenada, was the author of the History of the Moors Kings of Grenada, written in 1516. Secondly, the anonymous nazarian military author of the *Ajbār al-casr*, who wrote in the early years of that same century during his exile in North Africa, maybe in Fas, a narration that, in the XVIIth century, was reproduced with additions and slight modifications by another anonymous North African author, possibly tituani, under the title of *Nubdat al-casr*. This text was, in turn, the basis of the stories about these same facts of the tlemseni author Ahmad al-Maqqarī in that same century. And finally, the Cretan Jew Rabī Eliyahu Capsali, who wrote between 1523-1524 the *Seder Eliyahu Zutá*, which highlights certain news about the Spain of the fifteenth century and, especially, about the end of al-Andalus, news elaborated through the memory of Sephardic exiles following the Edict of Expulsion of Jews from Spanish territory in 1492. The many similarities between these three authors and their texts show that al-Andalus allowed to share in their territory the same historical account of Christians, Muslims and Jews, creating an identity that, although differentiated by cultural and religious diversity, had common elements, as important as memory, for the conformation of the particular personal and group idiosyncrasies.

Keywords: Islamic Spain, Sefarad, North Africa, Ifriqiya, Mediterranean Sea, Grenada, Kingdom of Grenada, Spain, XVth century, Narrations, Christians, Muslims, Jews, Memory and Heritage

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