To the Ends of the Earth: Journeys Ancient to Modern.

October 12-13, 2007

Keynote Lectures

Jas Elsner: Visiting Professor, Art History, Department of Classical Languages and Literature; Fellow, Corpus Christi College, Oxford.
Lisa Nakamura: Associate Professor, Department of Speech Communication and Asian American Studies. University of Illinois at Urbana-Champaign.

Symposium:

October 13
9:30 AM - 6 PM
Payson Lecture Room
Carpenter Library
Bryn Mawr College

From prehistoric nomadism to space travel, human beings have always been on the move. Motivated by intellectual curiosity, desire for conquest, or sheer necessity, people have crossed vast geographical or conceptual spaces and immersed themselves in foreign cultures. These experiences have been expressed through literature, artistic works, and material culture. This conference will examine ideas, means, and ends of the journey through papers by graduate students in archaeology, classics, the history of art, and cognate disciplines.
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Abstracts (listed by session)

**Session 1: "Beyond the Sea**

Nicholas Blackwell, Bryn Mawr College, 
"Swimming, floating, padding and/or sailing to Cyprus: Pygmy Hippopotami and Seasonal Occupation at Akrotiri-Aetokremnos, Cyprus"

Matthew Farmer, Bryn Mawr College, 
"Curses at Sea: The Strasbourg Epode as Curse and Poem"

Anna S. Uhlig, Princeton University, 
"Theocritus and the Sea"

Lori Kata, Bryn Mawr College, 
"Francisco de Zurbaran and the Mechanisms of Business Travel in the Spanish Empire"

**Session 2: "Fantastic Voyage"**

Hallie Franks, Harvard University, 
"Beyond the Reach of Travelers: Landscape on the Lekythos of Xenophantos"

Kristen Gentile, Ohio State University, 
"Did Lucian Fall into Milk?: The Influence of the Mysteries of Dionysus on Lucian's Verae Historiae"

Geoffrey Shamos, University of Pennsylvania, 
"Taking Place: Early Modern Printed Maps of Exodus"

Micah Myers, Stanford University, 
"Travel, Desire, and Return in Propertius 4.3"

**Session 3: "Like a Rolling Stone"**
Laura Surtees, Bryn Mawr College, "The Bard's Quest for Knowledge"

Crawford Alexander Mann III., Yale University, "Thomas Cole's Voyages: Italy and the Metaphor of Maturation"

Nicholas Gresens, Indiana University - Bloomington, "Bragging Travelers and the Role of Travel in Strabo's Geography"

Melissa Bailey, Stanford University, "Winckelmann's Travels to Nowhere"

Session 4: "Around the World"

Jeremy Leftt, University of Pennsylvania, "Fellini's Rome: The Eternal Journey"

Roshan Abraham, University of Pennsylvania, "Travelers to an Antique Land: Imperialism, Ethnography, and Cultural Identity in Philostratus"

Emily Bereskin, Bryn Mawr College, "Tourism and the Construction of Visual Culture in Northern Ireland"

Jennifer Noonan, Pennsylvania State, "The Gates: A Modern Cathedral, A Pilgrimage Site"
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Event Schedule:

**Friday, October 12**

2-4 pm - Registration in Carpenter Library

4-4:30 pm - Tea in the Quita Woodward Room

4:30-6 pm - Lecture by Lisa Nakamura

6-8 pm - Reception in the Rare Books Room, Canaday Library

**Saturday, October 13**

8-9 am - Breakfast, Quita Woodward Room

9-9:15 am - Opening remarks by Jas Elsner

9:15-10:45 am - **Session 1:** "Beyond the Sea"

10:45 -11 am - Coffee break, Quita Woodward Room

11 - 12:30 pm - **Session 2:** "Fantastic Voyage"

12:30 -2pm - Lunch, Cloisters (if rain, Quita Woodward Room)

2-3:30 pm - **Session 3:** "Like a Rolling Stone"

3:30-3:45 - Coffee Break

3:45-5:15 - **Session 4:** "Around the World"

5:15-6:30 pm - Concluding remarks by Jas Elsner and Lisa Nakamura

7-7:30 pm - Reception, TBA

8 pm - Dinner, Silk Cuisine
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Event Information:

Hotel Information:
Wyndham 610-526-5236 
http://www.brynmawr.edu/wyndham/index.html

The Radnor Hotel 1-800-537.3000
http://radnorhotel.com/

Dining Information:
Saturday's dinner will be held at Silk Cuisine in Bryn Mawr. This meal will be covered for speakers. Otherwise, please send a check for $20 to:
Laura Surtees
P.O. Box 1615-C, Bryn Mawr College
101 N. Merion Ave.
Bryn Mawr, PA 19010

Checks must be received by September 28th!

Directions:
http://www.brynmawr.edu/visit/map_directions.shtml
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Lisa Nakamura: Associate Professor, Department of Speech Communication and Asian American Studies. University of Illinois at Urbana-Champaign.


Upper Left Frame: Frame Excerpted From Jan Jansson, Magni Mogolis Imperium, Amsterdam, [ca. 1655]. Digitally Altered.


Site Creation and Maintenance: Diane Amoroso-O’Connor: damoroso@brynmawr.edu
Swimming, floating, paddling and/or sailing to Cyprus: Pygmy Hippopotami and Seasonal Occupation at Akrotiri-Aetokremnos, Cyprus

Nicholas G. Blackwell
Bryn Mawr College
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Cyprus was geologically formed from the Eastern Mediterranean sea bed and was never connected to the Anatolian or Syro-Palestinian mainland. Therefore, the first animals and humans on the island must have crossed a substantial body of water. Pygmy hippopotami (*Phanourios minutus*) appeared on Cyprus in the 10th millennium B.C. at the Late Pleistocene/ Early Holocene interface, and these animals traversed the water either on driftwood or by swimming. Excavations conducted by Alan Simmons at the cave of Akrotiri-Aetokremnos in south central Cyprus have revealed an astounding cache of pygmy hippo bones (218,000+) associated with human activity (1,000+ anthropogenic artifacts) dated to calibrated 9500 B.C. This unique evidence for human interaction with Pleistocene fauna identifies man as a catalyst for the species’ extinction. The importance of the cave for meat processing, such as cooking, has been readily acknowledged. However, it is debated whether humans occupied the site long-term or utilized it sporadically. A re-examination of the cave stratigraphy will reveal periodic use. A theoretical model, influenced by John Cherry’s scholarship, will suggest that individuals seeking hippo meat made semi-regular voyages to Cyprus. Numerous bones of hippos under one year old indicate such journeys. Furthermore, hearths within the shelter, countless burnt bones (fuel?) and a nearby salt lake suggest that meat was cured through smoking and salting for long-term preservation. This paper argues that Akrotiri-Aetokremnos was utilized periodically by mobile, mainland hunter-gatherers who exploited pygmy hippos and preserved the meat within the cave in preparation for transport back to the mainland.
A common corollary to a life spent at sea is death at sea. Sea travel was a necessary but extremely dangerous aspect of the lives of the Greeks who inhabited the islands of the Aegean in the Archaic Period, and their poetry reflects this. In particular, the difficulty of bidding farewell to friends beginning a sea-journey which would invariably entail a high risk of death gave rise to the genre of the *propemptikon*, the “sending forth” poem, in which the poet wishes his addressee safe travels. The Strasbourg Epode, however, is an inverse *propemptikon* (Watson 1991: 57): it is a curse wishing shipwreck and an ignoble death on the poet’s enemy. In this paper, I will discuss the Epode, a 7th or 6th century work various ascribed to Archilochus or Hipponax, as a curse and as a poem, seeking to determine whether comparison with actual (largely epigraphic) curses and with indisputably literary curses might shed some light on the question of whether the poem was intended as an efficacious, magical curse, or simply as a work of art.
Hellenistic Alexandria, as the cosmopolitan capital of the Ptolemaic empire, drew travelers from the far corners of the Mediterranean, traders, craftsmen, immigrants of all sorts, and amongst them the poets who oversaw that great symbol of Alexandria’s primacy amongst cities, the Museum. Not only had these poets themselves been drawn from diverse regions, bringing with them their dialects and local modes of song, but they were, as Nita Krevans has argued in the case of Theocritus, intensely aware of the regional origins of other poets, be they literary progenitors or contemporary rivals. It is therefore somewhat surprising that one finds in Theocritus a deep ambivalence towards sea travel, though it is not immediately apparent.

In this paper, I will argue that Theocritus’ aversion to sea-faring is a product of his association of sea travel with poetic *agones*, something that his ‘low’ country poems seek to avoid. Rather, Theocritus seeks to replace the boundary between land and sea with that between city and country, where the poetic exchanges (*boukoliasmoi*) between shepherds and their pedestrian visitors can repudiate any claims to ‘high’ poetic endeavors; Yet the poetic cross-pollination of the sea can no more be avoided in the Idylls of Theocritus than his young Cyclops can avert the coming of Odysseus, and it is when the opportunity for travel offered by the sea is made evident, I argue, that the loftiest aims of Theocritean poetics can be best appreciated.

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During the seventeenth century, the viceregal city of Lima was an important center of trade that attracted the rich and powerful. All the major monastic orders had foundations there and when they came to commissioning works of art for their churches they often looked to Spain to supply paintings, sculpture and other decorative and practical objects. But how did these commissions find their way to Spain and how were the products carried to their destinations? The answers to these questions are not as straightforward as they might appear as an examination of the career of the Sevillian painter Francisco de Zurbarán reveals.

This paper examines some of the logistics of shipping paintings across the Atlantic by looking at several primary documents. These include a commission Zurbarán completed for the convent of La Encarnación and a lawsuit the artist filed against the captain of a ship who was responsible for the destruction of some of the artist’s works. These rarely examined documents reveal important details about how risk and liability were managed during the long journey paintings took between Sevillian studio and Limeñan convent church. Zurbarán’s participation in the overseas art trade, which is documented from 1636 to 1659, suggests that despite the risks and some set-backs artists found such ventures reasonably profitable.
Beyond the Reach of Travelers: Landscape on the Lekythos of Xenophantos

Hallie M. Franks
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A well-known red-figure squat lekythos in St. Petersburg, signed by Xenophantos, provides an unparalleled subject in the Greek visual tradition: a multi-quarry hunt performed by Persians. This lekythos is further distinct in its inclusion of landscape features and of griffins as prey, a mixture of mythical and realistic elements has posed problems with interpretation. Although this scene has been linked to the historical hunts of Persian royalty, M. Miller has argued more recently that these Persians are conflated with the mythical Arimasps, effectively “mythicizing” the hunters. My paper offers a new reading of this scene that focuses on the unusual combination of landscape elements – a palm tree, tripods, acanthus columns, and laurels. These features, I argue, link the location of the hunt to spaces sacred to Apollo, namely, his sanctuaries at Delphi and Delos. The griffins, however, remove the scene from the familiar Apolline sanctuaries of Hellas to spaces imagined to exist on the edges of the earth, a place beyond the experience of ordinary travelers. My paper deals not with familiar destinations, but with the conception of these most distant places, the journey to which, literary sources indicate, is achieved only by the most exceptional Greeks and by divine beings (Hdt. 4.16). Ultimately, I will argue, the lekythos offers a commentary on the expanse of the Persian Empire, including these hunters among the few who are special enough to access this space, which falls outside the boundaries of the world known through the travels of Greeks themselves.
Did Lucian Fall into the Milk?:
The Influence of the Mysteries of Dionysus on Lucian’s *Verae Historiae*

Kristen Gentile, Ohio State University

Lucian’s *Verae Historiae* describes a voyage into the fantastic. The narrator and his ship encounter a variety of strange people and places. One of the first experiences during the sailors’ journey is an island inhabited by hybrid creatures, who are partly grape-vines and partly women. Much of the description of this island involves Dionysian imagery, including a river of wine. The island of the vine-women is a crucial example of how Lucian concentrates the imagery and ideas of the Dionysian mysteries and initiation. Lucian focuses this type of imagery in crucial episodes – the island of the vine-women, the voyage to the island of cheese, and the encounter of the sea forest, sea chasm and water bridge – in order to provide an additional structure to the narrative framework of the *Verae Historiae* and to serve as points of transition in the adventures of the sailors. The mystery cult themes in these episodes function to initiate the sailors into the more elaborately described adventures as they continue their travels.

In order to examine the imagery of the Dionysian mysteries and initiation in Lucian’s *Verae Historiae*, the small gold lamellae inscribed with beliefs concerning the afterlife will be an essential body of evidence. These inscriptions, once traditionally referred to as the “Orphic Gold Tablets,” are now considered to be a fusion of mystery cult practices and beliefs, with significant influences from the Dionysian tradition. Because of the relative scarcity of the gold tablets, at least those that have survived, it is not plausible to assume that Lucian read any specific gold tablets. I will not even propose that Lucian was initiated into the mysteries of Dionysus. Nevertheless, the gold tablets are representative of a larger belief system, which permeated the Greco-Roman world. Lucian would have been exposed to these ideas and beliefs, even if he did not personally espouse them. Thus in using the gold tablets in comparison with the *Verae Historiae*, I am not concerned with linguistic or vocabulary similarities, but with the influence of the ideas and imagery of the gold tablets on Lucian’s work.
In the preface to his *Theatrum Orbis Terrarum* (1570), Abraham Ortelius claims that, “Geography is the eye of history.” Such a statement makes claims regarding the visual character and scientific accuracy of maps as necessary for the proper understanding of the events of the past. The overlap between history and geography, a common theme in early modern cartography, is apparent in sixteenth- and early seventeenth-century printed maps of Palestine and the Holy Land, which often incorporate material from the biblical account of the Exodus. Beginning with a map of Palestine designed by Lucas Cranach in 1525, such maps typically indicate the route taken by the Jews in their flight from Egypt, and pictorial vignettes frequently appear at sites of important events. The covenantal narrative of Exodus, which progresses from promise to fulfillment, is visualized cartographically as a journey from Egypt to the Promised Land. Printed maps of the Holy Land, which occur as illustrations in printed Bibles or as separate wall-maps, unite time and space within a single representation, providing a meditative itinerary for the viewer.
This paper investigates the descriptions of travel that permeate and organize Propertius 4.3. I suggest that this poem uses travel as a metaphor for depicting the elegiac themes of desire, absence, and the separation of lovers. Propertius presents 4.3 as a letter written by a woman, Arethusa, to her husband who is away serving in the army. Propertius juxtaposes Arethusa’s amatory desire to be united with her husband with the imperial desire for military conquest. These contrasting impulses result in a unique geographical perspective that shapes Propertius’ representations of travel throughout the poem by emphasizing borders and boundaries.

For example, rather than attempting to describe actual campaigns in which a soldier might have taken part, early in the poem Propertius has Arethusa imagine in quick succession her husband fighting on the eastern, northern, and southern boundaries of the empire. Likewise, when Arethusa looks at a graphic depiction of the world in order to learn where her husband is, she scrutinizes the extreme north and south. Arethusa’s focus on far-off places reflects her experience of her husband’s absence, and emphasizes her desire for him to return. Additionally, the one aspect of traveling which she mentions that does not have to do with the edges of the empire are the winds that bring boats back to Italy. This navigational information reflects the logic of desire, as her wish to be reunited with her husband drives her interest in learning about travel.

In the conclusion of this paper I consider the poem’s representations of travel in connection with recent scholarship on the perception and organization of space in the Roman world. Further, I compare 4.3 to other poems about travel in Propertius, e.g., 1.6 and 1.12.
Selected Bibliography


_____ (2004), 'Mapping (in) the Ancient World.' JRS 94, 183-90.


Grimal, P. (1951), 'Les campagnes de Lycotas et le texte de l’elegie de Properce.' REA 58, 222-33.


_____ (1973), 'The Role of Women in Roman Elegy.' Arethusa 7, 211-17.


_____ (1987a), 'The Elegiac Woman at Rome.' PCPS 213, n.s. 33, 153-78.

In the Greek world, knowledge of the ends of the world was brought into the realm of the known primarily by travelers and bards sharing stories and tales. Itinerant bards would travel from village to village entertaining the people with adventures of their journeys of far off places and times. The dissemination of knowledge of the greater outreaches of the world was important to the Greeks in understanding their past, present, and future. Therefore bards, who possessed this esoteric knowledge of the world, were prized accoutrements to the houses of their patrons and may have been temporary residents. The status of the bard in society is ambiguous but a special status seems to have been granted to them through special privileges and protection. After all, the bard was an entertainer, either for large civic festivals or for private feasts, and was revered for his esoteric knowledge. Some of the literary evidence concerning the role of the bard in society derives from a bard himself, Homer. Through the examination of oral tradition and the role of the bard in Homer and other literary sources from the Near East, I will demonstrate that the itinerant bard had an important role in society by sharing stories and adventures acquired through his own journeys which were adapted and integrated into the Greek knowledge and imagination of the world.
For the American landscapist Thomas Cole (1801-1848) and a generation of artists in the early nineteenth century, embarking on a study tour of Italy was a journey toward both professional and personal maturation. Alongside the overly-scripted program of aesthetic stimulae, this international flock of ambitious young painters sought a sensation of spiritual and emotional rebirth like that recounted by Goethe and other forerunners on the well-trodden road to Rome, a rebirth complicated by the expanded set of erotic possibilities available in the Mediterranean metropolis. The sensual beauty of classical and Renaissance art accentuated Rome’s status as a modern-day center of sexual license, initiating a second adolescence for visitors as they studied these works and refashioned themselves in the image of famous artistic predecessors.

In this light, the spiritual and bodily transformation which forms the subject of Cole’s iconic quartet The Voyage of Life (1839-40) is more than a Christian allegory of faith, temptation, and perseverance (as originally publicized). The Edenic/Italiante setting of the second canvas, Youth, presents its Everyman hero as a handsome, idealistic boy with flowing golden hair, and viewers look with him into the future while admiring and desiring him as an emblem of innocence, beauty, and artistic promise. Through a comparison of Cole’s series with related works from the 1830s by Rome-based colleagues like the Swiss painter Léopold Robert and the Dane Ditlev Blunck, this talk will identify Italy’s central position along the Voyage of Life narrative and elaborate the ways in which this thematic program contends with the sensual temptations intrinsic to the experience of artistic education through travel.
Bragging Travelers and the Role of Travel in Strabo’s Geography

Nicholas Gresens, Indiana University - Bloomington

Odysseus’ account of his wanderings to the Phaeacians is possibly the earliest travel narrative in western civilization. It is also possibly the earliest travel narrative whose veracity can be seriously questioned. Because travel narratives allow people to visit places they never have, the narrator is free to lie and exaggerate. Strabo realized this and contrary to earlier assessments of him as a mere compiler was critical of his sources, especially the accounts of travelers to distant lands. This paper examines Strabo’s attitudes to travel and travelers and what these attitudes tell us about Strabo’s philosophical leanings and the purpose of his Geography.

Strabo avoids directly demonstrating his own first-hand knowledge of various places, but he does not merely avoid autoptic evidence, he downright distrusts it. He avoidance extends to downright distrust of such knowledge. He warns his readers to beware of the accounts of travelers, because “every traveler who tells stories is a braggart (1.2.23).” In the pursuit of knowledge, Strabo declares that hearing (akoê) is preferable to sight. At the same time he also brags that he has traveled further afield than any of his predecessors (2.5.11).

To reconcile this conflict we must see Strabo not as a geographer but as a philosopher. It is as a philosophical work that Strabo intends his Geography, not a catalogue of the known world. And as a philosophical work, its goal is to “promote the virtue of not marveling (1.3.16),” a goal that can only be accomplished through the broadest experience possible.
The eighteenth-century German art historian Johann Joachim Winckelmann claimed his life began when he traveled to Rome, yet although famous above all for his writings on Greek art, he never went to Greece itself. Geography was thus both essential to his work and somehow elusive. The Italian physical landscape shaped his *History of Ancient Art*, but served too as a kind of pilgrimage landscape, a threshold to less definable truths. This paper explores the ways in which Winckelmann’s physical travel gave rise to the mental geography of his *History of Ancient Art*, in which he argued for art history as the intuition of indefinable beauty.

Travel through Italy, a kind of ecstatic contact with palpable beauty (artistic, climactic, human), changed Winckelmann’s research methods. He began to privilege the visual over the textual. Yet, as with a pilgrimage, this travel did not mean so much the covering of physical space as the leaping by way of objects to a mental space; it was the proximity to the ancient works of art that allowed Winckelmann to channel the essence of Greece. For Winckelmann, artistic bodies revealed the ancient Greek character; this character was shaped in turn by the landscape of Greece itself. Thus his narrative depends on the geography of Greece as distilled in bodies shaped from stone—yet both body and place emerge as strangely indefinable. Winckelmann’s notion of beauty is abstract, his Grecian geography unmappable. Vision is all-important, but a transcendent vision that included acts of intuition and imagination. Looking and journeying become acts of longing.
In epic films set in the ancient world, an arrival in Rome typically means an imminent and significant change in political power. In epic films such as Gallone’s 1937 *Scipione l’africano*, Wyler’s 1959 *Ben-Hur*, Mankiewicz’s 1963 *Cleopatra*, and Scott’s 2000 *Gladiator*, the spectacle and pageantry of the arrival-scene typically represent the biggest, most memorable (and most expensive) part of the film. In the epic-film tradition, these scenes are also critical moments for reflecting on each film’s primary thematic antithesis: republic v. empire, Christianity v. paganism, mob v. individual, spectacle v. spectator, Rome v. the world.

Several of the best-known films of Federico Fellini reveal the director’s deep interest in travel (real and imaginary) to the city of Rome (*Lo sceicco bianco*, *I vitelloni*, *La dolce vita*) and in the history of films set in the ancient Roman world (*A Director’s Notebook*, *Fellini Satyricon*, *Roma*). In this paper I argue that Fellini, in his approach to the idea of traveling to Rome, draws heavily on earlier cinematic representations of arrivals in the Eternal City. My primary focus is analysis of two scenes: the opening of *La dolce vita* (1960) and the monumental traffic jam outside of Rome in *Roma* (1972). First, I briefly situate these scenes in the larger history of cinematic and literary representations of trips to Rome; then, I develop the argument that Fellini set out to collapse the oversimplified antitheses typical of arrival-scenes in ancient epic films in order to represent a journey to Rome as a confusing, thrilling, but ultimately hopeless quest—for Fellini, one is always going to Rome, but one can never truly arrive.
Travelers to an Antique Land: Imperialism, Ethnography, and Cultural Identity in Philostratus’ *Life of Apollonius of Tyana*.
Roshan Abraham, University of Pennsylvania

The proposed paper examines Apollonius’ travels to India in Philostratus’ *Life of Apollonius of Tyana* and argues that India and Paraca in particular, the home of the Indian Brahmans, function as a space to articulate a pure Hellenic identity. Ancient ethnographers and geographers conceptualize the limits of the world as utopian vistas. Philostratus marks Paraca as a space no Greek prior to Apollonius has ever reached, and his description of Paraca uses utopian imagery that familiarizes the *terra incognita* of the Indian space. Throughout Apollonius’ journey through India, he comes across a land that is remarkably reminiscent of a classical Greek past. Philostratus changes the prior ethnographic tradition of India by Hellenizing it in a way that makes it the ideal space for the negotiation of a Second Sophistic Greek identity. Philostratus’ Brahmans are both keenly aware of the classical Greek past cherished by Second Sophistic writers while at the same time completely untouched by the Roman Empire. This lack of contact with the Roman Empire gives the Brahmans an Hellenic identity that is pure; they do not have to negotiate between the competing forces of Imperial subjectivity and Greek ethnicity. Through his studies with the Brahmans, Apollonius likewise attains this pure Hellenism, which allows him to correct Greek religious and cultural practices and challenge Roman imperial rule. Philostratus’ Hellenization of India not only solidifies Apollonius’ own identity as Hellenist *par excellence* but also works to reconceptualize the entire world as Greek.

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This paper analyzes the impact of tourism upon the conservation, destruction, and framing of political murals in Northern Ireland. An increase in tourism within Northern Ireland during the past five years has changed how these images convey meaning. The contemporary example indicates how the recent global trend of dark tourism affects the construction of heritage and place-making in areas recovering from conflict.

During the Troubles, Loyalists and Republicans painted thousands of murals for communicative, propagandist, political, and commemorative purposes. The most propagated images are paramilitary murals designed to intimidate and lay claims to territories within the segregated cities of Northern Ireland.

After the IRA ceasefire (2005), an active debate about the murals’ future has risen: some call for their destruction claiming they perpetuate violence, while others call for their preservation on historic grounds. I analyze the role of tourism in this debate and how these murals are being presented as markers of history to tourists. This paper argues a semiological shift in meaning has occurred, which characterizes these images as commemorative sites of collective heritage. Further, it argues that tourists often believe in a still present danger, which provides them with a vicarious thrill. The tourism industry often markets the murals to satisfy the tourists’ expectations.

The argument is both a theoretical investigation into how tourism can affect the reading and meaning of images, as well as an empirical investigation into the policies, finances, politics, and individual events that have been influencing the preservation and/or destruction of this public art.
After twenty-four years of negotiation and six days of installation, Christo and Jeanne-Claude’s temporary project, *The Gates*, was installed in New York City’s Central Park. During the sixteen-day exhibition period in February 2005, thousands of visitors journeyed to New York to see and experience the work of art. These pilgrims wandered their way through some, or all, of the 7,503 gates that dotted the twenty-three mile stretch of serpentine paths that meander through the park. The people who came from all around the city, the country, and the world walked in procession through the sixteen-foot gates and witnessed the ethereal light that the saffron-colored fabric, which hung from the top of each gate and seven feet above the ground, cast on the environment. Many of the travelers who made the trip were given pieces of fabric as a memento, others purchased postcards that were sold at the entrance to the park, and still others took home prints. The acquisition of souvenirs, the pilgrimages to the site, the construction, and the very structure of *The Gates* recall the structure and construction of Romanesque and Gothic cathedrals and the medieval culture of pilgrimage. This paper will examine how the form, site, construction, and culture of Christo and Jeanne-Claude’s project functioned as a very modern cathedral, and although it was not intended to offer “spiritual compensation” for the September 11th event, it nevertheless generated excitement and revitalized the city and the pilgrims who witnessed the relics of September 11th. This paper will also consider the reception of The Gates by examining the pilgrims’ stories and their desire for souvenirs in order to reveal how pilgrimages continue to fulfill certain needs.