

ABSTRACTS

D. JOUANNA

It is commonly considered that Europe — the continent — inherited its name from the young Tyrian princess who was abducted by Zeus. However, for the ancient Greeks themselves, this idea — which is not so obvious as the young girl never came to Europe — was clearly established only rather late in time. Indeed, the Greeks tended to seek a founding character for each element of reality, and the Tyrian Europe's legend soon became widely spreadly. But mythology presented at least two other Europas who both could have been at the origin of the name of the continent: a daughter of Tityos, and a daughter of Ocean. As early as the 5th century BCE, Hippias of Elis already favoured Europe — the Oceanid. Now the latter was also certainly more abstract and less seductively attractive than the young princess, whose story soon became widely promoted by writers and artists. Nevertheless, the name of the continent itself probably found its origin in a totally independent way.

The communication jointly shows a large joint file displaying main ancient Greek references related to those various Europas.

O. WATTEL -de CROIZANT

Did Europa come from Sidon?

The location of the Phoenician capital of Princess Europa is, according to literary sources, either Tyr or Sidon. Recent archaeological excavations seem to indicate that it is Sidon. This town is mentioned 38 times in the Abstract "Old Testament" and it is described in Genesis, as the oldest Canaan city. Homer tells us that the beautifully wrought crater given to Achilles as a prize for winning a race was the work of Sidonians. The Bible, like the Greek sources, uses the word "Sidonians" to refer to Phoenicians, which adds weight to the thesis that the town of Sidon was probably the Levant's busiest city, perhaps even its capital, as early as the third millenium BC.

Archaeological excavations, ongoing since 2007, have uncovered a Minoan cup which dates from the period 1900-1850 BC and which originated from Phaestos in Crete. As of today it is the oldest

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Minoan artifact found on the southern coast of Phoenicia. The relations between Sidon and Crete were alluded to in written sources. Archaeology can confirm these allusions, this allowing us to reconsider the relationship between Crete and Sidon through the mythological cycle of Europa's abduction.

N. RANGOS

Leading role of Cyprus in the myth of Europa.

Cypriot Leaders and Cypriot artists of antiquity were inspired by the myth of Europa very popular in Cyprus, and created art masterpieces through almost 800 years (7th cent. BC up to the 1st cent. AD). In addition, Cyprus, as a genuine part of the wider Greek world, as a crossroads of civilisations, as the birthplace of Aphrodite and the most important centre of her worship, and as the starting point of the myth of Europe — both with the prophetic dream sent by Kypris and the love that brought Zeus and Europe together — can rightly claim a leading role in the myth and consequently in the creation of the basis of European civilisation.

R. A. ISSLER

Minos' mother... , taken away from the stage

If the myth of Europe finds itself at the centre of the aesthetic interest and is represented for centuries in almost all artistic genres, the first adaptation of the abduction in a tragedy appeared only at the beginning of the XVIII century. It is a playwright today forgotten, Antoine Louis Le Brun (1680-1743), to whom we owe the transformation of the Phoenician princess into a tragic heroine. In the present contribution, the point is to propose for the first time his lyrical tragedy *Europe* (1712), totally unknown up to today, and to ask in parallel the question of its singularity. What were the inherent resistances to the myth opposing itself to a classical theatrical version? What were the required theatrical modifications in order to get round those obstacles? Taking in consideration the great affinity of the classical period with mythology, why does the myth of Europe remains a unique case in theatrical history as the subject-matter of a tragedy?

D. STEVENS

A large tapestry, late 19th – early 20th century, representing the abduction of Princess Europe was displayed at the “Princess Europe” 2010 exhibition at Brussels City Hall. In a list of items within a 1950 inheritance split document, the tapestry is mentioned as being woven after a cartoon by Jean-Baptiste Marie Pierre (1714-1789), *peintre ordinaire* of the King of France. However, it looks more similar to Pierre’s Triumph of Fidelity (1758) than to his Abduction of Europe (around 1735). Two paintings by François Boucher also follow a similar model.

The tapestry, the loan of a private collector, was purchased between 1880 and 1930 from the workshop Bracquenié, certainly the most famous creator of textile art in the 19th century. After it had been established in Malines in 1858, its founders (Alexandre and Henri-Charles Bracquenié) took over an establishment in Paris before founding their own workshop in Aubusson, which production soon became highly sought by the Tout-Paris as well as the Royal and Imperial Courts throughout Europe. Naturally, the Bracquenié workshop was also renowned in Belgium. It realised masterworks for the Royal Palace of Laeken, the Senate, the Palace of Justice and the City Hall of Brussels.

P. GOMMERS

The classical authors did not seem to be interested in the love relation between Europe and Zeus. The early Christians tried to minimise this aspect of the relationship, ending up in the Middle Ages with a theological interpretation. After the Renaissance their love affair oscillates between violence and seduction, to the point of negation. Meanwhile a political interpretation of their love relation emerges, and since the creation of the EU develops into an allegoric love-hate association. Europe promotes an integrated continent, against the sovereignty of member states, represented by the Bull/Zeus. Is a “ménage à trios” a solution? The three thousand year-old symbol deserves to be represented on the coat of arms of the EU.

Les auteurs classiques ne semblent pas intéressés par la relation amoureuse entre Europe et Zeus.

Les premiers chrétiens essayent de pervertir leur relation et, à la fin du Moyen âge, en donnent une version divinisée. Depuis la Renaissance, leur histoire d’amour oscille entre violence et séduction allant même

jusqu'à la négation. Entre temps, une interprétation politique de leurs amours se développe et devient, depuis la naissance de l'UE, une allégorie associant haine-amour. L'interprétation du Continent est défendue par l'Europe contre la souveraineté des Etats-membres, représentée par Zeus — taureau. Un ménage à trois est-il la solution?

Ce symbole, vieux de 3000 ans, mérite une place sur le blason de l'UE.

M. STRUVE

Europe, a myth of Separation and a Spirit passing across the Nations

The separation of Europa from her royal Phoenician home is seen as a geographical and spiritual one. It can be understood as a critical act in order to supersede "the father", the weight of tradition and suffocation of innovation: alternatively an opposition to "Asiatic despotism" according to the vision of Herodotus. The birth of a critical spirit in Greek philosophy permits a transformation of the tradition in order to advance a scientific explanation of the world without fixing it to any dogma, and to go beyond the oppressive present by using other references of the past. So it happened in the Renaissance that ecclesiastical dogma had been rejected in favor of an advance into the future. The separation is the result of an antagonism between the independent spirit and submission, between democracy and despotism as demonstrated by the history of European /Asian rivalry. The balance of liberty and the rule of law allow us to have a cosmopolitan idea of Europe without geographical limits. It is a question of independent spirit, and every victory of this spirit is a victory for Europe.

K. SIMONNEAU-MINET

What was Europe's further fate after the bright version presented by Titian as a celebration of the reign of Philip II of Spain's? Europe, a figure in love and/or of political allegory, imposes itself as a leading symbol of matrimonial objects and decorates the tops of royal doorways of 16th and 17th centuries. All three painters Veronese, Rembrandt and Van Balen, for example, celebrate Europe — peaceful seductress. However, a change takes place with Guido Reni, whereas his Europe (1637-1639) and Fortuna derive from the same modello. Could Europe be an Occasio, in the sense of an opportunity to be snapped up? From

the famous Fortuna, she sometimes adopts the swelling veil, the freely floating hair, the unbalanced posture and the hand holding the horn razor. As a conclusion to this series of representing a worried Europe, we recall the homage rendered by Velazquez to Titian within *The Fable of Arachne* (*Las Hilanderas*) by quoting his *Rape of Europa* on Arachne's tapestry.

A. ROBA

During the period between the two world wars, out of a production of 223 medals, Karl Goetz (German medalist, 1875 – 1950) made four making use of the myth of Europe. Apocalyptic vision of that period illustrating consecutively:

- The massacres of the trench war: "Europe committing suicide" 1917.
- The hopes wrecked by the Treaty of Versailles (1919), which was ultimately the ferment of the war which followed, as much of Europe protested against the harsh terms of the Treaty.
- 1936, Europe associated with the effigy of Hitler, as "Führer". There followed the Munich Agreement, then the Second World War.
- Apocalypse of the German people in 1944, illustrated by the bombings of their heritage and the fields of death. There is some parallelism with the engraving of Albrecht Dürer's the return of the "Four Horsemen of the Apocalypse".

The choice of Goetz, to recount with precision historical events on his medals, did sometimes expose him to suspicions of proximity to the Nazi regime. Goetz defended himself against the accusation, but it is difficult to form a just opinion due to the influence of the power of the Nazis on the German people.

C. ARNOULD

The myth of Princess Europe has been depicted on a number of coins and medals.

After a brief introduction of its representation in ancient currencies, the evolution of the Princess Europe allegory through the medals from the Renaissance onward is analyzed.

At both occasions, the Peace of Ryswick (1697) and the Peace of Utrecht (1713), a great number of medals directly depict the negotiations and the events themselves. On several of those

medals, Europe's portrait is clearly linked with peace, abundance and prosperity. This soothing and peaceful image presents a new interpretation of Europe and her myth in the geopolitical context of the Age of Enlightenment.

A. BOSCH-VECIANA

This article offers a contextualized reading of the eight texts in the Corpus platonicum that make mention of the word Europe (Εὐρώπη): Gorgias 524a1.5; Menexenus 239d2; Timaeus 24e3, 25b1; Critias 112e4; The Laws III 698b4; and Alcibiades I 105b8. It proposes that while the beat of the word is clearly geopolitical, its undertones still carry the semantic resonance of myth, and that this inner murmur can move the inhabitants of Europe in general and of Athens in particular towards reflecting upon the new paths their lives must adopt. Although Europe is in constant unrest, its conflicts are not understood as examples of tragedy but as opportunities for people to face reality by repeatedly reappraising their lives and the policies, that best respond to the circumstances and requirements of each present moment. Conflict may be a permanent feature of the immediate landscape: but justice and freedom together always form a horizon of meaning. And this, finally, is why political intelligence becomes so important.

A.-B. RENGER

Despite the obscurity of the etymology of the name Europa and the large variety of her figurations, the myth of the abducted Phoenician princess became something like a foundation myth of Europe across the centuries. This article stresses that the abduction myth is only one of many variant narratives on diverse heroines named Europa. In antiquity numerous mythical and cultic figures of worship as well as geographical specifications bore the name "Europa."

If we read various testimonies in ancient literature and art, we see that the early Greeks made differing conjectures regarding the continent itself, and regarding the legendary woman Europa. One and the same name was used for diverse things and persons. From the fifth century BC onwards at the latest, the Greeks conflated many different mythological families into interlocking genealogies, thereby structuring and concretising their early history. In this process it seems that references pertaining to Boeotia, Thrace, Crete, and Phoenicia

were merged, the diverse heroines being subsequently identified as the Phoenician princess.

P. VOISIN

The myth of Hero and Leander was present in ancient writings and has been widely re-used in European literature. Could it not be considered as a founding pattern in the history of the Mediterranean, like many others? Examined through various approaches and in many studies in classics and humanities, thus giving rise to various interpretations, not only classical but also psychoanalytical, esoteric or even in the context of gay studies, this myth seems to refer strongly to geopolitics, emphasising the relentless difficulty which the crossing from the East Bank — the Orient — to the West Bank — the Occident — has always entailed, ever since Antiquity. Is this myth to be forgotten then? Or on the contrary is it to be considered as fertile, as ever and still capable of begetting a new myth?

C. TER ASSATOUROFF

In the collections presented at the "Maison du Roi" ("King's House") museum in the Brussels Grand-Place, one can admire a white marble fountain that is usually referred to as the Fountain of the three Graces. It consists of a "tuscan" column surrounded by three statues representing young women whose breasts spray streams of water. The base consists of a truncated pyramid on which one could in the past read its date (1545). Each of the three sides of the base is dedicated to one of the three major male deities of Greek mythology: Zeus, Poseidon and Hades, all of them with a rough sea background.

Zeus is represented here in the form of a white bull, carrying princess Europe through the Mediterranean to Crete, where she will give birth to three children, one of them being Minos.

A few examples of a similar type formerly existed throughout Brussels. This one was in a rather bad condition around 1776 and was therefore replaced in its original place by an obelisk-shaped fountain typical of the 18th century. It was finally offered to the City of Brussels by the Vin family in 1889.

The graceful Italian-like style, clearly inspired by Greco-Roman sculpture, makes the fountain of the three Graces a nice example of the artistic production of the 16th century.

F. LECOCQ

The public sculptures of legendary Europe with the bull are becoming constantly more numerous as decorations in our cities, often official commissions as the symbol of our continent, in connection with the dates of its political and economic construction. In the 50 works of different countries listed here, the style evolves from academicism to abstraction: half are dated after the creation of the European Union in 1993. These statues are to be found especially in the founding states and near the European institutions: in the Netherlands, Belgium, Luxembourg, France, but also in America, in Russia or even in Egypt, celebrating friendship between peoples and common values. If we find a maternal figure as specific allegory of the continent, it is the scene of the rape that is generally represented: The antique myth is reborn in modern art.