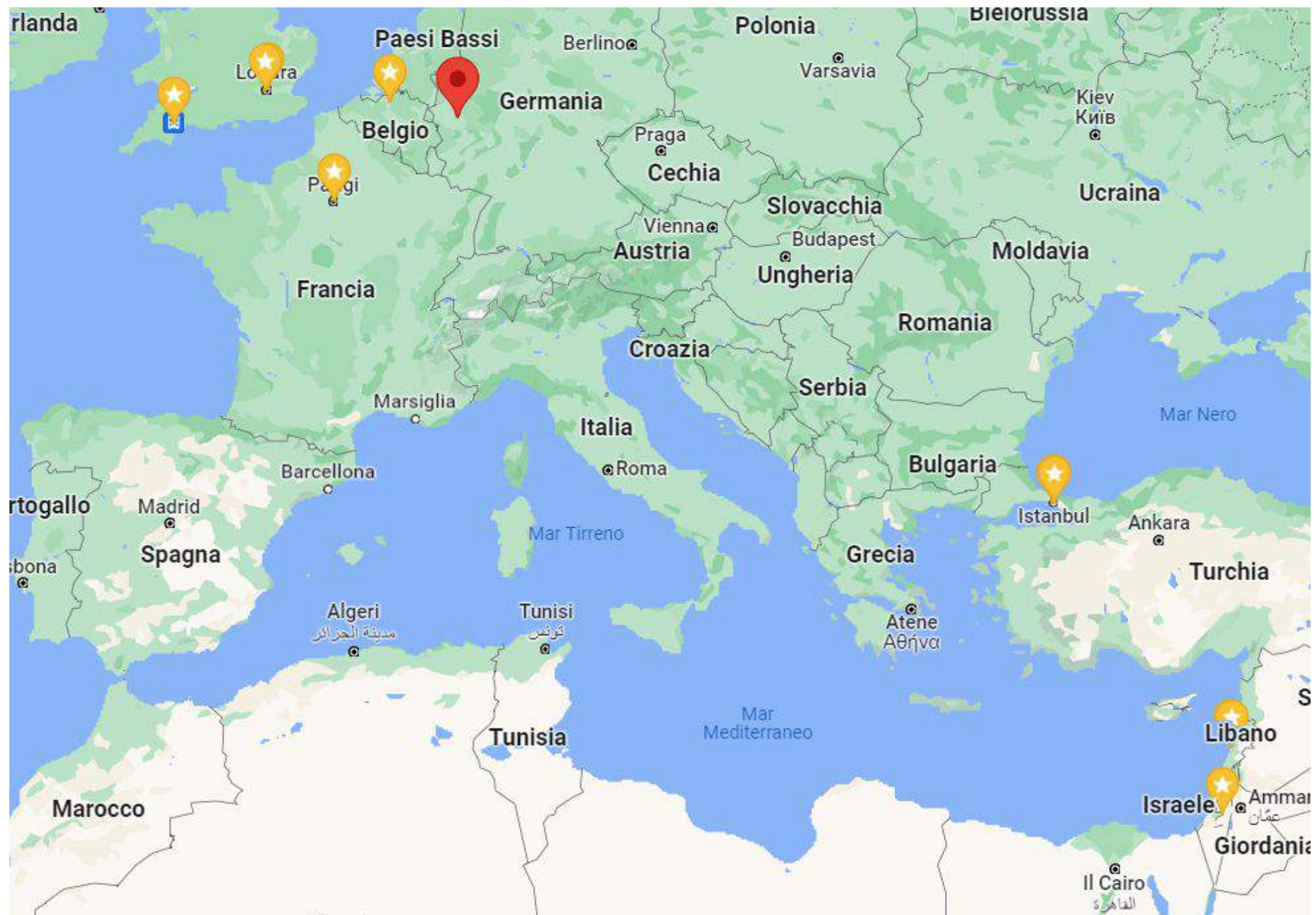


# The Mediterranean: Exchanges among peoples









**Fernand Braudel**  
**24 August 1902 – 27 November 1985**

FERNAND BRAUDEL

MEMORY

*and the*

MEDITERRANEAN

"A SPLENDID BOOK... PASSIONATE, MAGISTERIAL,  
AND PROVOCATIVE."—*The New Republic*

“The best witness to the Mediterranean’s age-old past is the sea itself. This has to be said and said again; and the sea has to be seen and seen again. Simply looking at the Mediterranean cannot of course explain everything about a complicated past created by human agents, with varying doses of calculation, caprice and misadventure. But this is a sea that patiently recreates for us scenes from the past, breathing new life into them, locating them under a sky and in a landscape that we can see with our own eyes, a landscape and sky like those of long ago. A moment’s concentration or daydreaming, and that past comes back to life.”

Fernand Braudel, *Memory and the Mediterranean*

“As a result, the Mediterranean world was long divided into autonomous areas, only precariously linked. The entire globe is today far more united as between its constituent parts than the Mediterranean was in the age of Pericles. This is a truth one should never lose sight of even when contemplating the apparent tranquillity and unity of the Pax Romana.”

The plural always outweighs the singular. There are ten, twenty or a hundred Mediterraneans, each one sub-divided in turn. To spend even a moment alongside real fishermen, yesterday or today, is to realize that everything can change from one locality to another, one seabed to another, from sandbank to rocky reef. But the same is equally true on land. Yes, we can always tell that we are somewhere near the Mediterranean: the climate of Cádiz is quite like that of Beirut, the Provençal riviera looks not unlike the south coast of the Crimea, the vegetation on the Mount of Olives near Jerusalem could equally well be in Sicily. But we would find that no two areas are actually farmed alike, no two regions bind and stake the vines the same way—in fact we would not find the same vines, the same olive-trees, g-trees or bay-trees, the same houses or the same kind of costume.”

“Con-temporaneity: coming together not simply ‘in’ time, but of times: we do not just live or exist together ‘in time’ with our contemporaries – as if time itself is indifferent to this existing together – but rather the present is increasingly characterized by a coming together of different but equally ‘present’ temporalities or ‘times’, a temporal unity in disjunction, or a disjunctive unity of present times.”

Peter Osborne, *Anywhere or Not at All: Philosophy of Contemporary Art*

# Leptis Magna, Libyen



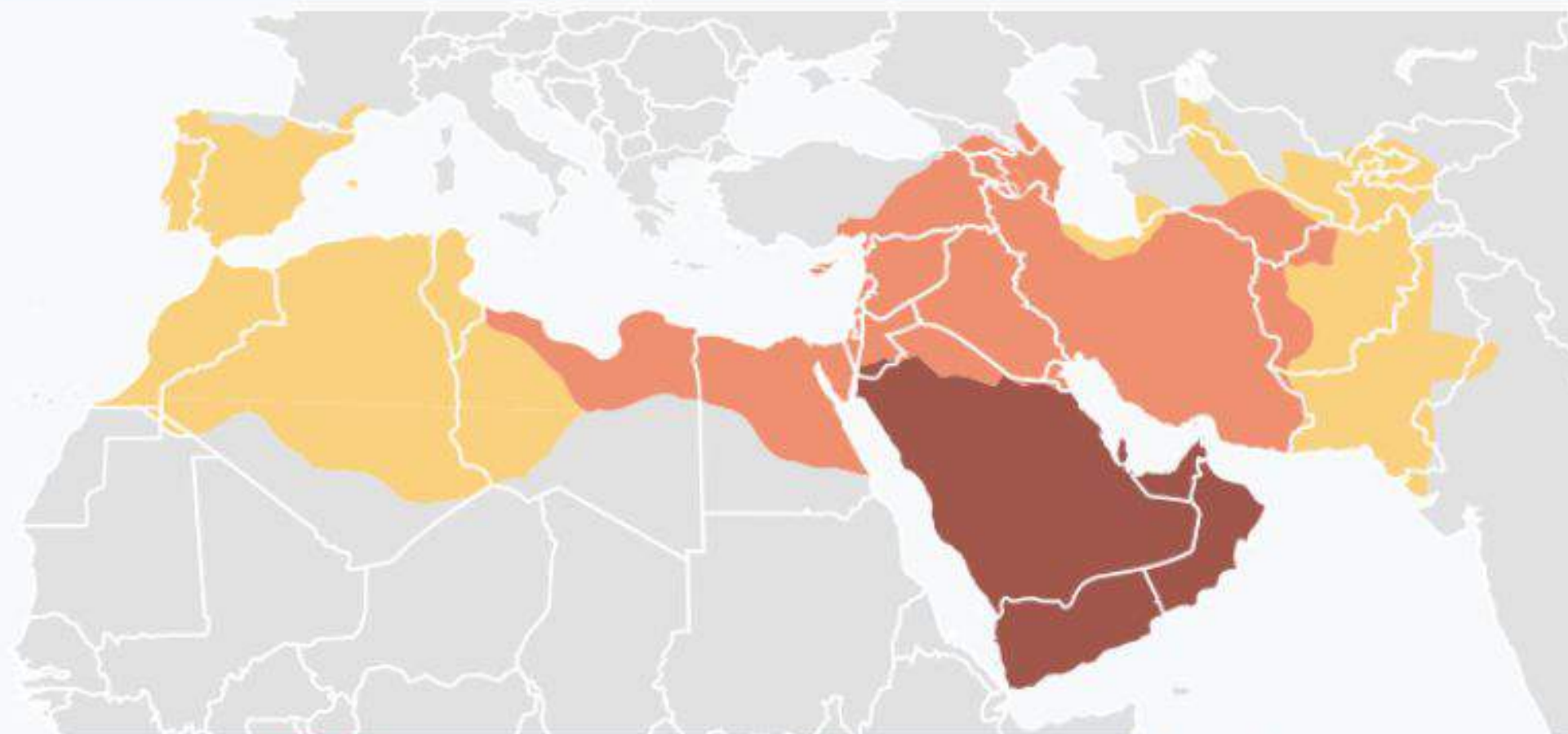


**Septimius Severus  
Augustus**

**Leptis Magna 146 -  
Eboracum 211 d.C.**



## Early Muslim conquests



Expansion under [Muhammad](#), 622–632

Expansion under the [Rashidun Caliphate](#), 632–661

Expansion under the [Umayyad Caliphate](#), 661–750



Cordova

Sevilla





# Sicily and the Arab-Norman architecture

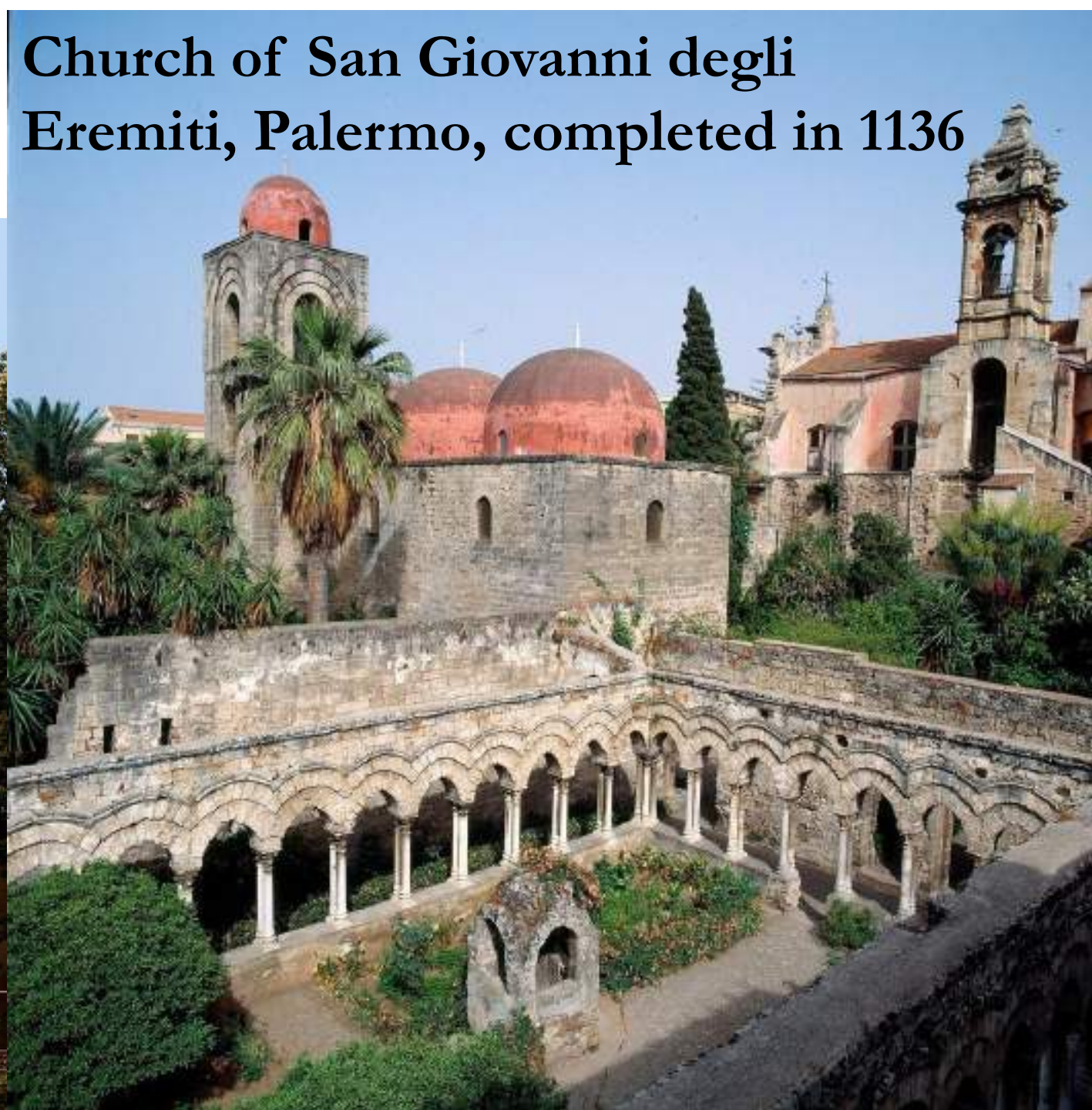




Church of San Cataldo,  
Palermo, Sicily, 1154-1160



Church of San Giovanni degli  
Eremiti, Palermo, completed in 1136



# Sidon Sea Castle, built by the Crusaders in 1228, Sidon, Lebanon





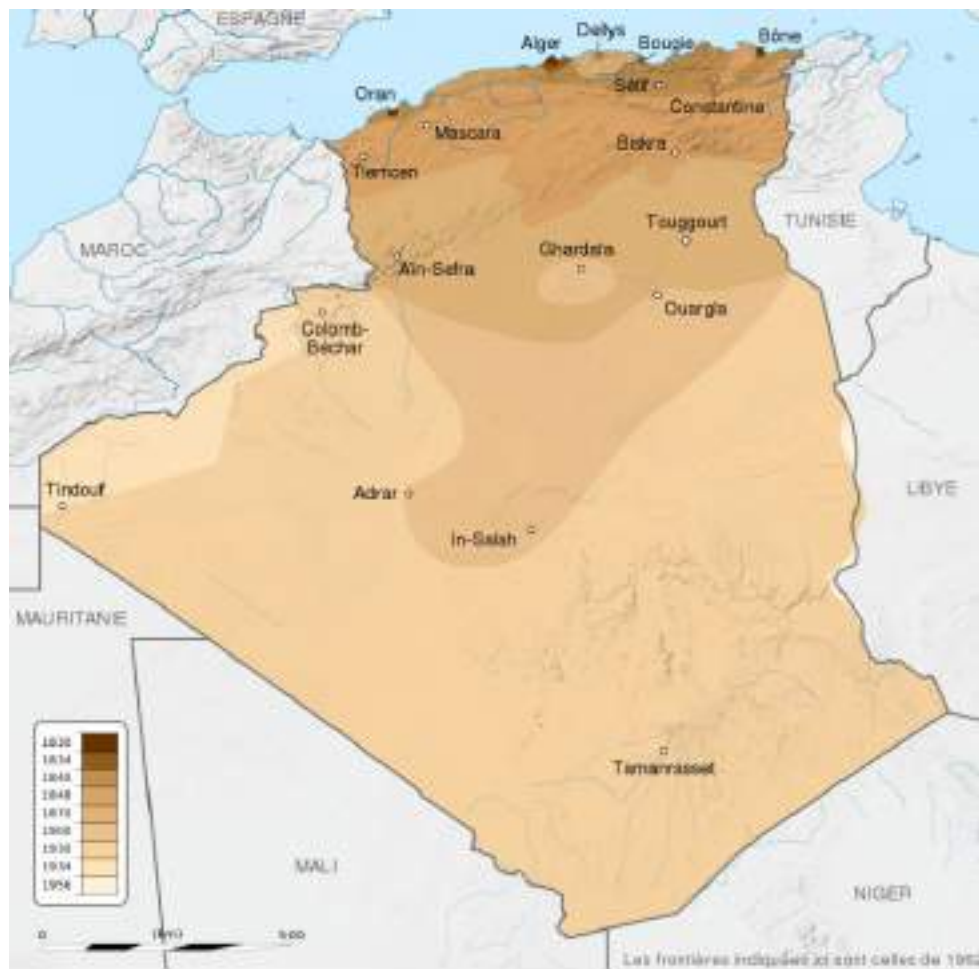
**St. John's  
Cathedral,  
Byblos  
(Lebanon)  
constructed in  
1115 by the  
Crusaders.**



## Italian Libya, colony of Fascist Italy, 1934-1943







# **Notre-Dame d'Afrique, Jean-Eugène Fromageau 1855-1872**

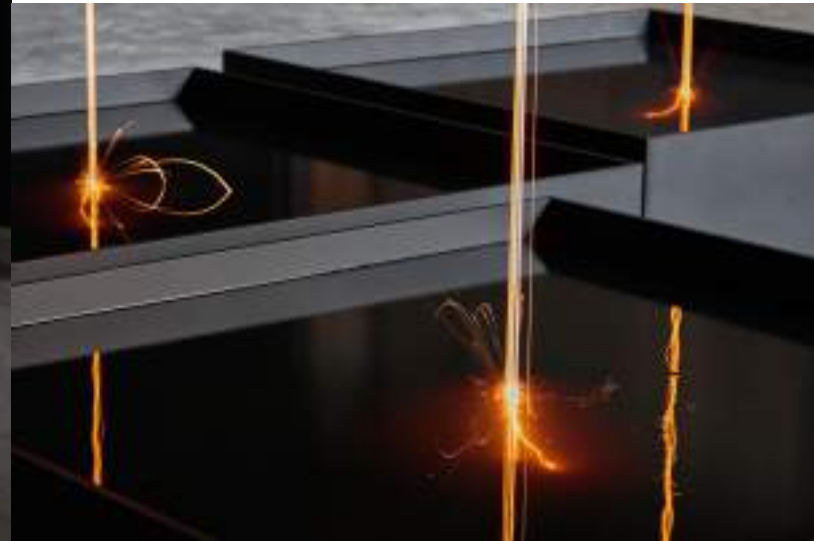


# **The Mediterranean: Exchanges among artists**

**The  
Beheading  
of St John  
the Baptist,  
Caravaggio,  
1608, St.  
John's  
Co-Cathedral,  
Valletta,  
Malta**

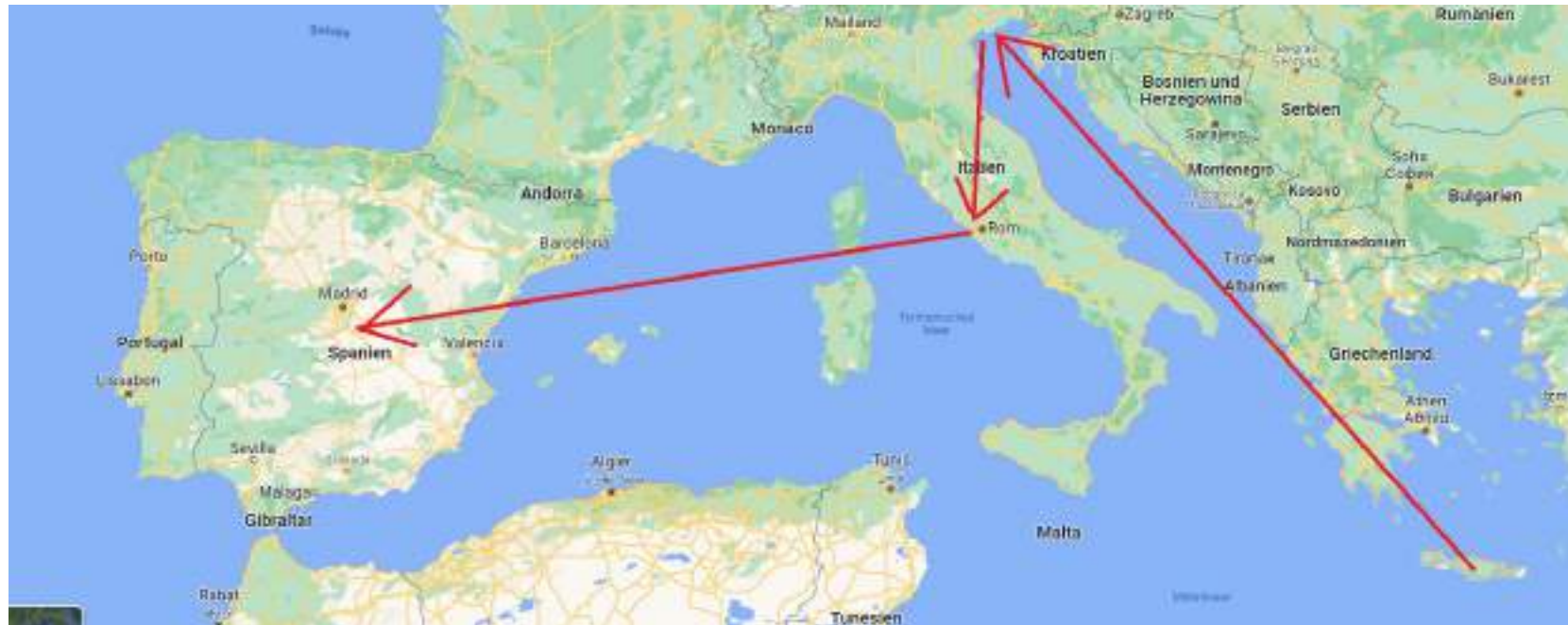


**Arcangelo Sassolino (Italy), Giuseppe Schembri Bonaci and Brian Schembri (Malta). Malta Pavilion, 59. Biennale Venice, 2022**

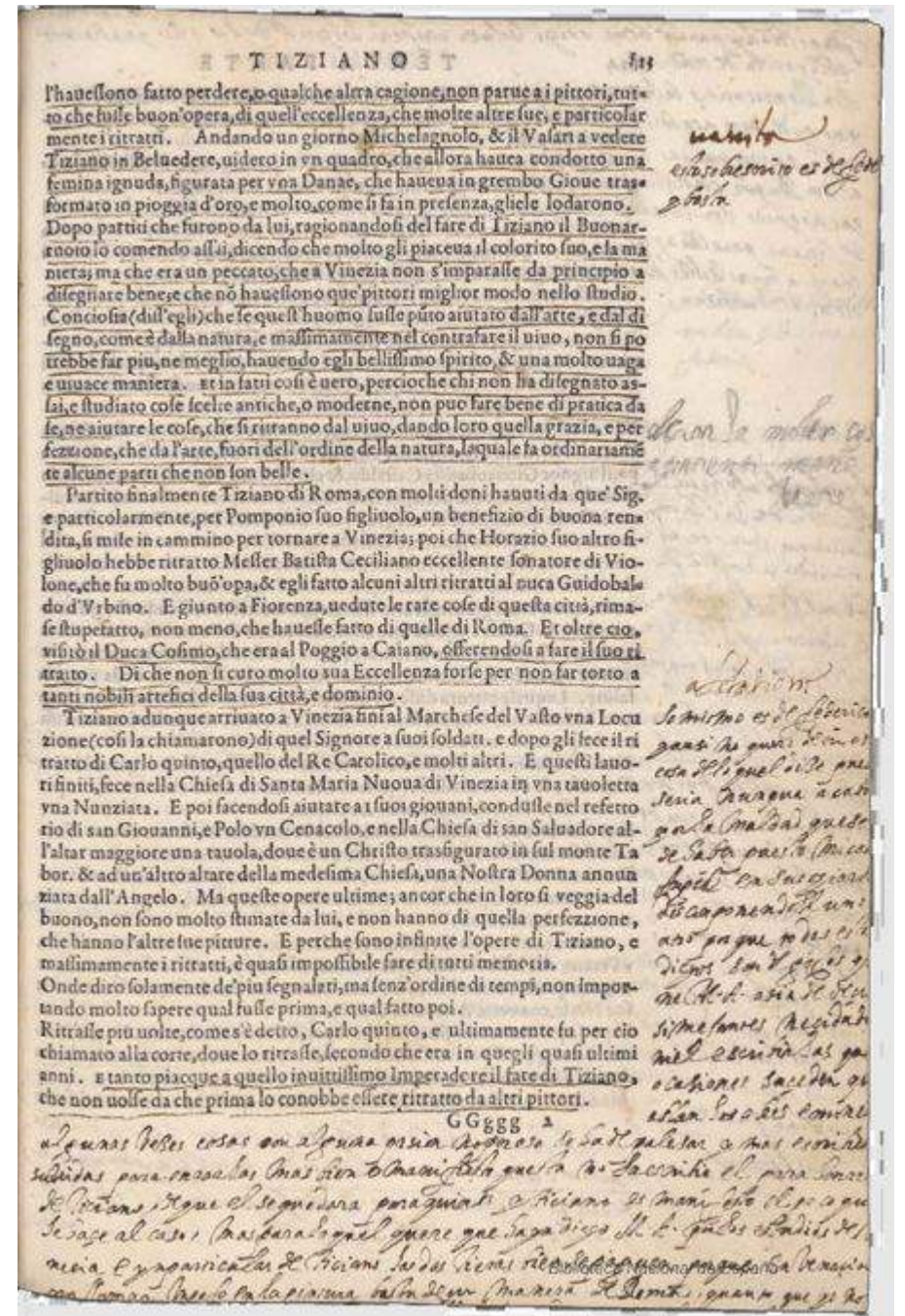


# El Greco

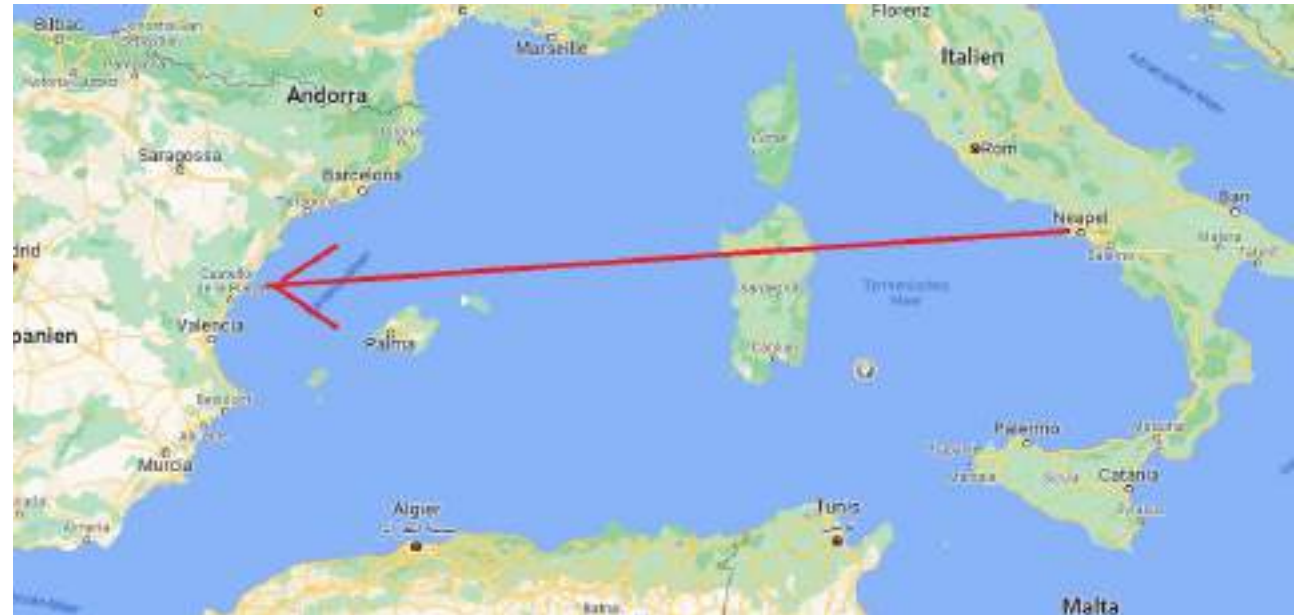
The Vision of Saint John (1608-1614)



# El Greco's comments on Giorgio Vasari's *Le vite de' più eccellenti pittori, scultori e architettori*



# Luca Giordano in Spain (1692 – 1702)



Glory of the Spanish Monarchy, 1692 - 1693



Luca Giordano, *The Allegory of the Golden Fleece*, c. 1694,  
Casón del Buen Retiro





**Pintoricchio, Appartamento borgia, sala dei santi, episodes from the life of Isis and Osiris**



**Johann Joachim  
Winckelmann (portrait by:  
Anton von Maron 1768)**

“The general and chief characteristic of the Greek masterpieces is a noble simplicity and a quiet grandeur, both in posture and expression. Like the *depth of the sea* which always remains motionless however agitated its surface may be, the expression of the Greek figures, however agitated by passions, always shows a great and poised soul”

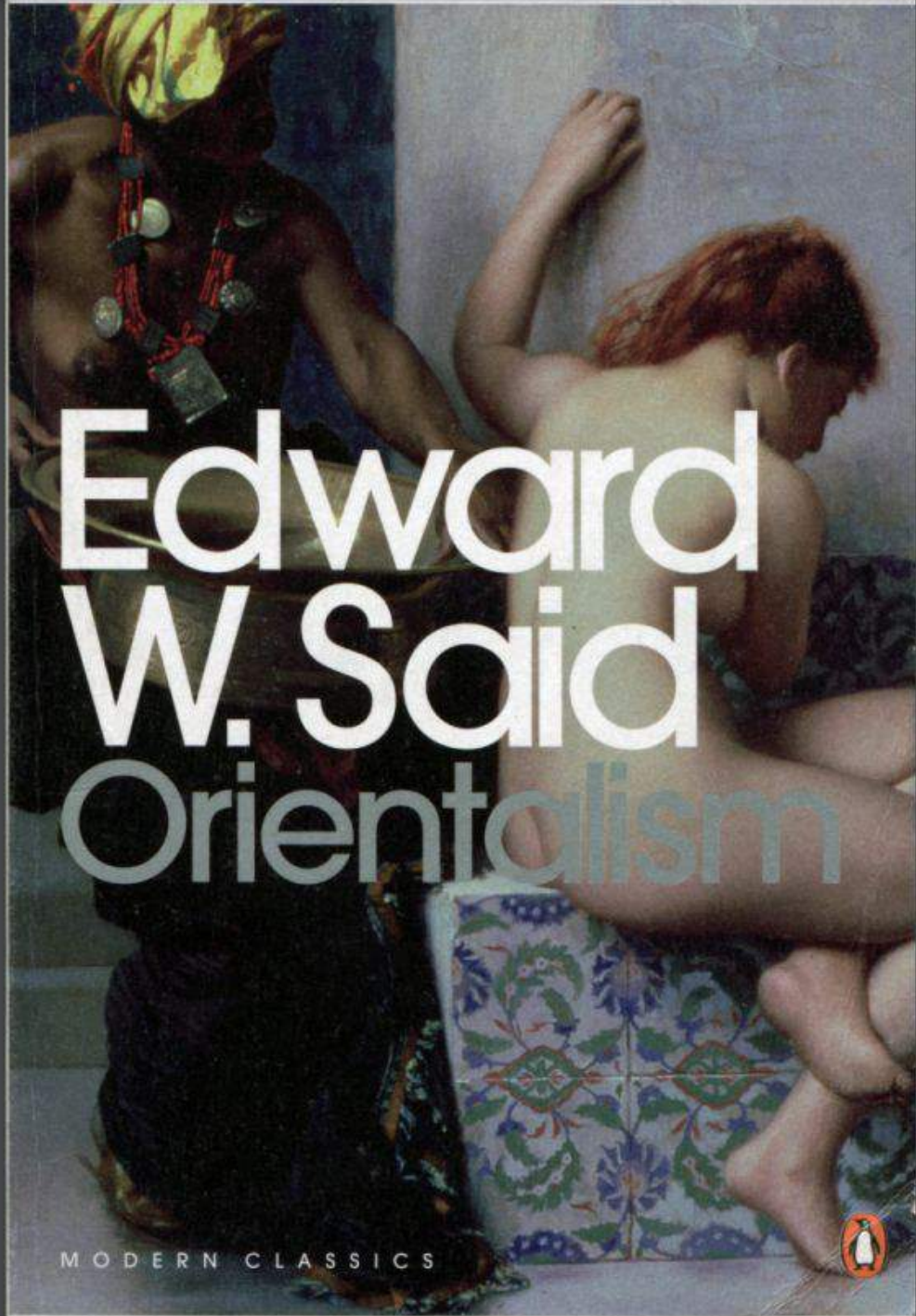
Erläuterung der Gedanken  
von der  
**Nachahmung der griechischen  
Werke**  
in der  
Malerey und Bildhauerkunst;  
und  
Beantwortung des Sendschreibens über diese Gedanken.



1756.

Johann Heinrich Füssli,  
*The Artist's Despair Before the  
Grandeur of Ancient Ruins*,  
1778-1780





# Edward W. Said Orientalism

MODERN CLASSICS



“I shall be calling Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience.”

Giambattista Tiepolo (Venezia 1696 - Madrid 1770)





Giambattista Tiepolo, at Labia Palace



Giambattista Tiepolo  
at  
Melbourne  
museum



**Eugene Delacroix**  
(1798 Saint-Maurice, Francia - 1863 Paris)





La maison en portant. Le la dotum qui  
 fait le tour du bassin sur une d'un côté  
 des bêtes tout autour et angostion a la  
 bannière de la porte maison. Le haut de  
 l'entrée autour d'un jardin de l'entrée et  
 de l'entrée à l'entrée comme les autres.



L'entrée au bas de la maison de l'entrée  
 de l'entrée la bannière de l'entrée de l'entrée



Leur les filles  
 l'entrée de l'entrée  
 l'entrée de l'entrée  
 de l'entrée de l'entrée

3e jour.  
 l'entrée au bas de l'entrée de l'entrée. l'entrée  
 de l'entrée de l'entrée. l'entrée de l'entrée de l'entrée



cat. 36

*Notes et croquis pris à Mekhès*

Album d'Afrique du Nord et d'Espagne, ouvert aux folios 26 v<sup>o</sup> et 27 r<sup>o</sup>

Mars - juin 1911

Encre, graphite et aquarelle, 19,3 x 25,4 cm (ouvert)

Paris, musée du Louvre, département des Arts graphiques



101. 33.  
*Martin priant à Tongres*  
 1615.  
 Appareille sur traits de graphite,  
 sur papier beige, 31,2 x 21,4 cm.  
 Paris, musée du Louvre,  
 département des Arts graphiques

101. 34.  
*Arabe assis en saffour,  
 de face, les mains croisées*  
 1615.  
 Graphite, sanguine et sépia  
 d'après lui, 31,2 x 21,4 cm.  
 Paris, musée du Louvre,  
 département des Arts graphiques



101. 35.  
*Christ arabe couché sur son tapis*  
 1615.  
 Appareille sur traits de graphite,  
 sur papier beige.  
 Paris, musée du Louvre,  
 département des Arts graphiques





Museum Folkwang - Le lion et le serpent - 1856



Lion Hunt in Morocco, 1854, Ermitage

Women of  
Algiers in their  
Apartment  
1834  
Louvre



Le Bain Turc  
Jean-Auguste  
-Dominique  
Ingres  
1862





Noces  
juives  
au  
Maroc,  
Louvre

# fotomenta

- Fotomenta



0,228x0,354m  
Acquarelle sur traits  
à la mine de plomb  
1854  
Delacroix



Léon Belly  
Pèlerins  
allant à La  
Mecque  
1861  
Musée  
d'Orsay



**Eugène Fromentin,  
Arabes,  
1871**

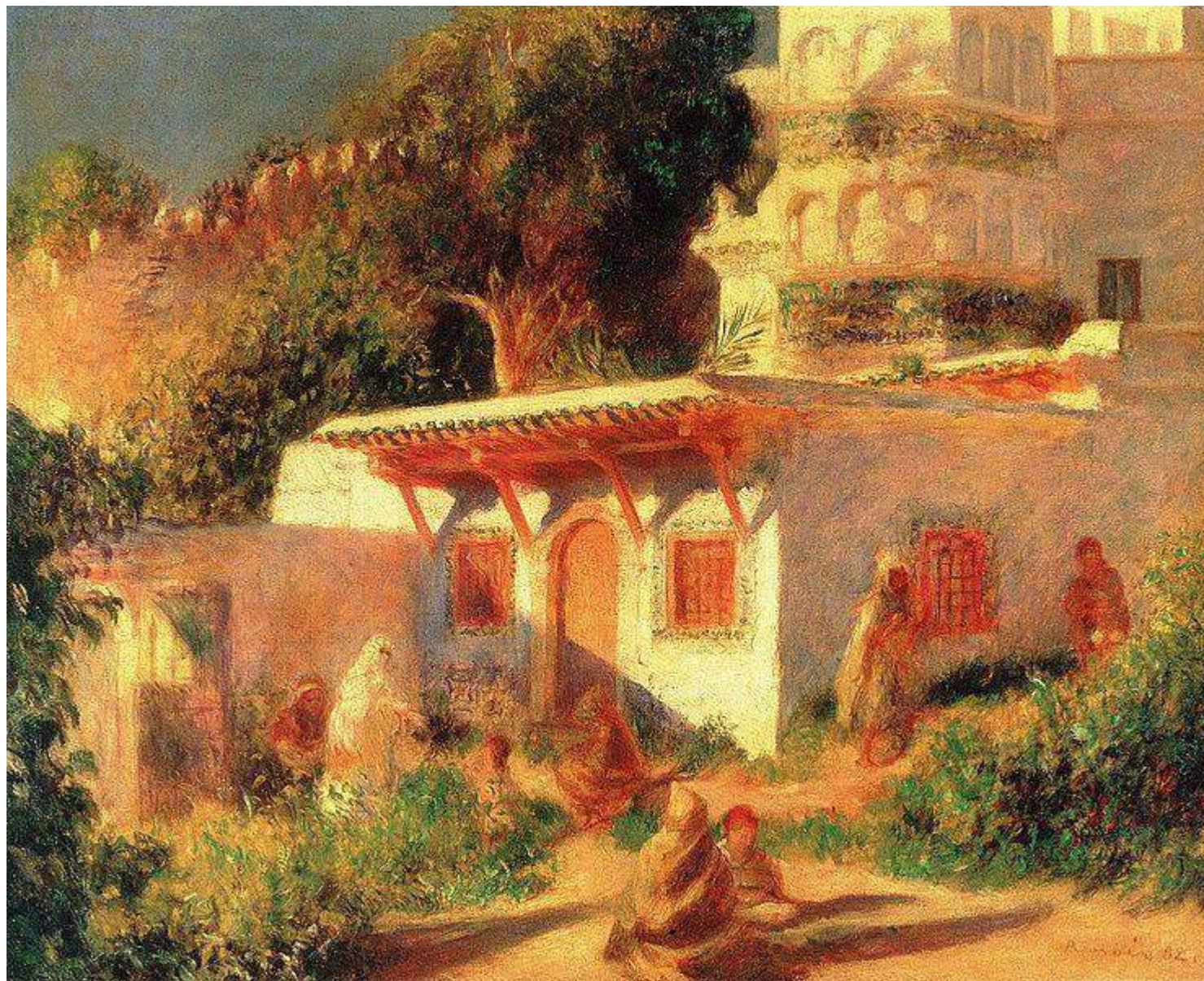




Renoir, Woman of Algiers 1870, Washington national gallery



Parisian Women in  
Algerian Costume (The  
Harem) 1872, National  
museum western art tokyo



Mosque at Algiers, Renoir, 1882



Renoir, L'escalier, Alger, 1882



Renoir, Arabs by the seaside, or Algiers the white, 1881-82

