**Megan Moore**

## Abstract

In my work as a medievalist specializing in the Francophone Mediterranean, I conceptualize the Mediterranean as a kind of lingua franca for the elite, a place of common contest, negotiation, exchange, and commerce among families whose privileged status and intermarriage created a community with more in common with each other and united by their relation to the sea.  In my first book, Exchanges in Exoticism, I focused on literary and historical depictions of Franco-Byzantine cross-cultural marriage during the twelfth and thirteenth centuries as a site of exchanging and constructing power, and many of the texts depicting cross-cultural love do so by interpolating the love affair that propelled the Trojan war and, in the minds of medieval French authors, began the movement of knowledge and power westwards.  The Mediterranean and its myths, I argue, become a common language with which to negotiate privilege.  And, united by cross-cultural political marriages and sometimes ruptured by interfamilial war, the privileged of the medieval Mediterranean shared more in common than they differed, perhaps nowhere more evident than in the texts steeped in creating and immortalizing genealogies of Mediterranean power through practices of translatio studii et imperii, which imagine a historical genealogy for the transfer of power and culture from the East westwards.  In this talk, I will argue that we can read translatio more broadly, with a Mediterraneanist lens focusing on the community-shaping potential in the translation, transmission and reception of emotional codes and practice.  I want to argue that the emotions around the Troy myth—and their enchanted diffusion and reception around and among the Mediterranean elite—form a kind of emotional framework for negotiating elite status among the privileged of the medieval period.  I will focus in particular on Partenopeus de Blois, a medieval love story between a western knight and the enchantress and empress of Byzantium, Melior, as a site of cross-cultural negotiation through what I read as  particularly Mediterranean emotional performances.